

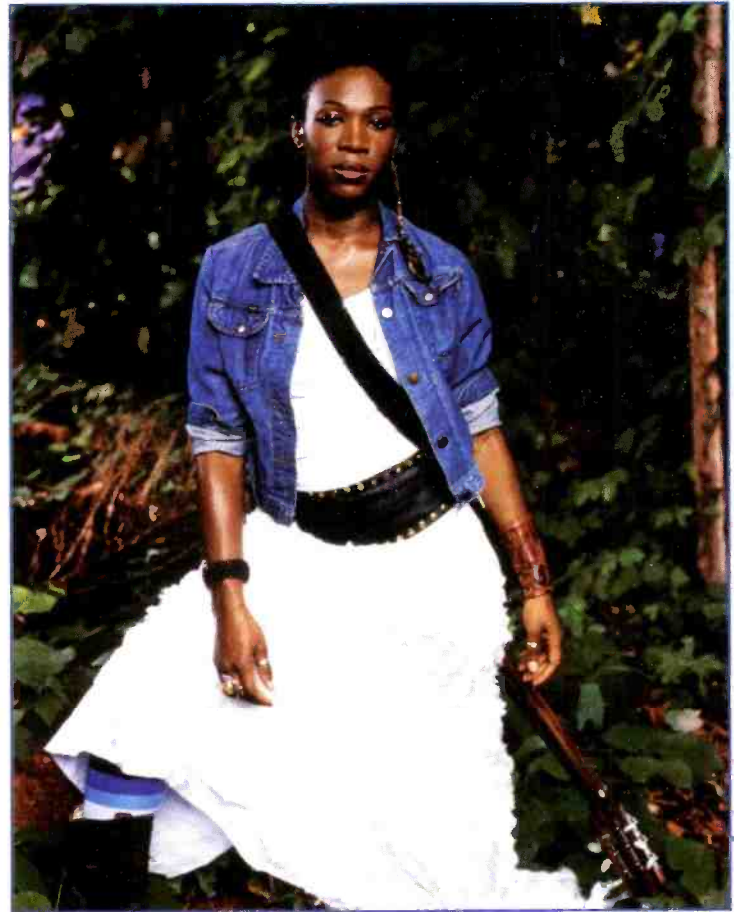
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT SEPTEMBER 7, 2002



Motown's India.Arie Offers Spiritual 'Voyage'

BY RASHAUN HALL

NEW YORK—It's unusual to meet a successful artist who is not caught up in the pressures of celebrity. India.Arie seems to be of that rare breed. Having achieved renown with her *Acous-*

tic Soul debut—which sold more than 1.6 million units, according to Nielsen SoundScan—Arie returns Sept. 24 with *Voyage to India* (Motown). If she feels any pressure, you can't tell.

(Continued on page 81)

Remembering Sept. 11

Tragic Events Commemorated With Concerts, Videos—And Silence

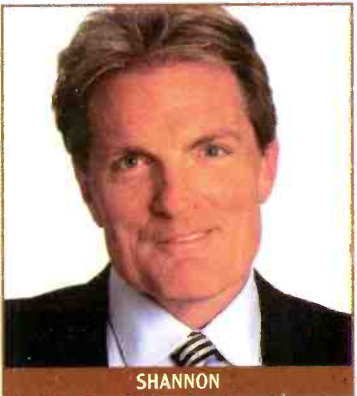
A *Billboard* staff report

As the first anniversary marking the most devastating terrorist attacks on U.S. soil approaches, the music and home-entertainment industries are finding a variety of

ways to commemorate Sept. 11, 2001, ranging from special programming at radio to numerous live events. Meanwhile, most major labels are abstaining from releasing new albums to observe the sanctity of the day.

While consumers will have few new albums to choose from, a number of home-video companies are releasing new titles that acknowledge the events of Sept. 11.

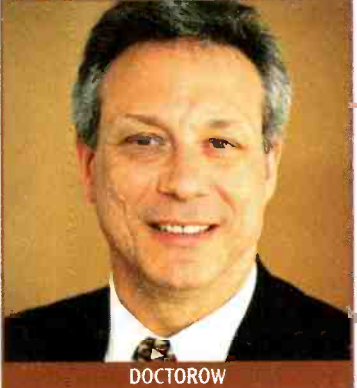
HBO Home Video's *In Memoriam: New York City, 9/11/01*, which aired on the pay-TV channel this summer, intersperses footage of then-New York Mayor Rudolph Giuliani in the thick of Ground Zero with eyewitness film from more than 100 people. *In Memoriam*, out Tuesday (3), carries a



SHANNON

\$19.98 retail price for VHS and DVD. The DVD version includes extended interviews with the mayor's staff.

"This was an event that touched
(Continued on page 82)



DOCTOROW

Zep Copyright Claim Rejected

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. Copyright Office has rejected a request by the surviving members of Led Zeppelin and the wife of the late John Bonham to renew the copyright term for its multi-platinum 1973 Atlantic album, *Houses of the Holy*. The renewal would list the band as owners. Instead, the Office gave the renewal to Atlantic Records, (Continued on page 83)

Adult Top 40 Opens Up To Indie Acts, New Sounds

BY STEVEN GRAYBOW

NEW YORK—Adult top 40 isn't just rocking harder these days. The format once associated with Celine Dion and Phil Collins is also surprising industryites by becoming more receptive to indie-label releases. And as many mid-'90s singer/songwriters find themselves unable to fit between the nü-metal and garage revival records

at modern rock, adult top 40 is also becoming a home for rock acts without a base elsewhere.



Since June alone, TVT's Default, Immergent's Dishwalla, and the now-defunct Gold Circle's Meredith Brooks have all had respectable runs on the *Billboard* Adult Top 40 Tracks chart.

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Sales, Shipments Drop In First Half

Report Says Downloading Is Up, Purchasing Down; RIAA Increases Anti-Piracy Efforts

BY BRIAN GARRITY

NEW YORK—The music industry—coming off its worst 12-month sales stretch for more than a decade in 2001—continued to post declining results through the first half of 2002 and looks likely to well underperform against last year's results.

Recently released six-month shipment numbers from the Recording Industry Assn. of America (RIAA) bear out what Nielsen SoundScan figures have already reported: Business is off by more than 10% at the year's halfway mark.

Nielsen SoundScan reports that overall music sales compared with the year before were off by 12.6% through June 30, while album sales were off by 9.8% (*Billboard*, July 20). Total first-half units sold fell to 317.7 million units from 363.4 million; the number of albums sold slipped to 311.1 million units from 344.8 million.

In contrast, the RIAA reports that overall music shipments to retail fell by 10.1% to 398.1 million units from 442.8 million in last year's first half. The value of those shipments fell 6.7% from \$5.9 billion to \$5.5 billion. Album shipments declined to 387 million units from 421 million—an 8.1% drop.

The RIAA's figures track the number, as well as the list-price value, of all units shipped to retail outlets and other music sellers, while Nielsen SoundScan reports final sales to consumers.

Part of the discrepancy between album shipments and Nielsen SoundScan sales figures may be attributed to record clubs, whose sales are not counted by Nielsen SoundScan. Some direct-TV marketing of music is not counted by Nielsen SoundScan either.

BAD TO WORSE

The RIAA numbers represent the latest sign of bad news getting worse for an industry already reeling from a sales funk. Shipments are, in turn, eroding. A year ago, the number of units shipped to retail in the first half fell 9.4% to 442.7 million, down from 488.7 million during the same time frame in 2000.

What's more, the number of hit albums is shrinking. At mid-year 2001, 37 titles had sold more than 1 million units each; halfway through this year, only 21 titles had sold that many, according to Nielsen SoundScan.

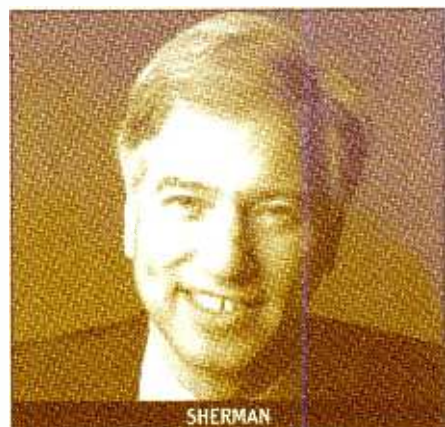
Singles are down again. Sales are off by 63.9% through June 30, according to Nielsen

SoundScan—6.7 million units were sold in the first six months of 2002 vs. 18.6 million units in the same period in 2001. The number of singles shipped to retail fell to 4.1 million from 14 million in the first half of 2001. More units were sold than apparently were shipped. The discrepancy between singles shipments and sales may reflect free goods—which are sold to the public but not necessarily counted in shipment figures—as well as some outstanding product shipped in the previous year but sold in the current period.

Looking at album statistics by configuration, Nielsen SoundScan reports CD sales were off 7.9% in the first half, falling from 319.2 million units sold in 2001 to 293.8 million this year. The RIAA reports CD album shipments fell 7.2% to 369.1 million units. Cassette album sales dropped 34.3% to 16.4 million units; shipments fell 24.3% to 16.7 million units.

Vinyl album shipments showed im-

provement, growing 15.8% to 1.2 million units. The RIAA also reports increasing DVD music-video shipments, which rose 59.6% to 4.6 million units, with value up 138% to \$191 million.



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ices had increased during the past six months. 41% purchase less music now than they did six months ago. This compares with 19% that said they were purchasing more music and 40% that said they were purchasing the same amount. Among those whose downloading habits had not changed, 25% purchased less music, 13% more, and 62% the same amount.

The study found that 63% of Internet-connected music consumers acquired at least one burned CD in the past year. Of that group, 24% said they had acquired 11 or more burned CDs—up from 10% in the previous year. The study also determined that 35% of young music consumers with Internet connections say the first thing they do after hearing a song they like by an unfamiliar artist is download it for free from a file-sharing service. By contrast, only 10% of the same group say the first thing they do after they hear a song they like by an unfamiliar artist is buy the album.

"Cumulatively, this data should dispel any notion that illegal file sharing helps the music industry," Sherman said in a statement.

CRACKING DOWN ON PIRACY

The RIAA has been critical of studies implying that file sharing is either neutral or beneficial in its impact on music sales. The trade group's data will likely be used to justify an expanding campaign against digital piracy. As more operators of pirate networks head offshore to avoid the reach of U.S. copyright law, the industry is pursuing court actions against consumers and Internet service providers (ISPs) to curb illegal downloading. The RIAA recently attempted to have a federal court force four U.S. ISPs to block consumer access to a foreign-operated music download Web site; meanwhile, it is at odds with Verizon Communications regarding whether or not the ISP needs to reveal the identity of a consumer involved in the illegal trading of a "significant" number of music files.

Announcing the first-half results, Sherman acknowledged that the industry "must continue to combat piracy in new and innovative ways." Meanwhile, the RIAA says it is stepping up its commercial anti-piracy efforts. In the first half of 2002, RIAA anti-piracy units executed 96% more search warrants than in the same period last year. Arrests and indictments were up 83.9%. Sherman says commercial disc piracy "continues to harm the industry."

BMG Execs Embracing Thielen's Group Strategy

BY WOLFGANG SPAHR

GÜTERSLOH, Germany—BMG executives are embracing Bertelsmann CEO Gunter Thielen's new strategy of granting more autonomy to the group's individual units—despite his assertion that there will be corporate job losses.

Addressing staff in New York, BMG chairman/CEO Rolf Schmidt-Holtz said that Thielen "embodies all the virtues which have been responsible for Bertelsmann's success over the years, namely free enterprise, partnership, and, above all, decentralization, allowing other managers in the company to act independently."

With Thielen's appointment, Clive Calder's put option for the Zomba label is being seen in a new light. While Thielen's predecessor, Thomas Middelhoff, tried to offer Calder stock worth \$3 billion after Bertelsmann's planned initial public offering, Thielen is now examining Zomba to determine its worth.

Bertelsmann has adopted a strict cost-cutting strategy, from which the Zomba negotiations will not be spared. Thielen is setting an example by pruning back at its head office. Observers expect to see substantial cuts in the current Gütersloh head court of 500; Thielen has already alluded to this in a memo to staff.



"Bertelsmann and, hence, also BMG are returning to old management values," said Gerd Schulte-Hillen, chairman of Bertelsmann's supervisory board. "In conjunction with a consulting company, we will be implementing an evaluation system by the end of the year, under which members of the supervisory board will be assessing each other's performance."

Schulte-Hillen claimed, "It is clear that there is no such thing as a new economy but merely a single economy. It can be advantageous for a company to develop away from the limelight without being obsessed by quarterly reports and free of the dependence on 28-year-old youngsters who call themselves analysts."

Billboard has learned that the first person Thielen visited after taking office as CEO was Schmidt-Holtz at BMG's head office in New York, where Thielen intimated his belief that BMG should buy further repertoire and labels to play a global role. Sources in Gütersloh say BMG is now working on new growth strategies.

Neither Bertelsmann nor BMG representatives would officially discuss the developments. Schmidt-Holtz worked closely with Thielen during their earlier Bertelsmann years. According to insiders in Gütersloh, this friendship will ensure that BMG remains the group's flagship in the future.

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
EMINEM	The Eminem Show	70
BLUEGRASS		
NICKEL CREEK	This Side	72
BLUES		
ETTA JAMES & THE ROOTS BAND	Burnin' Down The House	11
CONTEMPORARY CHRISTIAN		
MICHAEL W. SMITH	Worship	31
COUNTRY		
TOBY KEITH	Unleashed	30
ELECTRONIC		
DIRTY VEGAS	Dirty Vegas	28
GOSPEL		
MARY MARY	Incredible	72
HEATSEEKERS		
MURDERDOLLS	Beyond The Valley Of The Murderdolls	73
INDEPENDENT		
NICKEL CREEK	This Side	73
INTERNET		
JAMES TAYLOR	October Road	74
LATIN		
MANA	Revolucion De Amor	34
POP CATALOG		
JAMES TAYLOR	Greatest Hits	74
R&B/HIP-HOP		
CLIPSE	Lord Willin'	73
REGGAE		
BEENIE MAN	Tropical Storm	72
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Top Singles

ARTIST	TITLE	PAGE
HOT 100		
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ADULT TOP 40		
AVRIL LAVIGNE	Complicated	77
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KENNY CHESNEY	The Good Stuff	31
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CHER	A Different Kind Of Love Song	28
DANCE/MAXI-SINGLES SALES		
JENNIFER LOPEZ FEATURING NAS	Alive (Thunderpuss Remix)	28
HOT LATIN TRACKS		
JENNIFER PENA	El Dolor De Tu Presencia	32
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RED HOT CHILI PEPPERS	By The Way	77
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AVRIL LAVIGNE	Complicated	77

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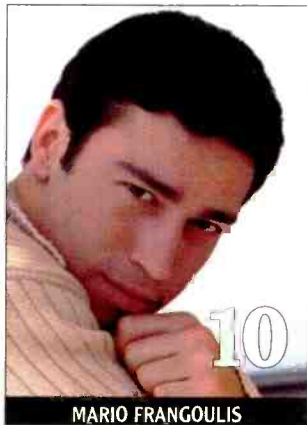
TITLE	PAGE
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THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING	63

Unpublished
No. 1 on this week's unpublished charts

ARTIST	ALBUM
CLASSICAL	
CARRERAS-DOMINGO-PAVAROTTI	The Best Of The 3 Tenors
CLASSICAL CROSSOVER	
ANDREA BOCELLI	Cieli Di Toscana
JAZZ	
DIANA KRALL	The Look Of Love
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
KIDZ BOP KIDS	Kidz Bop 2
NEW AGE	
JIM BRICKMAN	Love Songs & Lullabies

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6 Peter Jamieson's appointment as executive chairman of the British Phonographic Industry may change how the organization does business.



MARIO FRANGOULIS

Artists & Music

7 Executive Turntable: John Strazza is named Jive Records VP of rhythm/crossover promotion.

10 Sony Classical launches its Odyssey imprint with Mario Frangoulis' *Sometimes I Dream*.

10 The Beat: Dixie Chicks' management and attorney have documents subpoenaed in a record-label accounting practices investigation.

14 Continental Drift: John Anthony's *What a Man Can Do* is well-crafted.

15 The Classical Score: The classical community gears up for a big fourth quarter.

16 Higher Ground: Sara Groves challenges listeners with her INO set *All Right Here*.

16 In The Spirit: Gospel star Fred Hammond returns with Veri-

ty release *Speak Those Things*.

17 Touring: Living Proof: The Farewell Tour verifies Cher's box-office clout.

18 Boxscore: The Who and Robert Plant gross more than \$6 million from four New York shows.

19 Reviews & Previews: Dixie Chicks, Eve, and BBMak take the spotlight.

22 R&B: Indie group Seek returns with *Surrender* on Soul-estial Elements.

24 Words & Deeds: ArtistDirect debut act Smilez & Southstar leads off with *Crash the Party*.

26 Beat Box: RED Distribution introduces its RED Dance sales and marketing arm.

29 Country: Porter Wagoner goes *Unplugged* for his latest set.

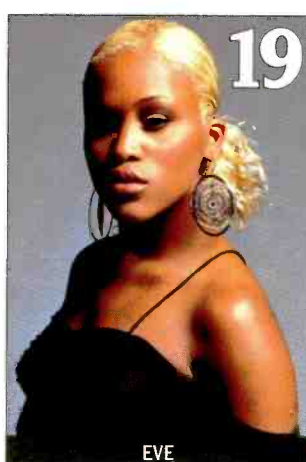
32 Latin Notas: Despite scarce airplay, Ednita Nazario scores a hit with *Ednita Nazario Acústico*.

35 Jazz Notes: Lee Ritenour borrows from his past for his 30th recording, *Rit's House*.

36 Studio Monitor: Cowboy Technical Services is a haven



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CHER



EVE

for roots-rock sounds.

46 Songwriters & Publishers: Jon Weiss launches country publishing house All Hit No Cattle.

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GREG LADANYI THIRTY SOUND YEARS

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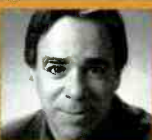


Chart Beat by Fred Bronson

HIT ON MY LIST: If you think of Daryl Hall & John Oates as an '80s act, it's time to re-evaluate. The duo is very 21st century, as it scores the biggest Adult Contemporary hit of its 26-year career this issue. "Do It for Love" (Arista/RCA/BMG Heritage) leapfrogs 3-1 over Vanessa Carlton's "A Thousand Miles" (A&M/Interscope), dethroning Josh Groban's "To Where You Are" after a brief two-week reign.

While it's hard to believe that the duo hasn't topped the AC chart until now, the truth is, as artists, they've never climbed higher than No. 2. In June 1988, they reached the runner-up spot with "Everything Your Heart Desires," their label debut for Arista. As a songwriter, Hall has been to pole position. British pop singer Paul Young covered the Hall & Oates track "Everytime You Go Away" and spent three weeks at No. 1 in 1985.

The only other Hall & Oates singles to make the top five of the AC chart are "One on One" in 1983 and "Don't Hold Back Your Love" in 1991. "Do It for Love" is the first Hall & Oates title to appear on the AC chart in four years: In May 1998, "The Sky Is Falling" peaked at No. 26.

SONGBIRD: The late Eva Cassidy has her highest-charting title on The Billboard 200, as *Imagine* (Blix Street) enters at No. 62. This latest collection of previously unreleased tracks and live recordings is only the second Cassidy set to appear on this chart. In July 2001, *Time After Time* peaked at No. 161.

That doesn't tell the entire story of the artist, who achieved international fame only after her death. In June 2001, her *Songbird* album went to No. 1 on the Top Pop Catalog chart and remained there for nine weeks.

Imagine did very well with online consumers, who helped the album enter the Top Internet Album Sales chart at No. 3. That equals the debut position on the Top Independent Albums chart. *Imagine* is doing even better in the U.K., where it opened at No. 1.

'WAY' IN: "By the Way" (Warner Bros.) is No. 1 on Modern Rock Tracks for the 13th week, giving the **Red Hot Chili Peppers** the longest-running chart-topper of 2002. It matches the 13-week reign of **Nickelback's** "How You Remind Me" in 2001. These two songs are the longest-running Modern No. 1 hits since **Staind's** "It's Been Awhile" remained on top for 16 weeks in the summer of 2001.

'CLEAN' UP: **Puddle of Mudd's** "She Hates Me" (Flawless/Geffen/Interscope) is the fourth consecutive top 10 hit from its debut album, *Come Clean*, on Mainstream Rock Tracks. The last group to pull four top 10 hits from a debut album was **3 Doors Down**. The only other acts to collect four top 10 hits from a debut album in the history of the Mainstream chart are **Bush**, **Creed**, and **Godsmack**.

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

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BPI Names Jamieson Executive Chairman

BY GORDON MASSON

LONDON—The fabric of the British Phonographic Industry (BPI) may be about to change irrevocably with the appointment of Peter Jamieson as executive chairman.

Jamieson was chosen for the job—the first time BPI has had a full-time chairman—by a committee of BPI Council members that reviewed the organization's role following the retirement of chairman Rob Dickins in July.

When asked about his priorities, Jamieson, whose first day on the job



JAMIESON

lish BMG Asia Pacific as senior VP/CEO. In 1995, he launched MTV Asia as its first president.

Since returning to the U.K. in 1998, Jamieson has served on the boards of Telstar Music Group and language-learning firm Linguaphone.

As figurehead for the U.K.'s record labels, a great deal of Jamieson's BPI work will involve lobbying politicians. Citing his BPI experience, he adds, "When running EMI, we hosted regular politicians' lunches. And for the launch of MTV Asia, I had to deal with politicians across Asia in order to try to get the cultural mix of MTV right and acceptable in their countries... so I'm used to dealing with politicians."

It was rumored BPI would have to ask its members for additional funding, should it want to retain director general Andrew Yeates and pay for Jamieson, its most senior executive. However, a BPI spokesperson counters: "The existing budget provides for the additional costs of an executive chairman." Yeates' salary and associated costs in 2001 were £180,862 (\$276,800), while the organization's total salary, social security, and pension costs for its 26 staff amounted to £1.277 million (\$1.95 million).

is Oct. 1, told *Billboard*: "I have my own instincts on issues, but it wouldn't be fair to comment on what my priorities can be until [I'm] in the chair."

Industry observers see Jamieson as a safe pair of hands but also as an expert in both U.K. and international music arenas.

First elected to the BPI Council in 1983, he was nonexecutive chairman between 1988 and 1989. From 1982 to 1986, he was managing director of EMI Records U.K. and Ireland. In 1987, he became chairman of RCA/BMG U.K., before moving to estab-

Jackson Nominated For 10 CMAs

Nods For 9/11 Reaction Song Set New Record

BY PHYLLIS STARK

NASHVILLE—At last fall's Country Music Assn. (CMA) Awards, Alan Jackson won a standing ovation when he debuted his Sept. 11 reaction song, "Where Were You (When the World Stopped Turning)." Now, the tune has helped Jackson earn 10 nominations for this year's CMA Awards, as well as the distinction of setting a new record for the most nominations in a single year.

The previous record of nine nominations was set by Merle Haggard in 1970. George Strait's four nominations this year help maintain his firm grasp on the record for the artist with the most career CMA nominations (70). Jackson has 60, including this year's nods for entertainer and male vocalist of the year. "Where Were You (When the World Stopped Turning)" earned nominations for single, song, and music video of the year.

Toby Keith, the CMA's reigning male vocalist of the year, earned six nominations for this year's awards, which were announced Aug. 29. Like Strait, Brad Paisley scored four nominations, followed by Kenny Chesney and Alison Krauss, with three each. Several other acts scored two nominations: Brooks & Dunn, Martina McBride, Willie Nelson, Lee Ann Womack, Nickel Creek, and Rascal Flatts. The last group is a first-time CMA nominee. Other acts earning their first nominations this

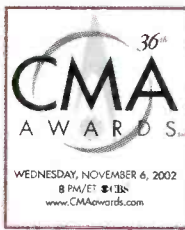
year are Carolyn Dawn Johnson and Darryl Worley, who are both nominated in the Horizon Award category, along with Nickel Creek, Rascal Flatts, and Phil Vassar.

Nominees for the CMA's top award, entertainer of the year, are Brooks & Dunn, Chesney, Jackson, Keith, and Strait. All but Brooks & Dunn are also nominees in the male vocalist category, where the fifth nominee is Paisley. Female vocalist nominees are Krauss, McBride, Womack, Sara Evans, and Trisha Yearwood.

In a rare move for the CMA Awards, there was a tie in the album of the year category, resulting in six contenders. They are: Alan Jackson, *Drive* (produced by Keith Stegall for Arista Nashville); Alison Krauss + Union Station, *New Favorite* (Krauss, Rounder); Kenny Chesney, *No Shoes, No Shirt, No Problems* (Chesney/Buddy Cannon/Norro Wilson, BNA); Toby Keith, *Pull My Chain* (Keith/James Stroud, DreamWorks); Willie Nelson, *The Great Divide* (Matt Serletic, Lost Highway); and George Strait, *The Road Less Traveled* (Strait/Tony Brown, MCA Nashville).

The CMA Awards show, hosted by Vince Gill, will be held Nov. 6 at Nashville's Grand Ole Opry House and will be broadcast live in the U.S. on CBS and televised in the U.K. on the BBC.

For a complete list of nominees, visit billboard.com/awards.



In The News

- A federal judge in Atlanta has extended an Aug. 27 settlement date allowing parties involved in a nine-year lawsuit brought by veteran R&B performers against the American Federation of Television and Radio Artists' (AFTRA) health and retirement funds to continue settlement discussions. An earlier proposed settlement was quashed in recent months when artists' groups, including AFTRA, discovered that thousands of class-action artists would receive less than a few hundred dollars for decades of supposed payments to the fund's unit by record companies and would not be able to bring future claims against the unit.

- The Department of Justice, on behalf of the Librarian of Congress, has filed a motion against a group of college Webcasters seeking to appeal the Webcast royalty rates set in June (*Billboard Bulletin*, June 21). The motion, filed June 20 in the U.S. District Court of Appeals for Washington, D.C., aims to dismiss a claim by the Intercollegiate Broadcasting System and the Harvard Radio Broadcasting Co. that the royalty rates are prohibitively high and will stifle education by forcing college Webcast stations off the Internet.

- A federal court jury in Los Angeles has rendered a judgment of more than \$136 million against Fremont, Calif.-based CD-manufacturing plant Media Group and its former CEO for copyright infringement, according to the Recording Industry Assn. of America (RIAA). The company and former CEO Jimmy Chan were found guilty of willful infringement last year. In its judgment, the jury found that the defendants should pay \$90,000 for each of the 1,500-plus songs (including tracks by Madonna and Elvis Presley) that had been infringed. The company has since declared bankruptcy. The judgment is one of the largest ever in a copyright case, according to the RIAA.

FCC Probe Follows Opie & Anthony Prank, Despite Firing

BY ANGELA KING and MARC SCHIFFMAN

NEW YORK—The Federal Communications Commission (FCC) has sent a letter to WNEW-FM New York parent Infinity Broadcasting to determine whether the station aired obscene or indecent material. The Aug. 22 move occurred after the station aired a contest giving points to couples having sex in public, including a couple who allegedly had sex in St. Patrick's Cathedral in New York.

The stunt also led to the firing of syndicated afternoon duo Opie & Anthony (O&A) from talk outlet WNEW and to their being dropped by syndicator Westwood One Aug. 22. WNEW GM Ken Stevens and PD Jeremy Coleman were suspended several days earlier.

The FCC letter directs Infinity to turn over documents and tapes related to the incident. The FCC also wants the names of each employee who "was responsible for the concept of the contest and its subsequent broadcast, or who was aware of the contest... prior to the broadcast." It also wants to know whether "Infinity has broadcast this... or other similar contests on this or other stations."

Many of O&A's album and modern-rock affiliates have returned to music programming for the time being.

When *Billboard* sister publication *Airplay Monitor* polled programmers to gauge their reaction to the stunt, 68% said they would not have greenlighted the contest—although the remaining 32% said they would have done so even after the controversy exploded.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	477,624,000	414,211,000	(↘13.3%)
Albums	453,472,000	405,773,000	(↘10.5%)
Singles	24,152,000	8,438,000	(↘65.1%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	420,160,000	384,245,000	(↘8.5%)
Cassette	32,417,000	20,537,000	(↘36.6%)
Other	895,000	991,000	(↗10.7%)

OVERALL UNIT SALES

This Week	11,773,000	This Week 2001	13,583,000
Last Week	12,061,000	Change	↘13.3%
Change	↘2.4%		

ALBUM SALES

This Week	11,543,000	This Week 2001	13,121,000
Last Week	11,800,000	Change	↘12.0%
Change	↘2.2%		

SINGLES SALES

This Week	230,000	This Week 2001	462,000
Last Week	261,000	Change	↘50.2%
Change	↘11.9%		

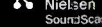
TOTAL YTD SINGLES SALES BY GEOGRAPHIC REGION

	2001	2002	
Northeast	1,458,000	547,000	(↘62.5%)
Middle Atlantic	4,463,000	1,650,000	(↘63.0%)
East North Central	3,672,000	1,232,000	(↘66.4%)
West North Central	1,152,000	330,000	(↘71.4%)
South Atlantic	5,032,000	1,713,000	(↘66.0%)
South Central	3,480,000	1,088,000	(↘68.7%)
Mountain	1,273,000	394,000	(↘69.0%)
Pacific	3,621,000	1,485,000	(↘59.0%)

ROUNDED FIGURES

FOR WEEK ENDING 8/25/02

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



Eminem Clip Dominates VMAs

'Without Me' Wins Five Trophies; White Stripes' 'Girl' Nabs Three

BY CARLA HAY

NEW YORK—With five awards, Eminem's "Without Me" was the big winner at the 2002 MTV Video Music Awards (VMAs), held Aug. 29 at Radio City Music Hall. "Without Me" won awards for best video of the year, best male video, best rap video, viewers choice, and best direction in a video. In the "Without Me" video, directed by Joseph Kahn, Eminem plays a comic superhero and parodies Moby, Elvis Presley, and Osama bin Laden.

The White Stripes' animated clip, "Fell in Love With a Girl," received three awards: for breakthrough video, best special effects in a video, and best editing in a video. Other multiple winners, with two awards each, were Pink's "Get the Party Started" (best female video, best dance video) and No Doubt's "Hey Baby," which won awards for best group video and best pop video.

The two major shut-outs of the evening were P.O.D. and Missy "Misdemeanor" Elliott. Both acts received six nods each and tied with Eminem for the most MTV VMA nominations this year. But P.O.D.'s "Alive" and "Youth of a Nation" and Elliott's "One Minute Man" failed to score any awards. Shakira's "Whenever, Wherever" received four nominations but was also shut out of the winners' circle.

Artists who performed at the awards show included Bruce Spring-

steen & the E Street Band, Eminem, Pink, Shakira, the Hives, Ja Rule, Ashanti, Justin Timberlake, Sheryl Crow, Nas, P. Diddy, the Vines, Avril Lavigne, Ludacris, and Disturbing Tha Peace. *Saturday Night Live* star/DreamWorks recording artist Jimmy Fallon hosted the 19th annual VMA ceremony.

Eligible videos for the 2002 MTV VMAs were promotional clips that



premiered on MTV between June 9, 2001, and May 31, 2002. The viewers choice award and the MTV2 award were determined by phone and online voting. The rest of the awards were voted on through ballots sent to about 500 music industry professionals and 500 MTV viewers.

Following is a partial list of winners:

Best video: Eminem, "Without Me" (Web/Aftermath/Interscope).

Best male video: Eminem, "Without Me."

Best female video: Pink, "Get the Party Started" (Arista).

Best group video: No Doubt, "Hey Baby" (Interscope).

Best rap video: Eminem, "Without Me."

Best R&B video: Mary J. Blige, "No More Drama" (MCA).

Best hip-hop video: Jennifer Lopez Featuring Ja Rule, "I'm Real" remix (Epic).

Best dance video: Pink, "Get the Party Started."

Best rock video: Linkin Park, "In the End" (Warner Bros.).

Best pop video: No Doubt, "Hey Baby."

Best new artist in a video: Avril Lavigne, "Complicated" (Arista).

Best video from a film: Chad Kroeger Featuring Josey Scott, "Hero," from *Spider-Man* (Columbia/Roadrunner).

Viewers choice: Eminem, "Without Me."

Best direction in a video: Eminem, "Without Me."

Best choreography in a video: Kylie Minogue, "Can't Get You out of My Head" (Capitol).

Breakthrough video: the White Stripes, "Fell in Love With a Girl" (Third Man/V2).

Best art direction in a video: Coldplay, "Trouble" (Capitol).

Best cinematography in a video: Moby, "We Are All Made of Stars" (V2).

A complete list of winners can be found at billboard.com/awards.

DreamWorks Eyes 2002 As First Year Of Profitability

BY MATTHEW BENZ

NEW YORK—DreamWorks Records expects 2002 to be the "first year of profitability" for the 7-year-old label, according to Ronald Nelson, a senior executive at the parent company. "A lot depends on the fourth-quarter releases," Nelson says, "but the catalog's big enough now that it's generating a good level of income." He did not say how much of a profit is expected.

A small portion of the \$1.5 billion in new financing that DreamWorks recently secured will go toward the label, but Nelson says the majority is earmarked for film production: "I would say, going forward, that the record operation is actually going to be self-funding." Excluding foreign rights, which are licensed out on a

royalty basis, Nelson says DreamWorks Records had about \$250 million in gross sales last year.

Nelson won't rule out acquiring other labels but says internal development remains the label's primary focus. "When you go out and buy another label, you're basically paying for the good will that's inherent in their having developed the roster that makes the label attractive."

Nelson declines to comment on speculation that DreamWorks could combine with Universal Music Group (UMG) or other entertainment assets that Vivendi Universal is said to be considering spinning off as part of a restructuring. Noting that UMG is DreamWorks Records' distributor, he says, "We've had a great relationship with them and expect to continue it."



Executive Turntable



STRAZZA



COHN



HAGAN

RECORD COMPANIES: John Strazza is named VP of rhythm/crossover promotion for Jive Records in New York. He was senior director of crossover radio promotion for RCA Records

Lava Records names Doug Cohn VP of video promotion and production and Lisbeth Cassaday VP of publicity in New York. They were, respectively, director of music and talent relations for VH1 and director of publicity for Virgin Records America.

Michelle Sims is promoted to associate director of R&B publicity for MCA Records in New York. She was tour publicist.

BROADCASTING: Corus Entertainment's Nelvana promotes Irene Wiebel, previously VP of marketing, to VP of educational development; Christie Dreyfuss, previously director of development, to VP of development; Megan Zakarian, previously development coordinator, to director of educational development; and Amber Waznis, previously executive assistant, to sales executive. They are based in Los Angeles. Nelvana also names David

Weibe director of development in Los Angeles. He was creative executive for Nickelodeon Studios.

ARTIST SERVICES: Keith Hagan is promoted to VP of the Lippin Group in New York. He was VP of publicity for Mammoth Records.

Harvey Rosen is named director of sales and marketing for Avatar Studios in New York. He was national sales director for Valley Entertainment.

VENUES: The SBC Center names Stephen Grossman, previously head of BBG Marketing, director of booking and marketing; Paul D. Waugh, previously area manager for UNICO Services, director of operations; Michael Flores, previously financial analyst for the Austin Convention Center, director of finance; Nicole Jones, previously in sports media for the Baylor University athletic department, coordinator of booking and marketing; and Jaqueline Rogers, previously executive assistant for the Freeman Coliseum, to booking assistant. They are based in San Antonio.

Georgetown's Denny Purcell Dead At 51

BY CHRISTOPHER WALSH

NEW YORK—Denny Purcell, co-founder and president/chief engineer at Georgetown Masters in Nashville and one of the industry's premier mastering engineers, was found dead at his studio Aug. 22. He was 51.

Purcell died sometime after 10 p.m. the previous evening, Carlos Grier of Georgetown says. His body was discovered the following morning. Although the cause of death is unknown, Purcell had for several years suffered from a liver ailment. "He was actually doing better," Grier says. "It's hard to say if that had anything to do with it or not."

Georgetown Masters will be featured as the No. 1 mastering facility for the country genre in the Studios and Recording Equipment spotlight in the Sept. 28 issue of *Billboard*.

During the past 13 months, seven songs mastered by Purcell have spent a combined 23 weeks at the top of the *Billboard* Hot Country Singles & Tracks chart: "My List," "I Wanna Talk About Me," and "I'm Just Talkin' About Tonight" by Toby Keith; "Living and Living Well" by George Strait; "Blessed" by

Martina McBride; "What I Really Meant to Say" by Cyndi Thomson; and Blake Shelton's "Austin." Kenny Chesney's "The Good Stuff," also mastered by Purcell, has spent seven consecutive weeks atop the chart, through Aug. 31.



PURCELL

In addition to mastering more than 7,000 albums during a nearly 30-year career, Purcell's attention to sonic integrity was unparalleled, his peers in the professional audio industry say. He was also a pioneer in the mastering of multichannel audio for DVD.

"Once people allowed me to choose where I wanted to master, it was with Denny," says Chuck

Ainlay, a top recording engineer and close friend. "The relationship between a recording and mastering engineer is almost a family bond, because you're entrusting this baby you made in someone else's care. What they do to it is going to be the final impression of your whole skill. Denny was so conscientious about the music and the art of what an engineer did to a project before bringing it to him. His crusade was to make audio better than it has ever been; to keep pushing forward."

Purcell's daughter, Sarah Beth, said: "My father was the smartest man I have ever met. We're both fact-finding, argumentative sorts and respected each other so much that we couldn't ever be mad at each other. He never ended a conversation without saying, 'I love you.' In the last year since his illness, he wasn't himself. People who had only known him this last year missed out on so much more. I don't think anyone should ever try to take his place. It's impossible."

A public memorial service was held Aug. 26 at Harpeth Hills Memory Gardens and Funeral Home in Nashville.

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ARTISTS & MUSIC

Fortune 'Smiles' On Cross-Driven's Celtic-Influenced Ceili Rain

BY DEBORAH EVANS PRICE

NASHVILLE—There's a critical juncture in the life of nearly every band where it makes the transition from hometown hero to international darling. Ceili Rain appears to be on the verge of such success with "A Hundred Smiles an Hour," the lead single from the act's upcoming Cross-Driven Records set, *No You—No Me*.

"If you're not on Ceili Rain, you're missing one of the most fun songs of the summer," says Greg Cassidy, music director of contemporary Christian KHCR (JOY-FM) Potosi, Mo.

Powered by lead vocalist Bob Halligan Jr.'s literate songwriting, the Celtic-influenced rockers have earned a legion of devoted fans through their energetic live performances.

A successful songwriter who has had songs cut by numerous artists (Bob Carlisle, Judas Priest, Michael Bolton, Cher, Rebecca St. James, Kathy Mattea), Halligan launched the band in 1995 after moving to Nashville from Syracuse, N.Y. (An ASCAP writer, he has his own publishing company, WBOB Music.)

Phil Smith, music director at WJTL Lancaster, Pa., feels Halligan's songwriting is key to the band's appeal. "Bob Halligan Jr. is one of today's most challenging songwriters," Smith observes. "The songs he crafts for Ceili Rain are masterful. 'A Hundred Smiles an Hour' separates WJTL not just from other contemporary Christian radio stations but the majority of radio stations nationwide."

Ceili Rain debuted in 1998 with *Ceili Rain: Say KAY-lee* on Punch Records. The band's sophomore effort, *Erasers on Pencils*, marked its first release on Cross-Driven, a division of the Here to Him company. *No You—No Me*, its second effort for the label, streets Sept. 17.

"We recorded 17 songs with as little nonsense as possible, designated 12 winners, and finished them off," says Halligan, who co-produced the record with Trevor Johnson and the band. "[It was] strictly a quest for clear and worthwhile

communications with our dear audience. I believe God is happiest when we are loving and laughing. Ceili Rain is an encourager of these two things, plain and simple."

The title cut is a heartfelt ballad about relationships and identity. "'No You—No Me' argues for the correlation between a relationship with God and a relationship with a spouse or close loved one," says Halligan, who manages and books the band. "The 'without you, I wouldn't exist' theme is meant not in a co-dependent way but in the real way that one feeds on the flow of positive energy."

Ceili Rain is developing a strong following in Europe. "[We've been] in Germany, going from town to town," Halligan says of the band's mid-August visit. "The Europe trip also included the Flevo Fest in Holland and shows in Belgium and England."

Cross-Driven is distributed to the Christian retail market through Provident Music Group.

(Mainstream distribution is currently being negotiated.) According to D-Squared Entertainment president Dennis Disney—whose company oversees marketing for Here to Him's three labels—Provident's international division is putting a strong push on Ceili Rain in Europe, releasing the album one month earlier abroad.

Like P.O.D., Creed, and other bands, Ceili Rain has always drawn fans of both Christian music and mainstream rock. Disney says radio support will be a boost to *No You—No Me*. "We have some tremendous radio attention. The K-Love network jumped on the first single the second we put it out," he says of the network, which has 200 Christian stations. "They've had triple-A airplay in the past and some public radio airplay but never had much on the Christian side until now."

According to Disney, starting Sept. 1, "A Hundred Smiles an Hour" will be offered as a free MP3 download, and fans will be able to download a coupon for \$3 off the album's special introductory \$12.99 price.



CEILI RAIN

Gaynor Wishes Fans 'Love' The Original Survivor Returns On Logic/BMG

BY MICHAEL PAOLETTA

NEW YORK—After numerous European releases throughout the '90s, Gloria Gaynor's new album, *I Wish You Love* (Logic/BMG, Sept. 10), is the artist's first worldwide release in 15 years.

To reinforce this point, especially for her U.S. fans, Gaynor begins the album with the bubbly "Gotta Be Forever," which is home to these opening lines: "I know you're wondering where I've been/Sweet songs of love got me coming in."

In a way, Gaynor notes, "those two lines bring me back home." To paraphrase her most classic recording, Gaynor has, unlike most artists from the disco era, survived.

"It was truly wonderful to enter the studio to record all new and original material," Gaynor says of the new disc, obviously referring to past European releases like 1997's *Careless Whisper* that often included cover versions. (The new album includes one cover: "Just Keep Thinking About You.")

Gaynor says the bulk of the songs on *I Wish You Love* were written expressly for her. "These are not random songs

taken from somebody's catalog," she explains. "I knew from day one that I wanted a love concept—I'm all about that. I also wanted to keep the lyrics uplifting, offering words of encouragement."

In signature Gaynor fashion, the album boasts a variety of sounds, encompassing upbeat dance-pop ("No One Can Love You More"), power ballads ("I Never Knew"), midtempo R&B (the title track), and classic-sounding soul ("I'm Here for You," which was co-penned by the singer). Also included are live English and Spanglish versions of Gaynor's golden classic, "I Will Survive."

In the songwriting and production departments, *I Wish You Love* finds Gaynor—whose songs are published by Linwood Maxwell Music, BMI—working with Swedish outfit Twin, Berny Cosgrove, and Kevin Clark, among others.

Already, the set's lead single, "I Never Knew" (with club remixes by Hex Hector & Mac Quayle,

Cruz & Bagz, Silent Nick, and Mike Rizzo), is receiving airplay on top 40, adult contemporary, and rhythmic top 40 radio. Stations like WKUT New York and WKIE Chicago are leading the way.

WKIE PD Chris Shebel says the commercially available "I Never Knew," particularly Hector & Quayle's radio edit, fits in "beautifully with our overall mix. Listener response has been incredible. We'll be upping its rotation very soon."

At this, Logic GM Kelly Schweinsberg only smiles. "Everybody, and I mean everybody, is responding to this album," she notes. "We feel the momentum and excitement building every day for this project, and we can only attribute it to one major factor: Gloria Gaynor."

Schweinsberg points to Gaynor's musical journey, which began 30 years ago, for such spirited enthusiasm. In addition to scoring many global crossover hit singles (including the Grammy Award-winning "I Will Survive") and albums, Gaynor has appeared on Broadway (the musical revue *Smokey Joe's Café*) and TV (*Ally McBeal*, *That '70s Show*). She's also an author (the autobiographical *I Will Survive*).

Gaynor's music continues to be heard in major motion pictures, most recently in *Men in Black II*. Earlier this year at the World Music Awards in Monte Carlo, she was presented with the Legend Award by Prince Albert. This followed in the footsteps of VH1 honoring the artist and "I Will Survive" with the pole position during the broadcast of its *100 Greatest Dance Songs*.

To keep her presence more than alive in the U.S., Schweinsberg says to expect "a lot of national and local media and TV coverage" surrounding the release of *I Wish You Love*. This is in addition to Gaynor's nonstop international touring schedule and her Web site (gloriagaynor.com).

Gaynor is managed by her husband, Linwood Simon of Warren, N.J.-based Cliffside Music; the Richard Walters Entertainment Talent Agency in Los Angeles handles her bookings.



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Frangoulis Set Revives Odyssey

'Sometimes I Dream' Highlights Artist's Operatic Tenor, Romantic Outlook

BY STEVE GRAYBOW

With the Sept. 17 release of *Sometimes I Dream* by Mario Frangoulis, Sony Classical will establish the long-standing Odyssey imprint as a banner for new recordings that reach beyond traditional classical recordings.

The primary reason for the move is to help retailers and consumers more effectively differentiate between the label's vast roster and catalog of traditional classical composers and artists and those who are striving to widen the creative scope of the classical genre.

Odyssey was first established in October 1967 for Columbia Masterworks, when it represented repertoire that was more contemporary/esoteric/eclectic and proved to be very successful. At the time, Odyssey recordings were sold at a lower price to make them more attractive and accessible to consumers.

During the mid-'70s, Columbia Masterworks changed the Odyssey imprint to an LP reissue line that featured recordings by Bruno Walter, George Szell, Pablo Casals, Rudolf Serkin, and others. In 1987, Odyssey CDs were issued at budget prices. Today, the midline catalog titles that were on Odyssey have since been moved to other product lines.

To help Odyssey settle into its latest incarnation, the label has tapped Mario Frangoulis, a multilingual, classically trained tenor who is placed within the framework of contemporary romantic songs on *Sometimes I Dream* (which is due Sept. 17).

Born in the former African nation of Rhodesia and raised by his aunt in Greece, Frangoulis began studying music as a child and gravitated toward the theater as a teenager while studying at London's Guildhall School of

Music and Drama. He was performing in presentations of *Les Miserables* and *Phantom of the Opera* in London's West End when a duet with an opera-student friend prompted him to re-evaluate his priorities.

"My friend sang soprano and asked me to sing with her while she was practicing," the now-35-year-old Frangoulis says. "We sang together, and she told me I was a pure tenor and had to study opera."



FRANGOULIS

Encouraged but wary, Frangoulis learned three arias, entered a competition, and won a singing scholarship within the space of a single week. Still, he was not convinced that opera was in his future.

"I knew nothing about opera, and thought it was an art that held no interest for people today," he recalls. "Even when I won the competition, I did not take what I had accomplished very seriously."

A modern interpretation of *La Boheme*, staged by Australian filmmaker Baz Luhrmann, changed Frangoulis' perceptions. Featuring young singers dressed in contemporary clothing, the production focused on the timeless beauty of the opera's songs without placing

them in a particular time frame.

"As a young person, I want to communicate with young people," Frangoulis says. "This show made me realize there is hope to bring opera to people my own age and that the way to do it is through the purity of the music."

Sometimes I Dream highlights Frangoulis' robust, operatic tenor and romantic outlook on life. While most of the songs were composed in the late 20th century (the singer composed the music for several tracks), all are rooted in the sound of classic arias, with Frangoulis singing in Italian, Greek, Spanish, and English.

"These songs are all classic in that they are romantic ballads with meaningful lyrics and big melodies," Frangoulis says. "It was important to find songs that reflect my love of opera but that a wide range of people can enjoy."

Frangoulis' songs are published by Mario Frangoulis Music (ASCAP). His managers are Kosta Kantzoglou of Queens, N.Y.-based Globe Entertainment/Encore Productions and Los Angeles-based Miles Copeland for Firststars. Mary Telemachou is his manager and tour promoter in Greece.

The best-known song on *Sometimes I Dream* is "Notte di Luce," an Italian take on the Moody Blues' 1967 hit "Knights in White Satin" that features the song's author, Moody Blues singer Justin Haywood, on vocals.

"The song has appeal for anyone," Frangoulis notes, "because there is ambiguity in the lyrics that lets you decide for yourself what the images represent. I grew up listening to the song, so it has special meaning to me, and allows me to sing from the heart. I learned how beautiful and meaningful this style of music can be, and I want to bring that experience to others."

The Beat



by Melinda Newman

COME TOGETHER?: In the latest move in the California Senate's investigation of record label accounting practices, **Sen. Kevin Murray** (D-Culver City) says he has subpoenaed documents from **Dixie Chicks'** manager **Simon Renshaw** and the group's attorney, **Don Engel**, who has represented several artists in label contractual disputes. Murray hopes to have the documents before the Senate's Judiciary Committee's second hearing on the topic, which is slated for Sept. 24 in Los Angeles (*Billboard*, Aug. 3).



MURRAY

"There were some documents referenced in the first hearing [July 23], which the record company demanded confidentiality agreements on," Murray says. "You can't get this info other than from the subpoenas." He says he didn't subpoena the labels because "I thought the labels would be more resistant" to turning over the documents.

It turns out he may not get them from the artists' side, either. "What really bothers me is when I spoke on July 23, I said, 'Look, these contracts exist, so why don't you get the heads of the companies in here and ask them questions. Why don't you subpoena them?'" Engel says. "What Murray's got is a hornet's nest. I don't know if I can comply. To the extent that there are confidentiality agreements in court cases, the subpoena doesn't necessarily get around it. But it may very well be that when the court is confronted with the subpoena from Sen. Murray's office, they'll revoke the orders, in which case I'll supply the documents."

Renshaw declined to comment on the subpoena, because he had not yet received it. The Recording Industry Assn. of America (RIAA) also declined to comment on the subpoena.

In addition to the record label accounting hearings, in which artist attorneys are alleging that some companies use fraudulent procedures to cheat artists out of royalties, the labels and artists continue to wrangle over a California statute that allows record companies to sue acts for undelivered albums. A bill to repeal the statute has

been tabled until next year after negotiations between the two sides broke down in August. Because of these issues, the gulf between some artists and labels is widening to the point that the question remains whether labels and artists will be able to come together and fight other serious, industry-threatening problems for which they will need to provide a united front, such as illegal downloading and other forms of piracy. The test will come this fall, when California Assemblywoman **Rebecca Cohn** (D-Saratoga) holds a series of hearings on piracy with an eye toward introducing legislation in December.

RIAA president **Cary Sherman** says he believes the two sides will be able to work together, adding, "My general view is that most artists and managers recognize that there are common problems that are so great that we have no choice but to figure out how to work together, even if we're scuffling on some other issues. Artists are no better off if their sales disappear than the labels."

Recording Artists Coalition (RAC) co-counsel **Jay Cooper** agrees that "there has to be an effort to attack the piracy problem." But, he adds, "how [the artists and labels] go about it is another issue, because there's a lot of tension. Whether they work together or along parallel paths, I don't know."

Murray feels the increasingly contentious relationship between the artists and major labels is "a significant problem, which is why the record companies should step up to the plate and repair their issues with the artists. The record companies are in a fight with their most effective spokespeople." But he adds some artists will "absolutely be able to divide" their feelings between fighting the labels on certain issues and uniting with them on others.

Renshaw agrees with Sherman, noting, "There are many issues where the RIAA and various artists groups—whether it be AFTRA, AFM, or the RAC—are on the opposite side of the table, but there have been occasions throughout history where we've all had to put the hatchet to one side for a moment to address a bigger issue. Piracy is one of those issues."

STUFF: Autographed Fender and Martin guitars are among the items available at auction.ticketmaster.com, which is hosting an auction to benefit the family of former *Billboard* editor in chief **Timothy White**, who died June 27. The guitars are signed by the artists participating in the Oct. 7-8 tribute concerts for White, including **Jimmy Buffett**, **Sheryl Crow**, **Don Henley**, **Billy Joel**, **John Mellencamp**, **Sting**, **James Taylor**, and **Brian Wilson**. Other items include front-row tickets to the shows.

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After 4-Year Wait, Then Grammy Win, New West Keeps McClinton Iron Hot

BY JIM BESSMAN

Following the success of 2001's critically lauded, Grammy Award-winning New West label set *Nothing Personal*, Delbert McClinton returns with *Room to Breathe*, which the RED-distributed indie will issue Sept. 24.

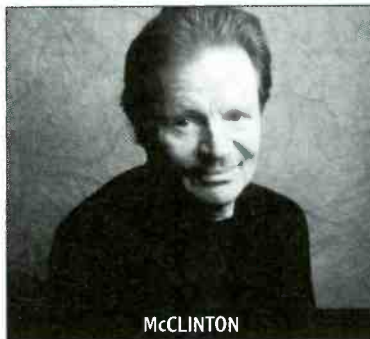
"*Nothing Personal* exceeded our expectations and re-established Delbert's place as a musician's musician," New West senior VP/GM Jay Woods says.

A Lubbock, Texas, native, McClinton—who has been plying the honky-tonk circuit since the late '50s—admits surprise at the response to *Nothing Personal*, "but you know, by the time it was ready to come out, if nobody liked it at all I was thrilled to death. I'm the only one I'm trying to please."

Of the quick turnaround for *Room to Breathe*, Woods notes that there had been four years between *Nothing Personal* and McClinton's previous set, *One of the Fortunate Few*. "We didn't

want to wait that long again," he says. "We wanted to keep his profile up there."

McClinton also notes that he has "been on a roll" as a tunesmith during the past five years. "I've grown a great deal," the Nasty Cat Music (BMD) writer says. "I didn't start growing up until I was 45. Now I've mellowed out, and I have a better perspective on



things. Besides, I'm getting old. I decided to do my songs that I wrote as good as I can do them and just have a good time."

New West has a pre-release campaign under way with Amazon and is servicing the track "Lone Star Blues" to secondary markets via the CDX compilation service. "We're also working mainstream country to some degree, mainly in

Texas," Woods adds. The cut "Same Kind of Crazy," meanwhile, is going to triple-A formats. Woods says, "It's a typical Delbert barroom rocker, like 'Livin' It Down' from the last record, which we had good success with."

McClinton is managed by Harriet Sternberg; he is booked by David Hickey. Both are Texas-based.

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Black Crowe Flying Solo. On Oct. 22, Chris Robinson takes his first steps away from the Black Crowes with *New Earth Mad*. The Redline Entertainment collection shows the singer offering songs that intentionally sidestep current radio trends. "I wanted to make a soulful record because there's nothing retro or modern about being soulful—it's timeless," he says. "I want to make music that is real, because that human quality is what makes people feel." Robinson produced the album in Paris with Paul Stacey (Moke, Minutemen). "Writing the songs was easy, but I felt really naked when I got into the studio and it was just me and Paul," Robinson says, adding that it all worked out extremely well in the end. "I'm proud of everything I did in the Black Crowes, but it seems like I've been waiting a lifetime to make this record. I listen to these songs and feel tremendous pride."

Ruben Blades Tours World Styles On Sony Discos' 'Mundos'

BY LEILA COBO

Ruben Blades' path to a brave new musical world has been a long time in the making.

It began with his earliest hit, "Pedro Navaja," a cinematic song recorded during his collaborative years with Willie Colón that defied radio formats and yet has become the biggest-selling single in salsa history. It continued with the socially conscious, sometimes wickedly funny material put forth with his band, Los Seis del Solar, in the '80s. And it plunged deeper with later, more experimental works, notably the Grammy Award-winning albums *La Rosa de los Vientos* (1996) and *Tiempos* (1999).

One could say it's all been in preparation for Blades' upcoming set, *Mundos* (Worlds), an album in which—no longer content with merely plumbing the depths of Caribbean and Afro-Cuban rhythms—Blades has decided to seek a "universal memory" of music and rhythm.

Blades, who began working on *Mundos* more than two years ago, originally conceived the project as a way to marry Irish and Latin rhythms. But in the process, the entire world got in the way.

"I made a kind of map, where I began in the Northeast part of Africa, from Ethiopia, and I took that path to Asia Minor. I crossed part of Turkey, what today are independent Russian republics. I crossed toward Europe and then I jumped to America," Blades says. "During that voyage, I integrated these sounds."

They include Irish pipes, flamenco guitar, and the Australian didgeridoo working together with Blades' current band, the Editus Ensemble, a group of 11 young musicians with classical and jazz backgrounds that also worked on *Tiempos*.

But while *Tiempos* was essentially tropical in its explorations, *Mundos* is worldly, weaving influences and rhythms and even including a version of "Danny Boy" that begins in the traditional way and then dissolves into salsa.

"By virtue of what happened Sept. 11, I tried to do an album that beyond political opinions could reinforce brotherhood without preaching," Blades says. "We wanted to create a situation where people felt connected through music, through the union of instruments that are apparently at

odds with each other."

If it appears radically eclectic, it is—to the extent that *Mundos*, due Sept. 17, is being released as a joint venture between Sony Discos—



BLADES

which has long marketed Blades' albums—and Columbia Jazz.

"We felt that marketing just to the Latin media would not give [the album] the broad exposure we believe it deserves," Sony Discos executive VP George Meléndez says. "The quality is of the highest level—which is something you expect from Ruben Blades—so we're trying to introduce it to a

broader audience and not let language be a boundary."

For its part, Sony has released a single, "Estampa," which has been edited to a three-minute, 59-second version from the seven-minute, 23-second original. It is being serviced to tropical stations.

Mundos made sense for Columbia Jazz even though it's more a world-music album than anything else.

"One of the things we're trying to do is expand the boundaries of what jazz is, so the signings of this part of Columbia are very, very eclectic," Columbia VP of jazz marketing Mark Feldman says. Partnering with Sony Discos for *Mundos*, Feldman adds, is "key."

"For example, in the sales area, Columbia and Discos will both work their respective accounts," Feldman continues. "We have a press effort that is addressing all the niches and all the national media outlets as well. We have a radio plan that will aggressively work world, Latin, jazz, and public-radio formats. So we're going to spread this across a lot of genres, because the record spans a lot of genres."

For Blades, a Harvard law school graduate, actor, and politician (he

once ran for president in his native Panama), this multi-tiered approach makes sense.

"People aren't interested in pop or salsa. They're interested in music," Blades says. "There are *salseros* who like other kinds of music. There are also many people who are beginning to get closer to music from our cultures and are finding this an attractive exchange. In the current market, artists are given about two weeks to have their album stick. That's troublesome for a guy like me. What I do demands more—I don't do videos and I'm not 15 years old."

Blades' refusal to make videos is one example of the fiercely personal way in which he handles his musical career and in which he views music all together. Listening to *Mundos*, he says, should be like taking a trip: an experience that requires time and thought.

"[Nowadays], where everything is about rhythm and physical and erotic contact, I also see popular music as a possibility for information, education, and connection. I also see all this at a spiritual and intellectual level. It's not that I don't like dance music, but it's not all about that."

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Peacock Gets A Little Help From A Friend, Aware

BY ADAM G. KEIM

Chicago-based singer/songwriter Alice Peacock says that her new, self-titled sophomore set was initially going to be released as an indie album that she would create completely on her own, like her first record, *Real Day* (1999). But those plans soon changed, after she sought the expertise of a former college friend and a second set of ears.

That college friend brought the finished album to a friend of his, Gregg Latterman, president of Aware Records, who in turn brought the set to Columbia, which picked it up for release.

The move also resulted in Peacock working with a producer, which she was looking to do: "I wanted a second set of ears," she says. "I wanted to



PEACOCK

give the record a more concise, unified sound, so I decided to work with a producer."

Peacock says, "It has an indie-record feel, in that I was able to do what I wanted to do, and adding a producer helped me be more conscious as to what my sound is. We got a good record on a shoestring budget. It shouldn't cost a fortune to make a good record."

On *Alice Peacock* (due Sept. 3), the artist combines elements of folk, rock, and pop. Ultimately, folk is the most prominent style featured on the Aware/Columbia set. Peacock has a peaceful voice—not too raspy, not too quiet, not too overpowering. She uses simple lyrics and melodies to create masterful tunes.

Peacock self-penned each of the songs on the new album; she claims to glean inspiration from "everything. The people you see, the music you hear, the books you're reading, everything forms it," she says. "My songs tend to deal with relationships and my perspectives on things."

The first single off the 14-track album is "I'll Be the One," which is being worked at triple-A formats.

A Minnesota native who is now based in Chicago, Peacock feels that her true home is in the Midwest. She grew up clenching her transistor radio to her ear so much that her father nicknamed her "Radio Free Alice." She went on to major in theater in Wisconsin, and then did a spell of summer stock there. She met a few songwriters and began to pursue that

venture instead of theater, as singing was a more comfortable fit.

Afterward, music, her more comfortable profession, took her to Los Angeles. "It's all pay-to-play showcase kind of gigs, with people trying to groom their images, not their songs," she says of the L.A. scene. "[They're all] trying to do that rock star thing where you remove yourself from your audience to create

mystery. I really hated that. That's why I moved to Chicago," Peacock says. "I knew they had a good live-music scene, lots of open mikes. Frankly, it was the Midwest. I just needed to get back to me."

Peacock is managed by Jay Wilson for the Elevation Group in Oakland, Calif. She's booked by Scott Clayton for the Creative Artists Agency in Nashville.

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ARTISTS & MUSIC

At The Drive In Split Yields DreamWorks Act Sparta

BY CHARLES DAUGHERTY

With *Wiretap Scars* (DreamWorks), Sparta emerges from the shadows of its former identity to carve a new niche in the rock market.

After the early 2001 disbanding of its former identity, the successful rock/punk act At the Drive In (ATDI), members Jim Ward, Paul Hinojos, and Tony Hajjar split off from Cedric Bixler and Omar Rodriguez to become Sparta, adding bassist Matt Miller to their line-



SPARTA

up. Ward, Sparta's frontman, explains, "It was very important for us to find a place where we could make music, actually enjoy doing it, and not lose sight of that."

What came next was Sparta's teaming with DreamWorks and producer Jerry Finn (Blink-182, Rancid) to create *Wiretap Scars*, a collection that went to retail Aug. 13 and has won a spate of deservedly positive reviews.

The set is best described as an equally collaborative effort by Sparta's ambitious four members to establish a solid post-ATDI identity. Ward adds, "Everyone in the band shares responsibility equally in the creation of the songs. Everyone in the band plays every instrument well enough to explain ideas in the creation process."

The result is an album of 12 decidedly more rock-radio-friendly tracks than their previous work in ATDI. Ward comments, "We are focused on keeping it about the music. We've grown and learned a lot. We have the great fan base from when we were in At the Drive In and we want to build [on that]."

Sparta hit the road immediately after finishing *Wiretap Scars* and has been touring with Weezer, along with Dashboard Confessional, and the Strokes. With that tour just ending, Sparta is headlining a few dates, as well as opening a few shows for Jimmy Eat World before the band heads off to Europe and Japan. Sparta is managed by Blaze James at Black Sheep Fellowship and booked by Don Muller at CAA. Its songs are published by SKG, ASCAP.

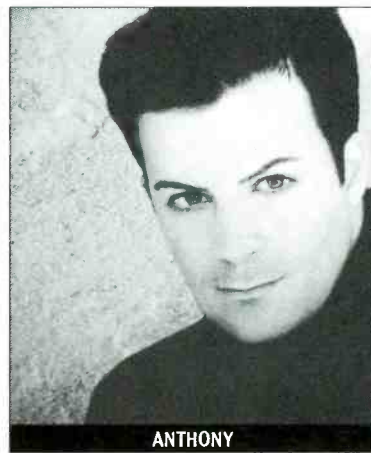
Continental Drift™



by Larry Flick

WHAT ANTHONY CAN DO: It's pretty rare for a pop/AC singer to make music on his own steam. The hyper-mainstream nature of the genre is such that it's difficult for it to prosper without the muscle and sheen of major-label support. Try to imagine **Celine Dion** as a grass-roots artist, for example. It just doesn't work. That's what makes **John Anthony** all the more intriguing.

With the self-made *What a Man Can Do*, the New York-based artist delivers an album that is so glossy that you wonder if he robbed a



ANTHONY

bank in order to fund such an elaborate affair. There's nothing missing from this recording. It's bathed in lush, elaborate arrangements of strings and horns that make each song sound like a million bucks. Even the packaging is deliciously detailed, with beautiful shots that make the highly photogenic Anthony look like the superstar that he's clearly gunning to be.

But does the actual music make good on the shiny wrapping in which it's encased? Quite. Largely written by the artist, who shares production credit with **Frank Verderosa**, *What a Man Can Do* is packed with theatrical power-ballads and warmly percussive mid-tempo pop jams that carry the unabashed influence of **George Michael** and **Michael Bolton**, among others.

"With such diversified styles, the challenge of recording this album was to smoothly thread the production," Anthony says, noting the strong studio influence of Verderosa. "Frank was able to design the magical thread that wove the album together and added dimension to the songs."

The element that ultimately sets Anthony apart is a staggeringly high and powerful tenor

range that dwarfs the vocal potency of his stylistic mentors. He's particularly memorable on the sweet, single-ready title track, as well as on the saucy, blues-kissed "Lost & Found."

The only minor misstep is a cover of **Barbra Streisand's** "Prisoner." While he gets points for actually hitting the same big notes as the diva, the whole track is just a tad too over the top for its own good—and it distracts the listener from Anthony's own solid compositions.

Still, that's a small quibble in relation to a project that introduces an artist with the potential to seriously connect with the masses.

For more details, log on to johnanthonymusic.com.

EMERSON'S CREEK: **Chris Emerson** recently enjoyed the kind of break that exposure-starved newcomers dream of. One of his songs was chosen for play on a popular TV program.

The Boston-based artist's gentle acoustic-pop song "All Because of You" was heard this past spring on the WB series *Dawson's Creek*. It might not have been airplay on a major top 40 station, but it sure did reach a large audience. And it drew listeners to Emerson's well-crafted pop collection, *Tourist*.

"It's amazing how many people see one television show," he says. "It's been an incredible boost to my music. It's opened a lot of doors."

Beyond "All Because of You," *Tourist* offers the kind of music that is equally accessible to coffeehouses and MTV's *Total Request Live*. Emerson has a sweet, pop-friendly demeanor, as well as an earthy, confessional lyrical style.

While attending the Massachusetts College of Art, Emerson, who is originally from Cambridge, Md., met producer **Donald Poole** and began working as a demo singer and learning the art of music production. He soon began writing and producing his own material and collaborating with other artists.

Since issuing *Tourist*—which Emerson produced with **Leo Meliace**, **Steven Catizone**, **Andrew Sherman**, and **Steven Walsh**—the artist has been dividing his time between gigs and writing material for several film and TV projects.

Visit chrise Emersonmusic.com for more information on this promising young artist.

The Classical Score



by Steve Smith

FALL ARRIVES: Universal Classics rolls into the fall season with a schedule packed with high-profile projects by superstar artists. On Sept. 10, the Deutsche Grammophon imprint issues *Sacred Songs*, a new collection by tenor **Plácido Domingo**. The contents range from the familiar **Bach**/Gounod Ave Maria and Cesar Franck's



Panis Angelicus to Paolo Rustichelli's popular Kyrie and a new Ave Maria setting composed by the tenor's son, **Plácido Domingo Jr.** Norwegian vocalist **Sissel**, whose voice was heard by millions on the *Titanic* soundtrack (and whose own Decca debut arrives Oct. 1), joins Domingo on two tracks.

Also on Sept. 10, Deutsche Grammophon presents the debut recording by the young Russian-born, Juilliard-trained violinist **Ilya Gringolts**, who performs **Tchaikovsky's** *Violin Concerto* and **Shostakovich's** *Violin Concerto No. 1* with the **Israel Philharmonic**, conducted by his mentor, **Itzhak Perlman**. Mezzo **Anne Sofie von Otter** sings arias and scenes by **Offenbach**, joined by conductor **Marc Minkowski** and his **Les Musiciens du Louvre**.

On Oct. 8, the yellow label presents **Anne-Sophie Mutter's** second recording of **Beethoven's** *Violin Concerto*, a broad and deeply personal rendition live in June with **Kurt Masur** and the **New York Philharmonic**. An all-star gathering of pianist **Martha Argerich**, violinist **Gidon Kremer**, violist **Yuri Bashmet**, and cellist **Micha Maisky** performs **Brahms' Piano Quartet in G Minor** and **Schumann's Fantasiestücke**. Notre Dame organist **Olivier Latry** is featured in Messiaen's complete organ works (a six-disc set), while **Myung-Whun Chung** and his **Radio France Philharmonic** perform the same composer's *La Transfiguration de Notre-Seigneur Jésus-Christ* on a separate release. Look for Beethoven's complete violin sonatas performed by **Augustin Dumay** and **Maria-João Pires** in November.

Decca weighs in with a solid mix of notable core releases and surefire crossover hits. On Sept. 10, pianist **Jean-Yves Thibaudet** presents *The Magic of Satie*, a sensitive and insightful collection of works by the eccentric French master. The label fetes the world's most popular mez-

zo with *The Art of Cecilia Bartoli* Oct. 1; the collection of Italian arias, featuring highlights from **Bartoli's** Decca catalog and newly recorded material, is timed to coincide with a U.S. tour. Best-selling British "popera" tenor **Russell Watson** releases *Encore*. The racy, beat-driven women of **Bond** return Oct. 15 with *Shine*, and **Andrea Bocelli's** *Sentimento*, which prominently features conductor and violinist **Lorin Maazel**, arrives Nov. 4.

Things are hardly less busy at Sony Classical. Tuesday (3) sees the release of *Glenn Gould: A Sense of Wonder*, a three-CD package dedicated to the legendary pianist and his two versions of Bach's *Goldberg Variations*, co-produced with the company's Legacy division (Classical Score, July 20). The release will be accompanied by 12 further single-disc

Anniversary Edition reissues dedicated to Gould's work. Another pianist more recently associated with Bach, **Murray Perahia**, offers Chopin études Sept. 17. On the same day, young Greek tenor **Mario Frangoulis' Sometime I Dream** heralds the return of Sony's Odyssey line, newly rechristened as a crossover imprint (see story, page 10).

On Sept. 24, trumpeter **Wynton Marsalis** and his **Lincoln Center Jazz Orchestra** join **Esa-Pekka Salonen** and the **Los Angeles Philharmonic** for a recording of Marsalis' sprawling, bluesy epic *All Rise*. Violinist **Giuliano Carmignola** and the **Venice Baroque Orchestra** continue their winning ways with *Vivaldi*, offering a second volume of late violin concertos also out Sept. 24. The same ensemble joins the striking mezzo **Angelika Kirchschlager** in a collection of Bach arias due for release Oct. 1. (Inexplicably, however, a stunning collection of **Locatelli** violin concertos issued in Europe in spring is not currently on the domestic release schedule.)

Also on Oct. 1, composer **Philip Glass** and cellist **Yo-Yo Ma** team up to memorable effect for the score to *Naqoyqatsi*, the long-awaited third installment in the trilogy of groundbreaking films created by **Godfrey Reggio**. Rounding out the classical release schedule, violinist **Hilary Hahn** performs concertos by **Mendelssohn** and **Shostakovich** on a disc to be released Oct. 15, while Oct. 29 sees the release of **Tan Dun's** *Water Passion after St. Matthew*, an elaborate Biblical setting reported here last year (Classical Score, Sept. 29, 2001).

Trucks & Co. Prove Mettle On Columbia Debut

BY STEVEN GRAYBOW

In the course of his 12-year career, Derek Trucks has recorded three projects with the band that bears his name and played hundreds of shows as a member of the Allman Brothers Band. It's a sturdy résumé for any musician, made all the more impressive considering that the Atlanta native is only 23 years old.

Joyful Noise (Columbia, Sept. 3) is the Derek Trucks Band's third release, its first for a major label, and its most ambitious to date. Joining Trucks are bandmates Todd Smallie (bass), Yonrico Scott (drums), and Kofi Burbridge (keyboards/flute).

While its eponymous 1997 debut (Landslide Records) and 1998's *Out of the Madness* (House of Blues) rightfully branded Trucks a blues-guitar prodigy, *Joyful Noise* showcases his



TRUCKS

remarkable affinity for seamlessly combining genres.

Several tracks, such as the Southern-rock instrumental "So Close, So Far Away," will endear Trucks to Allman fans, but it's with such cuts as the traditional Sufi chant "Maki Madni" (featuring *qawwali* vocalist Rahat Fateh Ali Khan, nephew of the late Pakistani vocal master Nusrat Fateh Ali Khan) that the band truly proves its mettle.

When the post-Sept. 11 logistics of flying Khan to the U.S. from Pakistan proved too great, the band exchanged ideas with the vocalist on a conference call, recorded its music, and sent the tapes overseas for Khan's participation. The near-magical empathy between guitar and vocal is a tribute to Trucks' ability to flex his instrumental muscle firmly but sympathetically within the framework of a composition.

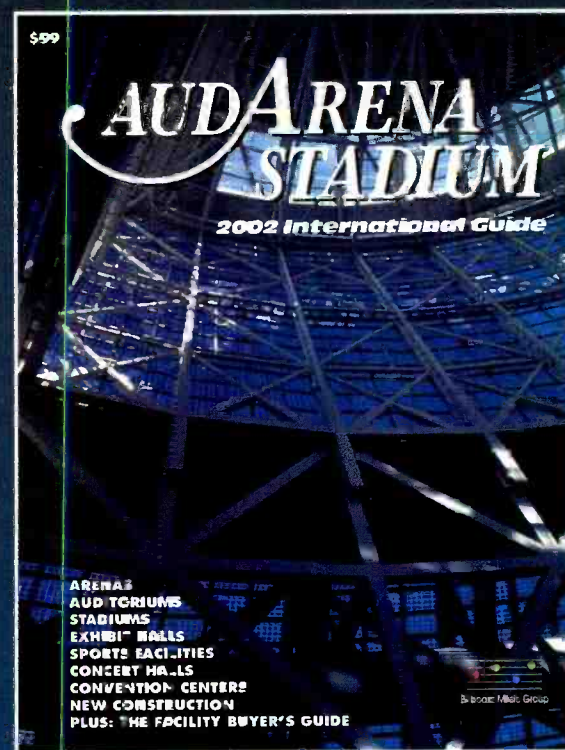
"It's not what people would automatically expect from us, but the song is a natural extension of what the band does live—which is to develop a personal take on different styles," Trucks (a BMI writer) says of the song, which has been in Khan's family for years.

Ruben Blades also guests, as does soul pioneer Solomon Burke on his own "Home in Your Heart" and on "Baby, You're Right" (which features vocals by Trucks' wife, blues guitarist/vocalist Susan Tedeschi). Managed by Atlanta-based Blake Budney and Burlington, N.C.'s Kelly Elder, Trucks is booked by Wayne Forte in New York.

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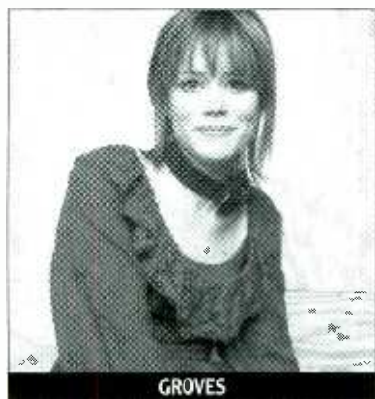
BDAAL160

Higher Ground™

by Deborah Evans Price



WORDS OF WISDOM: Some artists create music that is simply entertaining. Then there are artists who do so much more—they challenge listeners to re-evaluate their priorities and values and encourage them to see the world from a different angle. Singer/songwriter **Sara Groves** does just that on her new album, *All Right Here*.



GROVES

A former high-school English teacher, Groves released an independent album (*Past the Wishing*) before signing a deal with INO Records, which issued last year's acclaimed album *Conversations*. On *All Right Here* she takes that dialogue with her audience to a new level, penning songs not just about her relationship with God but about other facets of her life—as an artist, wife, and mother to her 2-year-old son, **Kirby**.

Groves recalls a discussion with her producer **Nate Sabin** in which she outlined her intentions for the new record. "I know they really liked *Conversations*, but I can't do *Conversations* again; that's not where I am," she explains. "My best formula is to talk about where I am now, and that's what I try to do. The [reason why] I'm excited about the album as a whole is [that] it represents a whole human being. *Conversations* represents my devotional life. This one represents me as wife, mom—all parts of me. I feel strongly we cannot compartmentalize our lives."

The result is an album of poignant, thought-provoking songs that grapple with the complexities of life and offer up observations that make Groves seem older and wiser than her 29 years. (She turns 30 Sept. 10.) "Just One More Thing" challenges us to let go of the unimportant tasks in life that take us away from what really matters most. How can anyone hear Sara sing the following lines and not take a hard look at their priorities: "Everything is important/But everything is not/At the end of your

life your relationships are all you've got/And love to me is when you put down that one more thing and say/I've got something better to do/Love to me is when you walk out on that one more thing and say/Nothing will come between me and you."

"Fly" is a beautiful ballad she wrote for her husband, **Troy**, that says what many wives would like to say to their husbands. "I see that song having a ministry different but just as powerful as any other song," Groves says. "There are wives out there who can't communicate with their husbands. Their husbands are working so hard to bring home a new car or build them a nice house, and the wives are saying: 'Honey, it's just the little things; I need your affection; I need to know I am in your heart, that I mean something to you. These are the things that make me be a better woman.'"

Groves readily admits that music is more than a vocation to her. "Music has always been therapy for me—the thing that bails me out when I get uptight or overwhelmed. It's more than 'I need to write songs for the next album.' I need to go be creative. It's a great feeling of freedom. Whether people are listening or not, it's something I'll be doing the rest of my life. It's been a great outlet. My mom says I was writing songs when I was 5 years old about fighting with my sister, so I guess I've been doing it for a long time."

When told that her music serves as therapy for the listener as well, Groves considers it the greatest compliment, "because it makes you feel like you're part of something greater than yourself. I love putting words to things that other people might not. A lot of people don't have words for stuff, and I love giving people words to help them put their finger on something they couldn't put their finger on."

COMING UP: More than 40,000 Southern gospel music fans from more than 40 states and a dozen foreign countries are expected to converge on Louisville, Ky., Sept. 9-14 for the 45th annual National Quartet Convention. Among those scheduled to perform during the week-long event are **the Florida Boys, the Hoppers, the Kingdom Heirs, Gold City, Greater Vision, the McKameys, the Nelons, the Gaither Vocal Band, Legacy Five, and the Crabb Family**. The event will also include some of the top speakers in the Christian community including **Dr. John Hagee, Ken Davis, and David Ring**. For further information, visit natqc.com.

In The News

• Merle Haggard, Al Brumley Jr., Gayla Earlene, and the Babcocks were among the 46th Annual Gold Cross Awards' top winners. Hosted by country/gospel artist Jody Miller and KNELE Brady, Texas, radio air personality Tracy Pitcox, the show was held Aug. 16 at the Scott Theater in Fort Worth, Texas. The awards are sponsored by the International Country Gospel Music Assn. (ICGMA), headed by president Joe Paul Nichols. Earlene won entertainer of the year; the Babcocks won group of the year. Shelia Lewis and Otha Geeslin nabbed female vocalist and male vocalist of the year honors, respectively. The Haggard and Brumley duet album *Two Old Friends* won album of the year. Red Foley, Tennessee Ernie Ford, and the Chuck Wagon Gang were inducted into the ICGMA Hall of Fame. For a complete list of winners, see billboard.com.

• Look for Randy Travis' second album of inspirational songs Oct. 1. *Rise and Shine*, produced by Kyle Lehning, will be released by Word Records. Travis' first Christian-market release, *Inspirational Journey*, netted two Dove Awards in 2001. "Baptism" was named country recorded song of the year, and the album also won top honors in its category.

• Amy Grant will embark on a 20-city tour this fall in support of her current release, *Legacy . . . Hymns & Faith*. Word labelmate Fernando Ortega will join Grant on the outing, which kicks off Sept. 6 in Atlanta and wraps in Houston Oct. 10. Among the other tour stops are Minneapolis; Seattle; Sacramento, Calif.; Phoenix; and Albuquerque.

• Big Man Creative, a Laguna Hills, Calif.-based creative services company, is entering a partnership with the Adolph Agency, a Puyallup, Wash., advertising sales/marketing firm. Big Man Creative president Scott A. Shuford says, "By partnering with the Adolph Agency, we will be able to expand the quality services offered by both of our creative teams."

• The Crabb Family recently signed with Daywind Music Group. Look for the veteran Southern gospel clan to embark on a Christmas tour this winter. Booked by the Beckie Simmons Agency, the group has teamed with Premier/Showcase Productions, the *Singing News Magazine*, and World Vision to present the 10-city tour.

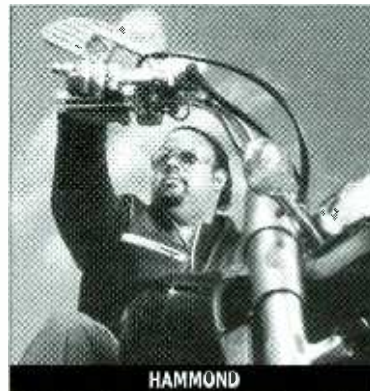
In The Spirit™

by Lisa Collins



THE MAN: There isn't any form of gospel music that **Fred Hammond** hasn't conquered, from his pioneering of gospel's contemporary genre with his role as co-founder and collaborator in what was one of its most cutting-edge groups—**Commissioned**—in the 1980s to his presence at the forefront of the praise-and-worship experience with his highly regarded Integrity Music series, *Praise in the House*.

What's more, Hammond has time and again won the distinction of being gospel's most sought-after producer, top concert draw, key innovator, and songwriter, as well as one of its biggest sellers, scoring platinum on his 1999 release, *Pages of Life*, and gold on his 2000 release, *Purpose by Design*. He is, quite simply, "the man" in gospel. Historically, when he puts out a CD, people listen—and in really big numbers.



HAMMOND

His New York-based label, Verity Records, is banking on history repeating itself with the Sept. 10 release of *Speak Those Things*. It is Hammond's first project since launching his own label, F. Hammond Series (serviced through Zomba's distribution network), in 2000.

"With *Speak Those Things*, I kind of picked up where *Pages of Life* left off," Hammond says. "Things that have happened in my life over the last couple of years that have left me in the position where it made me want to think, when the enemy wanted me to say something else. Even with Sept. 11, we want to speak life, and that's what this album is about—speaking faith, life, and truth."

Already the album, which features special guest **Mary Mary** on the cut "Great," is generating heavy rotation in such key breaking gospel markets as Washington, D.C., with lead singles "You Are My Daily Bread" and "Lord of the Harvest."

Musically, Hammond has found what works for him and is sticking

with it. "It's that same thing I've been doing—that old-school stuff," Hammond says. "I've got some nice quartet stuff—contemporary stuff—it's still my flavor. I just do my thing. I think my thing is just original and unique, and that's what people like about it."

The challenge for the label is getting Hammond to platinum sales. But the strategy, for Verity GM **Max Siegel**, is simple. "We're going to do more media-type events in cities throughout the country and get him out there beyond the core gospel marketplace. We've done a lot of TV this week. We're going to do a real heavy street campaign. Fred's doing the churches, radio, print advertising, and there is a tour coming."

Hardly content to leave the engineering of his success to others, Hammond—whose finger remains on the pulse of the industry—has become his own best promoter. "We're going to let the record saturate for half a minute," Hammond explains, "and then get on out there and hit the road in January."

GOSPEL'S BIGGEST PARTY: The Gospel Music Workshop of America (GMWA) threw a spirited celebration last month in Detroit on the occasion of its 35th annual meeting and a return to the city where the famed convention was born.

Organizers say that more than 15,000 people turned out for the week-long party that showcased its best and brightest artists (including **Kirk Franklin, Albertina Walker, Kurt Carr, Karen Clark-Sheard, Fred Hammond, and Mary Mary**), its newest products, and more than 100 workshop sessions focusing on everything from choir decorum to the latest industry technology to the business of gospel.

With the passing of group founder Rev. **James Cleveland** in 1991, GMWA co-chair **Al Hobbs** says the group was left to reinvent itself. "Cleveland was a pied piper," Hobbs says. "He was the kind of guy who could almost single-handedly draw people to this convention. Instead, we made the decision to really reach toward being the umbrella organization for all facets of gospel music, no matter what style. We wanted the business side, the creative side—everybody—to be able to have a place where we all could matriculate. To that end, we've realized a great deal of Rev. Cleveland's vision. It is now about breaking the corporate veil and finding the financial support for this music that will cause it to have as much room in the mainstream as other genres of music."

Cher's Farewell Tour Is 'Living Proof' Of Popularity

BY SUSANNE AULT

LOS ANGELES—Following a highly successful 54-date first leg, Cher is extending her "farewell" tour by adding 42 more dates in a move that should place her among the top few touring artists of the year.

Cher's parting is sweet sorrow for tour producer Clear Channel Entertainment (CCE), with the Living Proof: The Farewell Tour grossing \$44 million on the initial leg and \$25 million-\$30 million projected for the second.

Those numbers beat the results for Cher's last national road trip—1999's 64-date, \$44.7 million-grossing Believe. After 26 dates, Cher is currently averaging \$882,318 per show, placing her eighth among all 2002 touring artists.

"Anytime you have an artist with the desire and physical ability to perform live as we're doing, where the audience is giving her unbelievable feedback [that is] making her want to get out there and work, then you're going to get one of the most successful tours of 2002," says Brad Wavra, VP of CCE's Los Angeles-based touring division.

READYING FOR ROUND THREE?

Typical of her lavish leanings, Cher does want to go out with a bang. "So many cities sold out right away that it seemed we should have done more shows," Cher tells *Billboard*. "We originally did just two Madison Square Gardens, and now we're doing two more. It's the same in Boston, Philadelphia, Chicago, and a lot of other places. I'm only doing one farewell tour, and nobody said that it had to be brief."

Currently, Cher's handlers are hinting at unspooling a third U.S. show block. It would hit after a probable international excursion, which is shaping up for sometime in 2003.

That would make sense, considering that this next extension—kicking off Sept. 27 at Manitoaba, Canada's Winnipeg Arena—appears not to be satisfying all of Cher's fans. The two upcoming Oct. 17-18 dates at New York's Madison Square Garden essentially sold out within days—and that followed two sold-out dates June 26-27. Then, 7,000 tickets flew the first day of Dallas' American Airlines arena onsale for a Nov. 22 show before folks had the chance to review her Aug. 23 performance there.

"It would be great if she just stayed in New York for a month," says Madison Square Garden senior VP of entertainment Joel Peresman, who is in discussions with CCE about possibly getting in on a third Cher leg. "That's just me being selfish—but unquestionably, we'd do one more show."

As it stands, Cher will have played six New York-area dates (or two full stadiums) by the time the second leg wraps Dec. 21 at a yet-to-be-announced venue.

Roger Davies, Cher's manager, says

there are 60 more U.S. cities clamoring for her to stop by, even though her second leg mostly covers different ground from her first. Not all shows have been confirmed, but it is expected that a dozen of the 42 will be repeats.

"We're looking at traveling into next year—Europe, Australia, New Zealand... If that happens, we'll look at doing more secondary [American] markets," Davies explains, pointing out that these cities "don't get a lot of the big tours and would get very excited."

On the waiting list for further Cher routing are, among others, Wilkes Barre, Pa.; Lubbock, Texas; and Charlotte, N.C. Pumping up the tour to 96 dates is welcome relief for arena managers, who have complained throughout the years that marquee artists do not tour enough. (Right now, Bruce Springsteen has scheduled 46 dates; Paul McCartney, 49.)

"Any time you do more than 50, it's a surprise," Wavra acknowledges. "But once we saw the show delivering, it was apparent it should continue."

Wavra says Farewell is faring so well because Cher is being her "Cher-ific" self, pointing out that she has

gained fame not just in music—normally enough of a reason to attract folks for a concert—but in film (winning an Academy Award in 1987 for best actress for her role in *Moonstruck*) and TV (with such programs as the hit '70s show *The Sonny & Cher Comedy Hour*).



Impressively, Cher is reeling them in while venue managers grumble about economic conditions cutting into their usual building capacities on such normally popular summer shows

as Anger Management and Ozzfest.

"The economy is tough out there, but people want to get on this," Peresman says. "Here's a woman who's been around in entertainment since the 1960s and comes into 2002 and does arena business. Maybe there are a handful of others that can do this—the Stones, the Who—but to think we can put Cher in that league? It's weird but true."

With 14 trucks, 10 buses, and 100 production people—larger than 1999's extravagant Believe—Farewell seems to have all the bells and whistles a Cher fan would want. Cyndi Lauper is opening most nights, and rare Cher film footage is displayed on stage.

KEEPING IT AFFORDABLE

Besides that, Davies says Farewell is packing them in because tickets are reasonably priced. And this is despite the fact that the show is being billed as a last-chance event. "It's been a bit of a rough summer... so one of the things that's been good is that we haven't overpriced it—it would be hard for people to buy a \$250 ticket," he says of the tickets. Prices range from \$35 to \$125, and this remains in effect for

Cher's second leg.

"We've talked about this—Cher has a lot of fans around the country that couldn't afford [something higher]. You'd have to play to a more elite audience, but she has a big following in the Midwest," Davies adds. "She's an icon, with hits [for] over four decades. That covers a pretty broad cross-section."

A big part of Cher's Farewell marketing strategy is drumming up excitement about her in the small cities. CCE senior director of tour marketing John Riccardi knows that the primary markets are a slam dunk for Cher, who "traditionally calls to mind this cosmopolitan image—a diva. So we're trying to reach outside the tried-and-true. There are people who are in secondary or tertiary markets who've never had the chance to see her live."

Riccardi believes that heavy radio, TV, and Internet advertising in these small areas led the Alerus Center in Grand Forks, N.D., to move 13,000 Farewell tickets on the first day of its Sept. 28 onsale.

"We knew she'd do well," Davies says. "We just never knew how well. Sales have been fantastic."

Third Day, Michael W. Smith Come Together And Worship

BY DEBORAH EVANS PRICE

NASHVILLE—Michael W. Smith and Third Day are teaming for the appropriately titled Come Together and Worship tour. Sponsored by Chevrolet, the 16-date arena tour will also feature popular author/speaker Max Lucado. Compassion International and World Vision are involved in sponsoring.

"It will be biggest Christian tour out there this fall," says John Huie, Smith's booking agent at Creative Artists Agency (CAA). "It doesn't need to be hyped. If we average 10,000-12,000 people, we will all be content and happy. If we don't, we'll wonder why."

CAA's Jeff Gregg says the pairing is a perfect fit. "You've got two well-known artists going into large venues," says Gregg, who books Third Day. "And there is such a desire for worship-type shows. Third Day tends to have two hats just like Michael: a rock'n'roll hat and a worship hat. They combine it in their shows."

Smith and Third Day are known for creating contemporary Christian music in the pop/rock vein but have recently recorded well-received praise-and-worship projects. Smith, the Gospel Music Assn.'s (GMA) reigning artist of the year, released *Worship* on Reunion Records last September, and the album has since gone platinum. The label is preparing for his follow-up, the Oct. 22 release *Worship Again*.

Third Day's *Offerings: A Worship Album* has been certified gold. The GMA group of the year's most recent album, *Come Together*, fueled its successful spring tour.

Among the stops on the tour are Fairfax, Va.'s Patriot Center, Atlanta's Phillips Arena, Houston's Compaq Center, and the Pyramid in Memphis. "Obviously there weren't enough dates to go around," Gregg says. "We are only doing one month, so you can't run to West Coast and cover the whole country. We tried to pick cities that A, were great markets and B, we could get to reasonably easy. We just called promoters and said, 'Hey, this tour is coming, do you want it?'"

Among those promoters who answered the call were Roy Morgan and Gary Gentry of High Point, N.C.'s Premiere Productions, which is handling four shows; and Cliff Riser of Columbus, Ohio-based Rush Promotions. "These are established Christian promoters," Huie says. "They will promote it like they do all their shows: mailing lists, Christian radio advertising, secular press—whatever is in the marketplace."

Gregg adds: "There were a couple cities where there wasn't a promoter on record, and we worked out some pretty unique things. There's a couple instances where there were buildings and promoters who don't normally do a Christian show, but they saw the value in this and wanted to jump on board—Dallas' American Airlines Arena and West Point [N.Y.'s] Eisenhower Hall."

Ticket prices for the tour will be \$25, sold on a first-come, first-served basis. Groups may purchase tickets for \$20 each. "People who are on front row were there first in line when tickets were on sale," Huie says.



"If you're in [the nosebleed section], it's because you waited too long."

The tour participants are enthusiastic about the outing. "I'm looking forward to it," says Lucado, who has authored such best-selling books as *He Chose the Nails*. "What appealed to me was working with Third Day and with Michael W. Smith. I really have high regard for them... The other thing I appreciate about this is not just the people but the focus. I wouldn't do this if it were just a concert, an entertainment thing. Really, the heart behind the whole tour is worship, to encourage an encounter between people and God."

Third Day lead vocalist Mac Powell is excited about Lucado's involvement. "It's gonna be a fun tour. He's kind of

the icing on the cake," Powell says. "To tour with Smitty [Smith] was big enough as it was, but to have Max out there too is just awesome."

Though Third Day's style is harder-rocking than Smith's keyboard-oriented pop, Powell thinks the audience will enjoy the blend. "It will fit better than people will think it would. We probably have a large overlapping audience, but you will have some people who are fans of ours and not his, and vice versa. It will be interesting to bring those groups together. Because of the element of worship that's in it, it's not gonna be really focused so much on stylistic differences but more on the heart of worshiping God and coming together as Christians."

Smith agrees. "We'll pull in people who have been going to Third Day shows, and if you combine them with the people who have been coming to my shows, you could possibly have sold-out arenas all over the country."

Come Together and Worship marks the first time Chevrolet has sponsored a Christian music tour. According to regional division marketing manager Steve Betz, the company saw a great opportunity to "capture some of the market we are going after—families and 35- to 50-year-olds with disposable income." He says they don't plan on running "commercials at the concerts or anything like that. We'll just have a few banners to promote it."

Chevrolet is not revealing its financial commitment to the tour but says it includes substantial promotional support.

SEPTEMBER 7
2002

Billboard®

BOXSCORE™
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
THE WHO, ROBERT PLANT	Madison Square Garden, New York July 31-Aug. 1, 3-4	\$6,265,660 \$250/\$54	61,510 62,676 four shows	Clear Channel Entertainment
TERRAPIN STATION FEATURING THE OTHER ONES: PHIL LESH, MICKEY HART, BOB WEIR, BILL KREUTZMANN, & OTHERS	Alpine Valley Music Theatre, East Troy, Wis. Aug. 3-4	\$3,338,768 \$49.50	69,207 two sellouts	Clear Channel Entertainment
DAVE MATTHEWS BAND	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. Aug. 2-3	\$1,692,528 \$46.50/\$31.50	48,660 two sellouts	Clear Channel Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	Palace of Auburn Hills, Auburn Hills, Mich. Aug. 15	\$1,438,275 \$75	19,177 sellout	Palace Sports & Entertainment
DAVE MATTHEWS BAND	Polaris Amphitheater, Columbus, Ohio Aug. 5-6	\$1,427,130 \$46.50/\$31.50	39,911 40,000 two shows	Clear Channel Entertainment
BARRY MANILOW, CURTIS STIGERS	PNC Bank Arts Center, Holmdel, N.J. Aug. 2-4	\$1,422,050 \$114.75/\$13	23,517 50,964 three shows	Clear Channel Entertainment
ROLLING ROCK TOWN FAIR: GODSMACK, OUTKAST, NICKELBACK, P.O.D., TOMMY LEE, SEVENDUST, INJECTED, COURSE OF NATURE	Westmoreland Fairgrounds, Greensburg, Pa. July 27	\$1,414,992 \$48	29,479 36,000	Track Entertainment
THE WHO, ROBERT PLANT	Palace of Auburn Hills, Auburn Hills, Mich. Aug. 23	\$1,394,435 \$165/\$87.50/\$59.50	15,807 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
CREED, JERRY CANTRELL, 12 STONES	Tweeter Center at the Waterfront, Camden, N.J. Aug. 2-3	\$1,068,754 \$52/\$38.50	23,844 49,760 two shows	Clear Channel Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	Tacoma Dome, Tacoma, Wash. Aug. 21	\$987,750 \$75	13,736 17,945	House of Blues Concerts
CHER, CYNDI LAUPER	Staples Center, Los Angeles Aug. 6	\$942,740 \$125.25/\$35.25	11,117 16,405	Clear Channel Entertainment, Nederlander Organization
CHER, CYNDI LAUPER	Ford Center, Oklahoma City, Okla. Aug. 20	\$898,684 \$79.75/\$34.75	12,906 sellout	Clear Channel Entertainment
THE TRAGICALLY HIP, THE WATCHMEN, THE DEARS	Molson Amphitheatre, Toronto, Ontario Aug. 1-2	\$836,590 (\$1,324,914 Canadian) \$31.26/\$18.63	32,572 two sellouts	House of Blues Canada
CHER, CYNDI LAUPER	Compaq Center, San Jose, Calif. Aug. 4	\$832,113 \$79.75/\$49.75	12,961 sellout	Clear Channel Entertainment
CHER, CYNDI LAUPER	Arrowhead Pond, Anaheim, Calif. Aug. 7	\$826,224 \$125.25/\$35.50	11,117 11,323	Clear Channel Entertainment
RUSH	DTE Energy Music Center, Clarkston, Mich. Aug. 11-12	\$823,692 \$59.50/\$29.50	18,505 30,404 two shows one sellout	Clear Channel Entertainment, Palace Sports & Entertainment
CHER, TOMMY DRAKE	Frank Erwin Center, Austin, Texas Aug. 24	\$808,986 \$79.75/\$35.75	12,545 sellout	Clear Channel Entertainment, in-house
CHER, CYNDI LAUPER	Oakland Arena, Oakland, Calif. Aug. 3	\$751,206 \$79.75/\$49.75	11,879 14,095	Clear Channel Entertainment
DAVE MATTHEWS BAND, DOYLE BRAMHALL II & SMOKESTACK	Riverbend Music Center, Cincinnati, Ohio Aug. 8	\$722,414 \$46.50/\$31.50	20,700 sellout	Clear Channel Entertainment
CREED, JERRY CANTRELL, 12 STONES	Tweeter Center, Tinley Park, Ill. Aug. 9	\$716,630 \$50/\$38.50	16,198 28,500	Clear Channel Entertainment
LENNY KRAVITZ, PINK, ABANDONED POOLS	Tweeter Center for the Performing Arts, Mansfield, Mass. Aug. 5	\$574,782 \$58.50/\$30	13,306 19,800	Clear Channel Entertainment
JOHN MELLENCAMP, SHANNON McNALLY	Summerfest, Milwaukee, Wis. July 5	\$544,360 \$40/\$25	17,800 sellout	Milwaukee Summerfest
BONNIE RAITT & LYLE LOVETT	FleetBoston Pavilion, Boston, Mass. Aug. 7-8	\$511,600 \$57/\$45	9,807 10,000 two shows	Clear Channel Entertainment
CREED, JERRY CANTRELL, 12 STONES	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. July 30	\$489,678 \$50	10,309 14,262	Metropolitan Entertainment Group
JOHN MELLENCAMP, SHANNON McNALLY	Aladdin Theatre for the Performing Arts, Las Vegas Aug. 3	\$479,090 \$85/\$45	6,792 7,019	Clear Channel Entertainment, in-house, Jam Prods.
RUSH	Smirnoff Music Centre, Dallas Aug. 19	\$455,497 \$75/\$53/\$35.50	9,686 12,000	House of Blues Concerts
SANTANA, RUSTED ROOT	PNC Bank Arts Center, Holmdel, N.J. Aug. 7	\$438,656 \$64.75/\$13	10,394 16,988	Clear Channel Entertainment
VANS WARPED TOUR: BAD RELIGION, REEL BIG FISH, ALKALINE TRIO, FLOGGING MOLLY, LAGWAGON, THE DAMNED, & OTHERS	Tweeter Center at the Waterfront, Camden, N.J. Aug. 9	\$437,786 \$27/\$20.24	19,295 sellout	Clear Channel Entertainment
CREED, JERRY CANTRELL, 12 STONES	Montage Mountain Amphitheater, Scranton, Pa. Aug. 7	\$434,609 \$52/\$35	10,313 17,567	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Coral Sky Amphitheatre, West Palm Beach, Fla. Aug. 7	\$429,566 \$54/\$24	12,196 19,271	Clear Channel Entertainment
CREED, JERRY CANTRELL, 12 STONES	Verizon Wireless Arena, Manchester, N.H. Aug. 6	\$412,737 \$49.50	8,550 10,313	Clear Channel Entertainment
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	Coors Amphitheatre, Chula Vista, Calif. Aug. 15	\$406,386 \$43.50/\$32.50	13,540 19,039	House of Blues Concerts
SMOKIN' GROOVES TOUR, OUTKAST, LAURYN HILL, THE ROOTS, JURASSIC 5, CEE-LO, TRUTH HURTS	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 4	\$388,387 \$46/\$27.50	10,281 14,029	Clear Channel Entertainment
YES	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 3	\$374,194 \$52/\$22	8,857 14,029	Clear Channel Entertainment
LENNY KRAVITZ, PINK, ABANDONED POOLS	Molson Amphitheatre, Toronto, Ontario Aug. 4	\$371,363 (\$588,204 Canadian) \$56.51/\$43.88/\$28.41/\$6.76	10,220 16,000	House of Blues Canada

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TOURING

Venue Views™



by Ray Waddell

COME ON DOWN: The ambitious plan for roots music tour Down From the Mountain (DFM) to follow up a successful 2001 theater run with a summer tour of mostly sheds and arenas appears to have paid off. A joint production of Immortal Entertainment, the United Talent booking agency, and promoters House of Blues Concerts and Metropolitan Entertainment, DFM grossed nearly \$4 million from a limited small-venue tour last winter that sold out 18 of 19 shows (*Billboard*, Jan. 12). In the summer run at larger venues, DFM grossed \$10.4 million from 43 shows, drawing 256,678 people.

The tour wrapped Aug. 22 with a sold-out show at Nashville's **Ryman Auditorium**, the smallest venue on the route. "I think it was pretty strong,"



SKAGGS

Ricky Skaggs says of the tour. "For old-time music, bluegrass, or whatever you want to call it, it was pretty amazing to see how many people came out to hear this music that's not on the radio."

Skaggs believes that the success of DFM and the seven-times platinum *O Brother, Where Art Thou?* soundtrack that inspired the tour sends a message. "I think we've been hoodwinked in Nashville to believe you have to be on the radio or CMT to sell records," he observes. "It's kind of nice to see that maybe radio doesn't have the stranglehold on us we've been forced to believe."

The efficient production that acoustic music affords helped the tour net \$9.8 million. "There was one tractor trailer that hauled all the gear, and **Fuzzy** was the driver," Skaggs says. "By and large, this was the most airtight, leak-free tour I've ever been on. There just wasn't any wasted money."

Skaggs doesn't think the DFM touring franchise has run its course. "I think there's more shows out there, for sure. We went to 43 cities, and there's 100 [or more] we didn't go to. The numbers speak for themselves."

Artists performing on DFM included Skaggs, **Alison Krauss + Union Station**, **Emmylou Harris**, **Patty Loveless**, **Ralph Stanley**, the **Del McCoury Band**, **Norman & Nancy Blake**, **Dan Tyminski**, the **Nashville Bluegrass Band**, the **Whites**, and **Jerry Douglas**. **Rodney Crowell** hosted.

BONNAROO IOU, PART II: Producers of the Bonnaroo festival say Rock Solid Security and its subsidiary, Catering Creations, have already been paid "substantial sums" for providing services for the festival and that the dispute between the vendors and the jam-band fest concerns the substantiation of charges billed to the festival following the June 21-23 event. Rock Solid filed suit Aug. 7 against producers of the Bonnaroo, claiming it was owed \$285,000 plus interest and damages from defendants that include A.C. Entertainment and Superfly Productions (Venue Views, *Billboard*, Aug. 31).

Bonnaroo producers say there may be "deviations from the contractual and procedural obligations" on the part of Rock Solid and its involvement in Bonnaroo. "It's unfortunate [Rock Solid] felt the need to move into the legal arena before they provided us with documentation we've been requesting for weeks," A.C. Entertainment president **Ashley Capps** says. "We hate to see issues resolved this way, and we hope we can reach a mutually agreeable settlement soon."

Bonnaroo, which featured **Trey Anastasio**, **Widespread Panic**, **String Cheese Incident**, and others, grossed about \$9 million, and producers have said they will reprise the event in 2003.

ROUTEBOOK: On Sept. 10, the **Belamy Brothers** will embark on a brief European tour co-coordinated by Judy Seale International in conjunction with APA-Nashville. The Belamys will play Norway, France, and Switzerland before returning to the U.S. Sept. 24 to resume a busy schedule of U.S. concert dates.

Vancouver's **Theory of a Deadman** has hooked up with **Nickelback** for a run of U.S. summer festival dates Sept. 5-29. Theory's eponymous debut is set to bow Sept. 17 as the first release from 604 Records, an imprint started by Nickelback frontman **Chad Kroeger** and **Jonathan Simkin** that is distributed through Roadrunner Records.

Colombian singer/songwriter **Juanes** will launch his first U.S. tour this fall, *Billboard Bulletin* reports. The 18-date tour, sponsored by Bud Light, begins Sept. 22 in Houston.

ALBUMS

Edited by Michael Paoletta

POP

► AMBER

Naked
PRODUCERS: various
Tommy Boy 1520

Amber may call her new album *Naked*, but what she means is liberation. The singer/songwriter has stripped away ties with the Berman Brothers, who molded the early days of her career. You see, Amber now has her own agenda: The siren serves up trenchant ideologies about relationships, love, and—natch—sex; in fact, she co-wrote all but one cut on the set (and that one was written by her mom!). Fortunately, proponents gain an injection of attitude/opinion without sacrificing Amber's consistent ability to craft some of the great pop melodies of the day. Potential hits are smeared all over, in addition to current dancefloor smashes "Yes!" and "The Need to Be Naked," but the real treats come with the tempo down. "Love On You" undulates with playful sensuality, the apocalyptic "If There Would Be No Tomorrow" weaves a surprisingly dark tale, and the lovely "The Smile of My Child"—while self-indulgent—shows yet another side of this strong woman. In all, a triumphant stride that shows the many musical colors of Amber.—CT

► DANIEL BEDINGFIELD

Gonna Get Thru This
PRODUCERS: various
Island 440 065 1132

The true joy in the music business is watching a track by an unknown artist leapfrog over a mountain of major-label priorities and creaky superstars to become an out-of-the-blue breakout hit. British newcomer Bedingfield is enjoying such success with the skittling, U.K. garage-inflected pop gem "Gonna Get Thru This," which is currently dominating top 40 and rhythm-crossover radio airwaves. The hazard of such a surprise hit single, though, is that it often pressures an artist to assemble an album at lightning speed—usually with less-than-stellar creative results. Bedingfield's full-length debut is, at best, a mixed-bag of beat-laden tracks that

S P O T L I G H T S



DIXIE CHICKS
Home
PRODUCERS: Lloyd Maines, Dixie Chicks
Sony Music 86840

At a time when their personal and professional lives were extremely complicated, the Dixie Chicks managed to concoct an album of stunning simplicity. Stellar acoustic musicianship, vibrant vocals, top-shelf material, and loads of soul drive the train on such hook-laden cuts as the freewheelin' leadoff single, "Long Time Gone," and the rambunctious, rebellious "Tortured, Tangled Hearts." Fleetwood Mac's "Landslide" becomes a gentle, backporch contemplation in the Chicks' capable hands, and vocalist Natalie Maines' understated vocal, backed in gorgeous fashion by sisters Emily Robison and Martie Maguire, paints a stirring picture on Bruce Robison's "Travelin' Soldier." Indeed, the understated musicality of *Home* allows the Chicks to amply showcase their monstrous talent, with Maines shining particularly bright against the rock-solid backdrop of the dreamy title cut and superb Rodney Foster song "God-speed (Sweet Dreams)." In its masterful subtlety, this record roars.—RW

gives the listener a taste of the brash, funk-influenced belter he's capable of being. Unfortunately, there are also one too many moments when Bedingfield appears to be straining too hard to deliver the hit singles that should ideally follow the title track. It remains to be seen if the artist can maintain the interest he's triggered, but it's arguable that he has what it takes to be a durable

EVE
Eve-olution
PRODUCERS: various
Ruff Ryders/Interscope 3381

With roles in *XXX* and the forthcoming *Barbershop*, Eve has made quite a name for herself in Hollywood. But that doesn't mean the self-described "blonde bombshell" has forsaken her musical roots. For her third set, *Eve-olution*, the Philadelphia native returns with a lyrical bravado that surpasses many of her female and male counterparts. Musically, with tracks from Dr. Dre, Irv Gotti, and newcomers the Neckbones, Eve also continues to



BB Mak
Into Your Head
PRODUCERS: various
Hollywood 2061 62320

Who imagined that three guys from Northern England would write the quintessential American pop album of 2002? Throughout *Into Your Head*, BB Mak demonstrates what two years in the trenches can do for you, following the near-platinum success of 2000's *Sooner or Later*. Here, Christian Burns, Ste McNally, and Mark Barry drape macho instrumentation—read: real instruments, which they play with limitless fervor—over glittering melodies that reflect the guys' savvy songwriting skills and pristine harmonics. In a just world, the hits would keep on coming, including positive pantheon "Staring into Space," posh powerhouse anthem "Sympathy," and "The Beginning," a thinking man's rock ballad about the twilight days of a relationship. *Into Your Head* is a momentous leap forward for the trio, and it personifies the direction pop music *should* have taken, where melodies and musicality count for the most. An absolute ace.—CT

evolve and mature as an artist. Following a recipe that worked on her hit single "Let Me Blow Ya Mind" from her last album, Eve teams with another sister, Alicia Keys, for lead single "Gangsta Lovin'." The result is an inescapable radio-friendly smash. For her hardcore fans, Eve reunites with Ruff Ryder brethren Jadakiss and Styles on the ultra-hypnotic "Double R What." Other standouts include "Let This Go," the Mashonda-featuring "Party in the Rain," and "Satisfaction."—RH

artist—once he's given a chance to catch his breath and think longer than a few minutes about what his second album should be.—LF

★ **QUEENS OF THE STONE AGE**
Songs for the Deaf
PRODUCERS: Queens of the Stone Age
Interscope 10775

With Foo Fighter Dave Grohl playing

drums and ex-Screaming Trees frontman Mark Lanegan contributing occasional guitars and vocals, this marquee-laden incarnation of Queens of the Stone Age (QOTSA) delivers the album that should finally make the band a household name. Just don't expect any straight-up pop moments on par with the group's signature single "Feel Good Hit of the Summer." On *Songs for the*

Deaf, QOTSA ditches the immediate accessibility of 2000's highly praised *Rated R* in favor of a more sprawling grunge-metal sound following in the tradition of Soundgarden and Alice in Chains. But what singer/guitarist Josh Homme and bassist Nick Oliveri sacrifice in hooks this time out, they make up for in smartly crafted, dense arrangements that reward with repeated listens. *Songs for the Deaf* features some of the band's finest, and at times quirkiest, work to date. Highlights include the blistering opener, "Millionaire," and the bluesy romp "No One Knows." Meanwhile, fans of Grohl's work with Nirvana will delight in the pulverizing back-beat to the alloy-laced scorcher "Song for the Dead." *Songs for the Deaf* is the sound of metal that looks beyond hard rock's nü-metal lobotomy.—BG

THE REINDEER SECTION
Son of Evil Reindeer
PRODUCERS: Tony Doogan, Gary Lightbody
PIAS America 7

A Scottish supergroup of sorts, the Reindeer Section is a who's who collaboration of the Glasgow indie scene led by Snow Patrol's Gary Lightbody—and featuring members of Belle and Sebastian, Arab Strap, Idlewild, Teenage Fanclub, and Mogwai among its army of 27 contributing musicians. The project largely reflects Lightbody's appreciation of twee atmospherics, a sound most commonly associated with his band as well as with Belle and Sebastian. With its wispy vocals, and delicate, slightly orchestral arrangements, no one is going to mistake *Son of Evil Reindeer* for, say, a Mogwai album. But part of the fun here is listening to artists not generally associated with gentle indie pop give it a go, as Idlewild's Roddy Wooble does on "Who Told You," or as Arab Strap's Adrian Moffat does on "Whodunit." The Reindeer Section's parts are ultimately better than its whole, but Lightbody's dreamy experiment is a pretty one that makes for a pleasing lark.—BG

LIARS
They Threw Us All in a Trench and Stuck a Monument on Top
PRODUCERS: Steve Revitte, Liars
Mute 118

Together with the Strokes, Yeah Yeah

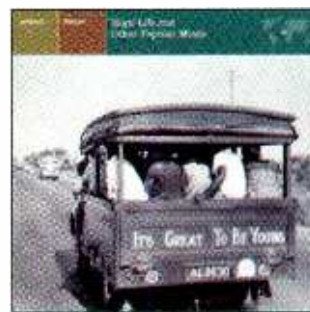
(Continued on page 20)

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

VARIOUS ARTISTS
Nonesuch Explorer Series: Africa
PRODUCERS: various
Nonesuch 79701-13

In 1967, only three years after Jac Holzman founded Nonesuch Records, the label issued the first records in what was to become the Explorer Series. Producer David Lewiston delivered to Nonesuch a collection of field recordings made in Bali. These tapes became the recording *Music From the Morning of the World*. Teresa Stern, project coordinator for Nonesuch, renamed the label's International Series the Explorer Series. Between 1967 and 1984, Nonesuch issued 92 titles on vinyl in this groundbreaking

series. The albums are grouped under such geographic headings as Tibet/Kashmir, Latin America/Caribbean, and India. Excerpts from the Explorer Series are currently floating around somewhere in the cosmos aboard the spacecraft Voyager (launched by NASA in 1977). Now, Nonesuch will release the Explorer Series in its entirety on compact disc. The first of these reissues is *Africa*—a collection of 13 CDs. The initial album in the Africa anthology is *Ghana: High-Life and Other Popular Music* (79701). Originally released in 1969 as *Voices of Africa: High-Life and Other Popular Music*, the album was recorded in a dancehall in Accra, Ghana, and



features Saka Acquaye and his African Ensemble. High-life is a musical style that was very popular in Ghana and

Nigeria in the 1960s and '70s. The combination of African and Western instrumentation with rhythmic elements of Afro-Cuban jazz, calypso, and R&B is the most pronounced feature of high-life, and the recording does a great job of capturing its exuberance. Other titles in the Africa set include *The African Mbirra: Music of the Shona People*, *Savannah Rhythms*, *Witchcraft and Ritual Music*, and *Ancient Ceremonies: Dance Music and Songs*. Burkina Faso, Zimbabwe, Tanzania, Kenya, Uganda, Burundi, and Mali are among the countries represented. One of the most compelling titles in the set is *Nubia: Escalay (The Water Wheel)*, featuring oud master

Hamza El Din, whose musicianship is quite extraordinary. Nonesuch ethnomusicologists and field specialists spent well over a decade hauling their recording equipment all over the earth. They reaped a remarkable harvest of indigenous music in the process; their recordings take us to Peru, Kenya, Tibet, Trinidad, Iran, Spain, Scotland, Southern India, China, Sweden, Turkey, and Java, among other destinations. Nonesuch will continue to reissue its Explorer Series titles over the next three years. *Indonesia/South Pacific* is currently scheduled for a January 2003 release. The reissue project will conclude with *India* in February 2005.—PVV

CONTRIBUTORS: Leila Cobo, Jay DeFoore, Deborah Evans Price, Larry Flick, Brian Garrity, Rashaun Hall, Gail Mitchell, Chuck Taylor, 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. NOTEWORTHY: Releases of critical merit. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from page 19)

Yeahs, Interpol, and several others, Liars are breathing new life into New York's once-moribund rock scene. With an angular attack that embraces dance rhythms and quirky electronics, the band's attention-grabbing debut boils over with punk attitude. On "Grown Men Don't Fall in the River, Just Like That," lead singer Angus Andrew sings, "We've got our fingers on the pulse of America," and the band backs it up with a blistering sonic barrage. "Mr. Your on Fire Mr." shows an affinity for Gang of Four grooves, while the lurching rhythms of "Loose Nuts on the Veladrome" sound like a truck full of guitars driving off a cliff. Take away the 30-minute ambient loop closing the album and *They Threw Us All in a Trench and Stuck a Monument on Top* makes for a killer EP. Nevertheless, when firing on all cylinders, Liars are a band worth believing.—**JDF**

R&B/HIP-HOP

► TRINA

Diamond Princess

PRODUCERS: various
Slip-N-Slide/Atlantic 83518

Trina enlists a cast of all-stars and newcomers in crafting this, her sophomore set. On the Missy "Misdemeanor" Elliot-penned and co-produced lead single "No Panties," the Miami native is joined by Tweet; both ladies ably lay down the law as they see fit, deftly telling men what women need to be happy. On "Kandi," Trina introduces her own version of "mini-me"—a young female MC named Lil' Brianna. The two make for an adorable duet that samples New Edition's bubbly "Candy Girl." The autobiographical "U & Me" finds Trina standing on her own. Produced by Cool & Dre, the song serves as the album's most profound moment, with the artist taking a serious look at the ups and downs of rap stardom. Though not perfect, *Diamond Princess* proves that Trina, like the album's gem namesake, is pretty, shiny, and stronger than you might think.—**RH**

★ CONYA DOSS

A Poem About Ms. Doss

PRODUCERS: various
Nu Mecca Records/Orpheus Music 8
02469 04262 7

An embarrassment of riches isn't a phrase generally associated with today's music. One exception: the next-generation R&B emanating from the likes of Erykah Badu, Jill Scott, India.Arie, Alicia Keys, Tweet, and Angie Stone. Well, make room for this strong contender from the indie ranks. Moonlighting from her day job as a special education teacher, the Cleveland native applies lyrically rich life and love lessons to a mixture of R&B, funk, jazz, and pop music on this very fine debut. Doss does conjure such peers as Scott—especially on the set's percolating single, "Coffee." However, the honey-voiced singer/songwriter comes into her own on other cuts, most notably "You Really Hurt Me" (creatively interpolating Curtis Mayfield's "Give Me Your Love"), the engaging "All Because of You," and "Heaven" ("better than love, we make heaven"). Primarily produced by Edwin "Tony" Nicholas (Joe, Patti LaBelle), the album offers up a promising talent. And, as Doss notes on "Feelin' You," listeners "will not regret what [she's] got planned for you." Contact 216-751-6225.—**GM**

COUNTRY

★ REBECCA LYNN HOWARD

Forgive

PRODUCER: Trey Bruce
MCA 02237

Rebecca Lynn Howard is a serious talent who, for some unknown reason, has yet to break big. She owns major pipes, personality to burn, keen songwriting skills, an instinctive way with a lyric and a, shall we say, video-friendly persona. The title cut and leadoff single from her second MCA effort is a major-leaguer, with a powerhouse vocal performance and cutting lyrical edge. And it doesn't end there: "Dancin' in God's Country" is an old-fashioned hoe-down with contemporary flair; "Didn't Look Like Alcohol" is wise and tough; and the Larry Cordle/Leslie Satcher cut "Jesus and Bartenders" is country as dirt. There's well-rendered country pop in "Beautiful to You" and "Pink Flamingo Kind of Love"; introspective ballads like "This Love"; cajun-inflected attitude in "When Did You Ever Listen to Me"; and gospel perfection in the exquisite "Softly and Tenderly."—**RW**

KELLY WILLIS

Easy

PRODUCERS: Kelly Willis, Gary Paczosa
Rykodisc 310622

The second Rykodisc release for Kelly Willis is an acoustic-based, subtle affair that finds Willis in confident, if not overwhelming, voice. Deft picking, relaxed vocals, and nicely arranged backup harmonies lend a pleasant backporch quality to such gems as "If I Left You" and the bluesy "Getting to Me." The Willis-penned title cut is well-produced, and features an effective, plaintive vocal, but Willis' understated style doesn't quite do justice to the rollicking instrumentation on "You Can't Take It With You." On the other hand, she lends some passion to both the intriguing ballad "Don't Come the Cowboy With Me Sonny Jim!" and the stylish "Find Another Fool." Willis is highly capable as a songwriter—her "Not What I Had in Mind" and "Reason to Believe" are dreamy and melodic. As a vocalist, she is no powerhouse, but given the subdued nature of this project, her soft, sleepy approach is often appropriate.—**RW**

LATIN

► DOMINGO QUIÑONES

Derechos Reservados

PRODUCER: Isidro Infante
RMM/Universal Music Latino
440018412

In today's world of pop-embellished salsa, *Derechos Reservados* is almost uncompromisingly hard-hitting, beginning with the frenetically paced "Sólo con Mirarte," a thrusting, brass-laced track with amusing lyrics that Quiñones spits out with machine-fire precision. Produced by pianist/arranger Isidro Infante (and with guest artists like Gilberto Santa Rosa), *Derechos* manages to differentiate itself from much of the sameness that has befallen New York-produced salsa. The mix of romance (in the lyrics) and dance floor appeal (in the arrangements), together with Quiñones' considerable talent for vocal improvisation (soneos), makes *Derechos* a stand out. Noteworthy tracks include his cover of the standard "Algo de Mí,"

and "Un Soneo," a lengthy vocal improvisation set over relentless percussion and piano. Quiñones caps off his disc with the more reflective "Los Acasos" and "Entiéndelo," essentially pop/rock tracks, albeit with a tropical feel. Surprisingly, he gets away with it, without detracting from the general feel of the album. We could, however, do without the pop version of "Nos Sobro la Ropa."—**LC**

WORLD

★ FANIA

Sopi

PRODUCERS: Fania, François Lasserre, Andy Lyden, Sie
Tinder 861032

Fania, a native of Senegal, began her music career after moving to Paris. Her initial musical foray came in association with the group Kaoma, known for introducing the lambada to Europe. She sang two solos on Kaoma's 1989 album, *World Beat. Sopi*, Fania's exceptional debut album, establishes her as a distinctive and engrossing artist. The tunes are firmly rooted in the sub-saharan soil of Senegal, yet welcome a number of compatible Western influences, and the mood and stylistic range of this material is engaging. Fania reprises several beautiful ballads, including "Ser" and "Sawawani." Electronica and hip-hop come into play on "Yiri," while reggae underpins the catchy melody that winds through "Yagou." Fania not only turns in a first-rate vocal performance throughout *Sopi*; she also played a major role as songwriter.—**PVV**

CHRISTIAN

★ BIG DADDY WEAVER

One and Only

PRODUCER: Jeremy Deibler
Fervent 79143-0024

This is one of those albums that succeeds beautifully on every level. The songwriting is impressive, the vocals are engaging, and the musicianship is skilled and adventurous. This talented outfit from Mobile, Ala., has delivered the feel-good album of the year. The horn-infused "Neighborhoods" sounds more like a party anthem than a song about death. Lead vocalist Mike Weaver, the group's principal songwriter, and his cohorts (brother/bass guitarist Jay Weaver, drummer Jeff Jones, sax/key-boardist Joe Shirk, and guitarist Jeremy Redmon) have crafted a memorable collection of hooky pop songs that are musically effervescent yet lyrically meaty. Jeremy Deibler (lead vocalist for Essential band FFH) produced the set, which includes such stand-out cuts as the sax-saturated "Never Goin' Back," the plaintive ballad "Rest," and the single "In Christ." *One and Only* signals the arrival of a major new talent. Contact 615-261-6521.—**DEP**

FOR THE RECORD

A review of Azam Ali's *Portals of Grace* (Narada World) that ran in the Aug. 10 issue incorrectly listed Ali's status with world-music group Vas. Though this disc is a solo project, Ali remains an active member of Vas.

ON STAGE

HAIRSPRAY

Book by Mark O'Donnell & Thomas Meehan
Music by Marc Shaiman
Lyrics by Marc Shaiman & Scott Wittman
Directed by Jack O'Brien
Choreography by Jerry Mitchell
Scenic Design by David Rockwell
Costume Design by William Ivey Long
Lighting Design by Kenneth Posner
Sound Design by Steve C. Kennedy
Neil Simon Theatre, New York
Hairspray soundtrack on Sony Classical

Seldom has the buzz over Broadway reached such hair-raising heights as that surrounding the new musical based on John Waters' 1988 film *Hairspray*. But the hype that had critics and audiences wiggling out months before the curtain rose, for once, is rapturously justified.

The two-and-a-half hour '60s-era romp is joyous and life-affirming, filled with raucous laughs and hook-happy music that embraces R&B, Motown, rock, girl groups, and bubble gum. But underneath its veneer of blithe beats and step-to-it dance steps is a seriously stylish production, dazzling in its larger-than-life staging, high-tech sets, and glittering costumes—not to mention some awfully high hair.

And of course, any vehicle that manages to bring the magnificent Harvey Fierstein back to the stage—in drag at that—is worth its weight in ozone.

Much of the credit for *Hairspray*'s swift success goes to a bulls-eye lineup of Broadway veterans whose previous triumphs set the stage for *Hairspray*'s firm hold. Director Jack O'Brien was nominated for a 2001 Tony Award for *The Full Monty*, co-bookwriter Thomas Meehan picked up the 2001 Tony for *The Producers*, and composer/lyricist Marc Shaiman wrote the music for the delightfully perverse, Academy Award-nominated *South Park: Bigger, Longer & Uncut*.

Set in Waters' beloved hometown of Baltimore (he served as a consultant), the play rolls out the tale of tubby teen Tracy Turnblad, who, against odds, becomes a regular on the trend-setting local TV dance party *The Corny Collins Show*, and promptly commands a charge to racially integrate the program.

Social consciousness aside, the story also revels and reels in via its universal emotional plot: The fat girl *can* be the most popular girl in class, and by God, she can also get the guy, *Corny* show heartthrob Link Larkin. Anyone who has ever suffered the role of underdog will share in her vindication.

On the side, Tracy's mother, Edna Turnblad, mastered in massive style and substance by Fierstein, confronts her own demons, battling a poor self image and regrets of doing others' laundry instead of fulfilling her dreams as a dress designer for abundant women. (Fierstein's Edna delivers the show's best line when wistfully explaining her girth: "I wandered beyond the boundaries of the largest McCall's pattern.")

Fierstein is clearly *Hairspray*'s luminary, playing every moment copiously for maximum laughs—and grabbing them easily from an adoring audience. Amid the frivolity (and that trademark cough drop-begging voice), he/she also manages to bring a little lump to the throat in a loving, sentimental song-and-dance number, "Timeless To Me," with husband Wilbur Turnblad (played with vaudevilian verve by seasoned Broadway vet



Hair-Raising. Tracy Turnblad (Marissa Jaret Winokur) shares a moment with mom Edna (Harvey Fierstein).

Dick Latessa). Obviously, the production team knew what a prize it had; the number is immediately reprised, garnering thunderous applause.

Marissa Jaret Winokur as Tracy has a tough job in Fierstein's shadow, but the 29-year-old New Yorker deftly balances bright-eyed flamboyance

with purposeful defiance. In the show's feel-good opening number, "Good Morning Baltimore," Winokur exudes girlish virtue, but by the show's maddeningly catchy ensemble finale, "You Can't Stop the Beat" she carries her head—and a gargantuan wig—a little higher in her new role as town heroine, convincing all that size really doesn't matter.

At every turn, *Hairspray* offers ingenious surprises—a girl group poster in one scene suddenly comes to life in another as three soul sisters step out of the picture; shadowy figures lurk behind multi-level screens that turn sunny sets dark; and supporting players, one by one, show their stuff in a generous script that provides a spotlight for nearly every major role. Particularly notable is the serious, second-act gospel protest throwdown, "I Know Where I've Been" from record shop owner Motormouth Maybelle, played with panache by Mary Bond Davis. Scrumptious.

Hopefully, as the months wear on, Broadway's new baby will maintain its high-energy luster. Certainly, as it stands now, there's not a hair out of place.

CHUCK TAYLOR

SINGLES

Edited by Chuck Taylor

POP

★ **NICK CARTER** *Help Me* (3:11)
PRODUCERS: Matthew Gerrard
WRITERS: M. Gerrard, M. Vice-Maslin
PUBLISHERS: WB/G-Matt, ASCAP; More Sweetersongs/Chrysalis Tunes, SESAC
Jive 40047 (CD promo)

It's hard to ignore the timing of Backstreet Boy Carter's solo debut in relation to labelmate (and boy-band foe) Justin Timberlake's. Unlike Timberlake, Carter sticks to fairly familiar ground on the first offering from his imminent *Now or Never* collection. The track, which builds from a chunky, electro-funk intro into an infectious guitar-laced pop/rock groove, plays to the singer's vocal strengths. Carter is at his best when he's swaggering like the heartthrob he's grown up to become, and he maximizes that demeanor here. There are moments when he hints at a gruff maturity that he's clearly not ready to cut loose just yet. Though undeniably charming and fun, "Help Me" won't make anyone forget his history, nor will it guarantee his future as a solo star. But it will easily keep his fans smiling, while leaving the rest of the pop world happily intrigued about what he's got up his sleeve for the future.—**LF**

SAMANTHA MUMBA *I'm Right Here* (3:42)

PRODUCERS: Bloodshy & Avant
WRITERS: K. Burruss, P. Winnberg, C. Karlsson, H. Jonback
PUBLISHERS: not listed
A&M 10801 (CD promo)

While Irish teen Samantha Mumba rode in on the youth wave, her 2000 hit "Gotta Tell You" rose above the pack with the singer's husky pipes and sheer confidence. What a shame that her return release, "I'm Right Here," puts her in the back seat alongside so very many generic Ashanti sound-alikes. In fact, the chorus of voices singing over much of the song serves to completely mask any individuality that Mumba might have brought to her performance. The result is a record that fits right into the pocket of contemporary pop/R&B, with nothing to make it stand on its own strong legs. Two versions are offered to radio, one featuring a reggae-style rap from Damian Marley. It's not enough, however, to save this one from simply connecting the dots. What made Mumba so unique before is that she didn't sound like every other aspiring American R&B singer; why she chose that well-beaten path this time is a mystery. Most disappointing.—**CT**

COUNTRY

► **TERRI CLARK** *I Just Wanna Be Mad* (3:18)

PRODUCER: Byron Gallimore
WRITERS: K. Lovelace, L.T. Miller
PUBLISHERS: EMI April Music/Didn't Have to Be Music, ASCAP, Mosaic Music/Hold Jack Music, BMI
Mercury 0233202 (CD promo)

This is one of the best singles that Terri Clark has released since her sassy breakout hit "Better Things to Do" back in

SPOTLIGHTS



★ **JUSTIN TIMBERLAKE** *Like I Love You* (4:44)
PRODUCERS: the Neptunes
WRITERS: J. Timberlake, the Neptunes
PUBLISHER: not listed
Jive 6080 (CD promo)

In the post-teen-pop world, only those refugees with a talent for combining brave creative choices with shrewd commercial elements will survive. Enter Timberlake, who offers a healthy smattering of both on the sterling lead single from his forthcoming *Justified* opus. Reteamed with the Neptunes (who helmed the 'N Sync hit "Girlfriend"), the artist cruises deep into funk/hip-hop territory on a track that also unabashedly flexes the influence of early Prince and Michael Jackson at his *Thriller* peak. Atop an insinuating groove, Timberlake darts from a guttural whisper into a surprisingly soulful falsetto with an ease that wasn't evident during his boy-band heyday. He sidesteps the temptation to oversell the song with chest-pounding notes, opting instead for a more sensual (and notably mature) tone. Deep in the pocket of current radio and sales trends, "Like I Love You" undeniably makes good on its intention to shape Timberlake as an entity that doesn't leave you wondering where his 'N Sync cohorts are. Rather, it leaves you wondering how he can fall back into a lineup of five after showing that he can easily hold his own alone.—**LF**

1995. Like the song that launched her career, this finds Clark delivering a defiant, energetic performance, but instead of singing about a woman ending a rela-

INDIA.ARIE *Little Things* (3:08)
PRODUCERS: India.Arie, Shannon Sanders
WRITERS: D. Wolinski, A. Fischer, I. Simpson, S. Sanders, A. Roberson
PUBLISHERS: Universal MCA/Universal Studios/Big Elk c/o Don Williams, ASCAP; Gold & Iron/Warner Tamerlane/Wang Out/Sony ATV/Key 2 My Heart Publishing
Motown 20856 (CD promo)

A year-and-a-half after releasing her critically acclaimed debut, *Acoustic Soul*, Arie is back in the hot seat with the lead single from follow-up *Voyage to India*. With seven Grammy Award nominations, critical acclaim, and a platinum-plus debut



under her belt, Arie brilliantly uses the lessons learned from her meteoric rise to success as inspirations for "Little Things." "In the quest for fortune and fame/ don't forget about simple things . . . Running 'round in circles/lost my focus/lost sight of my goals/I do this for the love of music/not for the glitter and gold." Musically, Arie, who co-wrote and co-produced the track, samples Rufus' "Hollywood," which ironically, labelmate Erykah Badu also covered on the *Bamboozled* soundtrack. The songstress also finds herself stepping away from her familiar acoustic guitar and embracing a smooth, funk-driven track. The result is a groove-friendly single that serves as a perfect re-introduction for Arie. Who says size matters? It's all about the "little things."—**RH**

ationship, she serves up an impassioned lyric about sticking it out. Kelly Lovelace and Lee Thomas Miller have crafted a lyric that examines the dynam-



BON JOVI *Everyday* (3:01)
PRODUCERS: Luke Ebbin, Jon Bon Jovi, Richie Sambora, Desmond Child, Andreas Carlsson
WRITERS: J. Bon Jovi, R. Sambora, A. Carlsson
PUBLISHER: not listed
Island 15657 (CD promo)

In terms of tenacity, Bon Jovi is becoming the Aerosmith of its decade. Unlike many of its '80s contemporaries, the band has never gone soft, à la Foreigner and Boston, and radio seems to continue rewarding the Jersey boys with enough airplay to keep them hip and relevant to a new generation of rock and pop fans. "Everyday," the first single from the upcoming *Bounce*, due Oct. 8, teams members Jon Bon Jovi and Richie Sambora with an unlikely songwriting and production partner in Andreas Carlsson, the Swedish extraordinaire behind über-pop hits for Backstreet Boys, Britney Spears, 'N Sync, and Celine Dion . . . interesting to note, though you may recall that Aerosmith scored its only No. 1 Billboard Hot 100 hit, "I Don't Want to Miss a Thing," in the unlikely company of Diane Warren. In any case, "Everyday" is signature Bon Jovi, with a rich tapestry of amped guitars, an easy hook, and Mr. Bon Jovi giving it his usual gusto on the vocal. The song is surprisingly short at 3:01; it ends abruptly, but why go on if you've made your point? And perhaps that's the pop influence of Carlsson. No doubt, this is destined to be one of the first big ones of the fall season—the guys are in good form. Radio: Saturate.—**CT**

ics of relationships in such lines as, "I'll never leave, I'll never stray/My love for you will never change/ But I ain't ready to make up/We'll get around to that."

NEW & NOTEWORTHY

REBECCA SIMONE *Stuck in the Honey* (3:59)

PRODUCER: Anthony J. Resta
WRITERS: R. Simone, A. Forbes
PUBLISHER: Seashell Sound, ASCAP
Bedroom Soul Music (CD promo)

Up-and-coming Vermont-bred singer/songwriter Rebecca Simone proves herself a master melodic chef with "Stuck in the Honey," a midtempo toe-tapper that manages to stir soul, sensuality, and sass into a four-minute musical gumbo. Flashed against a lite urban instrumental screen, Simone coyly dares her man to give in to her desires: "Meet me in the middle/So sweetly, maybe just a little, I'm com-



pletely/Stuck in the honey that was on your lips/In the honey from your fingertips." Throughout her nine-song debut, Simone demonstrates a gifted

vocal savvy, transforming herself from cooing kitten to growling tigress at will, while ably flirting with elements of jazz, R&B, and adult-faced pop. She has been honing her craft since the age of 9, and is classically trained in music theory and vocals, boasting a three-octave range. Now she's ready to apply it all to the public at large; A&R gurus looking to cash in on what could—and likely should—be the next big thing should contact Mark Sterling & Associates at 818-907-5556. What a nice relief from the ever-swelling crop of guitar-grabbing girls; clearly, this talented temptress is all woman.—**CT**

Even though she's professing undying love and devotion, the woman in the lyric is angry and admits, "I just wanna be mad." The song is an uptempo, easy-to-sing-along-with, radio-friendly ode to the complexities of modern relationships, and Clark gives it all she's got. This should signal a return to prominence at country for the cowboy-hat-clad sassy chanteuse.—**DEP**

ROCK

RUSTED ROOT *Blue Diamonds* (4:14)
PRODUCER: Bill Bottrell
WRITER: M. Glabicki
PUBLISHER: Michael Glabicki, ASCAP
Island Records 15638 (CD promo)

The second single from Rusted Root's latest effort, *Welcome to My Party*, "Blue Diamonds" is a folk-like tune about two lovers seizing the day—or rather the evening, as the lyric tells it. A refreshing take on an old theme, vocalist Michael Glabicki sings, "Oh lady, you're the woman I search/To roll my heart/Roll my heart this way/Cause I've found you now and forever/I won't waste this breath/Let time be by our side/It's now or never." He's accompanied by bandmate Jenn Wertz, whose throaty voice complements the longing in his. The song gently builds from one softly strummed acoustic guitar to the tap of a drum and a whisper of strings and is touched with a Middle Eastern-flavored interlude before breaking into a midtempo flourish. A much-needed break from the overproduced, powerhouse ballads that usually anchor adult top 40, this could fit in fine with AC, although it may be a bit too alternative for country. If it cuts through at radio, "Blue Diamonds" should be the song that millions could fall in love to at summer's end.—**CLT**

BREE SHARP *Lazy Afternoon* (4:11)
PRODUCER: Don DiLego

WRITERS: B. Sharp, D. DiLego, S. Austin
PUBLISHERS: Bree Sharp Music/Famous Music/Simon Austin Music/Warner-Chappell, ASCAP; 23Willow, SESAC
Ahimsa Records/Union Recording 0618 (CD promo)

Bree Sharp demonstrated a sharp, tongue-in-cheek wit on debut hit "David Duchovny" a couple of years back, and she's still grinning and winking with the title of her sophomore set, *More B.S.* Launch single "Lazy Afternoon," however, showcases the singer/songwriter's serious side. The melody sounds breezy enough, and it's easy to sing along with the catchy chorus with your fingers tapping the steering wheel—until a couple of meaningful phrases penetrate what's really going on here. Sharp takes a figurative razor edge to the fur industry—"Take a walk on Madison, the handbag hounds are out again/Can hear the 'oooh's and 'ah's rising from the sidewalk sales/It's OK to trap and kill in the name of fashion"—while also making a crack or two about fast food and factory farming industries. Preachy songs are risky business, but Sharp manages to surround the song with enough vibrant musicality to buffer the hardcore message; it's most likely that folks will enjoy the tune first, then discover just what it is they're singing about over time. In any case, a most promising opening to an album that offers maturity and depth and, at other times, is more fun than Saturday night!—**CT**

CONTRIBUTORS- Rashaun Hall, Larry Flick, Deborah Evans Price, Chuck Taylor, Christa L. Titus. 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 ChuckTaylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

Seek Looks For A Wider Audience

Soulestial Elements Act Promotes 'Progressive Soul' With 'Surrender'

BY GAIL MITCHELL

As with northern counterpart Philadelphia, a lot of good sounds are jumping off in Atlanta. The former home base for LaFace Records and current headquarters for such producers and artists as Jermaine Dupri, Chris "Tricky" Stewart, Dallas Austin, OutKast, Goodie Mob, Usher, and India.Arie, Atlanta is also the site of a pulsating and culturally diverse R&B/soul underground movement whose latest export is six-member eclectic soul group Seek.

Seek's sophomore set, *Surrender*, is due in stores Sept. 10. It is being released by Atlanta-based independent label Soulestial Elements, which is backed by *Rolling Out* magazine and distributed by BTDIIndies.

"Atlanta's always been a musical city," Seek guitarist/producer Freddy Luster says when asked about the city's rhythmic heritage. "It's a great place to start your creativity and spread your wings from there. It's not about competition but feel-good music."

The feel-good music Seek promotes is something Luster terms "progressive soul." "I don't like the term 'neo-soul,' because you run the risk of being

put into a box," he notes. "The music we do is inspired by the music we listened to growing up with our folks. But it definitely has a progressive slant to it."

The set's easy-grooving tracks include the midtempo take-life-as-it-comes ode "Livin' the Life," the flute-



SEEK

flavored "Sky High," the gospel-standard-introduced "Shine," and mellow love song "Ever After." While the group's music calls to mind such '70s beacons as Roy Ayers; Lonnie Liston Smith; and Earth, Wind & Fire, Seek pays homage to its influences without compromising its own soulful originality and vision—a delicious balance the group shares with such buzzed-

about underground peers as Ledisi, Fertile Ground, N'Dambi, Laurnea, Donnie, and Cooly's Hot Box.

"It took a couple of years to complete all the songs," recalls lead vocalist/lyricist Lisa Terry, who, along with Luster, co-wrote most of the album. "It's pretty introspective . . . just a lot of things I've gone through or [that] we've gone through as a band. With my writing, it's basic instinct. I'm just trying to speak to other people about hope, dreams, love, struggle—everything that's going on in the world and how people are dealing with it." The self-managed group's music is published by Seekronized Music Publishing (ASCAP).

Seek's musical quest began in the late '90s, when Terry and Luster met during an open-mike poetry session. From there the pair hooked up with Terry's cousin Billy Fields (keyboards), Brad Hasty (drums), Tina Howard (percussion), and Chris Kounelis (keyboards). In 1999 the group released its debut set, *Venus and Mars*, which was independently produced and distributed by Atlanta's Yin Yang Music Café. The now-shuttered live music hang-out played host to a pre-Motown newcomer named India.Arie and was, Luster adds, "sort of a central point of the Atlanta soul scene."

To further build the foundation laid by *Venus and Mars*, Seek released several 12-inch singles/dance remixes during the past year via Giant Step Records. Those songs—"Ever After," "The Story of Us," and "Surrender"—also appear on the new album, which is starting to generate a positive response among retailers.

"This album is the kind of thing we do well with," says Randy Young, manager of Chicago's Dr. Wax. "[It is] the kind of neo-soul, acid-jazz material that people are listening to and looking for but that doesn't get played a lot on the radio."

In addition to the dance-club remixes, word about Seek is being spread through independent retail co-op programs, spot dates (including a recent gig at New York's SOB's and a week in Japan), spoken-word venues, the Internet (seekronized.com), and public radio (including Los Angeles' KCRW), among other grassroots efforts.

"It's an organic foundation," says marketing consultant Kevin Harewood of Edlectic Entertainment. "This underground soul scene is very similar to the underground hip-hop scene that brought out the Black Eyed Peas and others."

"I look back at the Isley Brothers; Earth, Wind & Fire; and Sade and hear the beautiful music they did," Luster says. "And that's what I hope happens with us to some degree. We want to grab an audience, make an impact, and be with that audience for however long we can be."

Rhythm, Rap, and The Blues™

by Gail Mitchell



ON THE RECORD: 3LW's Epic sophomore set, *A Girl Can Mack*, is now due to hit stores Oct. 22. This comes after member **Naturi Naughton** recently announced she was forced out of the trio by remaining members **Adrienne Bailon** and **Kiely Williams**, who denied Naughton's allegations of mistreatment by them and the trio's management in an Epic-released statement. *A Girl Can Mack* features production by **P. Diddy**, **Mario Winans**, and **Montell Jordan** plus guest stints by **Loon**, **Lil' Kim**, and **Treach** . . . **DJ Quik's** greatest hits is coming Nov. 5 from Arista . . . Also coming Nov. 5 is **Lil' Romeo's Game Time** on New No Limit/Universal. The young rapper is already in stores with his new urban clothing line. P. Miller Shorties is available exclusively in the boys' departments at all of Mervyn's 264 outlets; the P. Miller line for young men, designed by dad **Master P**, is due out in November . . . **Nas'** next Columbia set, *God's Son*, arrives Nov. 19 . . . J Records' **Monica** and **Lytic** releases are now set for November.

WOMAN'S GOT SOUL: The late **Aaliyah** won two awards during the eighth annual Soul Train Lady of Soul Awards, for best R&B/soul single, solo and R&B/soul or rap song of the year. **Ashanti**, who led the nominee slate with five nods, was honored as best R&B/soul or rap new artist, solo.

The Murder Inc./Def Jam singer also received the Aretha Franklin Award for entertainer of the year, which, before the awards show, prompted an online petition that gathered more than 28,000 hits (as reported by billboard.com) from people who felt Ashanti didn't deserve the award. However, as Franklin award presenter and R&B veteran **Patti LaBelle** acknowledged, "We have to support our babies." Additional honorees included double award winners **Destiny's Child** and **Alicia Keys**.

Broadcast live Aug. 24 from Pasadena, Calif., the show was hosted by **Jill Scott**, **Arsenio Hall**, and **Shemar Moore**. The awards are voted on by a panel of radio PDs, recording artists, and retailers. For a complete list of winners, visit soultrain.com.

WHERE ARE THEY NOW: *Webster* TV star **Emmanuel Lewis** is channeling his energies in a new direction: president/CEO/music producer of Flex Floss Entertainment. That's the name of Lewis' Atlanta-based music

label. With plans to focus on R&B, pop, gospel, and reggae, the label—currently negotiating distribution—is now home to 19-year-old singer/songwriter **Shavonte**. Hailing from Indio, Calif., the R&B/pop singer has recorded her first single, "Speechless," set to drop in the fall with an album coming in spring.

"A CEO is a CEO, product is product, and distribution is distribution," Lewis says when asked if he's intimidated about making the transition from TV to music. "It's still entertainment; different faces but the same game."



LEWIS

Working with Lewis at Flex Floss are promotion director **Reggie Barnes**, marketing director **Renee Atkins**, and New York-based public relations firm **Pretty Special**. Asked if friend **Michael Jackson** will be helping out, Lewis notes, "To me that would be very trite; I don't want to use my friendship that way. We've stayed friends this long by keeping our professional lives separate."

LONDON CALLING: The fifth annual Urban Music Seminar, rechristened the Siemens Mobile Urban Music Seminar, takes place Sept. 7-8 at London's Royal Festival Hall. Britain's premier black-music-industry networking event is now sponsored by cell-phone manufacturer Siemens. Originally established by **Kwame Kwaten**—a member of the **D'Influence** group/production team—the seminar, which has been expanded to two days, will include a trade exhibition in addition to panels and artist showcases. Master classes will be held in record production, conducted by producer **Adam F**, and in radio production, conducted by **Wilber Wilberforce**, program editor of **1Xtra**—the BBC black music digital radio station that launched Aug. 16.

Additional reporting by Kwaku in London.

SEPT. 7, 2002		Billboard HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	DILEMMA FO: REEL/UNIVERSAL	Nelly Featuring Kelly Rowland
2	2	HOT IN HERRE FO: REEL/UNIVERSAL	Nelly
3	3	NOTHIN' DEF JAM/IDJMG	N.O.R.E.
4	6	GANGSTA LOVIN' RUFF RYDERS/INTERSCOPE	Eve Featuring Alicia Keys
5	4	I NEED A GIRL (PART TWO) BAD BOY/ARISTA	P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggeri
6	7	MOVE B***H DISTURBING THE PEACE/DEF JAM SDUTH/IDJMG	Ludacris Featuring Mystikal & Infamous 2.0
7	5	DOWN 4 U MURDER INC./DEF JAM/IDJMG	Irv Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita
8	9	CLEANIN' OUT MY CLOSET WEB/AFTERMATH/INTERSCOPE	Eminem
9	8	GOOD TIMES RUFF RYDERS/INTERSCOPE	Styles
10	10	STILL FLY CASH MONEY/UNIVERSAL	Big Tymers
11	14	HEY MA RDC-A-FELLA/DEF JAM/IDJMG	Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya
12	11	OH BOY RDC-A-FELLA/DEF JAM/IDJMG	Cam'ron Featuring Juelz Santana
13	13	IF I COULD GO! ELEKTRA/EEG	Angie Martinez Featuring Lil' Mo & Sacario
14	15	TRADE IT ALL EPIC	Fabulous Featuring P. Diddy & Jagged Edge
15	12	GRINDIN' STAR TRAK/ARISTA	Clipse
16	17	FEEL IT BOY VP/IRGIN	Beenie Man Featuring Janet
17	18	PO' FOLKS ATLANTIC	Nappy Roots Featuring Anthony Hamilton
18	16	IN DA WIND SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring Cee-Lo & Big Boi
19	20	LUV U BETTER DEF JAM/IDJMG	LL Cool J
20	25	OH YEAH! CASH MONEY/UNIVERSAL	Big Tymers Featuring Tateeze, Boo & Gotti
21	19	WAY OF LIFE CASH MONEY/UNIVERSAL	Lil Wayne
22	21	TAINTED BARAK/CAPITOL	Slum Village Featuring Dwele
23	23	GIMME THE LIGHT BLACK SHADOW/2 HARO/VP	Sean Paul
24	22	WITHOUT ME WEB/AFTERMATH/INTERSCOPE	Eminem
25		GET UP & GET IT RUTHLESS/EPIC	Bone Thugs-N-Harmony Featuring 3LW

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 93 mainstream R&B and 45 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ♫ Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

SEPTEMBER 7
2002

Billboard TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL											
			NUMBER 1			1 Week At Number 1									
1	NEW	1	CLIPSE	STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1	53	46	44	TWEET	THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	2		
2	2	3	NELLY	FO REEL 017747*/UNIVERSAL (12.98/18.98)	Nellyville	1	53	45	40	KIRK FRANKLIN	GOSPEL CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1		
3	4	4	EMINEM	WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	54	41	68	COO COO CAL	BLACK MAFIA 1360/INFINITO (10.98/18.98)	Still Walkin	30		
4	1	1	SCARFACE	DEF JAM SOUTH 586909*/DJMGM (12.98/18.98)	The Fix	1	63	69	55	N*E*R*D*	VIRGIN 11521*/(10.98 CD)	In Search Of...	31		
5	3	2	TRICK DADDY	SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	Thug Holiday	2	56	49	42	JAHEIM	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	{Ghetto Love}	2		
6	NEW	1	ANGIE MARTINEZ	ELEKTRA 62780/EEG (12.98/18.98)	Animal House	6	57	40	59	ARCHIE EVERSOLE	PHAT BOY 112928*/MCA (14.98 CD)	Ride Wit Me Dirty South Style	16		
7	NEW	1	BEENIE MAN	SHOCKING VIBES/VP 13134/VIRGIN (12.98/18.98)	Tropical Storm	7	58	52	36	HAYSTAK	IN THE PAINT 8344/KOCH (12.98/17.98)	The Natural	31		
8	6	6	AMERIE	RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	2	59	43	34	JERZEE MONET	DREAMWORKS 45087/INTERSCOPE (12.98 CD)	Love & War	14		
9	5	—	SLUM VILLAGE	BARAK 38911*/CAPITOL (12.98/17.98)	Trinity (Past, Present And Future)	5	60	63	—	KAREN CLARK-SHEARD	ELEKTRA 62767/EEG (17.98 CD)	2nd Chance	27		
10	8	—	VARIOUS ARTISTS	DOGGYSTYLE 11299*/MCA (18.98 CD)	Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. I	8	61	78	71	TEXAS BOYS	ONE TYME 1 (18.98 CD)	Texas Boys (Soundtrack)	60		
11	7	—	KEITH SWEAT	ELEKTRA 62785/EEG (12.98/18.98)	Rebirth	7	62	53	—	ALICIA KEYS	J 20002 (12.98/18.98)	Songs In A Minor	1		
12	10	7	MARIO	J 20026 (12.98/17.98)	Mario	3	63	47	35	LUNIZ	RAP-A-LOT 2K 42002/RAP-A-LOT (18.98 CD)	Silver And Black	53		
13	9	5	PROJECT PAT	HYPNOTIZE MINDS/LOUD/COLUMBIA 86632/CRG (18.98 EQ CD)	Layin Da Smack Down	5	64	60	60	SOUNDTRACK	SO SO DEF/COLUMBIA 86676*/CRG (6.98 EQ/13.98)	Like Mike	10		
14	11	9	BOYZ II MEN	ARISTA 14741 (12.98/18.98)	Full Circle	5	65	62	41	YOLANDA ADAMS	ELEKTRA 62690/EEG (12.98/18.98)	Believe	7		
15	15	11	ASHANTI	MURDER INC./AJM 586830*/DJMGM (12.98/18.98)	Ashanti	1	66	59	50	JUICY J	NORTH-NORTH 3601 (10.98/17.98)	Chronicles Of The Juice Man: Underground Album	17		
16	12	8	LIL WAYNE	CASH MONEY/UNIVERSAL 060058*/UMRG (12.98/18.98)	500 Degreez	1	67	71	67	BRANDY	ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	1		
17	13	10	STYLES	RUFF RYDERS 493339*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	2	68	50	37	ANGIE STONE	J 20013* (12.98/18.98)	Mahogany Soul	4		
18	18	14	MACK 10 PRESENTS DA HOOD	HOOD-BANGIN' 9996/03 (18.98 CD)	Mack 10 Presents Da Hood	9	69	73	65	VARIOUS ARTISTS	RAZOR & TIE 89053 (18.98 CD)	Monsta Jamz	32		
19	16	16	SOUNDTRACK	UNIVERSAL 156259/UMRG (19.98 CD)	XXX	16	70	64	64	JA RULE	MURDER INC./DEF JAM 586437*/DJMGM (12.98/18.98)	Pain Is Love	1		
20	17	12	VARIOUS ARTISTS	MURDER INC./DEF JAM 063033*/DJMGM (12.98/18.98)	Irv Gotti Presents The Inc	2	71	64	64	RAPHAEL SAADIQ	UNIVERSAL 016654*/UMRG (12.98/18.98)	Instant Vintage	6		
21	NEW	1	BIG TRAY DEEE	EMPIRE MUSICWORKS 39040 (18.98 CD)	The General's List	21	72	95	—	ANDRE WARD	ORPHEUS 705/9 (16.98 CD) [M]	Feelin' You	71		
22	19	23	CAM'RON	RDC-A-FELLA/DEF JAM 586876*/DJMGM (12.98/18.98)	Come Home With Me	1	73	—	—	PAUL WALL/CHAMILLIONAIRE	PAID IN FULL 025 (18.98 CD)	Get Ya Mind Correct	67		
23	27	25	MUSIQ	DEF SOUL 586772*/DJMGM (12.98/18.98)	Justisen (Just Listen)	1	74	—	—	DJ JAZZY JEFF	BBE 39008*/RAPSTER (18.98 CD)	The Magnificent	73		
24	14	13	WYCLEF JEAN	COLUMBIA 86542*/CRG (12.98 EQ/18.98)	Masquerade	2	75	36	—	MARY J. BLIGE	MCA 112959* (14.98 CD)	Dance For Me	36		
25	21	21	NAPPY ROOTS	ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	3	76	74	38	SIR CHARLES JONES	MARDI GRAS 1060 (10.98/16.98) [M]	Love Machine	28		
26	20	15	TRIN-I-TEE 5:7	B-RITE 70038/ZOMBA (11.98/17.98)	The Kiss	15	77	79	57	AZ	MOTOWN 018074/UMRG (12.98/18.98)	AZiatic	5		
27	26	20	DONELL JONES	UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	2	78	82	54	MARY J. BLIGE	MCA 112808* (12.98/18.98)	No More Drama (2002)	3		
28	22	17	BIG TYMERS	CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1	79	97	72	USHER	ARISTA 14715* (12.98/18.98)	8701	3		
29	NEW	1	CALYONS	EMPIRE MUSICWORKS 39046 (18.98 CD) [M]	Made In The Dirty South	29	80	65	63	FOURPLAY	BLUEBIRD 63916/RCA VICTOR (18.98 CD)	Heartfelt	39		
30	33	33	AVANT	MAGIC JOHN/SON 112809/MCA (12.98/18.98)	Ecstasy	2	81	76	82	REMY SHAND	MOTOWN 01448*/UMRG (18.98 CD)	The Way I Feel	15		
31	23	19	N.O.R.E.	DEF JAM 586502*/DJMGM (12.98/18.98)	God's Favorite	3	82	77	73	INDIA.ARIE	MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	3		
32	24	18	VARIOUS ARTISTS	BAD BOY 7362*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	2	83	81	66	MYSTIKAL	JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4		
33	28	22	KHIA FEATURING DSD	DIRTY DOWN 75132/ARTEMIS (17.98 CD) [M]	Thug Misses	13	84	58	92	CEE-LO	ARISTA 14682* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	2		
34	31	26	MARY MARY	COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	10	85	87	74	LUTHER VANDROSS	J 20007 (12.98/18.98)	Luther Vandross	2		
35	25	—	DO OR DIE	RAP-A-LOT 12647/VIRGIN (12.98/17.98)	Back 2 The Game	25	86	48	29	ONYX	OTHER PEOPLES MONEY/IN THE PAINT 8268*/KOCH (12.98/17.98)	Bacdafucup: Part II	11		
36	34	32	RL	J 20012 (12.98/17.98)	RL:Ements	6	87	54	43	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	17		
37	—	—	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 40152/ZOMBA (11.98/17.98) [M]	Family Affair II: Live At Radio City Music Hall	37	88	91	87	WILL DOWNING	GRP 589610/AVG (18.98 CD)	{Sensual Journey}	11		
38	38	31	LUDACRIS	DISTURBING THE PEACE/DEF JAM SOUTH 586446*/DJMGM (12.98/18.98)	Word Of Mouf	1	89	61	49	B2K	EPIC 86643 (8.98 EQ CD)	B2K: The Remixes — Vol. 1 (EP)	47		
39	29	24	E-40	SICK WID' IT/JIVE 41608/ZOMBA (11.98/17.98)	The Ballistician: Grit & Grind	5	90	66	80	SIR CHARLES	PMG 7013/DELTA DISC (11.98/17.98)	Southern Soul	66		
40	56	56	ANITA BAKER	ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29	91	80	98	NATURES PROBLEM	HIT EM HARD 1122 (19.98/15.98)	Welcome To Baltimore City	80		
41	NEW	1	SOUNDTRACK	CASH MONEY/UNIVERSAL 860990/UMRG (18.98 CD)	Undisputed	41	92	55	39	VARIOUS ARTISTS	3&D 041234* (16.98 CD)	D&D Project II	66		
42	39	30	SMILEZ & SOUTHSTAR	ARTIST/DIRECT 01030 (11.98/17.98) [M]	Crash The Party	24	93	89	53	KNOC-TURN'AL	LA. CONFIDENTIAL/ELEKTRA 62817/EEG (8.98 CD)	LA. Confidential Presents Knoc-Turn'Al (EP)	26		
43	35	52	DAZ DILLINGER	DCI/FREE 006/D.P.G. (17.98 CD)	This Is The Life I Lead	15	94	89	53	C-BO	WEST COAST MAFIA 2002 (17.98 CD)	West Coast Mafia	38		
44	30	—	8BALL	DRAPER 1112 (17.98 CD)	Lay It Down	30	95	83	79	50 CENT	FULL CLIP 2003* (16.98 CD) [M]	Guess Who's Back?	54		
45	32	28	PUBLIC ENEMY	SLAM JAMZ/IN THE PAINT 8388/KOCH (12.98/17.98)	Revolverlution	16	96	93	77	NORMAN BROWN	WARNER BROS. 47995 (18.98 CD) [M]	Just Chillin'	50		
46	44	46	AALIYAH	BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	97	90	76	NAS	ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	1		
47	57	61	KHM	NUMBER 6 6604 (18.98 CD) [M]	Game	42	98	68	47	MACK 10	CASH MONEY/UNIVERSAL 860958*/UMRG (12.98/18.98)	Bang Or Ball	4		
48	37	27	TRUTH HURTS	AFTERMATH 493331*/INTERSCOPE (12.98/18.98)	Truthfully Speaking	4	99	98	78	BIG POKEY	WRECKSHOP 1616 (17.98 CD) [M]	Da Sky's Da Limit	47		
49	42	48	B2K	EPIC 85457 (12.98 EQ/18.98)	B2K	1	100	98	78	RUFF ENDZ	EPIC 85691* (12.98 EQ/12.98)	Someone To Love You	8		
50	51	86	BRENT JONES + T.P. MOBB	HOLY ROLLER 20323/EMI GOSPEL (11.98/16.98) [M]	beautiful	35	—	—	—	VARIOUS ARTISTS	SONY/UNIVERSAL/EMI/ZOMBA 86591/CRG (12.98 EQ/18.98)	Off The Hook	10		

SEPTEMBER 7
2002

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL						Title	TOTAL CHART WKS			
1	1	NUMBER 1			4 Weeks At Number 1	79	13	7	NELLY	FO REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	113	
2	2	BOB MARLEY AND THE WAILERS	TUFF GDNG/ISLAND 548904/DJMGM (12.98/18.98)	Legend	303	102	15	—	AALIYAH	BLACKGROUND 10753 (12.98/17.98)	One In A Million	102	
3	4	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	192	109	15	8	BARRY WHITE	CASABLANCA/MERCURY 822782/DJMGM (6.98/11.98)	Barry White's Greatest Hits Volume 1	109	
4	3	2PAC	DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	333	132	17	10	DR. DRE	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	132	
5	17	THE NOTORIOUS B.I.G.	BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	248	178	18	10	MARY J. BLIGE	MCA 111156* (12.98/18.98)	My Life	178	
6	5	EMINEM	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	126	137	22	14	JODECI	UPTOWN 110198/MCA (6.98/11.98)	Forever My Lady	137	
7	11	2PAC	AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	313	246	19	14	JAY-Z	FREEZE/RDC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	246	
8	—	DONNIE MCCLURKIN	VERITY/ZOMBA (11.98/17.98) [M]	Live In London And More...	99	287	20	18	DR. DRE	DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	287	
9	13	THE NOTORIOUS B.I.G.	BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	360	189	21	23	JUVENILE	CASH MONEY/UNIVERSAL 153162/UMRG (12.98/18.98)	400 Degreez	189	
10	6	MAKAVELI	DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	219	87	21	21	NAS	COLUMBIA 67015*/CRG (10.98 EQ/16.98)	It Was Written	87	
11	12	MARY J. BLIGE	UPTOWN 110691/MCA (6.98/11.98)	What's The 411?	133	88	19	19	R. KELLY	JIVE 41625*/ZOMBA (19.98/24.98)	R.	88	
12	9	BONE THUGS-N-HARMONY	RUTHLESS 69443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	237	318	24	16	KEITH SWEAT	VINTERTAINMENT/ELEKTRA 60763/EEG (11.98/17.98)	Make It Last Forever	318	
						110	20	20	MARY MARY	C2/COLUMBIA 63740/CRG (7.98 EQ/11.98)	Thankful	110	

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: C Certification for net shipment of 100,000 units (Dol). C Certification for 200,000 units (Platinum). * Certification of 400,000 units (Multi-Platinum). * Asterisk indicates LPs is available. Most tape prices and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 7 2002 **Billboard** **HOT R&B/HIP-HOP AIRPLAY**

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Dilemma NELLY FEAT. KELLY ROWLAND (ID: REEL/UNIVERSAL)	26	19	Oh Boy CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	51	47	Heaven I Need A Hug R. KELLY (JIVE)
2	2	Hot In Herre NELLY (ID: REEL/UNIVERSAL)	27	33	Po' Folks NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	52	56	Funny GERALD LEVERT (ELEKTRA/EEG)
3	3	Nothin' N.O.R.E. (DEF JAM/IDJMG)	28	14	In Da Wind TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	53	62	Braid My Hair MARIO (J)
4	4	Move B***h LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	29	30	Anything JAHEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	54	63	The Streets WC FEAT. NATE DOGG (DEF JAM/IDJMG)
5	7	Gangsta Lovin' EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	30	18	Call Me TWEET (THE GOLD MIND/ELEKTRA/EEG)	55	—	Why I Love You B2K (EPIC)
6	5	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BOY/ARISTA)	31	36	Feel It Boy BENIEE MAN FEAT. JANET (VPI/VIRGIN)	56	59	I Do (Wanna Get Close To You) 3LW FEAT. P. DIDDY & LOON (ININE LIVES/EPIC)
7	6	Just A Friend 2002 MARIO (J)	32	22	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	57	57	Don't Say No, Just Say Yes AVANT (MAGIC JOHNSON/MCA)
8	15	I Care 4 U AALIYAH (BLACKGROUND)	33	37	If I Could Go! ANGIE MARTINEZ (ELEKTRA/EEG)	58	55	In The Morning MARY MARY (COLUMBIA)
9	8	Happy ASHANTI (MURDER INC./AJM/IDJMG)	34	31	You Know That I Love You DONNELL JONES (UNTOUCHABLES/ARISTA)	59	52	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)
10	10	Good Times STYLES (RUFF RYDERS/INTERSCOPE)	35	39	One Man TANK (BLACKGROUND)	60	67	Put Me Down DONNELL JONES (UNTOUCHABLES/ARISTA)
11	13	Stingy GINUWINE (EPIC)	36	41	Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)	61	64	Get Up & Get It BONE THUGS-N-HARMONY FEAT. 3LW (RUTHLESS/EPIC)
12	11	Why Don't We Fall In Love AMERIE (RISE/COLUMBIA)	37	38	Tainted SLUM VILLAGE FEAT. DWELVE (BARAK/CAPITOL)	62	66	The Pledge IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/IDJMG)
13	12	halfcrazy SHAD0W (DEF SOUL/IDJMG)	38	40	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARD/VP)	63	58	My Neck, My Back KHIA FEAT. D50 (DIRTY DOWN/ARTEMIS)
14	9	Down 4 U IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/IDJMG)	39	34	U Don't Have To Call USHER (ARISTA)	64	—	Little Things INDIA ARIE (MOTOWN)
15	17	Baby ASHANTI (MURDER INC./AJM/IDJMG)	40	32	Foolish ASHANTI (MURDER INC./AJM/IDJMG)	65	68	Floetic FLOETRY (SOLJAZ/DREAMWORKS/INTERSCOPE)
16	14	Two Wrongs WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	41	48	Oh Yeah! BIG TYMERS (CASH MONEY/UNIVERSAL)	66	69	Ching, Ching MS. JADE (BEAT CLUB/INTERSCOPE)
17	24	Cleanin' Out My Closet EMINEM (WEB/AFTERMATH/INTERSCOPE)	42	44	One On One KEITH SWEAT (ELEKTRA/EEG)	67	54	Without Me EMINEM (WEB/AFTERMATH/INTERSCOPE)
18	29	Burnin' Up FAITH EVANS (BAD BOY/ARISTA)	43	35	Way Of Life LIL WAYNE (CASH MONEY/UNIVERSAL)	68	61	My Dad's Gone Crazy EMINEM FEAT. HAILE JADE (WEB/AFTERMATH/INTERSCOPE)
19	16	Grindin' CLIPSE (STAR TRAK/ARISTA)	44	53	When The Last Time CLIPSE (STAR TRAK/ARISTA)	69	70	Are We Cuttin' PASTOR TROY FEAT. MS. JADE (MADD SOCIETY/UNIVERSAL)
20	27	Luv U Better LIL COOL J (DEF JAM/IDJMG)	45	45	The Truth TRUTH HURTS (AFTERMATH/INTERSCOPE)	70	71	Rock It MASTER P FEAT. WEEBIE & KRAZY (NEW NO LIMIT/UNIVERSAL)
21	20	Someone To Love You RUFF ENZ (EPIC)	46	50	On My Block SCARFACE (DEF JAM SOUTH/IDJMG)	71	75	By Myself YANG YOUNG TWINS FEAT. MR. BALL (COLLAPSE IN THE PAINT/COCH)
22	26	Dontchange MUSIQ (DEF SOUL/IDJMG)	47	42	What If A Woman JOE (JIVE)	72	—	He Is BRANDY (ATLANTIC)
23	25	Hey Ma CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	48	49	Good Man RL (J)	73	—	Connected For Life MACK 10 (CASH MONEY/UNIVERSAL)
24	23	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	49	43	All Eyez On Me MONICA (J)	74	—	Baby Do Those Things DAVE HOLLISTER (MOTOWN)
25	21	Trade It All FABOLOUS (EPIC)	50	51	Relax Your Mind BOYZ II MEN FEAT. FAITH EVANS (ARISTA)	75	—	Still Ray RAPHAEL SAADIO (UNIVERSAL)

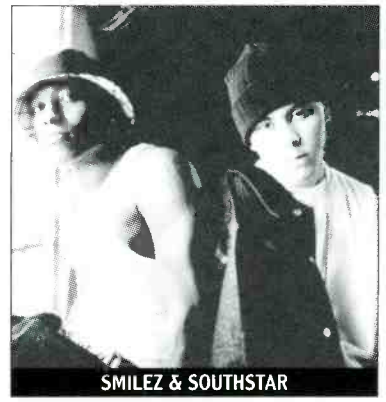
Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 133 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross 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.

R&B/HIP-HOP



Words & Deeds

'PARTY' HARD: Who says only boy bands and pop princesses originate from Orlando, Fla., aka "the happiest place on Earth"? Newcomers **Smilez & Southstar** disprove that with their recently released ArtistDirect debut, *Crash the Party*.



SMILEZ & SOUTHSTAR

motional appearances, and using the product in music videos and other appearances. In addition, SongPro will have a presence on Nelly's upcoming tour (*Billboard*, Aug. 24).

"If I'd had a chance to participate in Microsoft when it was first introduced by **Bill Gates**, I wouldn't be rhyming right now," Nelly said via a statement. "Instead, I'd be somewhere investing and developing technology similar to that of SongPro. I'm glad to be in on the ground level. I look forward to supporting SongPro any way that I can."

The SongPro player opens an exciting new channel for secure digital-content distribution squarely targeted at the coveted youth and hip-hop markets, as well as the 125 million Nintendo Game Boy users.

"SongPro is excited to announce its relationship with this hot new artist who has everyone listening," SongPro co-founder and VP of business development **Mark Bush** says. "SongPro feels that Nelly's musical impact and open-mindedness about new technology and its delivery and distribution to today's urban and pop consumers will give way to the continued advances in building the bridge between technology and the music industry. With the millions of Game Boy users worldwide, from artists and record labels to marketers and other entertainment professionals, this makes for the only opportunity for experiencing visually enhanced music on a portable device to this targeted group."



BUSH (LEFT) AND NELLY

Released July 23, the 17-track set is already off to a fast start, thanks to hot lead single "Who Wants This?" The song was first released independently.

"We decided to try that out on the streets," Smilez says. "We had Trans Continental [Records] press up some records and CDs, and we sent one out to [radio station] DJ 007 in Fort Myers [Fla.]. He put it against **Ludacris'** 'Roll Out' in a Battle of the Beat competition, and we won. Then PD **Bo Mathews** asked us to come down for a show. We opened up for **Khia** and rocked it. [Mathews] added the single, and we started getting 40 spins a week on that station with no deal. That attracted a lot of labels, including ArtistDirect.

"We were interested in them because they were brand-new and hungry like we're hungry," he adds. "We decided to go with them, because we knew they would look out for us."

As the first act released on ArtistDirect, Smilez & Southstar are happy to carry the torch for both their hometown and label. "In a way, there is pressure on us to do well, but we know that everyone is working hard to make this happen," Southstar says. "It's a good feeling, and we hope to put ourselves, our producer, our city, and our label on the map."

NELLY GOES 'PRO': SongPro Inc. recently pronounced **Nelly** its first official celebrity spokesperson. The announcement comes as the company prepares for the fall 2002 retail launch of SongPro, a device with the capability of converting the Nintendo Game Boy into a digital-music player.

Nelly will promote the product for a year, participating in audio and video commercial spots, making special pro-

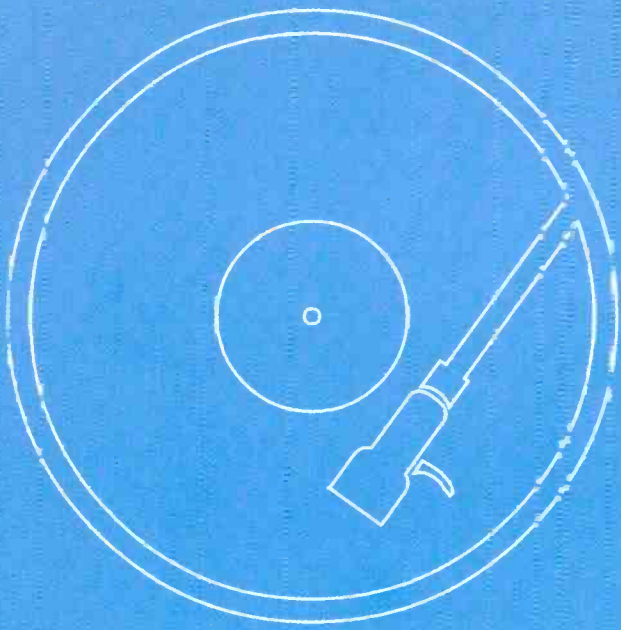
SongPro Inc. is the first African-American-owned portable digital-multimedia device manufacturer.

BAD BOY GETS FUNNY: As reported last week on *billboard.com*, music mogul **Sean "P. Diddy" Combs** plans to get into the comedy game with *Bad Boys of Comedy*. Orchestrated by Combs and his financial liaison, Management Inc. CEO **Phil Robinson**, the two-hour special will feature up-and-coming comedians from around the country. Robinson and company are currently recruiting comedians to appear in the special. No network deal has been signed.

SEPTEMBER 7 2002 **Billboard** **HOT R&B/HIP-HOP SINGLES SALES**

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	Sex, Money, & Music ABOVE THE LAW (WESTWORLD)	26	27	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	51	—	Welcome To New York City CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
2	3	Mother RAY CHARLES (E-NATE/CROSS OVER)	27	21	Oh Yeah! BIG TYMERS (CASH MONEY/UNIVERSAL)	52	74	Po' Folks NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)
3	1	Two Wrongs WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	28	39	Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)	53	—	Worst Comes To Worst DILATED PEOPLES (ABB/PRIORITY/CAPITOL)
4	8	I Don't Really Know BRANDY MOSS-SCOTT (HEAVENLY TUNES)	29	13	Just A Friend 2002 MARIO (J)	54	—	Hush Lil' Lady COREY FEAT. LIL' ROMEO (NOONTIME/MOTOWN)
5	4	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	30	20	Nothin' N.O.R.E. (DEF JAM/IDJMG)	55	65	Holla At A Playa JIM CROW (ORCA/SCARECROW/INTERSCOPE)
6	12	Crawl To Me KEMI (MACK DAWG)	31	26	Way Of Life LIL WAYNE (CASH MONEY/UNIVERSAL)	56	59	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
7	19	Over The Years GOOD BAD UGLY (PAPER DOWN)	32	—	Brown Sugar (Extra Sweet) MOS DEF FEAT. FAITH EVANS (FOX/MCA)	57	34	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)
8	14	My Dogs CHUCK-N-BLOOD (FOREALAH JAMZ)	33	33	Day + Night ISYSS FEAT. BADA KISS (ARISTA)	58	66	No Panties IRINA FEAT. TWEET (SLIP-N-SLIDE/ATLANTIC)
9	23	Give It To Me MAD LION FEAT. T.O.T.A.L (KILLAH PRIDE/ORPHEUS)	34	37	Who Wants This? SMILEZ & SOUTHSTAR (ARTISTDIRECT)	59	43	Are We Cuttin' PASTOR TROY FEAT. MS. JADE (MADD SOCIETY/UNIVERSAL)
10	24	Kick'n Ass SUPA NAT (N.O.A.HOLE/PYRAMID/ORPHEUS)	35	30	Tainted SLUM VILLAGE FEAT. DWELVE (BARAK/CAPITOL)	60	—	This Is What They Meant PETE ROCK (GROOVE ATTACK)
11	16	Slow Dance LOU MOSLEY (LJENSTAR)	36	31	I Do (Wanna Get Close To You) 3LW FEAT. P. DIDDY & LOON (ININE LIVES/EPIC)	61	57	Ballin' Boy NO GOOD (ARTISTDIRECT)
12	10	Throw It Up ILLIGIT BIZNEZ FEAT. C.O.O. C.O.O. CAL (FELONIOUS)	37	29	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BOY/ARISTA)	62	70	Hot In Herre (CD) NELLY (ID: REEL/UNIVERSAL)
13	5	Blue Jeans YASMEEN (MAGIC JOHNSON/MCA)	38	49	Guess Who's Back SCARFACE (DEF JAM SOUTH/IDJMG)	63	40	All Eyez On Me MONICA (J)
14	9	Grindin' CLIPSE (STAR TRAK/ARISTA)	39	—	Crew Deep SKILLZ (RAWKUS/MCA)	64	—	Uh Huh B2K (EPIC)
15	7	When The Last Time CLIPSE (STAR TRAK/ARISTA)	40	41	In Da Wind TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	65	—	Breathe BLU CANTRELL (REDZONE/ARISTA)
16	22	Who U Rollin Wit? LIL TYKES FEAT. DON WON (MAMA S'BODY)	41	36	Whoa Now B RICH (ATLANTIC)	66	72	Don't Mess With The Radio NIVEA (JIVE)
17	28	Big Big KAGE FEAT. TEMPEST (ROC/WILDA/ORPHEUS)	42	50	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARD/VP)	67	68	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
18	6	Luv U Better LIL COOL J (DEF JAM/IDJMG)	43	42	Happy ASHANTI (MURDER INC./AJM/IDJMG)	68	47	Live Big SACARIO (ELEKTRA/EEG)
19	25	Bigger Than Life C.3.0 (MAMA'S BODY)	44	—	Knickerknack 2002 WILDCHILD (STONE THROW/FAT BEATS)	69	44	Whatchulookinat WHITNEY HOUSTON (ARISTA)
20	38	Hey Ma CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	45	35	If I Could Go! ANGIE MARTINEZ (ELEKTRA/EEG)	70	71	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)
21	17	Move B***h LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	46	62	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	71	52	Oh Boy/The Roc (Just Fire) CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
22	15	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)	47	—	Put Me Down DONNELL JONES (UNTOUCHABLES/ARISTA)	72	51	U Don't Have To Call USHER (ARISTA)
23	32	Tonight I'm Gonna Let Go SYLVEANA JHNSON (JIVE)	48	—	Good To You TALIB KWELI (RAWKUS/MCA)	73	—	New Man Theme MR. LIF (DEFINITEJUK)
24	11	Hot In Herre (Vinyl) NELLY (ID: REEL/UNIVERSAL)	49	—	If You Only Knew PRIMARY COLORZ (BIG3/BEYONDI)	74	69	Soldier's Heart R. KELLY (JIVE)
25	18	Why Don't We Fall In Love AMERIE (RISE/COLUMBIA)	50	48	Gots Ta Be B2K (EPIC)	75	54	Call Me TWEET (THE GOLD MIND/ELEKTRA/EEG)

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



JODY WATLEY



ALCAZAR



YOKO ONO

PERFORMING ARTISTS & DJs

- | | |
|-------------------|-----------------|
| Alcazar | Tommie Sunshine |
| Avenue D | Larry Tee |
| Evolution, U.K. | Jody Watley |
| Mcirel, with Band | W.I.T. |
| Mcunt Sims | Tammi Wright |

THE A&R ROOM

Shop your demo to the following labels

- | | |
|----------------------|--------------------|
| Armed Recordings | Ministry Of Sound |
| Cubed Recording | Nervous Records |
| Cutting Records | Neo Records U.K. |
| Jellybean Recordings | Subliminal Records |
| Journeys By DJ | Tommy Boy Records |
| King Street Sounds | V2 Records |
| Magnetic | West End Records |

NEW THIS YEAR!

INTERNATIONAL POUND TABLE

A select group of International CEOs & Label heads discuss the state of the Dance & Electronic Music Business.

CO-CHAIRD BY:

Tom Silverman, Tommy Boy Records
Eddie Gordon, Neo Records U.K.

CONFIRMED PANELISTS

John Benitez, Jellybean Recordings
Jason Ellis, Positiva U.K.
Tim Fielding, Journeys By DJ
Barney Glover, Ministry of Sound
Hisa, King Street Sounds/Nite Grooves
Steve Hume, Subliminal Records
Jason Jordan, Hollywood Records
Michael Weis, Nervous Records
Jim Welch, Epic Records

DMS2002 NATIONAL RECORD POOL MEETING

Pool members from across the U.S. will meet with record label executives in this closed-door session to discuss the current state of record pools. In the afternoon, the session will open to all registered attendees.

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CONFERENCE FEE AND PAYMENT: Make all payments to Billboard. All registration fees are due prior to the conference. NO personal checks accepted.

CANCELLATIONS: All cancellations received between August 19 and September 15 must be in writing and are subject to a 20% cancellations fee. No cancellations accepted after September 16 and no refunds will be issued. Substitutions may be made at any time. Refunds will be processed after the conference is over.

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CONFIRMED PANELISTS (AS OF 8/26)

- | | | |
|--|--|---|
| Brandon Bakshi, BMI Europe | James Glicker, Full Audio | Phenix, Phenix Industrial Music & Sound |
| Steve Bartel, WYFO Orlando | Eddie Gordon, Neo Records U.K. | Mac Quayle, Q Muse, Ltd. |
| Kim Benjamin, Kimco Entertainment | Brett Green, Brett Green | Marine Reynolds, Island Def Jam |
| Christian Bernhardt, The Kork Agency | Damian Harris, Skint Records | Cory Robbins, Robbins Entertainment |
| Jaxon Bentley, KCRW Los Angeles | Terry Jones, Philterzy Productions | Liz Rosenberg, Warner Bros. Records |
| Lesley Bleakley, Beggars Group | Mark Kemp, Globocorp. | Fiche Santana, DJ/remixer |
| Lisa Blotfeld, Neo Records U.K. | Jurgen Kordulatsch, Redika Records | Warren Schatz, Tommy Boy |
| Helen Bruner, Philterzy Productions | Blake Lawrence, XM Satellite Radio | Eilly Schweinsberg, Logic Records |
| Melissa Burns, recording act W.I.T. | Steve Levy, Moonshine Music | Tom Silverman, Tommy Boy |
| Carmen Cacciatore, Fly Life Music | Mark Levinsohn, Epstein Levenson Boone Hurwitz & Versten LLP | Matthew Sims, Mount Sims |
| Phil Ciadella, Cherry Lane Music Pub. | Andreas Lundstedt, Alcaza | Tom Sisk, CentroFly |
| Ira Cohen, The Music Connection | Deborah Mannis-Gardner, cmg clearances | Tom Stomowicz, Excess/Tribe/WRVU |
| Ted Cohen, EMI Recorded Music | Tony Mascia, Musicrama | Zandi Staton, recording artist |
| Bill Coleman, Peace Bisquit Productions | Jennifer Masset, K7 Records | Richard Stumpf, Cherry Lane Music Pub. |
| Wallace Collins, Serling Rooks Ferrara | Vincent Montana Jr., Phyllis Sound Works | Tommie Sunshine, Xylophone Jones Rec. |
| Lainie Copicorb, Club Planet.com | Richard Morel, recording artist | Katalie Svider, Moonshine Music |
| Claudia Cuseta, Maxi Records & Promotion | Tom Moulton, Bethlehem Music | Larry Tee, Mogul Electro |
| DJ Disciple, DJ/producer | Kurosh Nasser, Nasser Music Business Solutions | Theo, WXXP Long Island, NY |
| Maria Egan, Network Management | Seth Neiman, Music Choice | Garry Velletri, Bug Music |
| Gary Ford, ASCAP | Eddie O'Loughlin, Next Plateau | Jody Watley, recording artist |
| Dei G., Galaxy 101 | Yoko Ono, Mind Train | Eddie Weis, Serling Rooks & Ferrara LLP |
| | | Tammi Wright, recording artist |
| | | Jeff Z, WKTU New York |



SEPTEMBER 7 2002 **Billboard** **HOT DANCE MUSIC**

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			NUMBER 1		2 Weeks At Number 1
1	1	2	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455	Cher
2	5	7	YOU GOTTA BELIEVE (REMIXES)	TOMMY BOY SILVER LABEL 2374/TOMMY BOY	Fierce Ruling Diva
3	4	5	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
4	2	1	TREAT ME RIGHT (GUIDO OSORIO & JON CUTLER REMIXES)	NERVOUS 20518	Kim English
5	8	15	SAFE FROM HARM	YOSHITOSHI 083/DEEP DISH	Narcotic Thrust Featuring Yvonne John Lewis
6	3	3	FREE YOUR MIND	STAR 69 12431	Celeda
7	9	16	SHOW ME	STAR 69 1238	Suzanne Palmer
8	7	11	I'M A WOMAN	ASTRALWERKS 38831	Cassius And Jocelyn Brown
9	12	17	LET YOUR WILL BE DONE (REMIXES)	IT'S TIME CHILD PROMO/UNIVERSAL	Ann Nesby Featuring Ricky Dillard & New G
10	16	24	I NEVER KNEW	LOGIC 95608	Gloria Gaynor
11	6	8	DON'T SAY GOODBYE (REMIXES)	UNIVERSAL 019123	Paulina Rubio
12	17	20	WORK IT OUT (VICTOR CALDERONE & MAURICE JOSHUA MIXES)	MUSIC WORLD/MAVERICK PROMO/COLUMBIA	Beyonce
13	22	33	INSANE	GROOVILICIOUS 281/STRICTLY RHYTHM	Dark Monks Featuring Mim
14	20	27	IN THE UNDERGROUND	GROOVILICIOUS 280/STRICTLY RHYTHM	Psycho Radio
15	11	6	SHIFTER	KINETIC 54720	Timo Maas Featuring MC Chickaboo
16	19	18	SICK (REMIXES)	TOMMY BOY SILVER LABEL 2377/TOMMY BOY	Sneaker Pimps
17	15	10	HAPPY HOUR	CUTTING 455	Norty Cotto
18	34	43	EMPIRES (REMIXES)	J PROMO	Lamya
19	18	9	I FEEL SO FINE	STRICTLY RHYTHM 12624	K.M.C. Featuring Dhany
20	13	4	AFTER 2	DEFINITY 016	Pete Moss Featuring Terra Deva
21	10	14	BOOMERANG	MOONSHINE 88485	Cirrus
22	28	36	OPEN UP YOUR MIND	PROVOCATIVE 7719/CAPITOL	Eyes Cream

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			POWER PICK		
23	42	—	WHATCHULOOKINAT (THUNDERPUSS REMIXES)	ARISTA PROMO	Whitney Houston
24	32	38	KISS KISS KISS (THE SUPERCHUMBO MIX)	MINDTRAIN 002	Ono
25	30	37	WALKING ON FIRE	NETTWERK 33180	Evolution Featuring Jayn Hanna
26	21	25	WHERE DO WE GO FROM HERE (THE REMIXES)	REPRISE 42444	Filter
27	35	40	SLEEP	NETTWERK 33146	Conjure One
28	41	—	I DON'T WANT U	NERVOUS 20517	Wide Life
29	24	28	WOMAN	MIADREAMWORLD IMPDRT	Mia
30	45	—	ADDICTED TO BASS (REMIXES)	MTA 27754/V2	Puretone
31	26	29	GET ME OFF (SUPERCHUMBO & PEACHES REMIXES)	XL 38836/ASTRALWERKS	Basement Jaxx
32	14	12	THAT SOUND	TOMMY BOY SILVER LABEL 2375/TOMMY BOY	Rosabel
33	29	26	BURN FOR YOU	GROOVILICIOUS 277/STRICTLY RHYTHM	Kreo'
34	23	19	HOW IT'S GONNA BE (REMIXES)	DRAGON/DEF SOUL 582915/IDJMG	LovHer
35	27	22	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	COLUMBIA 79751	Marc Anthony
36	37	47	DIVINE	PALM 7072	Supreme Beings Of Leisure
37	40	48	ALL THE THINGS SHE SAID (REMIXES)	INTERSCOPE PROMO	T.A.T.U.
38	47	—	GOTTA GET THRU THIS	ISLAND PROMO/IDJMG	Daniel Bedingfield
39	43	45	FIRST KISS (PRIMER BESO)	ZOOM 84984/SONY DISCOS	Nayer

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			HOT SHOT DEBUT		
40	NEW	1	EXTREME WAYS	V2 91204	Moby
41	31	30	BREATHE IN	MCA PROMO	Frou Frou
42	NEW	1	LOVE STORY	XL IMPORT/BEGGARS GROUP	Layo & Bushwacka
43	33	13	THE SOUND OF GOODBYE (ROBBIE RIVERA AND ABOVE & BEYOND MIXES)	NERVOUS 20512	Perpetuous Dreamer
44	NEW	1	SHINY DISCO BALLS	SUBUSA 003/SUBMINAL	Who Da Funk Featuring Jessica Eve
45	NEW	1	DAY DREAM (LOOKING FOR DANGER)	JELLYBEAN 2647	M'Black
46	25	23	SOUTHERN SUN	MAVERICK 42437/REPRISE	Oakenfold
47	NEW	1	GENEDEFEKT	RELIEF 72012/CAJUAL	Green Velvet
48	NEW	1	OBJECTION (TANGO) (ERIC KUPPER & JELLYBEAN MIXES)	EPIC PROMO	Shakira
49	48	44	RUNNING	TRIGGER IMPORT/BMG	DJ Marc Aurel
50	39	31	LOVE AT FIRST SIGHT	CAPITOL 77724	Kylie Minogue

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1		2 Weeks At Number 1
1	1	2	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
2	2	1	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
3	—	—	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455/WARN	Cher
4	5	3	WHY DON'T WE FALL IN LOVE (ERICH LEE REMIXES)	RISE/COLUMBIA 79774/CRG	Amerie
5	4	4	THE NEED TO BE NAKED	TOMMY BOY 2366	Amber
6	6	5	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	COLUMBIA 79751/CRG	Marc Anthony
7	7	6	SONG FOR THE LONELY (THUNDERPUSS, ILLICIT & ALMIGHTY MIXES)	WARNER BROS. 42422	Cher
8	8	8	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
9	9	9	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	iiO
10	11	10	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
11	10	7	DAYS GO BY	CREDESCENCE 77712/CAPITOL	Dirty Vegas
12	NEW	1	TREAT ME RIGHT	NERVOUS 20518	Kim English
13	NEW	1	SHADOWS IN THE NIGHT	WEIR BROTHERS 002/MODERN VOICES	Michael Damian
14	13	14	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
15	12	11	I NEVER KNEW	LOGIC 95608	Gloria Gaynor
16	18	19	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
17	21	13	SOMETHING	ROBBINS 72056	Lasgo
18	17	17	BABY'S GOT A TEMPER	XL/MUTE/MAVERICK/REPRISE 42456/WARNER BROS.	Prodigy
19	15	20	YOU CAN'T GO HOME AGAIN!	MCA 582896	DJ Shadow
20	20	16	WALKING IN THE SKY	MCA 019126	DJ Encore Featuring Engelina
21	14	—	GANTZ GRAF	WARP 9256	Autechre
22	19	18	THEY SAY VISION (DANCE REMIXES)	MCA 155961	Res
23	NEW	1	THE SOUND OF GOODBYE	NERVOUS 20512	Perpetuous Dreamer
24	25	21	WHERE DO WE GO FROM HERE (THE REMIXES)	REPRISE 42444/WARNER BROS.	Filter
25	23	23	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Video clip availability, Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi-Single available. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 7 2002 **Billboard** **HOT DANCE BREAKOUTS**

Club Play	Maxi-Singles Sales
1 OTHERWISE Morcheeba CHINA/SIRE	1 MADAME HOLLYWOOD (REMIXES) Felix Da Housecat EMPEROR NORTON
2 MOTHER M-Factor SERIOUS	2 KNOW MY NAME Nightmares On Wax WARP
3 DESIRE GusGus MOONSHINE	3 EXTREME WAYS Moby V2
4 IS YOU IS OR IS YOU AIN'T MY BABY? Rae & Christian Featuring Dinah Washington VERVE	4 THAT LOOK De'Lacy OH MUSIC
5 SEARCH'N' Nicole J. McCloud 247	5 WILD, SWEET & COOL The Crystal Method 3AM

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

SEPTEMBER 7 2002 **Billboard** **TOP ELECTRONIC ALBUMS**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1		12 Weeks At Number 1
1	1	12	DIRTY VEGAS	CREDESCENCE 39986/CAPITOL	Dirty Vegas
2	3	3	DJ SAMMY	ROBBINS 75031	Heaven
3	2	2	MARY J. BLIGE	MCA 112859	Dance For Me
4	4	18	MOBY	V2 27127	18
5	5	5	THE HAPPY BOYS	ROBBINS 75030 [H]	Trance Party (Volume Two)
6	6	6	VARIOUS ARTISTS	J 20034	This Is Ultimate Dance!
7	NEW	1	AMBER	TOMMY BOY 1520 [H]	Naked
8	7	7	SASHA	KINETIC 54725 [H]	airdrawndagger
9	8	8	DJ ENCORE	ULTRA 1123 [H]	DJ Encore Presents: Ultra.Dance 02
10	9	9	THE RIDDLER	TOMMY BOY 1556 [H]	Dance Mix NYC -- Vol. 2
11	12	12	LOUIE DEVITO	DEE VEE 4002/MUSICRAMA	Louie DeVito's Dance Factory
12	10	10	OAKENFOLD	MAVERICK 38204/WARNER BROS.	Bunkka
13	11	11	LOUIE DEVITO	DEE VEE 0003/MUSICRAMA	Louie DeVito's [trance sessions]
14	14	14	DJ SHADOW	MCA 112807	The Private Press
15	13	13	THE CRYSTAL METHOD	3AM 1125/ULTRA	Community Service
16	NEW	1	BAD BOY JOE	WHAT IF 366/MUSICRAMA	The Ultimate House Megamix
17	16	16	VARIOUS ARTISTS	VERVE 58906/VG	Verve/Remixed
18	15	15	SPACEMONKEYZ VERSES GORILLAZ	PARLOPHONE/VIRGIN 40382/ASTRALWERKS	Laika Come Home
19	18	18	ZERO 7	QUANG/ULTIMATE DILEMMA 5007/PALM [H]	Simple Things
20	19	19	VARIOUS ARTISTS	UTV 58383/UMRG	Pure Chill Out
21	20	20	VARIOUS ARTISTS	RAZOR & TIE 85041	Pulse
22	17	17	KOOP	QUANG 5017/PALM	Waltz For Koop
23	22	22	FATBOY SLIM	MINISTRY OF SOUND 695005/MCA	Live On Brighton Beach
24	NEW	1	DAFT PUNK	VIRGIN 49605	Discovery
25	21	21	VARIOUS ARTISTS	DMA 7002	DMA Presents: Energy 92 7/5 Dance Hits Volume 2

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



IFPI Platinum Europe Awards 2002

A celebration of musical talent in Europe



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Music Control is part of the Media Control Group, Europe's leading music monitors for over 20 years

Introduction: JAY BERMAN, chairman & CEO of IFPI

The Platinum Awards recognise the creativity and diversity of recording artists in Europe. It is a great achievement to sell one million albums across the world—to go platinum. But it is truly an astonishing achievement to sell a million in a region with as many cultural and linguistic differences as Europe. That is why Platinum Europe is a special award.

A total of 123 new albums have gone Platinum since the last Awards ceremony in the year 2000. The winning artists come from 11 EU countries and from eight other territories including the United States, Russia and Columbia.

It is a tribute to the music sector in Europe that 65 per cent of these Platinum-winning albums come from the countries of the European Union.

The 2002 IFPI Platinum Awards show saw acts from across Europe that range in musical style from rhythm and blues to pop and rock, and from Euro dance to vintage jazz. They come from a variety of European countries and perform in several different languages.

These artists gave just a flavour of the richness of talent that exists in Europe today.

But this success should not be taken for granted. The recording industry is facing a critical time in its development. The time, effort and talent that artists invest in their work is being devalued by a so-called free music culture.

It should never be forgotten that making music

is a creative process that sustains the livelihoods of artists, songwriters, record producers, publishers, recording studios and record retailers. Their intellectual property should not be made available without their consent. Because technology makes it possible to take music freely, that doesn't make it right.

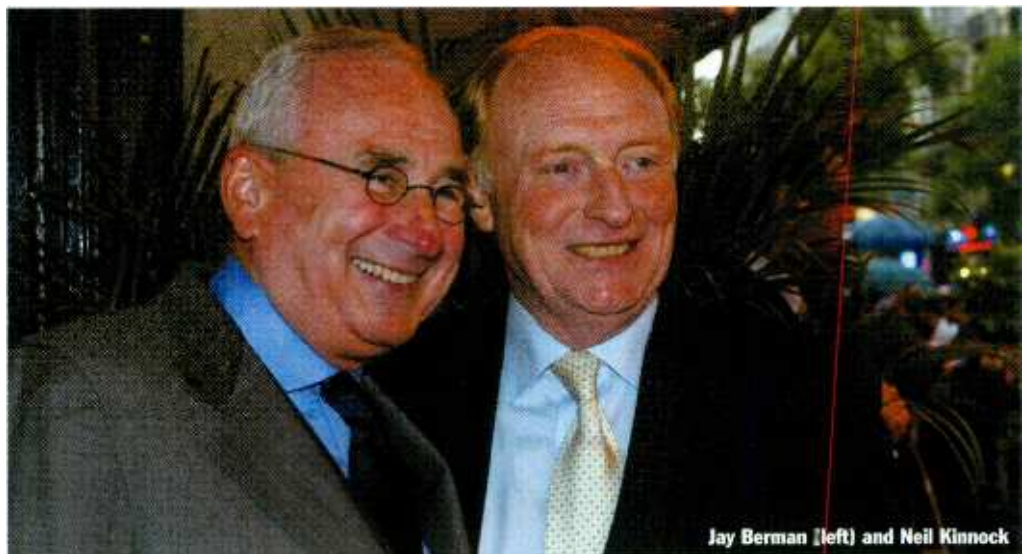
Your support has been invaluable in the past. We now need your help to ensure that this industry has a successful future.

The European Commission is working on a draft EU Enforcement Directive. We need this

urgently and it should be an effective Community-wide instrument for dealing with piracy. The Commission and Parliament could also provide support by ensuring that music is treated like any other cultural product in terms of VAT.

Music is something that we hear every day of our lives. Yet it retains a magical quality, an ability to transport us beyond our ordinary, daily concerns.

With the 2002 IFPI Platinum Awards show, we wanted to share with you just a little bit of that magic.



Jay Berman (left) and Neil Kinnock

Welcome address: NEIL KINNOCK, vice-president of the European Commission

This is a night to recognise and celebrate the vitality and variety of European music. It is a cultural and economic force in its own right. It accounts for a third of the global music retail market. It generates 600,000 jobs and over €12 billion worth of sales in Europe alone. And, most of all, it entertains the people of our continent and every other continent across the planet.

European artists have won—and kept—millions of fans, topped charts and toured to packed audiences all across the globe. And they'll go on doing that. So it is right that we honour the boundless creativity of the musicians, the writers, the composers, performers and producers who make the music.

The Platinum Award is special because it gives clear recognition to European artists in their own home territory. And it is also unique in Europe because it is sales-based. So it is the music buying public that votes for these artists and this music with their euros and—just the next year or so—their pounds and kroner.

The diversity of music in Europe is, of course, huge. That's a great source of strength—so are the facts that music knows no boundaries in our continent and music brings together people from every area, class and origin in our continent.

That breadth would be an asset at any time. But today, when some political interests are again trying to plant and to harvest racism in our continent, the ability of music to break through the borders in people's minds, and to show prejudice for the evil stupidity that it gives it a particular value.

For many decades popular music has promoted enjoyment and mutual understanding in Europe and across the rest of the world, increasingly projecting culture and producing work, new ideas and economic success.

Those qualities have to be sustained—which is why the European Union has to play a part in safeguarding the future of the recording industry and the genius, talent and enterprise that makes it great. That means having sensible laws to deter copyright abuse and combat music piracy. The European Commission is now working on a draft of a European Union Enforcement Directive that will harmonise and, therefore, strengthen penalties for such theft across the Union.

It's a serious task. When pirated music takes over 25% of sales in Spain and Italy and over 50% in Greece, for instance, we don't just need to punish the crime, we need to deter it—we need to stop the piracy before it starts by getting rid of the current weaknesses and inconsistencies in the laws

of Europe. And just in case anyone thinks that this is the ambition of some bureaucratic killjoys in Brussels they need to be told:

- First, when people buy a pirate CD from a street seller they make a short-term saving but they are weakening the ability of the recording companies to produce, to invest and to discover and sign up fresh talent. In short, increased piracy leads to a dead end in music.
- Second, people should know that when they buy a pirate CD the money often goes to organised crime networks that use the easy revenue from illegal CDs to finance drug dealing, trafficking in arms and people, and other villainy.

That's not an exaggeration, it's happening on our continent now. The real price of piracy is paid by the whole of society. That's why we've got to combat the crooks, ensure fair practices, and secure the future of a flourishing recording industry in Europe.

The main base for that, of course, isn't lawmakers or governments, or corporate executives or marketing experts. It's the raw talent, the fanatical hard work and, often, the sheer guts of the people who give us the music. We congratulate them. We thank them. And we say "Keep on giving us the Sound of Europe".

Celebrating 'the Sound of Europe'

IFPI Platinum Europe Awards, Brussels, Wednesday 10 July 2002.

The fourth IFPI Platinum Europe Awards were a celebration of "the Sound of Europe", in the words of European Commission vice-president Neil Kinnock, and "the incredible strength of European music", according to the evening's host Jean Michel Jarre.

The purpose of the event, which took place on July 10 at the Plaza Hotel in Brussels, was to "honour the boundless creativity of the musicians, the writers, the composers, performers and producers who make music," as Kinnock described in his introduction speech.

The bi-annual gathering celebrates artists who sold over one million albums over the previous two years. For the first time, the IFPI welcomed its first ever sponsor of the Award—Music Control, the leading European broadcast music monitoring service.

Present in Brussels for the event were octogenarian French jazz singer Henri Salvador (Source/Virgin), Finland's dance act Bomfunk MC's (Sony Music) and UK band Blue (Innocent/Virgin), all of whom performed for an audience of European policy makers and industry executives.

Other acts present to receive IFPI Platinum awards from hosts were H el ene Segara from France (Orlando/Warner), Estopa from Spain (BMG), Axelle Red from Belgium (Virgin)—who thanked "the million people who did not download my music but paid for it"—and Marius-Mueller Westernhagen from Germany (Warner).

A special honour for Outstanding Contribution to Music was given to Italian tenor Luciano Pavarotti, and Bob Geldof received an award for his Exceptional Contribution to Music.

Pavarotti, said IFPI chairman and CEO Jay Berman, "brought classical music to the widest audience" and his contribution "goes beyond music". Pavarotti—who was greeted by a standing ovation—dedicated his Award "to the people who have been working with me for 40 years and who helped me be so popular."

Geldof was welcomed by a video accolade from fellow Irishmen U2, whose frontman Bono said: "You have influenced us in a way we cannot express." Receiving his award, Geldof called for the industry and politicians—the people "who have the power"—to renew their efforts over famine relief in the African continent. He urged the audience "to extend the hand of unity to Africa". "The people who die there are very near to us," he said.

A crowd of 400 selected guests attended the evening, including Mario Monti, Commissioner in charge of competition, and Erkki Liikanen, Commissioner in charge of information society, as well as a number of MEPs and policy makers from the various Commission departments.

The audience was also composed of music

industry executives including Warner Music Europe president Paul-Rene Albertini, BMG Europe COO Tim Bowen, EMI Recorded Music Europe Emmanuel de Buretel, Sony Music Europe president Paul Burger, and Universal Music International president and COO John Kennedy.

As the evening came to a close, veteran jazzman Salvador took the stage accompanied by Belgian harmonica player Toots Thielemans and got the crowd on its feet with his swinging jazz.

"It was really an enjoyable and beautiful evening," commented Gerd Gebhardt, chairman of IFPI Platinum Europe's communication committee. "Everything went smoothly and showed that in our business, it all comes down to music."

"It was a great night," concurred Universal Music International's Kennedy. "It exposed European music in all its diversity and showed the strength of the European music industry. Jarre was a fantastic ambassador and Neil Kinnock sent us a very good message which was said with sincerity."

"It was a cool show with an impressive line-up of artists, with Pavarotti and Geldof, and Salvador brought a touch of warmth through his music," said EMI's de Buretel, who added he was impressed by "the turn out from European Union policy makers".

De Buretel said the evening was a way to reach to EU's legislators in an very informal manner on three important issues on the industry's agenda: the fight against piracy, the VAT rate on records and the extension of copyright duration.

Speaking after the show, Kinnock said he found the evening "wonderful", presenting "a mixture of music from different genres and artists from different nationalities. There is a wide diversity and creativity in Europe. The world should watch out—the Europeans are coming!"



● Top: H el ene Segara with Bill Miller MEP (left) and David Martin, vice-president of the European Parliament.
 ● Second top, from left: Sony Music Europe president Paul Burger, Neil Kinnock, Ismo and Raymond from Bomfunk MC's, and EU information society commissioner Erkki Liikanen.
 ● Above, from left: Luciano Pavarotti with Mario Monti, EU Commissioner for Trade.
 ● Below: Marius Mueller-Westernhagen (right) with Gerd Gebhardt, chairman of IFPI Platinum Europe's communications committee.



From left: Sir Bob Geldof with partner Jeanne Marine, Fiona Commins de Montaignac, manager-director of Cream Creative Management, Belgian Minister of Justice Marc Verwilghen, French artist Jean Michel Jarre and EU Commission vice-president Neil Kinnock.

► "There is a wide diversity and creativity in Europe."



IFPI Platinum Awards winners with EU officials. Back row, from left: Belgian Minister of Justice Marc Verwilghen, Antony Costa, Simon Webbe, Duncan James and Lee Ryan of Blue, Ismo and Raymond from Bomfunk MC's with singer Jessica Folcker. Middle row, from left: David and José Muñoz from Estopa, Henri Salvador, Gerd Gebhardt, chairman of IFPI Platinum Awards committee, Frances Moore, director of IFPI's European Regional Office, EU Information Society Commissioner Erkki Liikanen, Toots Thielemans. Front row, from left: Sir Bob Geldof, Hélène Segara, IFPI chairman and CEO Jay Berman, European Commission vice-president Neil Kinnock, Jean Michel Jarre and Marius Mueller-Westernhagen.



Virgin artist Axelle Red with Marc Verwilghen, the Belgian Minister of Justice.

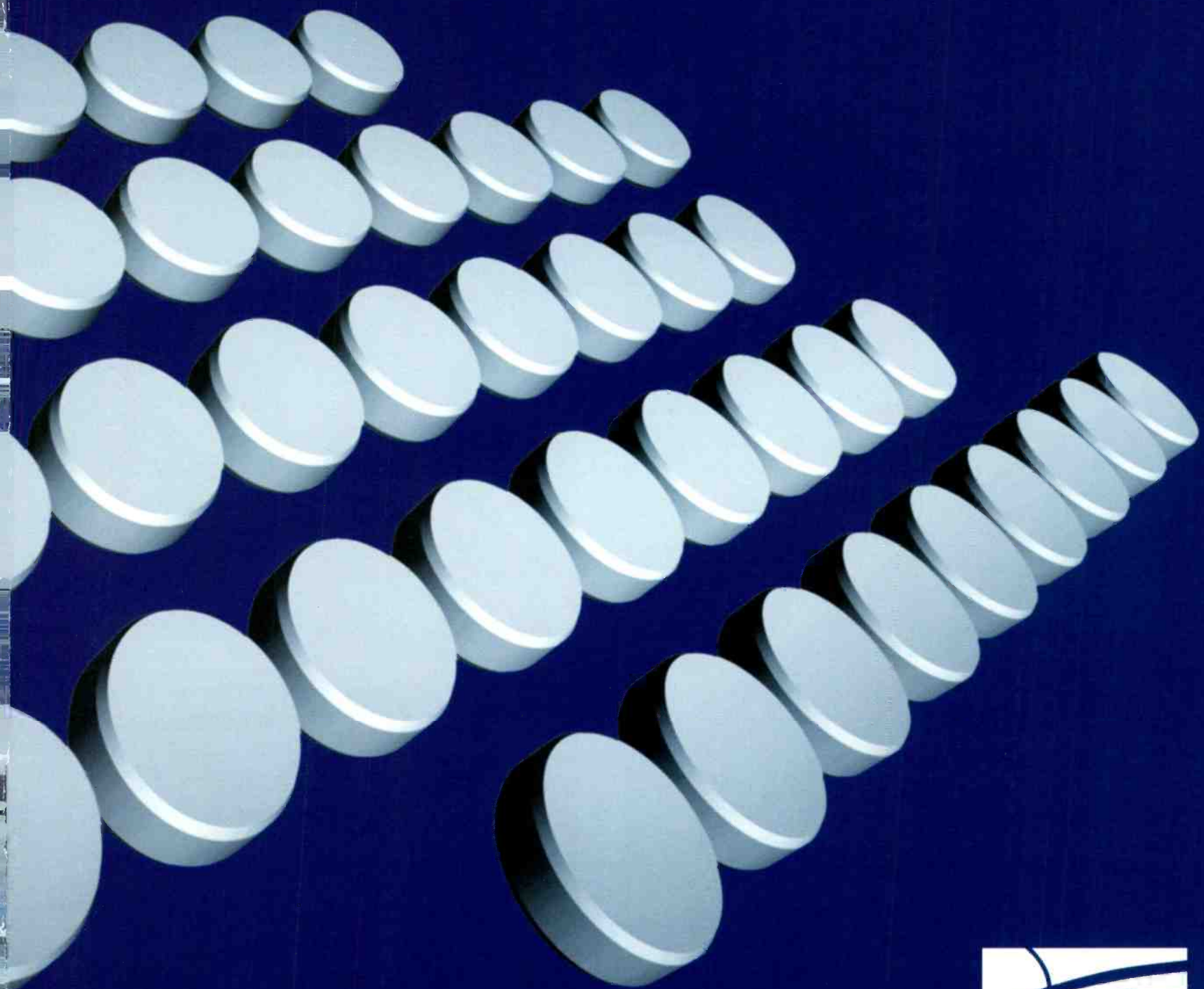


- Top left, from left: Janelly Fourtou MEP with EMI Recorded Music senior vice-president Rupert Perry and IFPI regional director for Europe, Frances Moore.
- Left: Finnish Ambassador to the EU Eikka Kosonen, EU Information Society Commissioner Erkki Liikanen and Frances Seghers, senior vice-president, Sony Entertainment European Community Affairs.
- Above: Luciano Pavarotti (left) and Neil Kinnock.

Congratulations
to all our
Platinum Europe
Award winners



André Rieu • Andrea Bocelli • Barry White • Bee Gees • Björk • blink-182
Bob Marley & The Wailers • Bon Jovi • Dire Straits • Dr. Dre • Elton John • Eminem
Enrique Iglesias • Gabrielle • Gérald De Palmas • Hear'Say • INXS • L5 • Lighthouse Family
Limp Bizkit • Lionel Richie • Mark Knopfler • Mary J. Blige • Mylène Farmer • Nelly Furtado
No Angels • Noir Désir • OST: Braveheart • OST: Bridget Jones's Diary
OST: Les 10 Commandements • OST: Moulin Rouge • OST: Pulp Fiction
OST: Romeo Et Juliet - De La Haine • Rammstein • Ronan Keating • S-Club 7 • Shaggy
Shania Twain • Sonique • Star Academy • Sting • Tatu • Texas • U2 • Vangelis • Zucchero





Henri Salvador



Sir Bob Geldof



Clockwise from top: Luciano Pavarotti accepts his award for Outstanding Contribution to Music from IFPI chairman and CEO Jay Berman (left) and European Commission vice-president Neil Kinnock; Duncan James of Blue; Axelle Red.



► "It was a really enjoyable evening... and showed that in our business, it all comes down to music."



At the podium, clockwise from top left: Estopa, Marius Mueller-Westernhagen, Luciano Pavarotti and Jean Michel Jarre.



● Top: H el ene Segara arrives at the IFPI Platinum Europe Awards Show.
● Above: Bomfunk MC's in action with Jessica Folcker.
● Left: Blue perform at the IFPI Platinum Europe Awards Show.



From left: Erkki Liikanen, EU Commissioner for Information Society, with US Ambassador to the EU Rockwell Schnaibel, Bomfunk MC's members Raymond and Ismo, Jacqueline Manders and Toine Manders MEP.



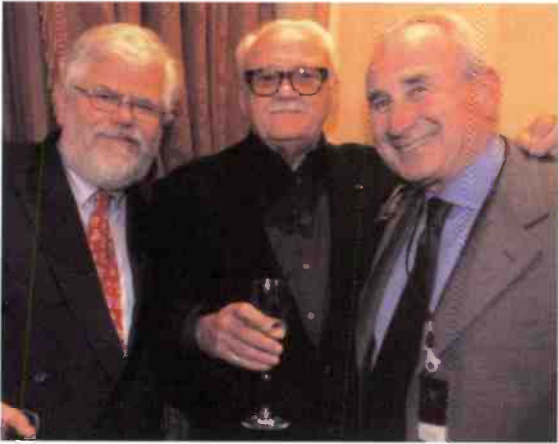
● Top (from left): Warner Music Europe president Paul-René Albertini with Sony Music Europe senior vice-president Jacques Campet and Sony Music France president Olivier Monfort.
 ● Right: MEPs Colette Flesch (left) and Janelly Fourtou.
 ● Below: Sir Bob Geldof is flanked by Paul Burger, president of Sony Music Entertainment Europe (left) and EMI Recorded Music senior vice-president Rupert Perry.



● Top: Francine Cunningham, Emma Pike and Barbara Hoogland of IFPI's European Regional Office with Lee Ryan and Duncan James of Blue.
 ● Above: European Commission officials Jörg Reinbothe (DG internal market), Raimund Raith (legal service) and Rogier Wezenbeek (DG internal market).
 ● Below, from left: Three MEPs at the cocktail—Nicholas Clegg, Malcolm Harbour and Willy De Clercq.



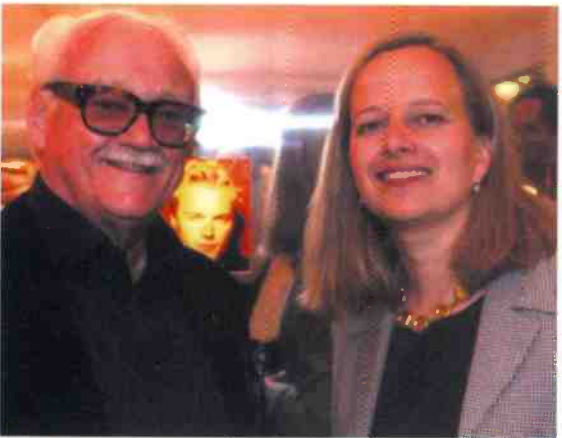
▶ “It was a great night. It showed the strength of the European music industry.”



● Above, from left: Dah Häggqvist, from Swedish company Gazell Music, with Belgian artist Toots Thielemans and IFPI chairman and CEO Jay Berman.
 ● Below: Jonathan Morrish, Sony Music Europe vice-president communications (left), with Warner Music International vice-president corporate communications Brian Southall.



● Top (from left): Jay Berman with a team from the evening's sponsors Music Control: Evelin Kuhnle Salvador, manager Music Control Portugal, Marc Russell, director, Music Control, Amy Howard, manager, Music Control International.
 ● Middle: José (fourth from left) and David Muñoz (sixth from left) of Spanish bard Estopa with BMG Executives, from left: BMG Europe senior VP marketing Joel Kenan, BMG Spain exploitation manager Sonsoles Armendariz, David Muñoz's wife; Estopa's guitarist Jose; BMG Europe COO Tim Bowen, BMG Benelux president Rob Schouw, Thierry Thielemans and Estopa's manager Leon Hæredia.
 ● Bottom (from left): Costa Pilavachi, president of Decca Music Group, Luciano Pavarotti and John Kennedy, president and COO of Universal Music International.



● Above: Belgian artist Toots Thielemans with Lousewies van der Laan MEP.
 ● Below: European Commission vice-president Neil Kinnock with British act Blue.



Paul Vandoren (centre), EU Commission, trade DG, with his wife (left) and Maria Martin-Prat from IFPI's Secretariat.

IFPI Platinum Europe Award Winners 2000-02



ARTIST	ALBUM (record company)	LEVEL
2000		
ALEJANDRO SANZ	EL ALMA AL AIRE (Warner Music International)	1
ALL SAINTS	SAINTS & SINNERS (Warner Music International)	1
BEATLES	1 (EMI)	7
BEE GEES	ONE NIGHT ONLY (Universal Music)	2
BON JOVI	CRUSH (Universal Music)	2
CHRISTINA AGUILERA	CHRISTINA AGUILERA (BMG)	1
CORRS, THE	IN BLUE (Warner Music International)	3
CROWDED HOUSE	RECURRING DREAM (EMI)	2
DR.DRE	2001 (Universal Music)	1
ERIC CLAPTON & B.B. KING	RIDING WITH THE KING (Warner Music International)	1
EROS RAMAZZOTTI	EROS (BMG)	5
EROS RAMAZZOTTI	STILELIBERO (BMG)	2
FAT BOY SLIM	YOU'VE COME A LONG WAY BABY (Sony Music Europe)	2
GABRIELLE	RISE (Universal Music)	1
HÉLÈNE SEGARA	AU NOM D'UNE FEMME (Warner Music International)	1
JAMIROQUAI	TRAVELLING WITHOUT MOVING (Sony Music Europe)	3
JOE COCKER	GREATEST HITS (EMI)	1
LENE MARLIN	PLAYING MY GAME (Virgin Records)	1
OST (VONDA SHEPHERD)	SONGS FROM ALLY McBEAL (Sony Music Europe)	2
PATRICK BRUEL	JUSTE AVANT (BMG)	1
RADIOHEAD	KID A (EMI)	1
RICKY MARTIN	SOUND LOADED (Sony Music Europe)	1
S CLUB 7	7 (Universal Music)	1
SADE	LOVERS ROCK (Sony Music Europe)	1
STING	BRAND NEW DAY (Universal Music)	2
U2	ALL THAT YOU CAN'T LEAVE BEHIND (Universal Music)	4
WESTLIFE	WESTLIFE (BMG)	2
WESTLIFE	COAST TO COAST (BMG)	2
WHITNEY HOUSTON	GREATEST HITS (BMG)	3

ARTIST	ALBUM (record company)	LEVEL
2001		
ADRIANO CELENTANO	ESCO DI RADO E PARLO ANCORA MENO (Sony Music Europe)	1
ALICIA KEYS	SONGS IN A MINOR (BMG)	1
ANASTACIA	NOT THAT KIND (Sony Music Europe)	3
ANDRE RIEU	STRAUSS & CO (Universal Music)	3
ANDREA BOCELLI	SOGNO (Universal Music)	2
ANDREA BOCELLI	ROMANZA (Universal Music)	6
ANDREA BOCELLI	CIELI DI TOSCANA (Universal Music)	1

ARTIST	ALBUM (record company)	LEVEL
BARRY WHITE	THE ULTIMATE COLLECTION (Universal Music)	3
BEE GEES	THE RECORD – THEIR GREATEST HITS (Universal Music)	1
BJORK	HOMOGENIC (Universal Music)	1
BLUR	THE BEST OF (EMI)	1
BOB MARLEY AND THE WAILERS	ONE LOVE: THE VERY BEST OF BOB MARLEY (Universal Music)	1
BON JOVI	CROSS ROADS (Universal Music)	7
BON JOVI	ONE WILD NIGHT 2001 (Universal Music)	1
BRITNEY SPEARS	OOPS!... I DID IT AGAIN (Zomba Records)	4
BUENA VISTA SOCIAL CLUB	BUENA VISTA SOCIAL CLUB (World Circuit)	3
COLDPLAY	PARACHUTES (EMI)	2
CORRS, THE	TALK ON CORNERS (Warner Music International)	6
CORRS, THE	BEST OF THE CORRS (Warner Music International)	1
CRAIG DAVID	BORN TO DO IT (Telstar Records)	3
DAFT PUNK	DISCOVERY (Virgin Records)	1
DAVID GRAY	WHITE LADDER (Warner Music International)	2
DEPECHE MODE	EXCITER (Mute)	1
DESTINY'S CHILD	THE WRITING'S ON THE WALL (Sony Music Europe)	2
DESTINY'S CHILD	SURVIVOR (Sony Music Europe)	2
DIRE STRAITS	SULTANS OF SWING (Universal Music)	3
ELTON JOHN	SONGS FROM THE WEST COAST (Universal Music)	1
EMINEM	THE SLIM SHADY LP (Universal Music)	1
EMINEM	THE MARSHALL MATHERS LP (Universal Music)	5
ESTOPA	ESTOPA (BMG)	1
FRANK SINATRA	MY WAY – THE BEST OF... (Warner Music International)	2
GAROU	SEUL (Sony Music Europe)	1
GORILLAZ	GORILLAZ (EMI)	1
HEAR'SAY	POPSTARS (Universal Music)	1
HENRI SALVADOR	CHAMBRE AVEC VUE (EMI)	1
INXS	GREATEST HITS (Universal Music)	2
JAMIROQUAI	A FUNK ODYSSEY (Sony Music Europe)	1
LA OREJA DE VAN GOGH	EL VIAJE DE COPPERPOT (Sony Music Europe)	1
LENNY KRAVITZ	GREATEST HITS (Virgin Records)	1
LIMP BIZKIT	CHOCOLATE STARFISH AND THE HOTDOG... (Universal Music)	2
LIMP BIZKIT	SIGNIFICANT OTHER (Universal Music)	1
LINKIN PARK	HYBRID THEORY (Warner Music International)	2
LIONEL RICHIE	RENAISSANCE (Universal Music)	1
MADONNA	GHV2 (Warner Music International)	2
MARK KNOPFLER	SAILING TO PHILADELPHIA (Universal Music)	2
MICHAEL JACKSON	INVINCIBLE (Sony Music Europe)	2
MOBY	PLAY (Mute)	4
MONICA NARANJO	PALABRA DE MUJER (Sony Music Europe)	1





2000



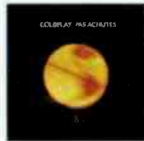
x7



x2



2001



x2



x2



x4



2002



x2



x4



x4



x5



IFPI Platinum Europe Award Winners 2000-02



ARTIST ALBUM (record company) LEVEL ARTIST ALBUM (record company) LEVEL

2001 (continued)

MYLENE FARMER	INNAMORAMENTO (Universal Music)	1
NELLY FURTADO	WHOA NELLY! (Universal Music)	1
NO ANGELS	ELLE'MENTS (Universal Music)	1
OFFSPRING, THE	CONSPIRACY OF ONE (Sony Music Europe)	1
OST	THE MATRIX (Warner Music International)	1
OST	LES 10 COMMANDEMENTS (Universal Music)	1
OST	PULP FICTION (Universal Music)	3
OST	BRIDGET JONES'S DIARY (Universal Music)	2
OST	ROMEO ET JULIETTE — DE LA HAINE (Universal Music)	2
OST	MOULIN ROUGE (Universal Music)	1
PINK FLOYD	ECHOES: THE BEST OF PINK FLOYD (EMI)	2
RADIOHEAD	THE BENDS (EMI)	1
REM	REVEAL (Warner Music International)	1
ROBBIE WILLIAMS	I'VE BEEN EXPECTING YOU (EMI)	4
RONAN KEATING	RONAN (Universal Music)	2
SANTANA	SUPERNATURAL (BMG)	6
SHAGGY	HOTSHOT (Universal Music)	2
SHANIA TWAIN	COME ON OVER (Universal Music)	7
ST GERMAIN	TOURIST (EMI)	1
STING	THE VERY BEST OF STING & THE POLICE (Universal Music)	2
STING	ALL THIS TIME (Universal Music)	1
TEXAS	GREATEST HITS (Universal Music)	3
TOPLOADER	ONKA'S BIG MOKA (Sony Music Europe)	1
TRACY CHAPMAN	COLLECTION (Warner Music International)	1
TRAVIS	THE INVISIBLE BAND (Sony Music Europe)	1
U2	THE BEST OF 1980-1990 (Universal Music)	6
UB40	THE VERY BEST OF (Virgin Records)	1
VANGELIS	PORTRAITS (Universal Music)	1
WESTERNHAGEN	SO WEIT — BEST OF (Warner Music International)	1
ZUCCHERO	THE BEST OF ZUCCHERO (Universal Music)	3

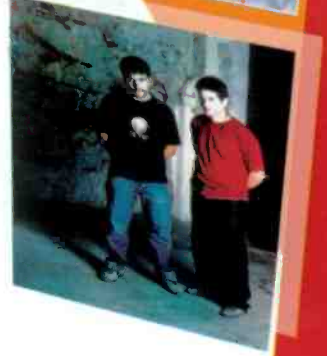
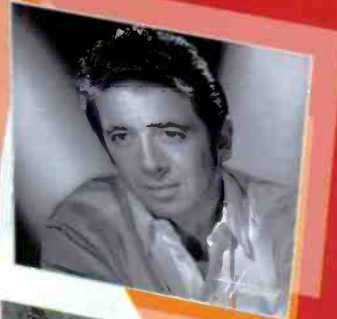
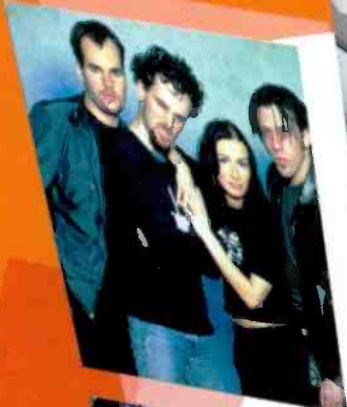
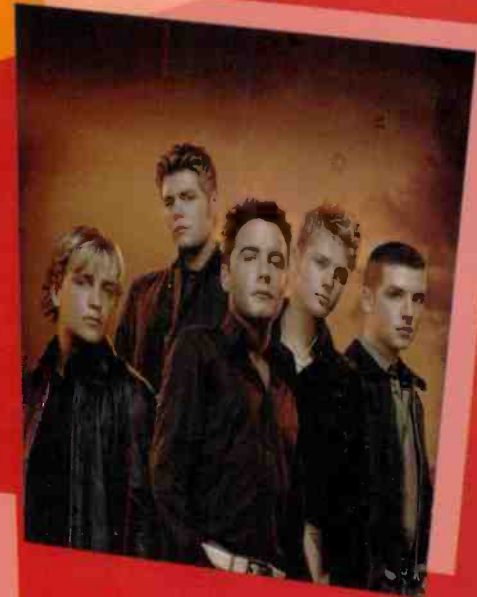
2002

ALANIS MORISSETTE	JAGGED LITTLE PILL (Warner Music International)	7
ALANIS MORISSETTE	UNDER RUG SWEEP (Warner Music International)	1
ALIZÉE	GOURMANDISES (Universal Music)	1
ANASTACIA	FREAK OF NATURE (Sony Music Europe)	3
ANDRE RIEU	ROMANTIC MOMENTS (Universal Music)	1
AXELLE RED	A TATONS (Virgin Records)	1
BACKSTREET BOYS	GREATEST HITS — CHAPTER ONE (Zomba Records)	1

BLINK 182	ENEMA OF THE STATE (Universal Music)	1
BLUE	ALL RISE (Virgin Records)	1
BRITNEY SPEARS	BRITNEY (Zomba Records)	1
CELINE DION	A NEW DAY HAS COME (Sony Music Europe)	2
DIDO	NO ANGEL (BMG)	5
DIE TOTEN HOSEN	OPIUM FÜRS VOLK (Jochens Kleine Plattenfirma)	1
EMINEM	THE EMINEM SHOW (Universal Music)	1
ENRIQUE IGLESIAS	ESCAPE (Universal Music)	1
ENRIQUE IGLESIAS	ENRIQUE (Universal Music)	2
ENYA	PAINT THE SKY WITH STARS (Warner Music International)	3
ENYA	A DAY WITHOUT RAIN (Warner Music International)	3
GABRIELLE	DREAMS CAN COME TRUE (Universal Music)	1
GÉRALD DE PALMAS	MARCHER DANS LE SABLE (Universal Music)	1
JENNIFER LOPEZ	J.LO (Sony Music Europe)	2
KYLIE MINOGUE	FEVER (EMI)	2
L5	L5 (Universal Music)	1
LAURA PAUSINI	THE BEST OF LAURA PAUSINI (Warner Music International)	1
LIGHTHOUSE FAMILY	WHATEVER GETS YOU THROUGH THE DAY (Universal Music)	1
LIONEL RICHIE	TRULY — THE LOVE SONGS (Universal Music)	1
MADONNA	RAY OF LIGHT (Warner Music International)	7
MADONNA	MUSIC (Warner Music International)	5
MANU CHAO	PROXIMA ESTACION: ESPERANZA (Virgin Records)	1
MARY J BLIGE	NO MORE DRAMA (Universal Music)	1
NICKELBACK	SILVER SIDE UP (Roadrunner International)	1
NOIR DESIR	666.667 CLUB (Universal Music)	1
OST	BRAVEHEART (Universal Music)	1
OST	THE LORD OF THE RINGS (Warner Music International)	1
OST — YANN TIERSEN	LE FABULEUX DESTIN D'AMELIE POULAIN (Virgin Records)	1
RAMMSTEIN	MUTTER (Universal Music)	1
RED HOT CHILI PEPPERS	CALIFORNICATION (Warner Music International)	4
ROBBIE WILLIAMS	SING WHEN YOU'RE WINNING (EMI)	4
ROBBIE WILLIAMS	SWING WHEN YOU'RE WINNING (EMI)	4
ROBBIE WILLIAMS	LIFE THRU A LENS (EMI)	3
S CLUB 7	SUNSHINE (Universal Music)	1
SHAKIRA	LAUNDRY SERVICE (Sony Music Europe)	2
SIMPLY RED	GREATEST HITS (Warner Music International)	3
SONIQUE	HEAR MY CRY (Universal Music International)	1
STAR ACADEMY	LES REPRISES (Universal Music)	1
STEREOPHONICS	JUST ENOUGH EDUCATION TO PERFORM (V2 Records)	2
TATU	200 PO VSTRECHNOY (Universal Music)	1
WESTLIFE	WORLD OF OUR OWN (BMG)	2



congratulations to the
winners of the
IFPI platinum europe award



BMG's Platinum Players

Dido

Westlife

Santana

Alicia Keys

Christina Aguilera

Estopa

Guano Apes

Patrick Bruel

Eros Ramazzotti

Whitney Houston



representing the
recording industry
worldwide



**...ONE LABEL
TWO ARTISTS
7 MILLION EUROPEAN ALBUM SALES**



backstreet boys

**Greatest Hits
Chapter 1
1x
Platinum**



Britney

**'Oops..
i did it again
4 x
Platinum**

**Britney
'Britney'
2x
Platinum**

Jive Records and The Zomba Group congratulates
Britney Spears and the Backstreet Boys on their
European platinum award winning achievements.



Europe honours Platinum achievers

The line-up of artists present for the 2002 IFPI Platinum Awards show illustrated the diversity of Europe's musical talent. Paul Sexton profiles the artists who were present in Brussels to receive their awards as well as two artists who distinguished themselves—Celine Dion, the best-selling artist of the decade in Europe; and Dido, who has been the best-selling European artist over the past two years.

Luciano Pavarotti: World's leading tenor

It may be no secret that he intends to retire in three years' time, but Luciano Pavarotti was an awesome presence as he appeared on stage at the 2002 IFPI Platinum Europe Awards ceremony.

The great Italian tenor was present to receive a special award for Outstanding Contribution to Music, recognising a recording career that spans 40 years and more than 65 million record sales. His appearance drew a standing ovation from the Brussels audience of Commissioners, European policy makers, record executives and media, and he was introduced by IFPI chairman and CEO Jay Berman as "a man who loves life" and "whose contribution goes beyond music".

In a statement before the presentation, the Decca recording artist made it clear that he was happy to be receiving the honour during his 40th anniversary year as a singer, and that the location of the event was not lost on him.

"I am particularly happy that this ceremony takes place in the city which is home to the European Parliament," he said. "Music is an important part of the lives of an enormous number of people and it is wonderful to see the industry which provides a vital platform for so very many musicians celebrate in this way."

Sir Bob Geldof: Passionate and acerbic

In a cynical age, it has become easy to overlook the deep imprint on the human conscience made by the Band Aid/Live Aid phenomenon of the mid-1980s, and anyone who chooses to remember Sir Bob Geldof by this achievement alone is likely to catch a lashing from his famously acerbic tongue. But as he delivered a calm but characteristically impassioned speech in Brussels, receiving a special IFPI award for Exceptional Contribution to Music, much of the emotional goodwill he inspires was mobilised anew.



Geldof would probably rather talk about, or better still play, material from his current album, *Sex Age and Death*, released last October by Eagle. But he used his time at the podium to ask the record industry to renew its efforts to help famine relief on the African continent, and after the screening of a filmed tribute by Bono, memorably described himself and the U2 frontman as being "the Laurel and Hardy of third world debt".

The award recognised his pre-eminent career in modern rock, both with the Boomtown Rats and his later solo recordings. But it could not overlook Geldof's exemplary humanitarian efforts—his life has been lived as the exact opposite of one of his best-known hits, *Looking After Number One*.

Celine Dion: A life of records

For all the spectacular sales achievements of a rich variety of European artists, as celebrated at the Brussels ceremony in July, there's no denying that the act with the most dazzling platinum sheen is French-Canadian. IFPI figures reveal that Celine Dion has no fewer than eight certified albums in the awards' 1996-2001 qualification frame, winning a mighty total of 33 Platinum Europe Awards during that time.

To put the achievement in perspective, the next highest award-winner during the term was Madonna, some way behind with an impressive 17 Platinum honours. With the organisation issuing a total of 723 awards during their first six years, that means that Dion single-handedly accounts for close to five per cent of the entire platinum haul.

Her total of eight different award-winning titles to the end of 2001 (now increased to nine, via her current album *A New Day Has Come*) is also a record, two ahead of Andrea Bocelli's collection of six.

Sony Music Europe puts Dion's European album sales well over 50 million units, and Ronnie Meister, vice-president marketing, Columbia at Sony Music Europe, describes her as "a guaranteed platinum artist."

The superstar vocalist started as she meant to go on in the awards' inception year of 1996, reaching a heady quadruple platinum with three separate releases, *D'eux*, *Falling Into You* and *The Colour Of My Love*. By 1998, her then-current set *Let's Talk About Love* had raced to nine-times platinum, and still stands tall as her most-certified European release. *Live a Paris, S'il Suffisait D'Aimer*, *These Are Special Times* and *All The Way—A Decade Of Song* had all been recognised by the end of the decade.

Dion has made her latest European invasion this year, with *A New Day Has Come* swiftly reaching its first European million in March and its second in May. Assessing her unswerving sales achievements across Europe and further afield, Meister says simply: "She's pretty clearly the number one artist in the world."

Hélène Segara: A French romance

The French chanteuse Hélène Segara made her Platinum Europe debut in November 2000, when *Au Nom D'Une Femme*, her Warner Music International album—licensed from French indie label Orlando and released the previous year—was recognised for its first million sales across the territory. Her second album, it followed the huge local success of her 1996 debut *Coeur de Verre*, which reached 600,000 sales in France, marking the distinguished arrival of a real vocal cosmopolitan.

Segara was born in Six-Fours in the south of France, to an Armenian mother and Italian father, and was soon amassing successful singles with songs such as *Les Vallées d'Irlande* and *Une Voix Dans La Nuit*. The hits that followed displayed her impressive versatility, including *Vivo Per Lei*, a million-selling duet with Andrea Bocelli; the soundtrack of the cartoon *Anastasia*; and the theme to the hugely popular musical *Notre Dame de Paris*, in which she went on to perform the leading role of Esmeralda.

Segara's style has a strong contemporary, romantic pop base but is also informed by Celtic and eastern elements. She may be "la chanteuse préférée des français" but few vocalists could be better equipped for border-crossing popularity, as she can sing in seven languages.

"For us artists, music is a passion," said Hélène Segara while receiving her IFPI Platinum Europe award in Brussels.

Westernhagen: A German powerhouse

Once described by *Der Spiegel* magazine as "a singing Robert DeNiro," Warner Music International's German rock staple Marius Mueller-Westernhagen is a creative powerhouse in several disciplines and one of Europe's true perennials on the recording front. The Düsseldorf-born artist was in Brussels to collect the latest of his three Platinum Europe awards, registered last October for his compilation of a year earlier, *So Weit (So Far)*.

Westernhagen's career on disc now stretches back more than a quarter-century and embraces

15 studio albums. The creative staging post came with 1987's self-titled release, and during the 1990s he spent an aggregate of over two years in the German top ten. He received his first Platinum Europe recognition in the awards' inaugural year of 1996 for *Affentheater*, and a second followed early in the new millennium for *Radio Mana*.

Such achievements via studio and concert stage would suffice for some, but Westernhagen is also a distinguished record producer, writer and actor, with a parallel film career that began in the 1960s and became especially productive in the 1970s and 1980s with such pictures as *Die Patriotin* and *Deshima*. Now 53, he is working on his next album project.

Axelle Red: The Belgian soul

One of the happiest aspects of the Platinum Europe Awards is the way they continue to throw up new names who emerge via local acclaim to the European stage, and one of the latest graduates is Axelle Red.

The Belgian-born pop-soul singer has been recording for almost ten years, after signing a worldwide deal with Virgin in the early 1990s, racking up no fewer than five hit singles from her debut album *Sans Plus Attendre* in Belgium and France. But it was only in March this year that she reached European platinum status for the first time with her next release, 1996's *A Tâtons* (an old French phrase meaning "playing it by ear.")

That set, recorded in Nashville with Axelle's soul heroes Isaac Hayes and Steve Cropper, has gradually reached one million shipments over a six-year period, during which time she appeared in front of an extraordinary global audience estimated at one billion, when she and Youssou N'Dour performed at the opening ceremony of the 1998 World Cup in France. In 1999, she won a Victoires de la Musique Award and undertook a European tour that extended into 2000. Axelle Red is now working on her fourth studio set, due late this year.

Henri Salvador: A living jazz legend

If the music business is supposed to be a young person's game, no-one told Henri Salvador. Or, more probably, they did and he continued with his remarkable career regardless. The highlight of July's IFPI ceremony for many (including European Commission vice-president Neil Kinnock, who was tapping his fingers and feet gleefully) was the closing performance of Salvador, who enchanted the audience with his romantic jazz, days before his 85th birthday.

Salvador had come to the stage to collect his Platinum Europe award for one million shipments of his Source/Virgin album *Chambre Avec Vue*, which reached that landmark last November. Earlier in 2001, Salvador was the star of France's prestigious Victoires de la Musique, winning the album of the year and male artist of the year awards, by which time the album had already sold 600,000 locally. Making fun of his advanced years, he told the



Hélène Segara



Dido



Axelle Red Awards



Henri Salvador (right) with Toots Thielemans



audience: "It wouldn't have taken much for this award to be posthumous."

Salvador was born in Cayenne in French Guyana in 1917, and has been much loved in France for decades for his witty singing and playing, informed by early colleagues such as Django Reinhardt. An international version of the current album, *Room With a View*, was released in the UK and US early this year, with tracks in English, Italian, Portuguese and French.

**Blue:
A promising debut**

The opening performance in Brussels of UK quartet Blue was a major credibility booster for contemporary pop, thoroughly trashing the idea that pop bands can't play for real. Later, during a reference to the distinguishing features that have led to platinum European certification of their debut Innocent/Virgin album *All Rise*, one of the band shouted from the audience: "We sing live!"

Blue's rise to the upper levels of the UK chart scene has been so persuasive, it's easy to forget that they were still unknown as recently as the spring of last year. That was before *All Rise* became a top five UK hit, laying the groundwork for consecutive Number 1's with *Too Close* and *If You Come Back* and a fourth top ten appearance with *Fly By II* this spring.

The London foursome's debut album *All Rise* has also proved to be aptly named, selling more than a million copies in the UK alone. In March this year, the band's success culminated in their first IFPI Platinum Europe award, and while the UK market is their undoubted stronghold, Blue's international campaign has brought rewards in Belgium, Sweden, Norway and Denmark. They're just getting started, as they told the IFPI audience: "Wait until you hear the second album."

**Bomfunk MC's:
Freestylers from the cold**

In 2000, Finland produced a new band of beat merchants who lived up to the lyrics of their initial smash single by rocking the microphone all over Europe and beyond. Bomfunk MC's' *Freestyler* was the hit of the year, topping Music & Media's Eurochart Hot 100 Singles of 2000 with sales estimated by Sony Music Europe at 2.2 million.

Before that year was out, they had charted again in Scandinavia with *B-Boys & Fly Girls* and in the UK and elsewhere with *Uprocking Beats*. By now, the Bomfunks' in-your-face mix of techno, rap and rock on their debut album *In Stereo* was on its way to becoming one of the defining sounds in European dance at the turn of the millennium.

The band's second album *Burnin' Sneakers* produced the Finnish number ones *Super Electric* and *Live Your Life*, and more recently they have continued to hold down a place at the centre of European pop with (*Crack It*) *Something Going On* featuring fellow Scandinavian Jessica Folcker. The track, which references former Abba member Frida's 1982 hit *I Know There's Something Going On*,

is on Sony's official 2002 World Cup album and was performed by Bomfunk MC's at the Brussels IFPI ceremony. Upon receiving their special awards recognising their singles sales, band members Ismo and Raymond simply said: "We want more!"

**Estopa:
A Spanish sensation**

One of the most rousing cheers of the night at the 2002 IFPI Platinum Europe ceremony was spontaneously served to Estopa, the Spanish brothers José and David Muñoz. Their thoroughly infectious, energetic music, with elements of pop, rumba and rock, has helped them make a heady rise from their former day jobs in a car accessory plant.

The brothers' self-titled debut album for Ariola/BMG won its IFPI certification in January 2001, at which point international label manager Sonsoles Armendariz was anticipating its launch outside of Spain, "in [other] European and Latino markets in Latin America and the US". The set went on to be released in such territories as Chile and Mexico, as well as France, Germany and Italy, with sales advancing to 1.4 million in total.

José and David were also showered with awards during their memorable year of 2000, including the Amigo Award for best Spanish band. The promo clip for *Cacho a Cacho* also secured the Best Music Video Award at the Premios de la Musica. Last November, in an opening sales week that said much about their huge local popularity, the follow-up album *Destrangis* debuted at number one in Spain, outselling the other big debut of the week: Michael Jackson's *Invincible*.

**Dido:
A smashing debut**

Dido's advance to worldwide prominence may have been incubated in the US, not least via a particularly famous sample of *Thank You* by Eminem, but once her *No Angel* album (Cheeky/ Arista) started to bed itself in, it was soon clear it would become one of the recording phenomena of 2001. Even now, as it approaches 100 weeks on the charts in her native UK and over 80 in Music & Media's European Top 100 Albums chart, the album maintains big weekly sales, with Platinum Europe certification for five million European shipments, and total worldwide sales of around 12 million.

Arista Records president/CEO Antonio "L.A." Reid recalls: "When I started here, the first artist I wanted attention put on was Dido. Her album was selling 6,000 units a week in the States and that was respectable, but I wanted a bigger success." That ambition was realised with the biggest-selling album of 2001.

No Angel started on the IFPI platinum path with its first certification in February 2001, swiftly progressing to three million by June as it became the "must-have" album for millions of Europeans. Further awards in December 2001 and January 2002 have brought the record to its current quintuple European platinum status.

Euro stars right on track

The line-up of artists at this year's IFPI Platinum Awards show illustrated the importance of local repertoire in Europe. The continent's top music industry executives analyse the reasons for the rise of domestic repertoire and ponder its potential to cross borders.

Once strongly dominated by Anglo-American product, the European music scene is becoming more and more European. With 65% of the total number of albums awarded IFPI Platinum certifications for sales over a million units in Europe, local repertoire has reached new heights in 2000-2002. Statistics from IFPI show that local repertoire has been growing for the past decade, a phenomenon experienced in all European countries.

"The share of local repertoire has been steadily rising during the past decade in Europe, almost by one per cent per annum over the past ten years," explains Paul Burger, president of Sony Music Europe. "In most European territories, local repertoire represents 40 to 60% of the total sales. It is a significant business."

Music industry executives explain the rise of local repertoire by an improvement in overall artistic standards, the re-discovery of home-grown talent by the public—especially at the younger end of the demographic spectrum—and by a hefty policy of investment in local artists by the record companies. "We encourage our affiliates to invest in local talent—it's part of their job description," says Tim Bowen, COO of BMG Europe.

Label executives consider local repertoire fully part of the new paradigm they are dealing with. "Part of the investments we make in music go into the development of local talent," says Bowen. "We spend as much as we possibly can on A&R [Artist & Repertoire]. What matters to me is how important local talent has become—it is a significant contribution to EU's cultural diversity."

"This is not an investment which is rooted in philanthropy," admits Sony's Burger, who argues that the evolution of markets and consumer choices were the drivers in the way labels approached local repertoire. "We have a very substantial investment in local A&R."

Like his colleagues, Burger considers that even with a strong supply of artists and music from the United States, the best performing companies are those capable of developing local repertoire, selling international artists and exporting domestic acts.

"Our stronger companies are the ones which have developed a strong local repertoire—that's the case in Italy or Spain," admits Paul-René Albertini, president of Warner Music Europe. "With local repertoire it's a double whammy! You can consolidate your local position because markets are becoming more and

more local, and if you develop good know-how, you can export your repertoire. This requires field activity, serious investment and real commitment. Once you have this in place, it works."

John Kennedy, president and COO of Universal Music International, part of Vivendi Universal, says that "there are no barriers to what we should or should not sign. One thing is sure—in the current market place, we will not cut down on domestic repertoire. In the past four years, we've been through two takeovers, and during all that time, there was one sacred cow—A&R investment.

The moment you cut down on that you are depriving yourself of a future."

One of the key issues for the music industry is how to make European artists travel more in the various European countries. Burger distinguishes two forms of local repertoire—one targeted exclusively at the local market and that "for which we have international ambitions".

In the second category, he cites Sony Music acts such as Sarah Connor (Germany), Elisa and Paola & Chiara (Italy), Monica Naranjo and La Oreja de Van Gogh (Spain) and Hooverphonic (Belgium) as examples of artists with proven international potential. "One of my key priorities is to improve our performances in this field," says Burger, who points with pride at Finnish band Bomfunk MC's, whose single *Freestyler* was the best selling

single in Europe two years ago, with sales in excess of two million units.

One of the companies with a proven track record in exploiting European repertoire across borders is EMI. Through its two main labels Capitol and Virgin, it has access to a wide range of European artists, many of whom have a proven pan-European potential, from Lene Marlin and Röyksopp of Norway to Daft Punk from France and Madredeus from Portugal. "The repertoire is there—it's a question of exploiting it properly," says Emmanuel de Buretel, chairman and CEO of EMI Recorded Music Europe. "There's always a little bit of luck, but what you really need is the will and drive to break the artist," says de Buretel, who mentions the recent success of Italian R&B act Tiziano Ferro, who after a massive hit in his home country with *Perdono* is becoming a household name in France and spreading across Europe. With already half a million sales in Europe, de Buretel is convinced that Ferro will be an IFPI

Platinum million seller by the end of the year.

Universal's Kennedy also believes music is powerful enough to travel when sung in local languages, even if English has the potential to open more doors. "If I just look at Universal, we've had successes with Alizée around Europe with a song in French, and Rammstein is selling all around the world with music in German," he says. "I don't think artists should automatically make an album in English to break internationally. They should first make an album they want to do, and if proven successful in their own country, see if the success can be repeated elsewhere."

EMI's de Buretel says linguistic evolution is towards a more open Europe and that artist's successes should reflect the change in European society. An artist like Franco-Spaniard Manu Chao, who sings in French, Spanish, English, and Portuguese (a hybrid of Spanish and Portuguese), and whose two solo albums, *Clandestino* and *Proxima Estacion: Esperanza*, have sold over five millions copies worldwide, heralds a new multi-lingual Europe.

"Today English is the dominant language but I don't believe that Europe will be populated with one-language citizens—we are heading towards a multi-lingual Europe," says de Buretel. "It is already the case in many European countries and this will have an impact on what people listen to."

Warner's Albertini agrees that Europe is reaching a new level, largely due to Europeans' growing perception of being part of a common foundation. "The European entertainment model is coming to age slowly but surely," says Albertini.

"It is maturing, not only in music but in films and television. We see more films or TV series travelling the same way we see music travelling. It is slowly entering the minds of Europeans, and it can only grow, it just requires time. All this hybridation and cross-pollination is starting to produce results. It is there on paper but it still needs to impregnate mentalities."

Sony's Burger warns however that labels' investment in local A&R might be at risk if what IFPI calls the 'music for free' mentality continues to grow, depriving the industry of a large part of revenues. "The big task for EU authorities is to better understand the importance of this industry which is one of the cultural foundations of Europe," says Burger.

"The 'music for free' mentality must change and EU authorities must understand that and help us enforce our rights. We face very significant threats and it would be terribly sad to see the foundations of the music industry significantly weakened."



From top: Paul-René Albertini, Tim Bowen and Paul Burger.



Emmanuel de Buretel (above) and John Kennedy.

**MTV EUROPE
SALUTES THE **IFPI** FOR
ITS COMMITMENT
TO THE FIGHT AGAINST
MUSIC THEFT**



Get up, stand up

...for intellectual property rights. IFPI promotes the value of music in Brussels.

One of the high points of IFPI's activities in Brussels for the past seven years has been the creation of the bi-annual IFPI Platinum Awards show which is now in its fourth incarnation. "We have our day-by-day activities, but this is special in that it is about artists and cultural diversity," says Frances Moore, director of IFPI's office in Brussels. "The Awards have brought a touch of glitter to Brussels—there is no equivalent to this. It is a very pleasant way to bring together artists, the industry and the people who run Europe."

The Awards, as well as year-long activities have, according to Moore, contributed to a better understanding of the music industry, its role and its contribution to Europe's economic and cultural development.

Rupert Perry, senior vice-president of EMI Recorded Music and president of IFPI's European executive committee, says the profile of the industry in Brussels has improved dramatically since IFPI started operating. "We made a decision seven years ago to grow our presence in Brussels, expand our staff there and appoint Frances Moore," says Perry. "Frances has done a superb job for our industry and in this process our knowledge and our intelligence about the work of the European Union's institutions has vastly increased."

"Our action in Brussels tends to follow the legislative agenda," adds Perry, who looks with satisfaction at the outcome of some of the battles IFPI has fought in recent few years to ensure the industry's voice was heard. "The Copyright Directive and the E-commerce Directive are now being implemented, but it was a tough call," he says.

Moore adds that although it is now two years since the Parliament voted on the Copyright Directive "we need to keep an eye on the situation. It is a constant effort, because some parties are still lobbying at national level to weaken the legislation."

High on IFPI's agenda in Brussels is the EU Directive on the Enforcement of Intellectual Property Rights, for which IFPI has teamed up with 30 other groups involved in intellectual property (see below). "We need to have the right to enforce our rights at a European level," states Moore. "There are too many loopholes."



Frances Moore

Rupert Perry

"One thing is to have rights, but if we can't enforce them, in the end, we will not be able to develop a business," she adds. "We are making calls for swift enforcement. The EU has an important role to play, but we need support from the Member States too."

IFPI has also presented its case to the European Commission over the question of VAT on recorded music, calling for a lower rate, in line with other cultural goods. "There is an opportunity now as the EU is reviewing its tax rates. Until now, music has not been eligible for the lower VAT rate," explains Moore. "The VAT review is coming up soon and we

will be very active on the subject," assures Perry. "I think we have a good case."

Moore says her role in Brussels is to inform policy makers of the reality of the music industry's situation. "We are finding that there is a growing 'music for free' mentality in Europe," she explains. "Two years after the Napster case, the amount of free music downloads is higher than it was at the peak of Napster's popularity. Technology is facilitating free copying of music. How can we continue to develop artists for the future if there's a mindset of expecting it for free?"

The development of piracy—both physical and online—has become one of the industry's main concerns. Perry is one of the leading voices in alerting governments to the dangers of letting piracy develop. He believes that "progress has been made in the physical world" with countries like Spain, Italy and Greece taking steps to pass tougher legislation and enforce it, and calls on the EU to ensure that as the Union grows, new candidates are requested to adopt strict anti-piracy legislation.

"We are fighting every day of our lives—and at a great cost—against piracy," says Perry. "It's all the key constituents of the creative process who are affected and whose music is stolen—the artists, the record labels, the composers, the publishers. Nobody likes to be stolen from."

One of the technological solutions to limit the damage caused by CD-R piracy is copy-protected CDs, which ensure—via an encryption embedded in the pre-recorded CDs—that consumers cannot make copies. "The Copyright Directive introduces legislation which outlaws circumvention of technical measures used to protect works," says Moore.

At the centre of IFPI's concern is the development of intellectual property awareness. For that to happen, the first step, according to Moore, is to inform and raise awareness among policy makers on the importance of intellectual property and its economic and cultural role in Europe. Perry says the recognition of the importance of the value of copyright is an ongoing task. "It is an every day battle because there are other industries who would like to get rid of the concept of copyright."

The music industry believes it's important to reach out to consumers, and IFPI is hoping to enlist EU authorities and national governments to help "reverse the tendency with regards to the 'free music' mentality," says Moore. "We need the EU to work with us to educate consumers about the value of their musical heritage and the future of music."

Tools to fight piracy

In June 2002, IFPI, alongside 30 associations representing EU's creative sectors regrouped in the Rightholders' Coalition, publishing a list of recommendations it would like taken into consideration in the proposed EU Directive on the Enforcement of Intellectual Property Rights. These included:

- Genuinely deterrent levels of damages
- Harmonised criminal penalties EU-wide
- Reasonable presumptions of copyright ownership and subsistence of copyright
- Measures to seize and preserve evidence of both off- and on-line piracy
- Rights to information about manufacture and distribution
- Compulsory use of identification codes on optical discs.



With thanks to
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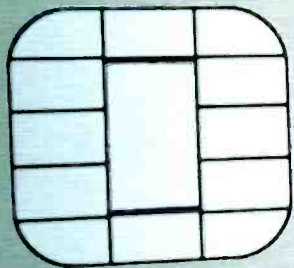
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- 5 CELINE DION The Colour of My Love
- 2 DESTINY'S CHILD Survivor
- 2 DESTINY'S CHILD The Writing's On The Wall
- 2 FATBOY SLIM You've Come a Long Way Baby
- 2 GAROU Seul
- 6 GEORGE MICHAEL Ladies and Gentlemen. The Best Of...
- 1 JAMIROQUAI A Funk Odyssey

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- 2 WILL SMITH Big Willie Style

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by Phyllis Stark

Porter Wagoner's New CD
For Shell Point Is 'Unplugged'

BY JIM BESSMAN

Just in time for his induction into the Country Music Hall of Fame, Porter Wagoner is releasing *Unplugged*. With a legendary recording career spanning nearly five decades under his belt, Wagoner believes the acoustic project is his best to date. If so, the Sept. 10 release, his second for Select-O-Hits-distributed Shell Point Records, would at least top the title of his acclaimed 2000 label debut, *The Best I've Ever Been*, Wagoner's first to include all new material in 25 years.

"It got such wonderful reviews, and it was a great product because the songs were so well-written," says Wagoner, whose last album was almost wholly written by Damon Black, a Missouri farmer who wrote the songs for Wagoner after selling his farm. "But I would have done it even if I'd known it wouldn't be successful: A few things in life you do because you know they're something you need to do—same with *Unplugged*."

PLUGGING BACK IN

The Grand Ole Opry veteran, who is now celebrating his 45th anniversary at the venerable country music institution, was prompted to record again so quickly by the unsettling realization that he had gotten "out of the swing of things.

"I was standing on the sideline watching other people do things, and it really got to me," he recalls. "I felt I still had great material inside me that hadn't come out and that I could do a better job singing and presenting a song."

Because Wagoner has a home studio, he was able to record most of *Unplugged* at a leisurely pace. "It's so much better that way, because it's important when you're projecting a song to get a good handle on it—instead of trying to do three or four songs all at once," he explains. "And it just came off so well: It seems like my voice sounds better, and because it's acoustic, you don't have to listen so intensely to hear what the lyric's about."

Wagoner had been aware of other acoustic, unplugged-type albums and thought the idea of "Porter—Unplugged" had the right ring when his steel guitarist Fred Newell suggested it. "I didn't want to do a bluegrass album—though I love bluegrass," he says. "The first music I was interested in was Bill Monroe & His Bluegrass Boys, and I listened to bluegrass religiously on the radio while growing up. But I felt so many

bluegrass albums are out now since *O Brother, Where Art Thou?*—which is a wonderful thing—but I wanted to do a country album, because I'm a country music person."



WAGONER

REVAMPED MATERIAL

Wagoner, who recorded Monroe material on his 1965 RCA album *The Bluegrass Story*, returned to his Monroe roots on *Unplugged* with "Girl in the Blue Velvet Band," altered from its original waltz time. He also included the Dolly Parton-penned "Lost Forever in Your Kiss," which he and his former protégé Parton previously recorded as a duet. Wagoner enlisted steel player/vocalist Don Warden—an integral part of his seminal '50s and '60s trio and since then a longtime member of Parton's management—to add backup vocals on "I Cried Again."

But Willie Nelson is *Unplugged*'s star guest, dueting with Wagoner on Nelson's own "Family Bible" and "Silver Eagle Meets the Great Speckled Bird," both of which Wagoner previously recorded.

"We'd never sang together, so it was the icing on the cake," says Wagoner, adding that Nelson will help him launch the album with a joint Opry appearance Sept. 14.

Other cuts deserve special mention: Lead track "Silence in the Wind" is "one of my favorite songs I ever wrote," says Wagoner, who writes for Porter Music Co. (BMI) and also penned the album's "After All" with Christie Lynn. "Moses Jones," by Damon Black, "is a story song about an old black man I was raised with and is unique because of the way Damon writes."

Shell Point Records is pulling the second track, "(Why Don't You) Haul Off and Love Me," as the first single and servicing it to major-market country radio, says

label president Randy Harrell, who anticipates two or three more singles from the album during the next 18 months.

"I'm very optimistic, because I think the timing is right for airplay," Harrell says, reporting spins in major markets on "Brewster's Farm" and "I'd Like to Make That Same Mistake Again" from Wagoner's preceding album. "We didn't get added [to radio playlists] anywhere, but it was a good accomplishment, and we got played all day long at secondary markets."

Harrell is also targeting NPR, satellite radio, and country music publications. Retail support will include in-store appearances at Wal-Mart stores in Arkansas and Missouri and listening posts and endcaps in conjunction with Select-O-Hits.

"We plan a full retail promotional and sales blitz for *Unplugged*, which may be my favorite Porter album because it's no-frills Porter," says Select-O-Hits VP Johnny Phillips, a Wagoner fan from way back. "My father and mother owned a small record shop in Memphis, and he was one of our best-selling artists. Growing up in the business, I've really come to appreciate his impact and how talented he is."

Billy Block—who hosts *Billy Block's Western Beat* concert series in Nashville and the nationally syndicated *Western Beat* radio show—staged a memorable *The Best I've Ever Been* album-release party/performance at the Exit/In and is set to launch *Unplugged* with a similar event Sept. 10.

"I aspire to be one-tenth of the man Porter Wagoner is," Block says. "He's a country music icon, and the fact that he's now being inducted into the Hall of Fame is tremendous—and long overdue." Wagoner will be inducted during the Country Music Assn. Awards in Nashville Nov. 6 (*Billboard*, Aug. 24).

Having just turned 75, the self-managed Wagoner, who is booked through Third Coast Talent in Nashville, is anxious to tour next year in support of *Unplugged*.

"I feel that I can do a great show with the new product," says Wagoner, who jokes that he feels "like a new person—slightly used" after recently undergoing a successful surgical procedure.

"I'm back 100%," he adds, "though when I returned to the Opry a few weeks ago I said I was only 70 to 75%—and they said that's all I ever was!"

ONEY IN THE BANK: Veteran country artist **John Anderson** has inked a deal with Koch Entertainment's Nashville label, Audium Records, to establish his own imprint, JA Records. In conjunction with Koch, Audium will manufacture, market, promote, and distribute JA product, beginning with *Anthology*, a 30-track retrospective of Anderson's career, due Oct. 8. The imprint's second release will be a new studio album from Anderson, due next year.

AUDIUM

Audium inked a similar imprint deal with **Steve Ripley** of the **Tractors** last month (*Billboard*, July 27). Anderson joined the Audium roster earlier this year after recording for Warner Bros., MCA Nashville, BNA, Mercury, and Sony (*Billboard*, May 11).

NEW & NOTEWORTHY: Rhino Records will release two versions of a **Wright Yoakam** boxed set this fall. *reprise, Please Baby . . . Dwight Yoakam, The Warner Brothers Years* will be available in abridged and unabridged forms.

Alan Jackson will release a Christmas album, titled *Let It Be Christmas*, Oct. 22. The title of **Brooks & Dunn's** holiday album, due Oct. 8, has been changed from *Hangin' Around the Mistletoe* to *It Won't Be Christmas Without You*.

ON THE ROW: Dreamcatcher Records has inked a long-term international licensing and distribution agreement with Sanctuary Records Group. Sanctuary becomes the exclusive distributor and licensor of Dreamcatcher artist and co-owner **Kenny Rogers'** existing Dreamcatcher catalog and select future recordings for all territories outside North America.

Stacey Willbur, previously with MI Christian Music Group, joins MI Music Publishing in Nashville as manager/creative.

Janie West joins Bluewater Music as head of creative for the company's music publishing division. Her previous jobs include VP of creative for RBI Entertainment and director of A&R at Capitol Records.

Michael Miller, former manager of creative marketing at Nashville-based *Scream Marketing*, has joined *ebillymusic.com*, an Internet company that markets country music. His new title is senior VP of industry member relations.

REBEL WITH A CAUSE: Rebel Records owner and president **David Freeman** will be inducted into the International Bluegrass Music Assn.'s (IBMA) hall of honor at the IBMA Awards in Louisville, Ky., in October. Freeman also owns the County Records label and Floyd, Va.-based retailer County Sales. His reissues of music from such classic acts as **the Skillet Lickers**, **the Possum Hunters**, and **Uncle Dave Macon** are credited with helping preserve the heritage of bluegrass and country music.

ARTIST NEWS: **Robert Earl Keen** exits the Lost Highway Records artist roster after one album. Keen, who is currently in the studio working on new material for his next release, issued a statement saying he's looking for a new label with "more flexibility, creativity, one that is more grounded, and a better fit."

Paul Brandt will host the Canadian Country Music Awards show Sept. 9 in Calgary, Alberta. He has also received five nominations for this year's awards, which will be televised live in Canada on CBC and on CMT in the U.S. Performers will include Brandt, **Terri Clark**, **Adam Gregory**, **Carolyn Dawn Johnson**, and **Jason McCoy**. All are nominees in the fan's choice category. Other performers will include **Emerson Drive** and **Jimmy Rankin**, along with previously announced performers **Kenny Rogers**, **Diamond Rio**, and **Keith Urban**.

Chris Cagle has recorded a version of **Lynyrd Skynyrd's** 1974 classic rock staple "Don't Ask Me No Questions" to be heard in the closing credits of the upcoming *Blue Collar Movie*, starring **Jeff Foxworthy** and **Bill Engvall**. Cagle and his band will also appear in the film's final sequence.

Montgomery Gentry will host the Academy of Country Music's annual Bill Boyd Celebrity Golf Classic Oct. 14 in Burbank, Calif. Proceeds from the event benefit various charities.

Toby Keith has signed on as a spokesman for a Ford truck advertising campaign, which features an original score written by Keith, the lyrics of which pay tribute to his late father. The TV spots, shot in Southern California, premiere this fall. The campaign will also include print, radio, and Internet elements.

SIGNINGS: Warner Bros. act **Sixwire** signs with Refugee Management in Nashville. The group was previously managed by Ensignt, in partnership with Borman Entertainment . . . Buddy Lee Attractions has signed **Dan Seals** and **Tiffany** for booking . . . MCA Nashville artist **Shannon Lawson** signs with Rubin Media for publicity.

SEPTEMBER 7
2002

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				MONITORED	PERCENTAGE									MONITORED	PERCENTAGE				
1	1	1	7	Airplay monitored by Nielsen Broadcast Data Systems		1	NUMBER 1 THE GOOD STUFF B. CANNON, N. WILSON, K. CHESNEY (J. COLLINS, C. WISEMAN)	Kenny Chesney BNA ALBUM CUT	1	31	34	37	7	Airplay monitored by Nielsen Broadcast Data Systems		31	FALL INTO ME R. MARK (D. ORTON, J. STOVER)	Emerson Drive DREAMWORKS ALBUM CUT	31
2	4	4	25	Airplay monitored by Nielsen Broadcast Data Systems		2	I MISS MY FRIEND F. ROGERS, J. STROUD (T. MARTIN, M. NESLER, T. SHAPIRO)	Darryl Worley DREAMWORKS 450378	2	32				Airplay monitored by Nielsen Broadcast Data Systems			LANDSLIDE DIXIE CHICKS (S. MAINES (S. NICKS))	Dixie Chicks MONUMENT ALBUM CUT/EMN	32
3	3	3	16	Airplay monitored by Nielsen Broadcast Data Systems		3	UNBROKEN B. GALLIMORE, J. STROUD, T. MCGRAW (H. LAMAR, A. ROBOFF)	Tim McGraw CURB ALBUM CUT	3	33	35	38	7	Airplay monitored by Nielsen Broadcast Data Systems			'TIL NOTHING COMES BETWEEN US S. HENDRICKS (T. MARTYK, HARVICK, R. MARSHALL)	John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	33
4	5	8	23	Airplay monitored by Nielsen Broadcast Data Systems		4	TEN ROUNDS WITH JOSE CUERVO B. J. WALKER, JR. (C. BEATHARD, M. HEENEY, M. CANNON, GOODMAN)	Tracy Byrd RCA ALBUM CUT	4	34	41	51	4	Airplay monitored by Nielsen Broadcast Data Systems			WHO'S YOUR DADDY? J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS ALBUM CUT	34
5	6	7	24	Airplay monitored by Nielsen Broadcast Data Systems		5	I KEEP LOOKING S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)	Sara Evans RCA ALBUM CUT	5	35	36	39	8	Airplay monitored by Nielsen Broadcast Data Systems			ONE DAY CLOSER TO YOU P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, M. DANNA)	Carolyn Dawn Johnson ARISTA NASHVILLE ALBUM CUT	35
6	2	2	14	Airplay monitored by Nielsen Broadcast Data Systems		2	LONG TIME GONE DIXIE CHICKS, L. MAINES (D. SCOTT)	Dixie Chicks MONUMENT 79790/EMN	2	36	38	40	10	Airplay monitored by Nielsen Broadcast Data Systems			THE LAST MAN COMMITTED E. HEATHERLY (H. HEATHERLY)	Eric Heatherly DREAMWORKS ALBUM CUT	36
7	8	10	25	Airplay monitored by Nielsen Broadcast Data Systems		7	THE IMPOSSIBLE B. ROWAN (K. LOVELACE, L. MILLER)	Joe Nichols UNIVERSAL SOUTH 172241	7	37	40	45	4	Airplay monitored by Nielsen Broadcast Data Systems			I WISH YOU'D STAY F. ROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	37
8	9	11	22	Airplay monitored by Nielsen Broadcast Data Systems		8	BEAUTIFUL MESS M. D. CLUTE, DIAMOND RIO (S. LEMAIRE, C. MILLS, S. MINORI)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	8	38				Airplay monitored by Nielsen Broadcast Data Systems			SHE'LL LEAVE YOU WITH A SMILE T. BROWN, G. STRAIT (D. BLACKMAN, J. KNOWLES)	George Strait MCA NASHVILLE ALBUM CUT	38
9	11	13	19	Airplay monitored by Nielsen Broadcast Data Systems		9	SOMEBODY LIKE YOU D. HUFF, K. URBAN (K. URBAN, J. SHANKS)	Keith Urban CAPITOL ALBUM CUT	9	39	39	43	5	Airplay monitored by Nielsen Broadcast Data Systems			AT THE END OF THE DAY D. HUFF (K. COFFEY, B. JAMES)	Kellie Coffey BNA ALBUM CUT	39
10	7	5	16	Airplay monitored by Nielsen Broadcast Data Systems		1	COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS 450815	1	40	42	44	4	Airplay monitored by Nielsen Broadcast Data Systems			WAITIN' ON JOE R. VAN HOY (S. AZAR)	Steve Azar MERCURY ALBUM CUT	40
11	12	12	31	Airplay monitored by Nielsen Broadcast Data Systems		11	SHE WAS B. J. WALKER, JR. (N. DOTY, J. MELTON)	Mark Chesnut COLUMBIA ALBUM CUT	11	41	45	54	4	Airplay monitored by Nielsen Broadcast Data Systems			YOU CAN'T HIDE BEAUTIFUL C. FARREN (M. DULANEY, J. SELLERS)	Aaron Lines RCA ALBUM CUT	41
12	14	18	11	Airplay monitored by Nielsen Broadcast Data Systems		12	WORK IN PROGRESS K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	12	42	44	53	4	Airplay monitored by Nielsen Broadcast Data Systems			BEAUTIFUL GOODBYE J. HANSON, G. DORVAN (J. HANSON, K. PATTON, JOHNSTON)	Jennifer Hanson CAPITOL ALBUM CUT	42
13	16	15	19	Airplay monitored by Nielsen Broadcast Data Systems		13	AMERICAN CHILD B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	13	43	51			Airplay monitored by Nielsen Broadcast Data Systems			I JUST WANNA BE MAD B. GALLIMORE (K. LOVELACE, L. MILLER)	Terri Clark MERCURY ALBUM CUT	43
14	15	14	24	Airplay monitored by Nielsen Broadcast Data Systems		14	OL' RED B. BRADDOCK (M. SHERRILL, D. GOODMAN, J. BOHAN)	Blake Shelton WARNER BROS. 16710/WRN	14	44	46	50	5	Airplay monitored by Nielsen Broadcast Data Systems			MODERN MAN K. LEHNING, B. CHANCEY (M. PETERSON, B. ROBERTS, F. GOLOE)	Michael Peterson MONUMENT ALBUM CUT/EMN	44
15	17	19	15	Airplay monitored by Nielsen Broadcast Data Systems		15	WHERE WOULD YOU BE M. MCBRIDE, P. WORLEY (R. PROCTOR, R. FERRELL)	Martina McBride RCA ALBUM CUT	15	45	49	49	5	Airplay monitored by Nielsen Broadcast Data Systems			DREAM YOUR WAY TO ME M. WRIGHT (S. LAWSON, T. NICHOLS)	Shannon Lawson MCA NASHVILLE ALBUM CUT	45
16	24	32	3	Airplay monitored by Nielsen Broadcast Data Systems		16	CRY M. FREDRIKSEN, F. HILL (A. APARO)	Faith Hill WARNER BROS. ALBUM CUT/WRN	16	46	53	58	4	Airplay monitored by Nielsen Broadcast Data Systems			UNUSUALLY UNUSUAL D. HUFF (M. MCGUINN)	Lonestar BNA ALBUM CUT	46
17	19	16	30	Airplay monitored by Nielsen Broadcast Data Systems		1	LIVING AND LIVING WELL T. BROWN, G. STRAIT (T. MARTIN, M. NESLER, T. SHAPIRO)	George Strait MCA NASHVILLE 172238	1	47	47	48	13	Airplay monitored by Nielsen Broadcast Data Systems			HARD CALL TO MAKE B. MEVIS (M. A. SPRINGER, S. SESKIN)	J. Michael Harter BROKEN BOW ALBUM CUT	45
18	10	9	32	Airplay monitored by Nielsen Broadcast Data Systems		7	TONIGHT I WANNA BE YOUR MAN D. MALLOY (R. RUTHERFORD, T. VERGES)	Andy Griggs RCA 69132	7	48	48	47	11	Airplay monitored by Nielsen Broadcast Data Systems			THE BALL S. PARKER, P. WORLEY (J. OTTO, P. J. MATTHEWS, K. K. PHILLIPS)	James Otto MERCURY 172244	45
19	13	6	34	Airplay monitored by Nielsen Broadcast Data Systems		3	THE ONE T. BROWN, M. WRIGHT (K. MANNO, B. LEE)	Gary Allan MCA NASHVILLE 172232	3	49	43	41	9	Airplay monitored by Nielsen Broadcast Data Systems			MARIA (SHUT UP AND KISS ME) M. SERLETIC (R. THOMAS)	Willie Nelson LOST HIGHWAY 172243/MERCURY	41
20	22	22	14	Airplay monitored by Nielsen Broadcast Data Systems		20	MY TOWN B. CHANCEY (J. STEELE, R. NIELSEN)	Montgomery Gentry COLUMBIA 79786	20	50	55	57	5	Airplay monitored by Nielsen Broadcast Data Systems			EVERYDAY ANGEL R. FOSTER (R. FOSTER)	Radney Foster QUALTONE ALBUM CUT	50
21	26	27	11	Airplay monitored by Nielsen Broadcast Data Systems		21	THESE DAYS M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (J. STEELE, D. WELLS, S. ROBSON)	Rascal Flatts LYRIC STREET ALBUM CUT	21	51	37	35	19	Airplay monitored by Nielsen Broadcast Data Systems			COUNTRY BY THE GRACE OF GOD R. WRIGHT, C. CAGLE (C. CAGLE, M. J. GREENE, B. WAYNE)	Chris Cagle CAPITOL 77696	33
22	23	23	15	Airplay monitored by Nielsen Broadcast Data Systems		22	SOMETHING WORTH LEAVING BEHIND M. WRIGHT, A. WOMACK (B. BEAVERS, T. DOUGLAS)	Lee Ann Womack MCA NASHVILLE 172245	22	52	52	52	7	Airplay monitored by Nielsen Broadcast Data Systems			STARS ON THE WATER T. BROWN, G. STRAIT (R. CROWELL)	George Strait MCA NASHVILLE ALBUM CUT	51
23	21	21	14	Airplay monitored by Nielsen Broadcast Data Systems		21	THICKER THAN BLOOD A. REYNOLDS (J. YATES, G. BROOKS)	Garth Brooks CAPITOL ALBUM CUT	21	53	58			Airplay monitored by Nielsen Broadcast Data Systems			ON A MISSION C. HOWARD (I. O'NEAL, K. TRIBBLE, D. L. MURPHY)	Trick Pony WARNER BROS. ALBUM CUT/WRN	53
24	25	24	18	Airplay monitored by Nielsen Broadcast Data Systems		24	DARE TO DREAM B. GALLIMORE, T. MCGRAW (J. BACH, A. FOLLESE)	Jo Dee Messina CURB ALBUMS CUT	24	54				Airplay monitored by Nielsen Broadcast Data Systems			EVERY RIVER K. BROOKS, R. OUNN, M. WRIGHT (ANGELO, T. LITTLEFIELD, K. RICHEY)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	54
25	27	28	18	Airplay monitored by Nielsen Broadcast Data Systems		25	FORGIVE M. WRIGHT, T. BRUCE (R. L. HOWARD, T. BRUCE)	Rebecca Lynn Howard MCA NASHVILLE 172242	25	55	57	60	4	Airplay monitored by Nielsen Broadcast Data Systems			IF HER LOVIN' DON'T KILL ME A. TIPPIN, B. WATSON, M. BRADLEY (T. WOMACK, J. RICH, M. CGEHE)	Aaron Tippin LYRIC STREET ALBUM CUT	55
26	28	29	20	Airplay monitored by Nielsen Broadcast Data Systems		26	IF THAT AIN'T COUNTRY B. TERRY (A. SMITH, J. STEELE)	Anthony Smith MERCURY 172247	26	56				Airplay monitored by Nielsen Broadcast Data Systems			I'M NOT BREAKIN' G. HUNT, G. LEACH, S. HOLY (J. FOSTER, M. CHRISTIAN)	Steve Holy CURB ALBUM CUT	56
27	29	31	14	Airplay monitored by Nielsen Broadcast Data Systems		27	LIFE HAPPENED B. J. WALKER, JR., A. S. MARTIN (P. J. MATTHEWS, K. K. PHILLIPS)	Tammy Cochran EPIC ALBUM CUT/EMN	27	57	60	59	3	Airplay monitored by Nielsen Broadcast Data Systems			A MEMORY LIKE I'M GONNA BE B. BECKETT, J. LASETER (J. LASETER, R. MURRAY)	Tanya Tucker TUCKERTIME ALBUM CUT	57
28	32	34	16	Airplay monitored by Nielsen Broadcast Data Systems		28	STRONG ENOUGH TO BE YOUR MAN B. J. WALKER, JR., T. TRITT (T. TRITT)	Travis Tritt COLUMBIA 79787	28	58	50	42	9	Airplay monitored by Nielsen Broadcast Data Systems			EVERYTHING CHANGES B. CHANCEY, LITTLE BIG TOWN (K. FAIRCHILD, J. WESTBROOK, K. ROADS, P. SWEET, T. L. JAMES, J. KIMBALL)	Little Big Town MONUMENT ALBUM CUT/EMN	42
29	31	33	18	Airplay monitored by Nielsen Broadcast Data Systems		29	MINE ALL MINE D. HUFF, S. HEDALSY (K. OSBORN, H. POOLE)	SheDaisy LYRIC STREET ALBUM CUT	29	59				Airplay monitored by Nielsen Broadcast Data Systems			THESE ARE THE DAYS B. GALLIMORE, H. LAMAR (H. LAMAR, S. BENTLEY)	Holly Lamar UNIVERSAL SOUTH ALBUM CUT	59
30	33	36	13	Airplay monitored by Nielsen Broadcast Data Systems		30	CADILLAC TEARS L. REYNOLDS (L. SATCHER, W. VARBLE)	Kevin Denney LYRIC STREET ALBUM CUT	30	60				Airplay monitored by Nielsen Broadcast Data Systems			A LOT OF THINGS DIFFERENT N. WILSON, B. CANNON, K. CHESNEY (B. ANDERSON, D. DILLON)	Kenny Chesney BNA ALBUM CUT	57

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 148 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ♫ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. Ⓜ CD Single available. Ⓝ CD Single available. Ⓟ DVD Single available. Ⓠ CD Maxi-Single available. Ⓡ Cassette Single available. Ⓢ Vinyl Maxi-Single available. Ⓣ Vinyl Single available. Ⓤ Cassette Maxi-Single available. © 2002, VNU Business Media, Inc. All rights reserved.

SEPTEMBER 7 2002 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	2	Airplay monitored by Nielsen SoundScan		NUMBER 1 NICKEL CREEK SUGAR HILL 3941 2 Weeks At Number 1 This Side
2	2	6	Airplay monitored by Nielsen SoundScan		SOUNDTRACK LOST HIGHWAY/MERCURY 170069/IDJMG O Brother, Where Art Thou?
3	3	4	Airplay monitored by Nielsen SoundScan		DOLLY PARTON BLUE EYE 3946/SUGAR HILL Halos & Horns
4	4	5	Airplay monitored by Nielsen SoundScan		ALISON KRAUSS + UNION STATION ROUNDER 610495/IDJMG New Favorite
5	5	9	Airplay monitored by Nielsen SoundScan		SOUNDTRACK LOST HIGHWAY 170221/MERCURY Down From The Mountain
6	6	7	Airplay monitored by Nielsen SoundScan		VARIOUS ARTISTS TIME LIFE 18701 Time-Life's Treasury Of Bluegrass
7	7	7	Airplay monitored by Nielsen SoundScan		PATTY LOVELESS EPIC 85651/SONY Mountain Soul
8	8	8	Airplay monitored by Nielsen SoundScan		RALPH STANLEY DMZ/COLUMBIA 86625/CRG [M] Ralph Stanley
9	9	9	Airplay monitored by Nielsen SoundScan		VARIOUS ARTISTS ROUNDER 610499/IDJMG O Sister! The Women's Bluegrass Collection
10	10	10	Airplay monitored by Nielsen SoundScan		SOUNDTRACK VANGUARD 79586 Songcatcher
11	11	11	Airplay monitored by Nielsen SoundScan		YONDER MOUNTAIN STRING BAND FROG PAD 5176 Mountain Tracks: Volume 2
12	11	9	Airplay monitored by Nielsen SoundScan		RHONDA VINCENT ROUNDER 610474/IDJMG The Storm Still Rages
13	12	12	Airplay monitored by Nielsen SoundScan		HAYSEED DIXIE QUALTONE 0118 [M] A Hillbilly Tribute To Mountain Love
14	13	13	Airplay monitored by Nielsen SoundScan		DOLLY PARTON SUGAR HILL 3927 Little Sparrow
15	14	14	Airplay monitored by Nielsen SoundScan		RICKY SKAGGS SKAGGS FAMILY/LYRIC STREET 901003/HOLLYWOOD History Of The Future

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

SEPTEMBER 7 2002 Billboard® TOP COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	3	Airplay monitored by Nielsen SoundScan		NUMBER 1 LONG TIME GONE MONUMENT 79790/CRG Dixie Chicks
2	2	15	Airplay monitored by Nielsen SoundScan		THE IMPOSSIBLE UNIVERSAL SOUTH 172241/UMRG Joe Nichols
3	3	10	Airplay monitored by Nielsen SoundScan		CAN'T FIGHT THE MOONLIGHT CURB 73116 LeAnn Rimes
4	8	37	Airplay monitored by Nielsen SoundScan		NIGHT DISAPPEAR WITH YOU LYRIC STREET 164650/HOLLYWOOD Brian McComas
5	6	25	Airplay monitored by Nielsen SoundScan		I SHOULD BE SLEEPING DREAMWORKS 450362/INTERSCOPE Emerson Drive
6	4	44	Airplay monitored by Nielsen SoundScan		GOD BLESS THE USA CURB 73128 Lee Greenwood
7	5	44	Airplay monitored by Nielsen SoundScan		WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD Aaron Tippin
8	10	41	Airplay monitored by Nielsen SoundScan		ROCKY TOP '96 DECCA 195274/MCA NASHVILLE The Osborne Brothers
9	7	35	Airplay monitored by Nielsen SoundScan		OSAMA-YO' MAMA CURB 73130 Ray Stevens
10	9	27	Airplay monitored by Nielsen SoundScan		HOW DO I LIVE CURB 73022 LeAnn Rimes

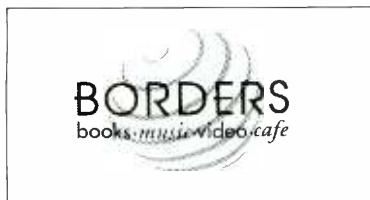
Retailers Gear Up For Latin Grammys

Merchandising Opportunities Are Seized By Some; Others More Cautious

BY ED CHRISTMAN

NEW YORK—Music retailers report they are gearing up to take advantage of the merchandising opportunities provided by the Latin Grammy Awards show, which will be broadcast live Sept. 18 on CBS.

Ish Cuebas, director of merchandising operations for the 890-unit Albany, N.Y.-based Trans World Entertainment chain, says, "We have 265 what we call 'core' Latin stores, and in these stores we are putting up window banners, artists' cards attachments, and hit clips [on] the appropriate titles, saying 'Latin Grammy nominees.'"



Of those 265 stores, 55 are in areas heavily populated by people of Hispanic descent, and in those outlets, Cuebas says, "we will have a Latin Grammy area presentation on our hit wall." Trans World's Latin Grammy campaign will run from Sept. 5 through Sept. 25—a week after the Grammy show.

Likewise, Len Cosimano, VP of new media at Ann Arbor, Mich.-based Borders Books & Music, says

that while the chain won't do much nationally, "we are doing some strong regional displays, especially in South Florida, Los Angeles, Chicago, and in markets



with a strong Hispanic population." Moreover, he adds, this year is serving as a test: "We will watch and look to do a more concerted effort in 2003, after we see the results of what happens [with] this Grammy Awards show."

Steve Harman, Eastern regional director of Tower Records, says Tower is participating in the National Assn. of Recording Merchandisers' display contest. "Every store will have a display for Latin music highlighting the awards show." He points out that the chain has some stores on the West Coast (which are not under his jurisdiction) that do very well in Latin product. In New York, he says, "we do good with Latin here, [although] of course it's not the same music that sells out there."

Similarly, Sue Bryan, GM of music and video at New York superstore J&R Music World, says it will have a Latin display and

advertise in the appropriate newspapers to coincide with the show: "We have a separate store for world and Latin music, so this is an important show for us, and we will certainly support it."

Not all merchants are doing something special for the show. Others are offering only limited support. "We are featuring the nominees in our store and sale-pricing them," Hastings Entertainment Latin buyer Veronica Fletes says. But special promotions or advertising isn't planned to run in conjunction with the show. And the Sound Shop chain and Gallery of Sound report that their customers are not big buyers of Latin



music, so they won't be trying to capitalize on the event.

On the other hand, CD World president David Lang says, "We are not a big Latin seller, although we probably should be. We usually focus in on music award shows and we haven't on this one, so I am going to bring this up at our next marketing meeting. We are probably a little bit behind the curve on Latin."

'Digest' Finds New Way To Sell CDs

BY TOM GOMES

SAO PAULO, Brazil—When it returned to the Brazilian market in 1995, *Reader's Digest* magazine noticed an ongoing search for new CD distribution channels.

Seizing this opportunity, the company has since developed a new way to sell CDs. *Reader's Digest* Brazil chairman Jaime Guarita says, "We have been releasing special boxed sets of Brazilian stars, such as Milton Nascimento; Brazilian musicians Laurindo de Almeida, Rildo Hora, and Mauro Senise; international artists Nat King Cole and Lucho Gatica; and excellent classical recordings.

"We have released 45 CDs, which represent 9 million units sold," Guarita adds. The latest release is an Elis Regina five-CD boxed set (released in mid-August) titled *20 Anos de Saudade* (20 Years of Nostalgia), featuring the very best work of arguably the greatest Brazilian female singer of all time. Regina, who died in 1982 at age 35, was a prolific artist who was instrumental in popularizing the music of many of Brazil's most prominent songwriters, including Milton Nascimento, Gilberto Gil, and Ivan Lins.

Using its database of subscribers, former subscribers, and potential subscribers, *Reader's Digest* conducted extensive research and expects to sell more than 40,000 units of

the boxed set, which is priced at approximately \$30.

The company also expects that 90% of these sales will be through the mail; the other 10% will be via the *Reader's Digest* Web site (selecoes.com.br) and through the store the company has opened in Rio de Janeiro. This means that all sales will be made directly to the consumer, substantially cutting distribution costs.

Reader's Digest will release five new products per year, including two Brazilian music releases. Its next project will be a special boxed set featuring the work of guitarist Toquinho, known for his collaborations with Brazil's greatest songwriters, most notably Vinicius de Moraes.

20 Anos de Saudade features five discs, sorted by themes: *Nasce Uma Estrela* (A Star Is Born), featuring her earliest songs; *Elis Romântica*, including more romantic tracks; *Grandes Sucessos* (Biggest Hits), featuring songs made standards by Regina; *Sambas e Outras Bossas*; and *Elis Total*. The boxed set also includes a 52-page booklet fea-

turing the lyrics to every track, liner notes and a rare interview by noted journalist/producer/TV director Fernando Faro, and reminiscences by Brazilian stars Lins, Nascimento, Jair Rodrigues, and Roberto Menescal, all of whom worked with Regina and became her personal friends.



NAZARIO GOES ACÚSTICO: August's chart element of surprise may well be Ednita Nazario's sparse and lovely *Ednita Nazario Acústico* (Sony Discos), which debuted at No. 3 on the *Billboard* Top Latin Albums chart and at No. 1 on the Latin Pop Sales chart—where it is No. 5 in its fourth week.



Why a surprise? Nazario is, after all, an established name and no stranger to the *Billboard* charts. But she has reached her highest position to date with an acoustic album that has yet to receive heavy airplay. (The single "Tanto Que Te Dí" [So Much That I Gave You] stands at No. 30 on the *Billboard* Hot Latin Tracks chart.)

We would like to think that maybe, audiences are actually intrigued by good musicianship. Sure, *Acústico* gets a boost from its well-known repertoire (most songs were previously recorded by Nazario) and an enticing collaboration (with Chilean band *La Ley*), but Nazario opted for a previously unrecorded track as a lead single.

Moreover, *Acústico* is different from unplugged albums released in recent years in that it is very basic—the way an acoustic album should be. Nazario used only eight musicians—her usual band. It was conceived not as a TV show but exclusively as an album, recorded live in front of an invitation-only audience during two days at Centro de Bellas Artes in San Juan, Puerto Rico. The thrust of the project, Nazario says, was to revise her repertoire in an acoustic fashion. This does not necessarily mean her own material—only one track here is hers—but rather, memorable songs that have been popularized in her voice.

"I find that songs that can tell a story or express a specific emotion will be relevant now, tomorrow, the next day, and yesterday," Nazario says. "And if you strip a song of all the technology and resources and it still holds

truth and value, it's a beautiful thing." From eight hours of live recording, 12 tracks (including a medley) were selected for *Acústico*; those remaining are being saved for a second volume.

"You don't necessarily need to fall into the trap of technology to be current and be true," Nazario says. "Music was meant to be sung in a very personal way. And it's beautiful that nowadays, all generations across the board are embracing that concept. All the frilly things are wonderful, but they're not necessary."

Later this year, Nazario says she will perform *Acústico* in concert. And it will sound exactly like the recording.

NEW MOON: After a lengthy stint as Sony Discos senior VP of sales, marketing, and distribution, Jeff Young—who was named executive VP of Crescent Moon Records in July—is working new artists for a boutique label.

"It is a big challenge," Young admits. His newest project, Jon Secada's *Amanecer* (Awakening), is a homecoming of sorts: Young worked with Secada at EMI and later, when Secada was signed to Epic.

Due Sept. 30 in Spain and Oct. 22 in the U.S., *Amanecer* will be Secada's first album released on Crescent Moon, his first all-Spanish album in seven years, his first to explore a variety of Latin rhythms—from *vallenato* to merengue—and the first that does not feature any of the singer/songwriter/producer's own songs.

"When you work with people you respect, it's a good feeling," Secada says, pointing to the album's writers, who include Archie Peña and Gian Marco. "You feel their music could be your music."

'PAIN'—AND PLEASURE: Which leads us to up-and-coming Tejano singer Jennifer Peña, who has scored her first major radio hit with the Rudy Pérez-penned (and produced) "El Dolor de tu Presencia" (The Pain of Your Presence). It is No. 1 on the *Billboard* Hot Latin Tracks chart for the third consecutive week. Yet again, pop, salsa, and regional Mexican versions have helped a track on its way to No. 1. The caveat in this case? Peña's album, *Libre* (Free), on Univision, has held steady in sales on the *Billboard* Top Latin Albums chart, peaking at No. 2 (and now at No. 7 after 11 weeks) long before it made a dent on radio. Which to the optimistic may mean that not only is new music being made, but there are also various ways of promoting it.

SEPTEMBER 7 2002 **Billboard** **HOT LATIN TRACKS**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	9	EL DOLOR DE TU PRESENCIA R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	1
2	2	3	5	MENTIROSO E. IGLESIAS, L. MENDEZ (E. IGLESIAS, C. GARCIA ALONSO)	Enrique Iglesias UNIVERSAL LATINO	2
3	3	8	7	VUELA MUY ALTO J. REYES (ESTEFANO)	Jerry Rivera ARIOLA/BMG LATIN	3
4	4	2	17	A DIOS LE PIDO G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	2
5	5	4	24	Y TU TE VAS R.L. TOLEDO (F. DE VITA)	Chayanne SONY DISCOS	1
6	9	10	6	ANGEL DE AMOR FHER, A. GONZALEZ (FHER, A. GONZALEZ)	Mana WARNER LATINA	6
7	6	5	23	ENTRA EN MI VIDA A. BAQUEIRO (L. GARCIA, N. SCHAIRIS)	Sin Bandera SONY DISCOS	4
8	8	7	31	QUITAME ESE HOMBRE R. PEREZ (J.L. PILOTO)	Pilar Montenegro UNIVISION	1
9	7	6	17	YO PUEDO HACER B. SILVETTI (R. MONTANER, M. FLORES)	Ricardo Montaner WARNER LATINA	2
10	13	17	6	POR MAS QUE INTENTO K. SANTANDER, J.M. LUGO (K. SANTANDER)	Gilberto Santa Rosa SONY DISCOS	10
11	16	15	6	PERDONAME MI AMOR J. GUILLEN (R. GONZALEZ MORA)	Conjunto Primavera FONOVISA	11
12	11	9	13	ES POR AMOR D. POVEDA (ESTEFANO, D. POVEDA)	Alexandre Pires RCA/BMG LATIN	8
13	15	14	7	VOY A VOLVERTE LOCA A. JAEN (R. VERGARA, F.J. DIEZ)	Alejandro Montaner SONY DISCOS	13
14	10	11	15	UNA LAGRIMA NO BASTA A.A. ALBA (A.A. ALBA)	Los Temerarios FONOVISA	7
15	20	20	7	ESTOY SUFRIENDO G. LIZARRAGA (G. LIZARRAGA)	German Lizarraga DISA	15
16	14	13	10	NO ME SE RAJAR J. LIZARRAGA, A. LIZARRAGA (J.C. FRAYLE)	Banda El Recodo FONOVISA	11
17	22	21	15	CUANDO TE ACUERDES DE MI B. SILVETTI (M.A. SOLIS)	Marco Antonio Solis FONOVISA	11
18	19	16	12	VIVIENDO M. ANTHONY, J.A. GONZALEZ (F. OSORIO, J. VILLAMIZAR, M. ANTHONY)	Marc Anthony COLUMBIA/SONY DISCOS	11
19	17	27	9	SE ME SUBE C. LEMOS (C. LEMOS, K. APONTE)	Manny Manuel UNIVERSAL LATINO	17
20	24	24	7	MAS DEBIL QUE TU R. MUNDOZ, R. MARTINEZ (L. PAOLI, LAI)	Intocable EMI LATIN	20
21	26	28	9	CARITO E. ESTEFAN JR., S. KRYS, C. VIVES, A. CASTRO (C. VIVES, E. CUADRADO)	Carlos Vives EMI LATIN	21
22	25	23	22	DEL OTRO LADO DEL PORTON R. AYALA, F. MARTINEZ (F. MARTINEZ)	Ramon Ayala y Sus Bravos Del Norte FREDDIE	12
23	33	49	3	NO ME ENSEASTE ESTEFANO (ESTEFANO, J. REYES)	Thalia EMI LATIN	23
24	18	19	9	BOHEMIO ENAMORADO D. FREIBERG, D. POVEDA (D. POVEDA)	Donato Poveda ARIOLA/BMG LATIN	16
25	23	22	14	CON ELLA K. SANTANDER, D. BETANCOURT (K. SANTANDER, O. SANCHEZ)	Cristian ARIOLA/BMG LATIN	9
26	12	18	10	JUGO A LA VIDA M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	7
27	21	12	16	SI TU TE VAS G. RUBIN (G. RUBIN, C. YIE)	Paulina Rubio UNIVERSAL LATINO	5
28	31	32	13	ARBOLES DE LA BARRANCA EL COYOTE Y SU BANDA TIERRA SANTA (C. TERRANEGRA SALAZAR)	El Coyote Y Su Banda Tierra Santa EMI LATIN	28
29	28	25	20	JURO POR DIOS A. VALENZUELA, O. VALENZUELA (J. ZAZUETA)	Banda Tierra Blanca LA SIERRA	16
30	27	30	5	TANTO QUE TE DI E. NAZARIO, T. TORRES (L. FONSI, C. BRANT)	Ednita Nazario SONY DISCOS	27
31	47	—	2	YO TE SEGUIRE QUERIENDO E. PAEZ (A. TORRES)	Nico Flores Y Su Banda Puro Mazatlan RCA/BMG LATIN	31
32	32	34	17	NO SE VIVIR E. MARTINEZ (J.M. FIGUEROA)	Jose Manuel Figueroa UNIVERSAL LATINO	21
33	30	26	13	VESTIDO BLANCO A. BUENROSTRO, M. BUENROSTRO (J. BISELL, J. CASAOS)	El Poder Del Norte DISA	21
34	29	33	11	POR LAS DAMAS J. NAVARRETE, C. ALVARADO (M. CAMPOS)	Cardenales De Nuevo Leon DISA	29
35	42	39	7	CADA DIA MAS NOT LISTED (R. GUIRADO)	Los Canelos De Durango CINTAS ACUARIO/SONY DISCOS	34
36	44	42	3	TE SOLTE LA RIENDA P. RIVERA (J.A. JIMENEZ)	Lupillo Rivera SONY DISCOS	36
37	35	31	23	EL PODER DE TUS MANOS R. MUNDOZ (L. PADILLA)	Intocable EMI LATIN	6
38	34	37	4	KILOMETROS A. BAQUEIRO (L. GARCIA, N. SCHAIRIS)	Sin Bandera SONY DISCOS	31
39	NEW	1	1	TODO MI AMOR SHEPPARD, K. GIOIA (T. VERGES, B. JAMES)	Paulina Rubio UNIVERSAL LATINO	39
40	43	48	1	TAN SOLO TU NEK, D. PARISIN, L.A. CERRUTI (CHEPE, NEK)	Nek Featuring Laura Pausini WARNER LATINA	36
41	NEW	1	1	ASEREJE NOT LISTED (M. RUIZ)	Las Ketchup SONY DISCOS	41
42	36	43	1	25 ROSAS A. MACIAS (J. SEBASTIAN)	Cuisillos De Arturo Macias MUSART/BALBOA	36
43	49	50	1	EL LUNAR NOT LISTED (NOT LISTED)	Dueto Voces Del Rancho SONY DISCOS	43
44	37	40	1	ARRANCAME J.M. ELIZONDO, M.A. ZAPATA (O. VILLARREAL)	Pesado WEAMEX/WARNER LATINA	34
45	46	35	1	TU Y YO ESTEFANO, A.B. QUINTANILLA (ESTEFANO, J. REYES)	Thalia EMI LATIN	1
46	48	—	1	IT'S OK A. VALENZUELA, D. VALENZUELA (A. JEY)	Rogelio Martinez FONOVISA	37
47	41	41	1	TE QUIERO MAS QUE AYER L. ARAMBULA (W. CASTILLO)	Aracely Arambula Con Palomo DISA	27
48	40	46	1	EMBOSCADA VICO C (VICO C)	Vico C EMI LATIN	40
49	—	13	1	BAILAME R. SAENZ QUIROZ (R. SAENZ QUIROZ)	Los Tigritillos WEAMEX/WARNER LATINA	35
50	—	16	1	LA PLAYA N. WALKER (X. SAN MARTINI)	La Oreja De Van Gogh SONY DISCOS	30

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS	18	18	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO
2	8	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	25	25	CARITO EMI LATIN	CARLOS VIVES
3	2	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	24	24	TAN SOLO TU WARNER LATINA	NEK FEATURING LAURA PAUSINI
4	9	ANGEL DE AMOR WARNER LATINA	MANA	20	20	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS
5	4	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	28	28	ASEREJE SONY DISCOS	LAS KETCHUP
6	3	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER	—	—	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO
7	5	VUELA MUY ALTO ARIOLA/BMG LATIN	JERRY RIVERA	40	40	COLOR ESPERANZA RCA/BMG LATIN	DIEGO TORRES
8	7	ES POR AMOR RCA/BMG LATIN	ALEXANDRE PIRES	23	23	SE ME SUBE UNIVERSAL LATINO	MANNY MANUEL
9	6	Y TU TE VAS SONY DISCOS	CHAYANNE	21	21	AMOR SECRETO UNIVERSAL LATINO	LUIS FONSI
10	11	VDY A VOLVERTE LOCA SONY DISCOS	ALEJANDRO MONTANER	27	27	TOCA PARA MI WARNER LATINA	ALEJANDRO SANZ
11	10	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	31	31	LOVE AT FIRST SIGHT CAPITOL	KYLIE MINOUGE
12	14	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS	38	38	SHHH EMI LATIN	A.B. QUINTANILLA Y LOS KUMBIA KINGS
13	16	CON ELLA ARIOLA/BMG LATIN	CRISTIAN	34	34	LA PLAYA SONY DISCOS	LA OREJA DE VAN GOGH
14	13	USTED SE ME LLEVO LA VIDA RCA/BMG LATIN	ALEXANDRE PIRES	—	—	OBJECTION (TANGO) EPIC	SHAKIRA
15	12	BOHEMIO ENAMORADO ARIOLA/BMG LATIN	DONATO POVEDA	—	—	LA CADENA SE ROMPIO SONOLUX/SONY DISCOS	CHARLIE ZAA
16	17	TANTO QUE TE DI SONY DISCOS	EDNITA NAZARIO	31	31	COMPLICATED ARISTA	AVRIL LAVIGNE
17	15	SUERTE EPIC/SONY DISCOS	SHAKIRA	30	30	SI TU ME QUIERES UNIVERSAL LATINO	VIVANATIVA
18	22	NO ME ENSEASTE EMI LATIN	THALIA	36	36	TORERO SONY DISCOS	CHAYANNE
19	26	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA	37	37	AL QUE ME SIGA WARNER LATINA	LUIS MIGUEL
20	19	KILOMETROS SONY DISCOS	SIN BANDERA	—	—	SI TU NO VUELVES SONY DISCOS	ALEJANDRO FERNANDEZ

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	VUELA MUY ALTO ARIOLA/BMG LATIN	JERRY RIVERA	21	20	COMPLICATED ARISTA	AVRIL LAVIGNE
2	4	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA	22	37	MAL AGOSTUMBRADO LATINO/SONY DISCOS	FERNANDO VILLALONA
3	3	SE ME SUBE UNIVERSAL LATINO	MANNY MANUEL	23	14	BANDIDA SONY DISCOS	ELVIS CRESPO FEATURING TEMPO
4	2	VIVIENDO COLUMBIA/SONY DISCOS	MARC ANTHONY	24	24	VOY A VOLVERTE LOCA SONY DISCOS	ALEJANDRO MONTANER
5	5	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	25	30	KILOMETROS SONY DISCOS	SIN BANDERA
6	7	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS	26	—	ENTRE EL AMOR Y EL ODIO SONY DISCOS	ANGEL LOPEZ
7	6	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	27	29	AQUI CONNIGO SONY DISCOS	ANDY ANDY
8	9	ANGEL DE AMOR WARNER LATINA	MANA	28	21	SON 40 ARIOLA/BMG LATIN	EL GRAN COMBO DE PUERTO RICO
9	8	Y TU TE VAS SONY DISCOS	CHAYANNE	29	38	BAILEN EMI LATIN	3-2 GET FUNKY
10	11	EMBOSCADA EMI LATIN	VICO C	30	32	TAN SOLO TU WARNER LATINA	NEK FEATURING LAURA PAUSINI
11	12	CARITO EMI LATIN	CARLOS VIVES	31	25	SI TU ME QUIERES UNIVERSAL LATINO	VIVANATIVA
12	40	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO	32	34	DOS LCDOS J&N/SONY DISCOS	MONCHY & ALEXANDRA
13	23	DAYS GO BY CRESCENT MOON/SONY DISCOS	DIRTY VEGAS	33	—	BAM BAM CRESCENT MOON/SONY DISCOS	RABANES
14	13	LOVE AT FIRST SIGHT CAPITOL	KYLIE MINOUGE	34	—	NOCHES DE FANTASIA KAREN/UNIVERSAL LATINO	JOSEPH FONSECA
15	15	TANTO QUE TE DI SONY DISCOS	EDNITA NAZARIO	35	—	DILE LATINO/SONY DISCOS	SERGIO VARGAS
16	10	BOHEMIO ENAMORADO ARIOLA/BMG LATIN	DONATO POVEDA	36	—	GUIARRA J&N/SONY DISCOS	YOSKAR SARANTE
17	33	COLOR ESPERANZA RCA/BMG LATIN	DIEGO TORRES	37	27	RABIA SONY DISCOS	BRENDA K. STARR
18	16	NOS SOBRE LA ROPA UNIVERSAL LATINO	DOMINGO QUINONES	38	22	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER
19	16	AMOR AMOR PRESTIGIO/SONY DISCOS	DOMINIC	39	—	SE ME OLVIDO CRESCENT MOON/SONY DISCOS	GIAN MARCO
20	19	CUANDO FALTAS TU J&N/SONY DISCOS	PUERTO RICAN POWER	40	35	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	4	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	21	17	ARRANCAME WEAMEX/WARNER LATINA	PESADO
2	2	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	22	23	IT'S OK FONOVISA	ROGELIO MARTINEZ
3	5	ESTOY SUFRIENDO DISA	GERMAN LIZARRAGA	23	18	TE QUIERO MAS QUE AYER DISA	ARACELY ARAMBULA CON PALOMO
4	3	NO ME SE RAJAR DISA	BANDA EL RECODO	24	27	BAILAME WEAMEX/WARNER LATINA	LOS TIGRILLOS
5	6	MAS DEBIL QUE TU EMI LATIN	INTOCABLE	25	22	TU FORMA DE SER CUMBIA DISA	ALBERTO Y ROBERTO
6	8	DEL OTRO LADO DEL PORTON FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	26	28	CAPRICHIO MALDITO FONOVISA	LOS RIELEROS DEL NORTE
7	1	JUGO A LA VIDA UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	27	29	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA
8	12	ARBOLES DE LA BARRANCA EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	28	37	QUE BUENA SUERTE MUSIMEX/SONY DISCOS	BANDA EL LIMON
9	9	JURO POR DIOS LA SIERRA	BANDA TIERRA BLANCA	29	—	NO QUE NO EMI LATIN	CONTROL
10	21	YO TE SEGUIRE QUERIENDO RCA/BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN	30	35	AMOR DE INTERNET IM	SOCIOS DEL RITMO
11	11	VESTIDO BLANCO DISA	EL PODER DEL NORTE	31	25	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS
12	7	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS	32	34	VANITOSA EMI LATIN	BOBBY PULIDO
13	14	NO SE VIVIR UNIVERSAL LATINO	JOSE MANUEL FIGUEROA	33	30	EL SUBE Y BAJA DISA	GRUPO MONTEZ DE DURANGO
14	10	POR LAS DAMAS DISA	CARDENALES DE NUEVO LEON	34	36	ERA CASADA MUSIMEX/SONY DISCOS	TRINITY Y LA LEYENDA
15	19	CADA DIA MAS CINTAS ACUARIO/SONY DISCOS	LOS CANELOS DE DURANGO	35	31	BORRACHO NACI SONY DISCOS	LUPILLO RIVERA
16	13	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	36	38	LADRON UNIVERSAL LATINO	ALICIA VILLARREAL
17	20	TE SOLTE LA RIENDA SONY DISCOS	LUPILLO RIVERA	37	39	QUE MANERA DE PERDER RCA/BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
18	15	EL PODER DE TUS MANOS EMI LATIN	INTOCABLE	38	26	ERES CASADO FONOVISA	LOS HURACANES DEL NORTE
19	15	25 ROSAS MUSART/BALBOA	CUISILLOS DE ARTURO MACIAS	39	—	TU Y YO (CUMBIA REMIX) EMI LATIN	THALIA
20	24	EL LUNAR SONY DISCOS	DUETO VOCES DEL RANCHO	40	—	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 91 stations (31 Latin Pop, 16 Tropical/Salsa, 55 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ● Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♫ Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	Title	PEAK POSITION
1			MANA WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1
NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1					
2	20	—	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98) [M]	Perdoname Mi Amor	2
GREATEST GAINER					
3	2	4	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2
4	5	2	BANDA EL RECODO FONOVISA 86228 (9.98/13.98) [M]	No Me Se Rajar	1
5	4	5	JUANES ○ SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2
6	1	1	LOS TEMERARIOS FONOVISA 0529 (11.98/16.98)	Una Lagrima No Basta	1
7	7	7	JENNIFER PENA UNIVISION 310053/UG (9.98/13.98) [M]	Libre	2
8	6	6	CHAYANNE △ SONY DISCOS 84667 (11.98 EQ/16.98) [M]	Grandes Exitos	1
9	10	9	THALIA △ EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1
10	9	8	LOS ACOSTA DISA 727026/UG (8.98/13.98) [M]	Historia Musical: 30 Pegaditas	8
11	3	3	EDNITA NAZARIO SONY DISCOS 84956 (16.98 EQ CD) [M]	Acustico	3
12	12	13	VARIOUS ARTISTS LIDERES 950415 (7.98/13.98)	15 Postales De Amor	11
13	11	12	VARIOUS ARTISTS DISA 724040/UG (7.98/13.98)	La Hora Sonidera	8
14	14	10	LOS ORIGINALES DE SAN JUAN EMI LATIN 40864 (9.98/15.98) [M]	Perro Malagradecido	9
15	15	—	LOS HURACANES DEL NORTE FONOVISA 86240 (9.98/13.98)	Pa'l Norte	15
16	17	19	SIN BANDERA SONY DISCOS 84906 (16.98 EQ CD)	Sin Bandera	16
17	13	11	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 018816 (8.98/13.98) [M]	Jugo A La Vida	10
18	8	16	JERRY RIVERA ARIOLA 94877/BMG LATIN (10.98/15.98) [M]	Vuela Muy Alto	8
19	16	—	GERMAN LIZARRAGA DISA 727028/UG (13.98 CD)	German Lizarraga	16
20	18	14	VARIOUS ARTISTS DISA 727027/UG (8.98/13.98)	Pegaditas De...Ayer Y Hoy	14
21	21	17	A.B. QUINTANILLA Y LOS KUMBIA KINGS ● EMI LATIN 29745 (9.98/14.98)	Shhh!	1
PACESETTER					
22	37	34	LOS RIELEROS DEL NORTE FONOVISA 6229 (8.98/13.98)	Cuesta Arriba	22
23	22	18	ROGELIO MARTINEZ FONOVISA 86216 (8.98/12.98)	Atrévete A Olvidarme	18
24	19	21	LOS TEMERARIOS DISA 727024/UG (8.98/13.98)	Historia Musical	1
25	23	22	VICENTE FERNANDEZ SONY DISCOS 84282 (10.98 EQ/15.98) [M]	Historia De Un Idolo Vol. 2	2
26	26	20	MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8.98 EQ/13.98) [M]	Confesiones	8
27	24	25	MARC ANTHONY ● COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1
28	36	37	SOUNDTRACK SONY DISCOS 84951 (15.98 EQ CD)	El Clon	28
29	NEW		GRUPOMANIA UNIVERSAL LATINO 018980 (9.98/14.98)	Latino	29
30	29	26	VARIOUS ARTISTS DISA 727015/UG (8.98/13.98)	Las 30 Cumbias Mas Pegadas	1
31	25	15	PILAR MONTENEGRO △ UNIVISION 310026/UG (9.98/13.98) [M]	Desahogo	2
32	30	28	VICENTE FERNANDEZ △ ² SONY DISCOS 84185 (10.98 EQ/16.98) [M]	Historia De Un Idolo Vol. 1	1
33	28	23	INTOCABLE △ EMI LATIN 37745 (9.98/15.98) [M]	Suenos	1
34	32	27	ALEXANDRE PIRES △ RCA 87883/BMG LATIN (14.98 CD) [M]	Alexandre Pires	3
35	27	24	GRUPO BRYNDIS DISA 728990/UG (17.98 CD)	Hablando De Amor Poemas	10
36	38	35	LOS ANGELES AZULES DISA 727014/UG (8.98/13.98) [M]	Historia Musical	2
37	34	30	VARIOUS ARTISTS MOCK & ROLL 950410/LIDERES (6.98/11.98)	Puras Cumbias Sonideras	21
38	46	—	GRUPO EXTERMINADOR FONOVISA 86235 (9.98/13.98)	A Calzon Quitado	38
39	39	36	GRUPO BRYNDIS DISA 727012/UG (8.98/13.98) [M]	Historia Musical Romantica	1
40	35	29	LOS ORIGINALES DE SAN JUAN UNIVISION 310063/UG (9.98/13.98)	20 Grandes Exitos	18
41	31	39	ALICIA VILLARREAL △ UNIVERSAL LATINO 014824 (8.98/13.98) [M]	Soy Lo Prohibido	3
42	33	33	ELVIS CRESPO ○ SONY DISCOS 84662 (9.98 EQ/15.98)	Urbano	4
43	43	50	MARCO ANTONIO SOLIS ● FONOVISA 0527 (11.98/16.98) [M]	Mas De Mi Alma	1
44	40	31	LOS ORIGINALES/LOS RAZOS ○ EMI LATIN 37975 (9.98/13.98)	Que Buena...La Lucha De Las Estrellas	16
45	58	—	ANGEL LOPEZ SONY DISCOS 84862 (8.98 EQ/16.98)	En Mi Soledad	45
46	41	32	JESSIE MORALES: EL ORIGINAL DE LA SIERRA UNIVISION 310065/UG (9.98/13.98)	Ranchero Y Mucho Mas	29
47	45	46	JOAN SEBASTIAN & MARCO ANTONIO SOLIS MUSART 2548/BALBOA (7.98/13.98)	Los Grandes	14
48	49	42	JOAN SEBASTIAN △ MUSART 2524/BALBOA (7.98/13.98) [M]	En Vivo: Desde La Plaza El Progreso De Guadalajara	1
49	44	41	LOS RAZOS DE SACRAMENTO Y REYNALDO △ RCA 93084/BMG LATIN (7.98/11.98) [M]	Corazon De Perico	3

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	Title	PEAK POSITION
50	48	40	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1845 (8.98/14.98) [M]	El Numero 100	5
51	51	48	LOS TUCANES DE TIJUANA ○ UNIVERSAL LATINO 017043 (8.98/13.98) [M]	Las Romanticas De Los Tucanes De Tijuana	2
52	54	60	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
53	NEW		INDUSTRIA DEL AMOR FONOVISA 86236 (9.98/13.98)	Raices	53
54	47	38	ROCIO DURCAL LIDERES 950362 (13.98 CD)	Todo Exitos De Rocio Durcal	21
55	57	52	EL PODER DEL NORTE DISA 727018/UG (8.98/13.98) [M]	El Autentiko Y Unico En Vivo	7
56	52	57	JOSE ALFREDO JIMENEZ ARIOLA 79006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39
57	56	54	VARIOUS ARTISTS MOCK & ROLL 950406/LIDERES (17.98/13.98)	Solo Exitos: Summer Hits Underground	29
58	53	43	RICARDO MONTANER WARNER LATINA 46021 (17.98 CD)	Suma	14
59	55	56	CARDENALES DE NUEVO LEON DISA 724035/UG (7.98/13.98)	Por Las Damas	35
60	42	45	LA MISSION 3 APONTE 60108 (7.98/13.98)	A Otro Nivel	19
61	62	61	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) [M]	Dejame Entrar	1
62	69	67	LOS BUKIS FONOVISA 6166 (8.98/12.98)	Greatest Hits	39
63	NEW		CUISILLOS DE ARTURO MACIAS MUSART 2752/BALBOA (7.98/12.98)	Homenaje A Joan Sebastian	55
64	50	44	MANNY MANUEL UNIVERSAL LATINO 017029 (14.98 CD)	Manny Manuel	21
65	73	—	ELIADES OCHOA HIGHER OCTAVE WORLD 12480/HIGHER OCTAVE (16.98 CD)	Estoy Como Nunca	65
66	61	47	LOS SUEÑOS AZULES DOUBLE PLAY 4063 (6.98 CD)	Grandes Exitos Del Momento	66
67	61	47	EL PODER DEL NORTE DISA 727021/UG (8.98/13.98)	Imaginate Sin Ellos	13
68	65	69	LOS RIELEROS DEL NORTE FONOVISA 84202 (8.98/12.98)	Los Mejores Exitos	30
69	60	49	ALEJANDRO SANZ △ WARNER LATINA 41541 (10.98/17.98) [M]	MTV Unplugged	1
70	NEW		GIPSY KINGS NONESUCH 79541/AG (16.98/24.98)	Volare! The Very Best Of The Gipsy Kings	3
71	59	53	PALOMO DISA 720032/UG (8.98/10.98) [M]	Fuerza Musical	9
72	63	68	CHARLIE ZAA △ SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98) [M]	De Un Solo Sentimiento	3
73	66	71	LA LEY ○ WEA ROCK 40349/WARNER LATINA (10.98/16.98) [M]	MTV Unplugged	13
74	74	72	LAURA PAUSINI ○ WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9
75	72	55	CELIA CRUZ SONY DISCOS 84972 (10.98 EQ/16.98)	La Negra Tiene Tumbao	37

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 MANA REVOLUCION DE AMOR (WARNER LATINA)	1 JERRY RIVERA VUELA MUY ALTO (ARIOLA/BMG LATIN)	1 CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA)
2 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	2 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	2 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)
3 CHAYANNE GRANDES EXITOS (SONY DISCOS)	3 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	3 BANDA EL RECODO NO ME SE RAJAR (FONOVISA)
4 THALIA THALIA (EMI LATIN)	4 GRUPOMANIA LATINO (UNIVERSAL LATINO)	4 LOS TEMERARIOS UNA LAGRIMA NO BASTA (FONOVISA)
5 EDNITA NAZARIO ACUSTICO (SONY DISCOS)	5 ELVIS CRESPO URBANO (SONY DISCOS)	5 JENNIFER PENA LIBRE (UNIVISION/UG)
6 SIN BANDERA SIN BANDERA (SONY DISCOS)	6 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	6 LOS ACOSTA HISTORIA MUSICAL: 30 PEGADITAS (DISA/UG)
7 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	7 MANNY MANUEL MANNY MANUEL (UNIVERSAL LATINO)	7 VARIOUS ARTISTS 15 POSTALES DE AMOR (LIDERES)
8 SOUNDTRACK EL CLON (SONY DISCOS)	8 ELIADES OCHOA ESTOY COMO NUNCA (HIGHER OCTAVE WORLD/HIGHER OCTAVE)	8 VARIOUS ARTISTS LA HORA SONIDERA (DISA/UG)
9 PILAR MONTENEGRO DESAHOGO (UNIVISION/UG)	9 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	9 LOS ORIGINALES DE SAN JUAN PERRO MALAGRADECIDO (EMI LATIN)
10 ALEXANDRE PIRES ALEXANDRE PIRES (RCA/BMG LATIN)	10 PROYECTO UNO TODO EXITOS DE PROYECTO UNO (LIDERES)	10 LOS HURACANES DEL NORTE PA'L NORTE (FONOVISA)
11 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	11 DOMINGO QUINONES DERECHOS RESERVADOS (UNIVERSAL LATINO)	11 LOS TUCANES DE TIJUANA JUGO A LA VIDA (UNIVERSAL LATINO)
12 ANGEL LOPEZ EN MI SOLEDAD (SONY DISCOS)	12 EL GRAN COMBO DE PUERTO RICO 40 ANIVERSARIO 1962-2002 (RCA/BMG LATIN)	12 GERMAN LIZARRAGA GERMAN LIZARRAGA (DISA/UG)
13 ROCIO DURCAL TODO EXITOS DE ROCIO DURCAL (LIDERES)	13 VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)	13 VARIOUS ARTISTS PEGADITAS DE...AYER Y HOY (DISA/UG)
14 VARIOUS ARTISTS SOLO EXITOS: SUMMER HITS UNDERGROUND (MOCK & ROLL/LIDERES)	14 VARIOUS ARTISTS SUPER BACHATAZOS 2003 (J&N/SONY DISCOS)	14 LOS RIELEROS DEL NORTE CUESTA ARRIBA (FONOVISA)
15 RICARDO MONTANER SUMA (WARNER LATINA)	15 VARIOUS ARTISTS CONGO TO CUBA (PUTUMAYO)	15 ROGELIO MARTINEZ ATREVEETE A OLVIDARME (FONOVISA)
16 LA MISSION 3 A OTRO NIVEL (APONTE)	16 VARIOUS ARTISTS MERENGUE ULTRA MIX VOL. 1 (SONY DISCOS)	16 LOS TEMERARIOS HISTORIA MUSICAL (DISA/UG)
17 LOS SUEÑOS AZULES GRANDES EXITOS DEL MOMENTO (DOUBLE PLAY)	17 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	17 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
18 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	18 PROYECTO UNO PURA GOZADERA (LIDERES)	18 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA/UG)
19 GIPSY KINGS VOLARE! THE VERY BEST OF THE GIPSY KINGS (NONESUCH/AG)	19 MARACA TREMENGA RUMBA (AHI-NAMA)	19 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
20 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	20 BRENDA K. STARR TEMPTATION (SONY DISCOS)	20 INTOCABLE SUENOS (EMI LATIN)

● 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 (Dro). △ Certification for net shipment of 200,000 units (Platin). △△ Certification of 400,000 units (Multi-Platin). * Asterisk indicates LP is available. † Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Delanuca Enriches Latin Rock Rainbow

BY ERNESTO LECHNER

LOS ANGELES—Even the most devout followers of the edgy, adventurous music known as *rock en español* will tell you that—speaking strictly in terms of its commercial appeal—the genre is simply unable to compete with the regional Mexican and mainstream pop fields, both of which routinely control the majority of the Latin music market.

Understandably, the major Latin labels have kept their investment in rock to a minimum, choosing to release a judicious amount of rock en español albums by such proven, “elite” acts as Café Tacuba, Jaguares, and Aterciopelados.

Until recently, this situation was particularly detrimental for a growing number of excellent rock acts from across Latin America—the kind of critically acclaimed groups that enjoy cult status in their native countries but are still a considerable distance away from mainstream acceptance.

Enter Delanuca and DLN, a Miami-based label and distribution company, respectively, which aspire to show U.S. consumers that the Latin rock rainbow is much more colorful and eccentric than what they might initially think. In recent months, Delanuca has released eagerly awaited domestic versions of albums by Mexico’s Santa Sabina, Argentina’s Babasónicos, and Puerto Rico’s Circo. It has also begun issuing classic albums from the past, such as *Corpiños en la Madrugada* by seminal Argentine band Sumo.

“The idea is to establish a brand name with acts that are already known in other markets,” Delanuca founder and president Gustavo

Fernández explains. “These are artists who are sought after by the multinational companies but at the same time, have no desire to work with them.”



‘These are artists who are sought after by the multinational companies but at the same time, have no desire to work with them.’

—GUSTAVO FERNÁNDEZ, DELANUCA

Delanuca’s roster boasts a healthy number of Argentine bands. In addition to Babasónicos—arguably the most original group to emerge from the South American country in recent years

and nominated this year for a Latin Grammy Award—the company has released discs by Los Cafres, Los Violadores, Ataque 77, Celeste Carballo, and Christian Basso. Delanuca is also paying attention to local talent, distributing discs by Los Angeles veteran act María Fatal and San Francisco’s Orixá.

“We strike a deal with the artists and place their albums in the record stores,” Fernández offers. “If we sell 10,000 units, it’s a huge hit. Some of our releases have sold less than 5,000, but most of them are between 5,000 and 10,000.”

When he founded Delanuca in 1999, Fernández was already well-versed in the ways of the recording industry. He worked with WEA Latina from 1991 to 1998, eventually becoming the label’s national sales director. “I had a great time with WEA but eventually felt that it was time to move on,” Fernández says. “At the label, I saw a lot of great groups that nobody paid attention to.”

Delanuca began as a marketing company, offering support to major labels. The idea was, in Fernández’s words, “to work with the big guys so that the little guys could grow.” Soon enough, the company switched gears and began distributing albums. Its ultimate objective is to become a label that puts out its own product.

“There were already too many artists who had manufactured their own product but were unable to place it in the record stores,” Fernández replies when asked about his decision to begin as a distribution unit. “I thought it was better to begin by assembling a successful distribution network before spending money we didn’t have in making videos and promoting our own albums.” The executive’s do-it-yourself attitude and unbridled enthusiasm for the genre have earned him respect throughout the Latin rock community.

If indie rockers have placed their trust in Fernández, the executive has definitely returned the favor. Ask him about the potential of Latin rock, and he’ll tell you that it is only a matter of time before the genre achieves the much-coveted crossover into the American mainstream.

“American consumers have already invested in Latin music, and they like what they hear,” he says. “They’re not going to get into the regional Mexican or tropical genre. If there’s one Latin style that’s culturally close to this country, it’s rock. In my opinion, the development of the market won’t happen through the Spanish divisions of the record labels but through the Anglo [ones].”

“It’s a growing market,” he concludes. “We’re quick to the trigger and want results now. I suffer from the same disease. I represent a lot of bands, and many of them are not taking off. Still, the wheels are turning. We just need a bit of shrewdness and intelligent management in order to make things happen.”

Jazz Notes™

by Steven Graybow



GOIN’ HOME: For his 30th recording project (including solo albums, collaborations, and group efforts with **Fourplay**), **Lee Ritenour** looked to his past, recording an album of largely acoustic yet contemporary jazz that merges his early fusion sound with the R&B rhythms that have become his calling card.



Rit’s House (GRP, Aug. 27) may not sound like Ritenour’s **Wes Montgomery**-inspired recordings of the late ’70s, but it also takes a detour from the extensive sampling and studio sheen that has dominated his recent efforts. Instead, the recording features plenty of Ritenour’s sophisticated guitar lines, comfortably nestled among a bed of live-in-the-studio instrumentation that allows the music to breathe, something that has become all too infrequent in contemporary jazz recordings.

“This feels like a cumulative gathering of my experiences,” Ritenour says. “I went back to doing what I love best, which is combining acoustic jazz with contemporary R&B and Brazilian sounds. Most importantly, I left in a lot of space for improvisation and interplay.”

In recent years, Ritenour has become known for his production work as much as for his guitar playing, but the avowed technology fanatic has become disenchanted with studio gadgetry as of late. “I’ve got every music software and sampler that is out there in my home studio, but after a while I felt like I was hitting a wall with all that equipment,” he says. To record *Rit’s House*, the guitarist set up shop at Hollywood’s Sunset Sound studios, where he laid down tracks for some of his earlier albums more than two decades ago. All of the basic tracks were recorded to tape, as opposed to digital, ensuring a warm, spacious sound.

Ritenour recorded the bulk of his guitar lines live in the studio as the tracks were being laid down, giving them a freshness and vitality that would have been lost had he indulged in extensive overdubs. Joining him

are several longtime cohorts, including keyboard player **George Duke**, who played on the 1977 *Captain Fingers* album (Columbia); bassist **Marcus Miller**, who was only 20 years old when he appeared on Ritenour’s 1988 *Rio* set; and drummer **Vinny Colaiuta**, who played in one of the guitarist’s earliest bands.

While Ritenour’s music has metamorphosed over the years toward what is now considered “contemporary” jazz, he is nonetheless surprised by how distinct a line is drawn between the music he currently makes and the music that inspired him as a youth. “It’s amazing that jazz has gotten so divided, to the point where there is a completely different audience for ‘contemporary’ and ‘traditional’ jazz, and that one side doesn’t cross over to the other at all,” he says. “I don’t want to accept that division. I went from one approach to the other, but there is a continuity of my guitar and composing style that links the music together. I enjoy deconstructing the lines in the sand.”

GOIN’ SOLO: Another guitarist with a new solo project is **Rippingtons** leader **Russ Freeman**, whose *Drive* (Peak) was released Aug. 13. It is Freeman’s first solo project outside his band in 15 years. “My goal was to feature my guitar playing, because that is something I don’t usually get to do with the Rippingtons,” Freeman says. “The Rippingtons’ sound is an ensemble sound, where I am constantly trying to find a balance between featuring everyone, so I don’t always get to step out as a guitarist.”

To compose and record *Drive*, Freeman made a conscious effort to avoid sounds that he has made Rippingtons trademarks. “I didn’t want to double guitar lines with the EWI [electronic wind instrument], because that is something immediately identifiable with the band,” he says. “The guitar is the main voice that I structured everything around.” The project also gave Freeman the opportunity to indulge in playing several of his infrequently used vintage instruments, including an Epiphone archtop given to him by his father that dates back to the 1930s.

AND: Flutist **Nestor Torres** connects with his roots on the contemporary Latin jazz release *Mi Alma Latina* (My Latin Soul) (Shanachie, Aug. 27), which features takes on **Santana’s** No. 1 pop hit “Smooth,” **Herbie Hancock’s** “Watermelon Man,” and the Argentinian song “Alfonina y El Mar,” a staple of Torres’ live repertoire. “Latin music is so popular right now that even non-Latin artists are having success with Latin songs,” Torres says, “so the time was right to do this music with a jazz voice.”



Pressing Matters. Sony Discos has signed a pressing and distribution deal with Mock & Roll that kicks off Aug. 27 and will include upcoming product by such artists as El General, Yaguaru, and Ley Alejandro. Pictured signing the contract, seated from left, are Sony Discos chairman Oscar Llord and Mock & Roll president Francisco Villanueva. Standing, from left, are Sony Discos executive VP Jorge Melendez, Mock & Roll A&R president Hipolito Martínez Mendez, Mock & Roll VP/GM Rogelio Macin, and Sony Discos VP of sales and distribution Larry Palmacci.

With Industry Slumping, Web Booking/Referral Firms Grow

BY CHRISTOPHER WALSH

NEW YORK—As the commercial recording business becomes an increasingly difficult environment in which to thrive—for managers and engineers, as well as the studios themselves—several members of that community are taking a different approach. The rising visibility of booking/referral and management services illustrates the challenging environment in which audio professionals find themselves. These small, Web-based entities, usually staffed by one person, assist facilities in keeping rooms booked; in doing so, they fill the schedules of freelance engineers, who are often under their management.

Tom Irre, longtime studio manager at Chung King Studios in New York, has left that position to establish TI Management (timanagement.com).

In addition to offering studio booking services and project coordination for major and independent labels, Irre serves as manager for engineer/producers Robbie Adams, Prince Charles Alexander, Ron Alaire, Bonzai Caruso, John O'Mahony, Jamie Siegel, Jamey Staub, Commissioner Gordon Williams, and John Wydrycs. Clients working with a TI Management-affiliated producer or engineer can also schedule

transfer and archiving sessions, as well as remote recording and custom studio installations.

For freelance engineer/producers, finding work at a commercial facility can be harder than ever, given the ever-growing phenomenon of private, home-based recording studios, as well as the malaise felt by the music industry and national economy. "I'm



IRRE

going to focus pretty hard on getting hold of artists who have their own private facility and getting some of the tracking engineers placed in their private rooms," Irre says, "because it seems like there's going to be a lot of that going on for tracking and overdubs. I'll try to use that as a feeder to get to the mix engineers. It will be

interesting to see how that works. Word is starting to get out—the engineers are keeping relatively busy, though not as busy as I'd like."

Scott Kubrin, studio manager of South Beach Studios in Miami and local rep for pro-audio rental company Dreamhire, founded Blue Monster Network (bluemonsternet.com) in 1999, offering the same type of service as TI Management. It also offers links to New York-based S.O.S. Management, audio engineering schools, equipment manufacturers and repair services, and related entities, all on an easy-to-navigate Web site. "It's a very inexpensive way of advertising," Kubrin says. "Every month, I add a new market, beautiful studios from Jamaica to Chicago."

"Studios really appreciate a referral source like this," adds Claris Sayadian-Dodge, who founded studioexpresso (studioexpresso.com)—which derives revenue from commissions paid by studios on bookings facilitated by the service—in 2000. Services are free to registered users and VIP members. "The big, multi-room facilities that offer real high-end service are still doing well, but there's a big gap. For the rest of the market, a service like ours is much appreciated by everybody I've talked to."

Studio Monitor™

by Christopher Walsh



BROOKLYN UNDERGROUND: From the exterior of the nondescript warehouse in Brooklyn, N.Y.'s hip Williamsburg neighborhood, there is little to suggest that just below street level exists a studio that serves as a hub for the myriad projects of producer/musician **Eric "Roscoe" Ambel** and engineer/producer **Tim Hatfield**. But during the past few years, Cowboy Technical Services has expanded from a rehearsal studio into its current status as a recording/mix facility serving such clients as **Steve Earle**, **Marshall Crenshaw**, **Shannon McNally**, and **Mary Lee's Corvette**.



Digital Performers. Pictured at Cowboy Technical Services are, from left, producer Eric Ambel, artist Mary Lee Kortes, and engineer Tim Hatfield.

debut, due in first-quarter 2003, are taking advantage of all parties' Apple iBook/Digital Performer rigs. "Digital Performer with the laptop is just giving us all kinds of freedom," Hatfield says, "and we've gotten better performances out of people. With [vocalist] **Mary Lee [Kortes]**, the idea was to capture the original feel of her home demos. She did that on a Roland [VS-1680 workstation], transferred to Digital Performer, and brought it here. We saved a lot of guitars and vocals from the original demo of a song, from when she first wrote it, so it was really sung at the song's conception. It makes for a really great feel."

The same goes for artists **Justin Jordan** and **Willie Jones**, both of whom Hatfield serves as engineer as well as co-producer and co-writer, often working with these artists at Schoolhouse Studio in Manhattan. For his album *Desert of Dreams* and subsequent recordings, Hatfield says, "a lot of times Justin does overdubs on his Tascam 38 [analog 8-track recorder], and I put them in and line them up in Digital Performer, then put everything together." For Jones, who records at home to Alesis ADAT digital 8-track recorders, the same method applies. "Digital Performer has made it easy for me to work with anybody, anywhere, and get it back into the studio," Hatfield summarizes.

Though known primarily for a roots-rock sound, Ambel and Hatfield increasingly incorporate workstation technology into the otherwise analog-based studio, a basement facility that has steadily added equipment and space in recent years. The addition of Mark of the Unicorn (MOTU)'s Digital Performer platform, they add, has enabled the capture and use of tracks created in home studios or just about anywhere else.

The late-August addition of an Apple G4 tower and MOTU 896 FireWire audio interface, Hatfield explains, furthers the recent analog tape/hard-disk alliance at Cowboy Technical Services. While sessions are usually tracked to the studio's Otari MX 80 2-inch analog tape machine—many sounds never leaving that format—Hatfield and Ambel use Digital Performer for editing and comping tracks created both within and outside the facility. Likewise, software-based plug-ins supplement the studio's generous complement of vintage outboard equipment.

In the case of Mary Lee's *Corvette*—for whom Hatfield and Ambel recorded and produced *True Lovers of Adventure* (Wild Pitch)—current sessions for the band's Bar/None

Cowboy's Studer B67 quarter-inch two-track recorder remains in use, Hatfield says. "We like the sound of it," he explains. "We do so much roots-rock-type stuff, and it warms it up a lot. We were going to buy a half-inch recorder, but we like the way this thing sounds."

Artists also like what they hear: Earle, whose band **the Dukes** features Ambel on guitar, was so pleased with the recording of "Amerika v. 6.0 (The Best We Can Do)" at Cowboy Technical Services that the song was slated for Earle's new album, *Jerusalem* (Artemis), instead of the soundtrack for which it was initially intended, Hatfield says. Crenshaw recorded a cover of **Prince's** "Take Me With U" at Cowboy, Ambel adds, and mixed another song, both for his upcoming release.

The studio, in short, retains its analog character but includes the convenience of digital—which, Ambel feels, has achieved sonic integrity. "The sound that we like is the tape machine," he says. "To me, until 24-bit, none of [the digital-audio workstations] really sounded great."

SEPTEMBER 7 2002 Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 31, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist: Producer (Label)	DILEMMA Nelly featuring Kelly Rowland/ Bam R. Bowser (Fo' Reel/Universal)	DILEMMA Nelly featuring Kelly Rowland/ Bam R. Bowser (Fo' Reel/Universal)	THE GOOD STUFF Kenny Chesney/ B. Cannon, N. Wilson, K. Chesney (BNA)	BY THE WAY Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)	BY THE WAY Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Brian Garten	RIGHT TRACK (New York) Brian Garten	EMERALD (Nashville, TN) Billy Sherrill	CELLO CHATEAU MARMONT (Hollywood, CA) Jim Scott	CELLO CHATEAU MARMONT (Hollywood, CA) Jim Scott
CONSOLE(S)/ DAW(S)	Neve VX	Neve VX	SSL 4064	Neve 8038, Neve BCM10	Neve 8038, Neve BCM10
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348	ATR 124, Pro Tools	ATR 124, Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 467	BASF 900, Pro Tools	BASF 900, Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Rich Travali	HIT FACTORY (New York) Rich Travali	EMERALD (Nashville, TN) Billy Sherrill	VILLAGE RECORDER (Los Angeles) Jim Scott	VILLAGE RECORDER (Los Angeles) Jim Scott
CONSOLE(S)/DAW(S)	Neve VR/ Pro Tools	Neve VR/ Pro Tools	SSL 4064	Neve 8048, Pro Tools	Neve 8048, Pro Tools
RECORDER(S)	Studer A820	Studer A820	Sony 3348	ATR 124, Pro Tools	ATR 124, Pro Tools
MIX DOWN MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	BASF 9000	BASF 9000
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	GEORGETOWN (Nashville, TN) Denny Purcell	SONY (New York) Vlado Meller	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UNI	UNI	BMG	WEA	WEA

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HE'S A SOUND MAN

Ladanyi has helped such artists as Jackson Browne, Don Henley and Warren Zevon find the heart and soul of their artistic visions.

A producers' collective and state-of-the-art venue are but the latest projects of a man who excels at bridge-building and "convergence possibilities." BY CHRISTOPHER WALSH

"The slogan," says producer/engineer Greg Ladanyi, "is 'True Wave, Your Wave, the Next Wave.' It means a lot. We've got to reach a point where, when we stand behind something, we can bring it home."

True Wave Entertainment, Ladanyi's production company, is just one of a multifaceted approach to the worlds of audio production, of artists, of music. And, with each of his numerous artistic and commercial explorations, Ladanyi, recording and mix engineer for Jackson Browne's landmark *Running on Empty* album and upcoming DVD-Audio, attaches an uncommon degree of passion to each endeavor, from recording and surround-sound mixing to live sound and artist development.

That passion, a word that associates often use in describing him, has led to the creation of myriad partnerships, bringing software and hardware developers together, for example, in the service of building a better digital audio workstation. The Nuendo Producer Group, a unique organization of elite music producers, is another of Ladanyi's creations.

Continued on page 38

Producer/Engineer

GREG LADANYI

30 Sound Years

A Billboard Anniversary Supplement

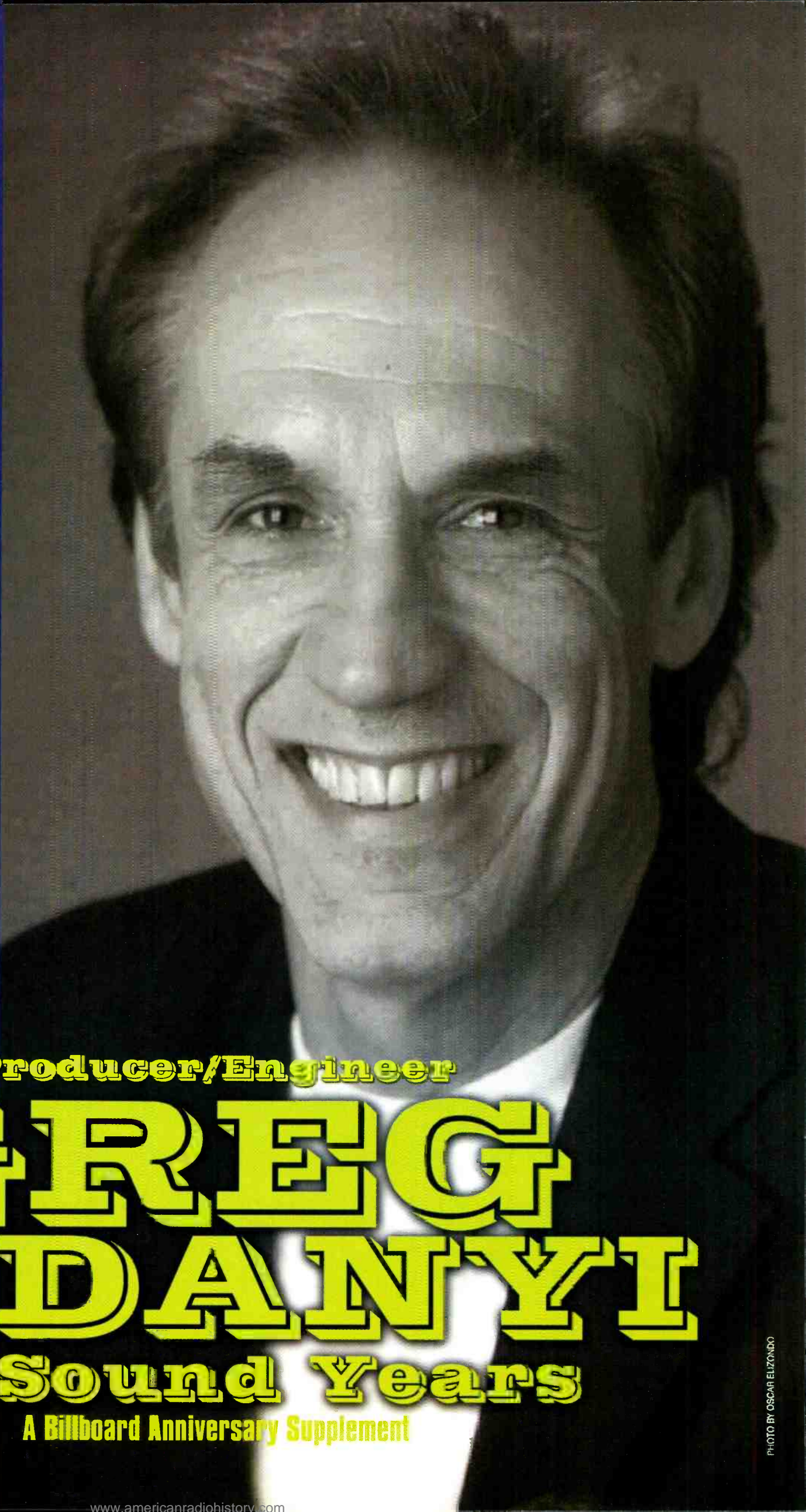
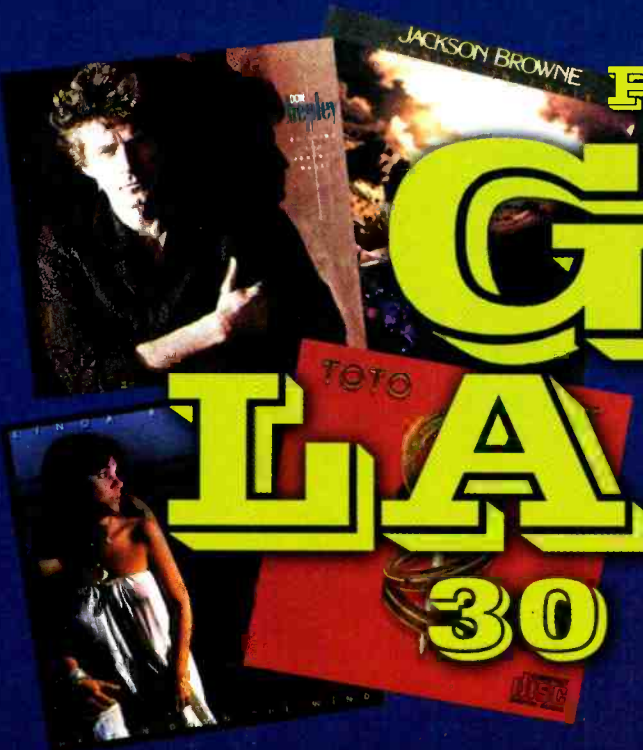


PHOTO BY OSCAR ELIZONDO

Sound Judgment: Talking With Greg Ladanyi

BY CHRISTOPHER WALSH

As with the arrangement of notes to form the chords and melodies that bring music forth, Greg Ladanyi, veteran of the recording studio, the live-music venue and the road, is passionate about organizing disparate hard- and software manufacturers to create something larger than the sum of its parts. With the Nuendo Producer Group—which he leads—and his steadfast resolve to create coalitions between said manufacturers to better serve music, Ladanyi has emerged as a leader in the quest to bring audio production firmly and completely into the digital age; specifically, the digital audio workstation (DAW) and all its creative and sonic potential. To this end, he has become an integral partner with Steinberg Media Technologies, developer of the native host-based DAW platform, the forward-thinking Nuendo production system. Based on almost 20 years of experience (Steinberg created the revolutionary Cubase recording system), Nuendo employs host-based technology to do away with the limitations of dedicated DSP hardware, adapting to the most up-to-date computer technology available.

Since engineer Rob Hill gave you a demonstration of Steinberg's Nuendo audio-production system, you have not only formed a partnership with Steinberg but many other people and companies. Why is this so important to you?

Our mission is to bring these companies together so they're all compatible—so, if you're working on Nuendo or Pro Tools or Logic Audio, whatever, eventually we'll get to a point where you can load these different things in the same computer and make everything run. The other mission is to point out that the digital world, or technology, is so taking over. The Producer Group—people that have really high standards—is working with companies such as Steinberg to feed them input and strategy, to make these things do what we want them to do, not just what they want them to do.

Along with surround sound, you have the Nuendo Producer Group and a recording studio, Tidal Wave. You're involved with a new club, Platinum Live, and have started a production company, True Wave. You're pretty busy.

I started Tidal Wave in 1998, which was the beginning of trying to re-create the company that would be a service to the artist. My concept was, "Let's get a company with the administration being very skilled professionals that would attract the right artists and maintain the respect in the industry itself because of the people involved." We had solidified our relationship with DTS as a consultant and studio for them to do their DVD-Audios at. They don't really have budgets yet to make these DVD-A's in full force, because it's unproven as to what the sales are going to be. Because they're dealing with a lot of catalog things, they don't need to be huge. But, working in a studio with these kinds of budgets, the time became very limited. You would have to mix a record in five or six days to live within the budgets. Going back to what I said about learning the way I learned, if I want to spend three days on a mix because the mix is just not showing signs of completion, I don't want to be compromising that mix or that vocal performance—or whatever that spontaneity is—because we

don't have enough money. The studio was a way of ensuring my ability to work the way I learned how to work.

What kind of music did you listen to as a kid?

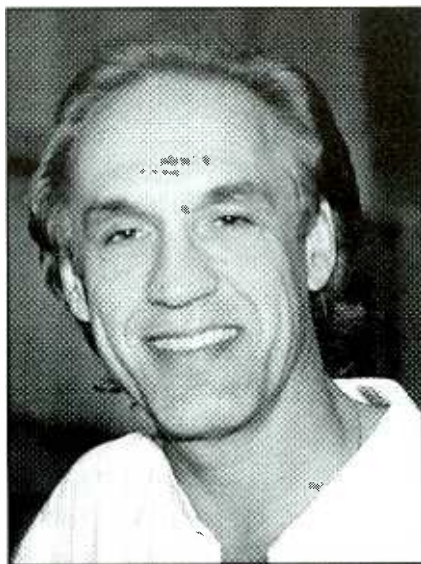
I was born in '52, so in 1968 it was Buffalo Springfield, the Beatles, the Rolling Stones, the Who—I was kind of a rock guy. Black Sabbath, Uriah Heep, Lee Michaels, Jethro Tull: Those were my favorite artists at the time. Like you hear from a lot of people, the Beatles were my biggest inspiration of all and still are. Then I became connected to the ocean and the water and became a surfer. So my music-playing days kind of stopped, and I never really returned to it. As I went into my later teens, I started working at [legendary L.A. club] Gazzari's—I think I was 18 years old when I started. Gazzari's put me more directly into the music, because I started as the doorman and moved on to managing the club and overseeing the entertainment for Bill [Gazzari]. Van Halen was the house band while I worked there. I think they played there for two and a half or three years—Bill Gazzari has given so many opportunities to our heroes: the Doors, Janis Joplin. That was where I said, "This is what I'm doing for the rest of my life; it's going to be music."

How did you make the transition from venue to studio?

I got involved with a studio called Stronghold Studios—Jim Nipar and Val Garay had this 16-track studio. There was another man involved, Al Thomas. I think he took it over, and I became more of a partner in the studio. In the Stronghold regime, I learned a lot about the studio. I still wasn't an engineer; it was more running the production and booking. For some reason, I had a knack for organization and moving energy on the business side of the process, but I was also mixing and being very close to that with the bands—I was on the road with bands from time to time, doing live shows. So I got really dialed into the production side of music. [Producer] Andy DiMartino had a production company, and they were producing a Captain Beefheart record [*Bluejeans & Moonbeams*] at Stronghold Studios. That was the first record that I worked on, and that was an experience, because these guys were all tripping on psychedelics and everything else. What the hell is this all about? I'd never seen anything this outrageous—guys staying in the studio for days at a time. Al Thomas was the engineer, and I was the guy in the background. Al had a falling out with Andy DiMartino, and they basically wanted their money back. But we had already spent their money, so there was no giving it back to them, because we paid our bills with it. So I said, "OK, Andy, I'll do it, don't worry, it's going to be fine." I was in the control room doing this and that, then running back to the office every 20 minutes, calling Al, asking, "How do I do this?" It was a crash course in engineering, in the hot seat. I lived through that and became more interested in becoming an actual recording engineer.

Jim Nipar got me a job at the Sound Factory, and I was David Hassinger and Val Garay's second engineer. That was an incredible opportunity, because I was now working with them on the biggest records in the world. All of a sudden, I was in this very wide variety of differ-

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HE'S A SOUND MAN

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Whatever the project, Ladanyi's impassioned approach is inspiring, enticing like-minded devotees into partnerships that produce much more than the sum of their parts.

For Ladanyi, the journey began at Gazzari's, Los Angeles' legendary Sunset Strip club. Still a teenager, the young musician and surfer from Venice Beach began working the door, moving into overseeing the entertainment for owner Bill Gazzari. At 20, Ladanyi arrived at Stronghold Studios, coordinating production and booking the 16-track studio where producer/engineers Val Garay and Jim Nipar were recording top artists of the day, including Captain Beefheart, who would provide Ladanyi's first engineering credit. Nipar helped Ladanyi land an assistant-engineer position at the Sound Factory, an event that would prove enormously significant. Suddenly, Ladanyi was working with Garay and David Hassinger, who had recorded the Rolling Stones' "Satisfaction" at RCA's Hollywood Studios several years earlier, one of the biggest recordings of the day.

"I remember sitting next to Hassinger," Ladanyi recalls, "watching him take

a mix of a rock record and **steinberg** **truetype** going right to the Phil Spector style—reverbs and delays. I watched him do this from one type of sound to another sound in 10 minutes. It was like, 'I want to learn how to do that.'"

PSYCHOLOGY AND MAGIC

Just as Ladanyi was feeling primed to go independent, he made the acquaintance of Browne, who was mixing *The Pretender* at Sound Factory. The meeting afforded Ladanyi the opportunity to mix the album—and to spend the next seven years working with the artist, including Browne's narrative of life as a traveling musician, *Running on Empty*. An album recorded in arenas, hotel rooms and on a tour bus, *Running on Empty* astutely documents the experience; for Ladanyi, it was a tutorial in capturing inspiration, regardless of circumstance. "You have to have some psychology when you're working with artists," he explains. "[You've got to] give them the comfort and safety zone to let their guard down by letting their artistic spontaneity be. If they close that down, you don't get that magic you're trying so hard to find."

Work with many more top artists would follow: multiple albums with Warren Zevon, including *Excitable Boy*, Tóto (*IV, Isolation, Fahrenheit*) and Don Henley (*I Can't Stand Still, Building the Perfect Beast, The End of the Innocence*). But, as time passed, discontent took hold. "I got really frustrated with a lot of stuff that was going on," Ladanyi recalls. "From Jackson, what I learned about musicians is: They play with a soul and heart, and you don't want to fuck with that. You don't want to over-compress that, you don't want to minimize how they feel. This bullshit criteria became more and more, 'The record has to be louder, louder, louder,' and the only way you accomplish that is by decreasing their dynamic range; you take all the feel of how a musician plays away. I hate that about what goes on with records."

Ladanyi subsequently relocated to Brazil, where he produced records, then on to Europe, where he produced Asia and Clannad. Revitalized by his experiences overseas, Ladanyi continues to record Latin artists, among them Araque, Bloque de Busqueda and Mexico City rockers Caifanes, which spawned *Jaguars*.

NEW-TECH PASSION

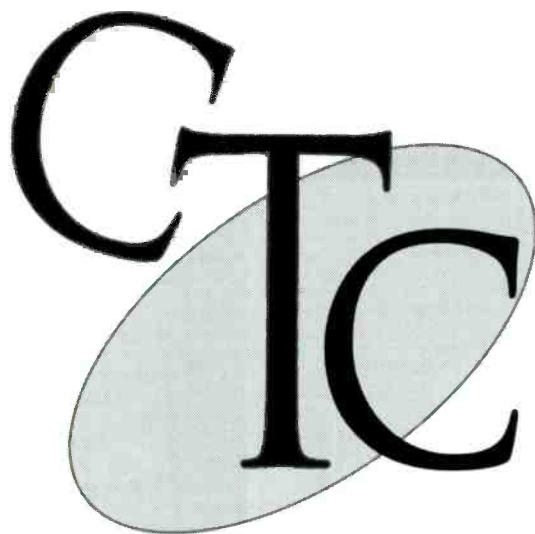
"Greg had a look at Nuendo at a trade show," recalls Steve Garth, CEO of Steinberg Media Technologies, developer of the Nuendo digital audio workstation (DAW) platform, "and he really got behind it. He was putting his heart into this product and came back and said, 'I think everybody should know about it.' He went off and put together the Producer Group; now, we've got a whole bunch of passionate people using it passionately!"

The discovery of Nuendo, Ladanyi explains, was the result of a search for the platform on which to revisit *Running on Empty* for the DVD-Audio format. Again, the passion Ladanyi brings to a project is crystal clear. "Rob Hill showed me the program," he recalls, "and I just freaked out. A decision was made right off the bat to go Nuendo. Not really living in the DAW world, I thought it was always

Continued on page 42

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SOUND JUDGMENT

Continued from page 38

ent styles of music. I was second engineer during the day, and I would sit at that console from midnight till 3 or 4 in the morning every night, and I learned how to run the API console. I sat there and did balancing and EQs, compression, limiting, effects, until I figured out how you make all this sound like a record. Different styles, different feelings of music. The EQs become colors: blues, purples, yellows, whatever. Taking midrange out of a guitar, adding midrange to a guitar—basically shaping music. The instrument I learned how to play was the console. Jackson Browne was working at the Sound Factory at the time, and there was an opportunity to work with him on *The Pretender*, mixing the record. I remember saying, "Jackson, I can do this. Let me mix a song and show you." I mixed "The Pretender." He had it mixed by a couple of other people as well and, basically, came back and gave me the opportunity. For the next seven years of my life, I was with Jackson Browne.

It's interesting how everything prepared you for that opportunity: your musical knowledge, organizational skills, live sound mixing, studio management, leading to "The Pretender" and then the recording of *Running on Empty*.

I learned, with Jackson, to be totally prepared to do anything. With him, things happened, and he wanted to be able to use these things. So, after the preparation of learning how to run a studio—learning to motivate or be part of the production aspect of the whole picture—I learned that these people are spontaneous. You don't want to say, "I'm sorry, we can't use that because we weren't ready yet." Magic happens when you least expect it. It was a gift that I started with Jackson. He gave me the opportunity, something I'll never forget. Jackson and I are good friends and have kept a connection of working together, as we're working on the surround version of *Running on Empty* right now.

Can you tell me about the experience of

GREG LADANYI 30 Sound Years

recording *Running on Empty*?

The Pretender was the first record [with Browne], and what a way to start—the songwriting, the guy, the message, the poet that just ripped your heart out with feelings and added things to it; all of that was incredible.



From *The Pretender*, we went to *Running on Empty*. He wanted to make this record about being on the road, a record that is very historical in the concept that never has there been a live record of all original material, and I don't know if there has been since then. This is the story about the whole concept of writing, being, performing—what it's like to be a musician on the road. So we went from live stages to hotel rooms to buses and recorded everywhere we possibly could to capture that magic.

Twenty-five years after its release, you have remixed *Running on Empty* for DVD-Audio. Why did you want to revisit this record for surround sound?

We used to always sit in the center and listen to

records. I remember wearing out vinyl and having to buy the record two, three times, sometimes. I think that, now, there's not a lot of heroes out there, or records that are just played over and over and over again, as far as people getting into that kind of headspace. But here comes 5.1 surround sound, and now there's this really incredible energy. It's very exciting, it really opens the door to becoming very connected and actually being part of the dimensions that go into a song. In the surround aspect, we present the live stuff onstage as it is, and you're sitting in a hall or arena. Then, we go to the hotel-room stuff, and you are sitting in the middle of the room. I've got drums in the back left speaker on certain things—we positioned the instruments in the surround field as if they were in the hotel room. You, the listener, are sitting in the middle of the room. It was an amazing record to do in surround, because the theater aspect of this really comes to fruition on the DVD-A.

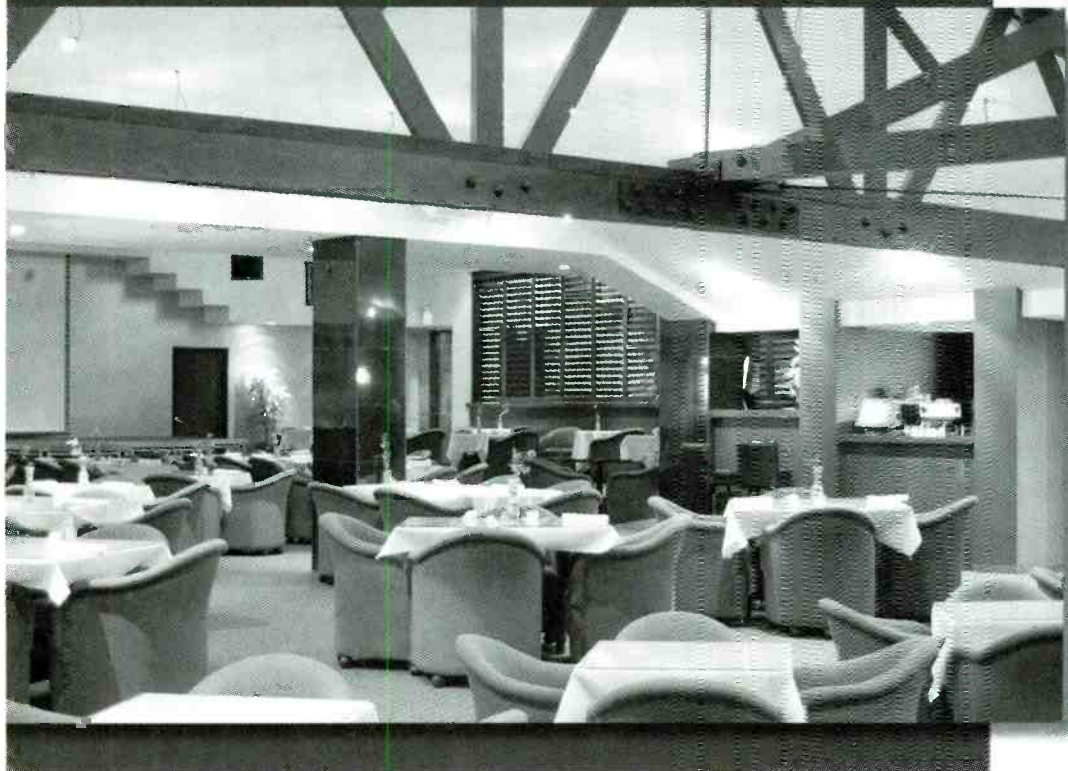
How did you come to use the Nuendo platform for the remix of *Running on Empty* and become the leader of the Nuendo Producer Group?

I was an analog guy, I wanted to work on consoles. Digital, while it presented all kinds of ways to do things without having to ask the musician to re-record a part or sing it again, still had a coldness to it. It wasn't human. I went to the NAMM [National Assn. of Music Merchants] show in 2000. We were hearing about 24/96 as being the sample frequency and resolution where you would maintain the warmth of the bottom end and the openness of the highs and all that. That's where I met Rob Hill, who was the leading evangelist for Steinberg, showing people how to use Nuendo. He gave me a demonstration, and I was just blown away with the visual connection, the sonic connection, the hands-on connection. It all was just too much. The software design of Nuendo and how it looks and feels is so musically intuitive. It's unlike other platforms, in that it follows you. While you're balancing a record, even with a mouse—you set up your balances and find a place where the

Continued on page 44



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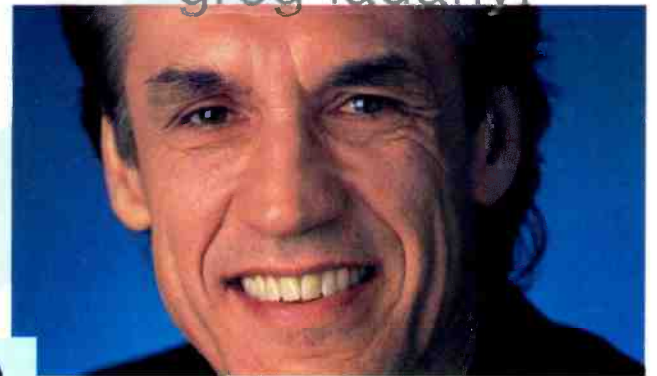
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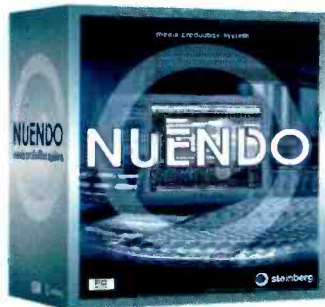


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Grammy Award winning producer Greg Ladanyi recently completed a DVD-A remix of Jackson Browne's Running on Empty. He relied on the sonic quality and real-time audio manipulation of Nuendo to bring this unique classic to life in 5.1 surround. "To try creative things without having to stop the music allows me to play Nuendo like an instrument. It's the most creative way to work."

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 your drive
 and your commitment to excellence,
 then and now.

Jackson Browne

GREG LADANYI 30 Sound Years

HE'S A SOUND MAN

Continued from page 38

a little confusing for me and took a lot of time away from the music. Although now, with what I know about Nuendo and how easy it is to operate, I asked Rob if he would co-engineer the record with me so that we could give Jackson the best-sounding record possible. That led to conversations about putting together this Producer Group, to make a really credible force, because I believe in Nuendo."

STATE-OF-THE-ART VENUE

Ladanyi's aptitude for building bridges between people and groups is reflected in the convergence possibilities offered by DVD and the Internet. Coming full circle, he has also returned to the club scene, in his role as entertainment director for Platinum Live, a state-of-the-art, surround-sound venue in L.A.'s Studio City area. Equipped with Nuendo, a Yamaha DM2000 digital console and video-recording gear, the club will serve as both a live venue and recording studio. "We're looking at getting heavily involved with the Internet and streams to Europe for different shows," says Ladanyi. "It acts as a recording studio during the day. It's going back to the *playing*. We have a great-sounding room and an incredible sound system."

There's even more: With Ladanyi as catalyst, Steinberg and AMD, supplier of integrated circuits for the desktop workstation and server markets, are working closely to optimize their respective products, to better serve the end-user. "They're reconfiguring the PC to be a tremendous force in the DAW," Ladanyi explains, "and working with the Producer Group, learning how we need these computers to perform. The big million-dollar consoles that have been our way of working—all this is changing now, drastically."

"There's a revolution in the way media is being created today," says Charlie Boswell, senior member of the technical staff for CPG Marketing at AMD. "Dedicated hardware is disappearing, and everything is becoming host-based. AMD is all about providing the performance required to host everything with x86 cycles, at every component of the workflow. With the AMD-platform performance where it is today, it becomes realistic to produce Grammy-winning records on a PC. The x86 can process digital-audio samples with true double-precision floating-point arithmetic without using any 'voodoo' on the numbers, as required by dedicated fixed-point hardware. The end result is a final product with sonic integrity."

ELIMINATING THE EXOTIC

"Steinberg's architecture is host-based," Boswell continues. "It's using the power of the host CPU to do their full production. And that's our view of the world: As platform performance goes up, the ability to eliminate exotic hardware goes down. The fear of obsolescence is lowered, while the ability to create things faster—to be able to respond to flashes of inspiration, as well as the normal workflow—goes up. It's all part of end-to-end digital workflow. AMD's value proposition is about the power to create. And, really, the best is yet to come, because the AMD 64-bit architecture will become available at the end of this year. Having that performance, people can realize their ideas quicker, without being robbed of the inspiration that gets sucked into processing time or working with soon-to-be-obsolete hardware."

Joining Steinberg, AMD, Yamaha and DTS in Ladanyi's myriad ventures are manufacturers Westlake Audio, TC Electronic, Audio-Technica, Shure, Universal Audio, Sonic Foundry and Apogee. In the studio or in performance, they are all in the service of the music, which is, after all, the *raison d'être*. True Wave Entertainment, Ladanyi promises, will serve as a liaison between artist and record company, enabling aspiring artists to flourish and realize their essence while avoiding the many pitfalls that can derail a career in the music business. Through sharing of both costs and benefits, all parties, he posits, can thrive. "You've got to be partners in everything somehow," he says, "to make it fair for everybody, to exist. It's kind of a work in progress." ■

Dennis J. Morgan's

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GREG
LADANYI
30 Sound Years

SOUND JUDGMENT

Continued from page 40

music lives without moving faders, and, even with a console, that's your starting place. Then you start making your rides with guitars or whatever to accentuate different sections of a song. In Nuendo, you can do all this—you can add EQ, reverbs, compression—and you never have to stop the song. With the other formats, it was always so convoluted for me, so hard to learn, because of the process: Every time you wanted to do something, you have to stop the music, call up the plug-in; sometimes the thing would crash, it wouldn't let you go there immediately, so what you had in your head to do is gone, or it's not that magical feeling of just doing it anymore.

Steinberg has created the software to allow you to actually play the computer as the instrument, just like using a console as an instrument. You don't stop the song when you're on a console, you just do it. I made the adjustment, and it was not hard to learn the parameters of mixing inside the computer. The meter bridge or the mixing-console strip inside is very much like a console. I was just blown out, and, sonically, it sounded incredible. Jackson came to the studio, and it was kind of a test, because we weren't committed yet to doing it this way. I said, "Let me see how this sounds, and then we'll decide." Now I have decided that if I'm going to be part of this, this is why, because it's sonically amazing, and you can make better records with Nuendo.

You don't miss the tactile surface of a console, pushing faders, etc.?

Now I have the Houston controller [from Steinberg]. Also, the Yamaha DM2000 console runs at 24/96 and runs everything inside Nuendo. I'm glad to be back on the faders, but I did what I thought was right because I was learning something about making my work better. There was just this whole connection to balances and rides, to the finest detail. I could never do that on a console. You were detailed and microscopic with a lot of things, but I adapted to this detail, not to go fanatical with it, but to use it. If I want to make a ride with an EQ on one phrase of a sentence, or an effect on just a word, any of that stuff, it became so easy and fast to do. It enhanced the story of the lyric, which is what a record is about.

Do you feel like your mixing sensibility has changed since you originally recorded and mixed *Running on Empty*? Was it challenging, or was it just about presenting the three-dimensional aspect now that you have the capability?

In revisiting *Running on Empty*, I relived the importance of this record, and I'm having another opportunity to present it in a deeper way to the listener. When I heard it come back on the analog tapes, and I'm listening to how good all this sounds... Well, there's reasons for that: He had the best band in the world playing the parts. Having the experience of reliving how important the playing aspect of music is was another reminder of what is, I don't want to say "wrong," today, but we need to go back to *playing* music again, because, while the digital world has brought the level of making records to one place, there's a lot of guys out there that don't have the experience of recording music with microphones and hearing musicians play a song together.

That is an important point.

Running on Empty, in 1976, was my eye-opener that you can record music anywhere. A lot of guys, too, would say, "If I'm not in a studio and I can't do this with this controlled environment, how can you make a record?" That was where Jackson would break all the rules. And I love the title "It's a 'record,'" because what it means to me is, once you make a record, it's a state of fact. You can't go back and change that. And, even though we're revisiting *Running on Empty* and remixing it, what we're not changing is that this is a record that was done with no overdubs; these guys played this music on stages, in hotel rooms, on buses. It's a great example of what music is about. It's real. ■

It's about the Music!

To all the incredible people that have helped me accomplish my dreams.
And to the great artists I have had the privilege of working with.
I thank you all from my heart.
It's about the Music!

-Greg Ladanyi

Jackson Browne	Troy Newman	Linda Benjamin	Glenn Phoenix & Ken Centofante @ West Lake Audio
Don Henley	Waddy Wachtel	Bruce Kirkland @ Tsunami Entertainment	Ruth & Martin @ MaCarTney Media
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Pat Green	Nick Ben-Meir	Charlie Boswell @ AMD	Leslie Lewis @ Narris
Jaguars	Jeffery CJ Vanston	Paul Earlickson @ Sound Chaser	Earthworks
The Churc	David Hassinger Val Garay, Jim Nipar	Ed Simeone @ TC Electronics	Sound Deluxe
Clannad	The Sound Factory & Record One	John Kirshner @ DTS,	Troy Germano @ The Hit Factory
Dolly Parton	Fred Maher	Peter Chakien and Jerry Tschetter @ JBL	The Crickets
Jeff Healey	Rory Kaplan	Larry Italia, Jo Testa & Chris Gero @ Yamaha	Birt Stein @ Gold Mountain Management
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David Lindley	Nuendo and the Producers Group	Lisa Roy and Joel Singer @ Audio Technica	Wayne Dailey @ Los Angeles Times
Stephan Bruton	Ken Suddleson @ Morris and Foster	Tommy Nast @ Clear Channel	
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Garage Rocker Weiss' No Cattle Breeds Country Publishing Unit

BY JIM BESSMAN

NEW YORK—Successful New York garage-rock impresario Jon Weiss might seem an unlikely candidate to form a country music publishing company, but the way he sees it, such a move makes perfect sense.

"Both styles of music are steeped in tradition," says Weiss, founder of the Cavestomp! Records label and associated live music concert series featuring such seminal 1960s garage-rock bands as ? & the Mysterians (of "96 Tears" fame).

The garage-rock/country music connection, Weiss adds, is manifested by both "the love of great guitar sounds and the perfect composition—usually in under 3½ minutes. Whether it's the Beatles or Buck Owens, country and rock'n'roll at its best is about great songwriting."

HOPING FOR THE HITS

To pursue his own songwriting, Weiss—with his writing partner Buddy Woodward—launched All Hit No Cattle (AHNC) two years ago as a country music publishing/production house based at his Manhattan studio facility.

"It's a play on an old expression, 'all hat no cattle,' which refers to someone who's full of it," explains Weiss, who in fact cites traditional country, country rock, and rockabilly among his "retro rock" and other New York commercial radio-steeped musical roots. "At AHNC, we don't wear the hats or have the cattle, but we hope to have the hits. And we share the Bug Music philosophy, which is, 'Songwriters deserve to own their own songs.'"

Publishing administrator Bug Music has become a role model for AHNC through Weiss' long acquaintance with its New York senior

VP, Garry Velletri. "Being a New York City punk rocker since the '70s [Weiss played sax in the Fleshtones and led his own '80s garage band, the Vipers], I've known who Garry is since he



WEISS

ALL HIT NO CATTLE

headed Faulty Products, the New York indie that distributed the Dead Kennedys, the Circle Jerks, and the first Police single. And the legendary '60s garage band the Monks—who I released a Cavestomp! record on—is administered by Bug," Weiss explains. "So I've seen first-hand how hard they work for a band that they know would sell only a modest amount of records—because they appreciated the music before the bottom line."

But the bottom line is important at AHNC, Weiss points out, adding that "when you own your own publishing, writing strong material is only half the battle. Getting it where it needs to go is the other half."

To this end, Weiss and Woodward are writing and recording demos "with artists in mind who we genuinely like and whose sound we feel we have an affinity for," Weiss says. "Listen to a voice like Gary Allan's or Toby Keith's, and the music and its message can just write itself. And from idea to demo, we can do everything all under one roof using a stable of top players in the local country music scene."

VIRTUALLY PRESSING THE FLESH

Weiss singles out demo vocalist Garris Wimmer, who was a backup singer on *Nashville Now* before moving to New York.

"A lot of people think you have to live in Nashville to do what we're trying to do, but I don't think that's the case anymore," Weiss says. "Using the Internet and any number of industry directories, anyone can start with an artist and work their way through his or her inner circle—from A&R rep to tour-bus driver. After that, strong relationships can be forged without always having to press the flesh. Ultimately, I think artists are surrounded by people whose job it is to keep their ears and eyes open for that outside material that's really right for them. AHNC's job is to write, demo, and pitch to these people without being too much of a pain in the ass."

Weiss first met writing partner Woodward in 1997. "He had the Ghost Rockets, a New York-based country band that sounded like Buck Owens meets Gram Parsons," says Weiss, who was impressed with Woodward's original songs and multi-instrumentalist skills. "But what really got me was their bluegrass version of the Beach Boys' 'In My Room'—which really worked. I thought it was a great idea and a great take on a song that needs no reworking."

The partners are currently the only songwriters in the BMI-affiliated All Hit No Cattle, though Weiss says they plan to seek other writers.

"At this time we're writing, recording, and in general, just building a catalog," Weiss says. "Buddy will try songs out on the audiences that come see his band Nitro Express, to see how they go over. Without trying to overthink it, we're seeing what works and what doesn't, and [we] intend to be very active and aggressive with song-plugging as soon as we feel we have the goods in enough quantity."

That time is soon, says Weiss, who notes that a company Web site offering song samples is now under construction.

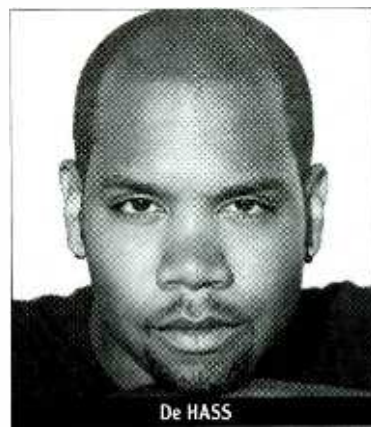
He adds: "We'll be taking full advantage of the solid relationships we've forged over the years with artists, producers, and other music business executives."



by Jim Bessman

CELEBRATING STRAYHORN: Acclaimed Broadway singer **Darius de Haas** turned to the legendary **Duke Ellington's** less-appreciated collaborator, **Billy Strayhorn**, when he conceived his debut solo album, *Day Dream: Variations on Strayhorn*, recently released on the new theater music/classic-pop label PS Classics.

"It was frightening, because I don't consider myself solely a jazz singer," says de Haas, who, among other shows, appeared in the original cast of *Rent* and *Running Man*, for which he won an Obie Award. "But I'm pleased to help get Billy Strayhorn's stuff out there and show people that he's as important and worthy as some of the greatest composers of the 20th century."



De HAAS

This goes without saying, glancing at such Ellington/Strayhorn standards included on *Day Dream* as "Take the 'A' Train," "Lush Life," and "Satin Doll." But de Haas actually grew up with the music, being the son of jazz bass player **Eddie de Haas** and **Geraldine Bey** of 1960s sibling vocal jazz trio **Andy & the Bey Sisters**.

"My mother produced one of the first tributes to Ellington after he died," de Haas continues, "and I was exposed to his many collaborations with Strayhorn from a very young age."

But de Haas' more recent vocal stint in the playful avant-jazz group **the Jazz Passengers** resulted in perhaps the most interesting track on *Day Dream*, as **Elvis Costello** was another vocal participant at the time.

"Elvis heard that I was working on a Strayhorn concert project and mentioned that he'd written lyrics to 'Blood Count,' which to my knowledge was the last song [Strayhorn] wrote before he died [in 1967, of esophageal cancer, at 51]," de Haas says. "There had been other lyrics written for it that were very nice but very, very depressing, and even though there was a sense of melancholy and sadness to my CD, I wanted a bit more

of a poetic ending to it rather than something just out-and-out horrible."

Costello's lyric, titled "My Flame Burns Blue," is paired with Strayhorn's music to "Blood Count." It ends *Day Dream* in a medley with the title track. "Elvis really tapped into the poetry of the music—its bittersweet sense of looking back that Billy Strayhorn must have felt when he wrote it—and his sense of marrying the words to the music and the feeling was just dead-on," de Haas says, noting that as a "modern musicologist," Costello is well-positioned to collaborate with Strayhorn, having previously worked with the varied likes of **Burt Bacharach**, **the Brodsky Quartet**, **Paul McCartney**, **Anne Sofie von Otter**, and Jazz Passengers co-founder **Roy Nathanson**. "I'm so happy he allowed us to use his lyrics."

De Haas notes that Costello isn't the only contemporary singer/songwriter to fall under Strayhorn's sway. He points to **Rickie Lee Jones**, who recorded "Lush Life" for her 1983 EP *Girl at Her Volcano*. "You'd be surprised who's hip to him in this day of commercial pop music recording and marketing," he says. "It's very rewarding to have his music getting the acceptance and respect it deserves."

UMPG SIGNINGS: Universal Music Publishing Group (UMPG) has announced a pair of major, exclusive worldwide publishing deals. **Ashanti**, whose eponymous debut album for Murder Inc./Def Jam bowed at No. 1 on The Billboard 200 and is breaking internationally, has signed with the company. In addition to her solo work, she has written lyrics and sung on recordings for such major hip-hop and R&B artists as **Ja Rule** and **Jennifer Lopez**. Also just signed to UMPG is rising singer/songwriter **Jack Johnson**, the young Hawaiian surfer/surf filmmaker who has written for **G. Love** and whose debut Enjoy/Universal album, *Brushfire Fairytales*, is making waves of its own.

CHERRY LANE GETS TWISTED: Cherry Lane Licensing, a division of the Cherry Lane Music Group, has secured exclusive licensing rights to the **Twisted Sister** trademark from founding member **Jay Jay French**, who has retained the trademark to the heavy-metal group's name since it disbanded in 1987. The deal covers exploitation of the Twisted Sister name for merchandise outside of T-shirts and other music-related product. (French, incidentally, is president of **Sevendust's** publishing company, Revolution Music Publishing.)

Changes At Acuff-Rose After Sale

BY PHYLLIS STARK and
DEBORAH EVANS PRICE

NASHVILLE—Sony/ATV Tree Publishing's \$157 million purchase of the catalog copyrights and real estate of venerable Acuff-Rose Music Publishing company from Gaylord Entertainment closed Aug. 26 (*Billboard*, July 13). President Jerry Bradley, who has helmed Acuff-Rose for 16 years, is one of approximately 25 staffers exiting the company. Two others left for new jobs after the deal was announced.

Another seven will join the new Sony/ATV Tree/Acuff-Rose operation, including Troy Tomlinson and Ken Owen, who had been senior VP and VP of finance, respectively, for Acuff-Rose.

Bradley, who had also served as a VP of Gaylord Entertainment, tells *Billboard* he will continue to consult the publishing company until the end of the year.

The sale included three Music Row-area buildings, as well as a catalog of approximately 55,000 songs by such writers as Hank Williams, Roy Orbison, and the Everly Brothers. Included in the sale were such classics as "Bye Bye Love," "Oh Pretty Woman," and "Your Cheatin' Heart."

Founded by Fred Rose and Roy Acuff in 1942, the company was the first country music publishing venture in Nashville. It became part of Gaylord's Opryland Music Group in 1985.

INTERNATIONAL

Govt. Support For Music Quotas Fuels German Debate

Record Industry And Radio Divided Over Suggestion That Broadcasters Follow Examples Of France, Canada, Australia

BY OLAF FURNISS
and GORDON MASSON

COLOGNE, Germany—German Minister of Culture Julian Nida-Rümelin's outspoken support for a "50/50" radio quota is stirring serious national debate on the merits of the concept.

During his keynote address Aug. 16 at Popkomm (*Billboard*, Aug. 31), the politician gave his backing for a music-industry initiative that would oblige state-funded broadcasters to allocate 50% of their playlists to newcomer acts, of which 50% would have to be German-language recordings. Quota systems already exist in such territories as France, Canada, Australia, and New Zealand.

"Musical diversity is a central dimension of cultural diversity," Nida-Rümelin told delegates at the trade show. "But diversity in pop music appears to be in danger due to the current approach of the German media and in particular, radio." While winning widespread praise from the local music industry, the minister's words have not found many friends in the radio sector.

The proposed German model identifies new titles as those released within the past three months, featuring acts that have released no more than two albums, neither of which would have reached gold status (150,000 units shipped in Germany).

The initiative is a collaboration between German International Federation of the Phonographic Industry affiliate BPW, local independent label association VUT, and music publishers' organization DMV. According to those bodies, during 2001 only 11 of the top 100 airplay songs in Germany were domestic productions, and not one of the 100 was a German-language recording.

"While some tracks are permanently repeated, both young and established artists are seeing their access [to the airwaves] being reduced," Nida-Rümelin added. "I see this as being one of the biggest problems when it comes to developing rock and pop music in Germany."

MORE VARIETY, MORE JOBS?

Welcoming Nida-Rümelin's support, BPW president Gerd Gebhardt says: "The German music industry develops a huge range of music, but this is not reflected on the radio. We need the quota to reinforce our national music culture."

And several executives believe it might also be a good opportunity for public stations. "Radio plays too few new releases," Warner Germany president Bernd Dopp says. "The 50/50 quota can guarantee more current,

innovative music, which will gain new listeners as well as attracting those who used to tune in."

Jens-Markus Wegener, head of the DMV's radio and TV committee, notes: "Initially this will be a cultural issue, but the economic benefits will follow. If people know they have more chance of getting their music played, they will be more motivated."

Universal Germany chairman/CEO Tim Renner adds: "Quotas would lead to more jobs, not just at labels and publishers but also among musicians—and it wouldn't cost a penny extra."

But there is significant resistance at the public stations. "I am strictly against quotas, and history has shown that we can do perfectly well without them," says Bernd Mohrhoff, music programmer at top 40 outlet SWR3,

French government made it compulsory by law for all stations to ensure that a minimum of 40% of the songs played on air were French-language and that half of those should be by new talent or new productions.

So in 2000, the law was revised in a communications bill. Now stations specializing in musical heritage can broadcast 60% French content, including 5% new talent/new productions. Youth-oriented stations were allowed to drop their mandatory share of French content to 35%, but their share of new talent/productions was upped to 25% of all music played. Other formats in France are obliged to observe the original 40/20 quota rule.

While the German industry has closely studied the French model,

introduction of quotas is by no means a fait accompli.

Unlike centralized France, Germany's media regulation lies within each of its federal states, known as Länder, which are traditionally resistant to interference from Berlin. Keen to prevent another Hitler from controlling broadcasting from one central point, the regionalization of Germany's media was introduced by the allies following World War II.

In political circles, even if central government does change from the music industry-sympathetic SPD/Green coalition after national elections Sept. 22, insiders are confident that they will be able to bring about change within individual Länder. One strategy will involve lobbying the boards charged with supervising pub-

ecome—like France—only one of a handful of territories to buck the global trend of declining sales in recent times. Yet the Australian music industry is not satisfied; there are calls for the Australian government to legislate the content quota for Australian music on commercial radio, rather than leave it to the discretion of the individual broadcaster.

But Oz is no stranger to quotas: In the 1950s and 1960s there was a 5% quota, while in the 1970s it was increased to 15%.

In 1998, the Australian Record Industry Assn. and FARB agreed that pop/rock and album-oriented rock formats must play no less than 25% of local music—25% of which must have been released within the past 12 months. Adult contemporary, golden oldies, easy listening, and country formats are 15%, and jazz and big band are 10%; broadcasters claim there are not enough locally made records in certain genres to warrant higher quotas. Most Australian stations claim they exceed the quota.

Back in Germany, Matthias Ihring, head of programming at southern German commercial AC broadcaster Radio 7, believes that his public competitors are not fulfilling their cultural obligations. He says, "There is no point in a public station sounding the same as a commercial station."

But while commercial broadcasters often complain that they are unable to compete with the public broadcasters on a level playing field (German public stations are allowed to sell advertising despite enjoying state support), not all are in favor of quotas.

"I think it's absurd, and it doesn't suggest that the music industry has any self-confidence if this is what it has to resort to," says Wilfrid Sorge, managing director of commercial top 40 station FFN and head of commercial radio association VPRT. "It's like us saying that 25% of people in our region have to listen to our station."

Sorge favors public stations hosting shows dedicated to domestic acts and believes in voluntary agreements. Wegener rejects this: "If it is voluntary, it is destined to go wrong."

But with German elections due in less than a month, an ever-improving domestic scene, and public broadcasters likely to come under close scrutiny in 2003, the current debate ought to lead to more German acts on the airwaves, whether quotas are introduced or not.

Additional reporting by Christie Eliezer in Melbourne and Larry LeBlanc in Toronto.



one of Germany's leading public broadcasters, which broadcasts to the country's southwest region. "In general, there is a healthy balance between German and international music, and we have the expertise to pick the right tracks." Mohrhoff is convinced that in France it was creativity, not quotas, which lead to the increased success of domestic acts.

At northern Germany's main AC/pop station, NDR2, Mohrhoff's counterpart, Angela Gobel, is more pragmatic. "When the issue was first raised a few years ago, I thought it was a strange idea and was against it," she says. "But when I heard French radio, I was pleasantly surprised. There was lots of French rap, and I thought it was really good."

But Gobel claims that radio is already willing to playlist German-language acts, thanks to the success of such artists as soul singer Xavier Naidoo. Therefore, she favors a voluntary system: "I would like things to be playlisted because they are good and not because of a quota."

The German initiative is modeled on France's 40/20 quota. In 1996, the

'Radio plays too few new releases. The 50/50 quota can guarantee more current, innovative music, which will gain new listeners as well as attract those who used to tune in.'

—BERND DOPP, WARNER GERMANY

there are key differences, and Wegener emphasizes that the initiative's priority is about pushing newcomers. This is backed by EMI Publishing Germany managing director Peter Ende, who says: "If quotas are only based on local product, then you are limiting the offer to the consumer."

But while Germany's culture minister and the music industry might be singing from the same song sheet, the

public stations, as well as the regional politicians responsible for media law. With funding reviews for the public broadcasters due to be taken in 2003, this approach could soon yield results.

The French experience has been described by its local industry as very positive, with the domestic recorded music market enjoying healthy growth since the introduction of the quota laws: In 2002, two of every three CDs sold in France was by a domestic act.

OTHER EXAMPLES

The Canadian government has long been a supporter in setting music quotas. It introduced the "Can-Con" legislation in 1971, which set a level for the broadcasting of music with Canadian content. In late 1998, regulator the Canadian Radio-television and Telecommunications Commission upped the quota for commercial stations from 30% to 35%.

In Australia, local content is voluntarily regulated by the Federation of Australian Radio Broadcasters (FARB), and the music industry claims the system has helped it



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 08/28/02		(OFFICIAL UK CHARTS CO.) 08/26/02		(MEDIA CONTROL) 08/28/02		(SNEP/IFOP/TITE-LIVE) 08/27/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	1
BECAUSE OF YOU W-INDS PONY CANYON		CROSSROADS BLAZIN' SQUAD EAST WEST		MENSCH HERBERT GROEMMEYER EMI		INCH' ALLAH MC SOLAAR EAST WEST	
2	NEW	1	1	2	2	2	2
YARUKI! IT'S EASY MAKI GOTO ZETIMA		ROUND ROUND SUGABABES ISLAND		STILL IN LOVE WITH YOU NO ANGELS POLYDOR		AU SOLEIL JENIFER ISLAND	
3	2	NEW	3	3	3	3	3
NEMURENUYORU WA KIMI NO SEI MISIA RHYTHMEDIA TRIBE		ADDICTIVE TRUTH HURTS FEATURING RAKIM INTERSCOPE		WITHOUT ME EMINEM INTERSCOPE		WITHOUT ME EMINEM INTERSCOPE	
4	4	NEW	4	4	4	4	5
H AYUMI HAMASAKI AVEX TRAX		WHAT YOU GOT ABS RCA		I'M ALIVE CELINE DION COLUMBIA		J'AI DEMANDE A LA LUNE INDOCHINE COLUMBIA	
5	NEW	2	5	5	18	5	6
HOSHIZORA NO AKIKO KIYOSHI HIKAWA NIPPON COLUMBIA		COLOURBLIND DARIUS MERCURY		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA		MANHATTAN-KABOUL RENAUD/AKELLE RED VIRGIN	
6	NEW	NEW	6	6	5	6	4
CURRYRICE NO ONNA SONIM TOY'S FACTORY		STARRY EYED SURPRISE PAUL OAKENFOLD FEATURING SHIFTY PERFECTO		CRUISEN MASSIVE TONE EAST WEST		STACH STACH BRATISLA BOYS MG INT./SONY	
7	6	5	7	7	6	7	7
SASAYAKANA INORI EVERY LITTLE THING AVEX TRAX		LIKE A PRAYER MAD/HOUSE SERIOUS		MOONLIGHT SHADOW GROOVE COVERAGE UNIVERSAL		MURDER ON THE DANCEFLOOR SOPHIE ELLIS BEXTOR POLYDOR	
8	NEW	3	NEW	8	10	8	8
KITAKAZE TO TAIYO YELLOW GENERATION DEFSTAR		JUST THE WAY YOU ARE MILKY MULTIPLY		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA		LOVE DON'T LET ME GO DAVID GUETTA VIRGIN	
9	1	2	3	9	7	9	9
TAIYO WA SHIZUMANAI THE ALFEE TOSHIBA/EMI		ROMEO DUNN ROMEO RELENTLESS		UNDERNEATH YOUR CLOTHES SHAKIRA EPIC		I NEED A GIRL (PART 1) P DIDDY FEATURING USHER & LOON BMG	
10	NEW	4	4	10	11	10	10
BASKET BALL PANICREW NIPPON COLUMBIA		JAMES DEAN (I WANNA KNOW) DANIEL BEDINGFIELD POLYDOR		I.O.I.O. B3 HANSA		COVER UP UB40 & NUTTEA VIRGIN	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	NEW	4	NEW	11	NEW	12	20
FLOW/BLADE RUNNER HITOMI AVEX TRAX		TAKE THE LONG ROAD AND WALK IT THE MUSIC HUT/VIRGIN		STERNRAKETE ROSENSTOLZ POLYDOR		LA BOMBA KING AFRICA HOT TRACKS/SONY	
13	NEW	5	NEW	14	NEW	13	NEW
LET IT GO! CHIN PARA PRYADA		IN & OUT 3RD EDGE OZONE		ONLY YOU JAN WAYNE EDEL		A THOUSAND MILES VANESSA CARLTON A&M	
16	NEW	7	NEW	19	23	23	NEW
AMANOGAWA CHIKUZEN SATOH UNIVERSAL		I'M ALIVE CELINE DION EPIC		NUR ZU BESUCH DIE TOTEN HOSEN JKP/EAST WEST		RIEN QUE LES MOTS (TI AMORE) UMBERTO TOZZI & LENA KA EAST WEST	
17	NEW	15	NEW	21	NEW	25	NEW
COMING SOON TOSHINORI YONEKURA WARNER MUSIC JAPAN		CHEEKY BONIFACE FEATURING LADY LUCK COLUMBIA		OLDSCHOOL BABY WESTBAM & NENA LOW SPIRIT/RCA		LA LA YELA SAMSHA MG INT./SONY	
25	NEW	32	NEW	25	NEW	32	NEW
KIZUNAZAKE JUNKO ISHIHARA SONY		DO YOU REALIZE? THE FLAMING LIPS WARNER BROS.		GIRL 4 A DAY BAND OHNE NAMEN VS. MILKA COLUMBIA		MON AMANT DE ST JEAN PATRICK BRUEL RCA	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	2	1	NEW	1	1	2	2
V/A KISS DRAMATIC LOVE STORY BMG FUNHOUSE		EVA CASSIDY IMAGINE BLUX STREET/HOT		BRUCE SPRINGSTEEN THE RISING COLUMBIA		RENAUD BOUCAN D'ENFER VIRGIN	
2	1	2	1	2	3	1	1
VARIOUS ARTISTS THE EIGHTIES WARNER MUSIC JAPAN		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		HELMUT LOTTI MY TRIBUTE TO THE KING EMI		PATRICK BRUEL ENTRE-DEUX RCA	
3	NEW	3	NEW	3	2	3	5
PETITMONI ZENBUI PETITMONI ZETIMA		TOPLoader MAGIC HOTEL SONY S2		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		INDOCHINE PARADISE COLUMBIA	
4	3	4	2	4	4	4	3
RIP SLYME TOKYO CLASSIC WARNER MUSIC JAPAN		SHAKIRA LAUNDRY SERVICE EPIC		NO ANGELS NOW...US POLYDOR		EMINEM THE EMINEM SHOW INTERSCOPE	
5	8	5	3	5	5	5	7
B-DASH PO XTRA LARGE RECORDS		NORAH JONES COME AWAY WITH ME BLUE NOTE		SHAKIRA LAUNDRY SERVICE EPIC		JENIFER JENIFER (ALBUM) ISLAND	
6	15	6	10	6	6	6	8
VARIOUS ARTISTS LUNK WARNER MUSIC JAPAN		PINK MISSUNDAZTODD ARISTA		LINKIN PARK REANIMATION WARNER BROS.		CELINE DION A NEW DAY HAS COME COLUMBIA	
7	4	7	5	7	9	7	4
CHITOSE HAJIME HAINUMIKAZE EPIC		ENRIQUE IGLESIAS ESCAPE INTERSCOPE		CELINE DION A NEW DAY HAS COME COLUMBIA		MAD/HOUSE ABSOLUTELY MAD ULM	
8	9	8	4	8	10	8	9
AVRIL LAVIGNE LET GO ARISTA		OASIS HEATHEN CHEMISTRY BIG BROTHER		XAVIER NAIDOO ZWISCHENSPIEL ALLES FUR DEN HERRN SPV		NORAH JONES COME AWAY WITH ME BLUE NOTE	
9	NEW	9	12	9	NEW	9	6
VARIOUS ARTISTS POP UP 80s SONY		EMINEM THE EMINEM SHOW INTERSCOPE		RIGHT SAID FRED STAND UP KINGSIZE		CUNNIE WILLIAMS NIGHT TIME IN PARIS ULM	
10	NEW	13	8	10	7	10	10
YUKI KOYANAGI BUDDY WARNER MUSIC JAPAN		VANESSA CARLTON BE NOT NOBODY A&M		EMINEM THE EMINEM SHOW INTERSCOPE		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.	
CANADA		SPAIN		AUSTRALIA		ITALY	
(SOUNDSCAN) 09/07/02		(AFYVE) 08/26/02		(ARIA) 08/26/02		(FIMI) 08/26/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA/BMG		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA/SONY		COMPLICATED AVRIL LAVIGNE ARISTA		ASEREJE (LAS KETCHUP)/THE KETCHUP SONG LAS KETCHUP COLUMBIA	
2	2	2	2	2	2	2	2
IN MY PLACE COLDPLAY EMI		AVE MARIA REMIXES DAVID BISBAL VALE MUSIC		A THOUSAND MILES VANESSA CARLTON A&M		COMPLICATED AVRIL LAVIGNE ARISTA	
3	3	3	3	3	NEW	3	3
HOT IN HERRE NELLY FO REEL/UNIVERSAL		PESDILLA EN EL PARQUE DE ATRACCIONES LOS PLANETAS RCA/BMG		WAY OF THE WORLD FRANCESCA MTP		KISS KISS HOLLY VALANCE LONDON	
4	5	4	6	4	6	4	4
JUST LIKE A PILL PINK ARISTA/BMG		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA/BMG		GET OVER YOU/MOVE THIS MOUNTAIN SOPHIE ELLIS BEXTOR POLYDOR		BY THE WAY RED HOT CHILI PEPPERS WARNER BROS.	
5	4	5	4	5	3	5	5
HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/UNIVERSAL		SHOOT THE DOG GEORGE MICHAEL POLYDOR/UNIVERSAL		PAPA DON'T PREACH KELLY OSBOURNE EPIC		LE VENT NOUS PORTERA NOIR OESIR CAROSELLO	
6	7	6	9	6	5	6	6
SOMEBODY LIKE YOU KEITH URBAN CAPITOL/EMI		SOY YO MARTA SANCHEZ MUXXIC		HEAVEN DJ SAMMY & YANOU SHOCK		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA	
7	8	7	7	7	4	7	8
BY THE WAY RED HOT CHILI PEPPERS WARNER		A SOLAS CON MI CORAZON ROSA RCA/BMG/VALE		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA		WITHOUT ME EMINEM INTERSCOPE	
8	6	8	8	8	7	8	11
I NEED A GIRL (PART TWO) P DIDDY & GINJUWINE ARISTA/BMG		BABY'S GOT A TEMPER THE PRODIGY EVERLASTING RECORDS		TRIBUTE TENACIOUS D EPIC		L'AMORE CI CAMBIA LA VITA GIANNI MORANOI EPIC	
9	9	9	NEW	9	8	9	7
DAYS GO BY DIRTY VEGAS POPULAR		HOLIDAY MAD/HOUSE VALE MUSIC		DON'T TURN OFF THE LIGHTS ENRIQUE IGLESIAS INTERSCOPE		IN MY PLACE COLDPLAY PARLOPHONE	
10	10	10	NEW	10	9	10	13
POINTS OF AUTHORITY LINKIN PARK WARNER		AIN'T IT BETTER LIKE THIS MONICA NARANJO EPIC		HOT IN HERRE NELLY UNIVERSAL		WHEREVER YOU WILL GO THE CALLING RCA	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	16	15	20	15	18	14	17
MY IRON LUNG RADIOHEAD CAPITOL/EMI		DESENCHANTÉE KATE RYAN VALE MUSIC		RICH GIRL SELWYN EPIC		HERO CHAD KROEGER FEATURING JOSEY SCOTT ROADRUNNER	
12	18	13	NEW	19	NEW	20	25
STOP CRYING YOUR HEART OUT OASIS EPIC/SONY		LIKE A VIRGIN MAD/HOUSE VALE MUSIC		RAMPI THE LOGICAL SONG SCOOTER EDEL		FESTIVAL PAOLA & CHIARA COLUMBIA	
16	RE	20	NEW	29	36	24	32
HEAVEN DJ SAMMY & YANOU FEATURING DO ISBA/DEP INTERNATIONAL		I'M ALIVE CELINE DION COLUMBIA		JAMES DEAN (I WANNA KNOW) DANIEL BEDINGFIELD POLYDOR		BABY'S GOT A TEMPER THE PRODIGY XL RECORDINGS/DO IT YOURSELF	
18	23			30	37	25	40
WITHOUT ME EMINEM WEB/INTERSCOPE/UNIVERSAL				I'M JUST A GIRL BACHELOR GIRL GOTHAM		I'M ALIVE CELINE DION COLUMBIA	
19	22			31	NEW	29	34
JUST A FRIEND 2002 MARIO J/BMG				I'M ALIVE CELINE DION EPIC		QUALCUNO MI HA UCCISO RENATO ZERO TATTICA/EPIC	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	2	1	1
VARIOUS ARTISTS NOW! THAT'S WHAT I CALL MUSIC 7 EMI		REVOLUCIÓN DE AMOR MANA WARNER MUSIC		ENRIQUE IGLESIAS ESCAPE INTERSCOPE		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.	
2	1	2	1	2	5	2	2
EMINEM THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL		ALEX UBAGO QUE PIDES TU? DRO/WARNER		EMINEM THE EMINEM SHOW INTERSCOPE		GIORGIA GREATEST HITS (LE COSE NON VANNO MAI...) DISCHI DI CIOCCOLATA/BMG	
3	2	3	2	3	3	3	3
AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG		DAVID BISBAL CORAZON LATINO VALE MUSIC		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		BRUCE SPRINGSTEEN THE RISING COLUMBIA	
4	3	4	4	4	7	4	4
NELLY NELLYVILLE FO REEL/UNIVERSAL		CAFE QUIJANO LA TABERNA DEL BUDA WARNER MUSIC		NELLY NELLYVILLE UNIVERSAL		LIGABUE FUORI COME VA? WEA	
5	5	5	3	5	4	5	5
SOUNDTRACK XXX UNIVERSAL		BRUCE SPRINGSTEEN THE RISING COLUMBIA		KYLIE MINOGUE FEVER FESTIVAL		MANGO DISINCANTO WEA	
6	4	6	7	6	6	6	6
BRUCE SPRINGSTEEN THE RISING COLUMBIA/SONY		BUSTAMANTE BUSTAMANTE VALE MUSIC		SHAKIRA LAUNDRY SERVICE EPIC		AVRIL LAVIGNE LET GO ARISTA	
7	8	7	5	7	1	7	7
SHAKIRA LAUNDRY SERVICE EPIC/SONY		CHENOA CHENOA VALE/ZOMBA		MOTOR ACE SHOOT THIS FESTIVAL		TIZIANO FERRO ROSSO RELATIVO EMI	
8	6	8	6	8	NEW	8	9
PINK MISSUNDAZTODD ARISTA/BMG		AMARAL ESTRELLA DE MAR VIRGIN		PACIFIER PACIFIER WEA		EMINEM THE EMINEM SHOW INTERSCOPE	
9	7	9	10	9	11	9	10
RED HOT CHILI PEPPERS BY THE WAY WARNER		RED HOT CHILI PEPPERS BY THE WAY WARNER MUSIC		RONAN KEATING DESTINATION POLYDOR		OASIS HEATHEN CHEMISTRY EPIC	
10	NEW	10	8	10	NEW	10	11
TREBLECHARGER DETOX VIK/BMG		LAS KETCHUP HIJAS DEL TOMATE COLUMBIA/SHAKETOWN		EVA CASSIDY IMAGINE HOT RECORDS/DID		UMBERTO TOZZI THE BEST OF UMBERTO TOZZI WEA	

EUROCHART

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

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 08/28/02
SINGLES		
1	1	WITHOUT ME EMINEM INTERSCOPE
2	2	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
3	20	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
4	8	I'M ALIVE CELINE DION COLUMBIA/EPIC
5	4	MENSCH HERBERT GRONEMEYER EMI
6	5	INCH' ALLAH MC SOLAAR EAST WEST
7	3	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC/COLUMBIA
8	7	AU SOLEIL JENIFER ISLAND
9	9	I NEED A GIRL (PART ONE) P. DIDDY FEATURING USHER & LOON BAD BOY/ARISTA
10	21	A THOUSAND MILES VANESSA CARLTON A&M
HOT MOVER SINGLES		
12	NEW	CROSSROADS BLAZIN' SQUAD EAST WEST
16	NEW	ADDICTIVE TRUTH HURTS FEATURING RAKIM INTERSCOPE
19	24	MANHATTAN-KABOUL RENAUD/AXELLE RED VIRGIN
20	NEW	WHAT YOU GOT ABS S/RCA
21	31	HERO CHAD KROEGER FEATURING JOSEY SCOTT ROADRUNNER
ALBUMS		
1	1	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
2	2	BRUCE SPRINGSTEEN THE RISING COLUMBIA
3	3	SHAKIRA LAUNDRY SERVICE EPIC/COLUMBIA
4	4	EMINEM THE EMINEM SHOW INTERSCOPE
5	7	HELMUT LOTTI MY TRIBUTE TO THE KING PIET ROELEN/EMI/UNIVERSAL
6	5	LINKIN PARK REANIMATION WARNER BROS.
7	8	CELINE DION A NEW DAY HAS COME COLUMBIA/EPIC
8	6	NORAH JONES COME AWAY WITH ME BLUE NOTE
9	NEW	EVA CASSIDY IMAGINE BLIX STREET/HOT
10	10	PINK MISSUNDAZTOOD ARISTA

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(STICHTING MEGA TDP 100) 08/26/02
SINGLES		
1	10	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	1	BECAUSE THE NIGHT JAN WAYNE DIGIDANCE
3	4	TU ES FOUTU (TU M'AS PROMIS) IN-GRID HIGH FASHION
4	3	I SURRENDER K-OTIC JIVE
5	2	PERDONO TIZIANO FERRO EMI
ALBUMS		
1	NEW	DE DIJK MUZIKANTEN DANSEN NIET MERCURY
2	1	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
3	3	SHAKIRA LAUNDRY SERVICE EPIC
4	2	BRUCE SPRINGSTEEN THE RISING COLUMBIA
5	10	HELMUT LOTTI MY TRIBUTE TO THE KING EMI

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 08/22/02
SINGLES		
1	1	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
2	2	WITHOUT ME EMINEM INTERSCOPE
3	5	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
4	3	ROCK U SUPERNATURAL METRONOME/WEA
5	6	I'M ALIVE CELINE DION COLUMBIA
ALBUMS		
1	1	BRUCE SPRINGSTEEN THE RISING COLUMBIA
2	2	MAGNUS UGGLA KLASSISKA MASTERVERK COLUMBIA
3	3	KENT VAPEN & AMMUNITION RCA
4	4	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
5	NEW	SVEN-INGVARS GULD & GLOD - MER HITS AN NAGONSIN NMG

DENMARK		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 08/27/02
SINGLES		
1	1	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
2	2	HOT IN HERRE NELLY UNIVERSAL
3	5	HERO CHAD KROEGER FEATURING JOSEY SCOTT UNIVERSAL
4	6	A THOUSAND MILES VANESSA CARLTON UNIVERSAL
5	4	NIK & JAY NIK & JAY CAPITOL
ALBUMS		
1	NEW	POUL KREBS STRIBER AF LYS COLUMBIA
2	1	OLSEN BROTHERS SONGS CMC/EMI
3	14	HELMUT LOTTI MY TRIBUTE TO THE KING EMI
4	3	ASTRID & FREDDY BRECK SCHLAGER HITS CMC/EMI
5	2	BIG FAT SNAKE PLAY IT BY EAR MEGA/EDEL

NORWAY		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 08/26/02
SINGLES		
1	1	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
2	8	(CRACK IT) SOMETHING GOING ON BOMFUNK MC'S FEATURING JESSICA FOLCKER SONY
3	7	WORK IT OUT BEYDNCE KNOWLES COLUMBIA
4	2	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
5	3	BLACK SUITS COMIN' (NOD YA HEAD) WILL SMITH FEATURING TRA-KNOX COLUMBIA
ALBUMS		
1	1	BRUCE SPRINGSTEEN THE RISING COLUMBIA
2	2	KENT VAPEN & AMMUNITION RCA
3	23	KIKKI BETTAN LOTTA VEM E OET DU VIL HA? EMI
4	3	EMINEM THE EMINEM SHOW INTERSCOPE
5	4	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.

NEW ZEALAND		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 08/28/02
SINGLES		
1	1	COMPLICATED AVRIL LAVIGNE ARISTA
2	3	JUST A LITTLE LIBERTY X VZ
3	2	TWO WRONGS (DON'T MAKE A RIGHT) WYCLEF JEAN FEATURING CLAUDETTE ORTIZ COLUMBIA
4	8	GET OVER YOU/MOVE THIS MOUNTAIN SOPHIE ELLIS BEXTOR POLYDOR
5	5	HOT IN HERRE NELLY UNIVERSAL
ALBUMS		
1	NEW	PACIFIER PACIFIER WEA
2	1	LITTLE RIVER BAND GREATEST HITS EMI
3	2	NELLY NELLYVILLE UNIVERSAL
4	3	NORAH JONES COME AWAY WITH ME BLUE NOTE
5	4	EMINEM THE EMINEM SHOW INTERSCOPE

PORTUGAL		
THIS WEEK	LAST WEEK	(PORTUGAL/AFPI) 08/27/02
SINGLES		
1	1	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
2	5	WHENEVER, WHEREVER SHAKIRA EPIC
3	2	SHOOT THE DOG GEORGE MICHAEL POLYDOR
4	12	FROM SARAH WITH LOVE SARAH CONNOR EPIC
5	6	O AMOR NOS GUIARA SANDY & JUNIOR MERCURY
ALBUMS		
1	1	SHAKIRA LAUNDRY SERVICE COLUMBIA
2	2	MARTINHO DA VILA MARTINHO DEFINITIVO COLUMBIA
3	5	SANTAMARIA 4 DANCE VIDISCO
4	3	MICHAEL BOLTON THE ULTIMATE COLLECTION COLUMBIA
5	4	SANDY & JUNIOR SANDY & JUNIOR MERCURY

ARGENTINA		
THIS WEEK	LAST WEEK	(CAPIF) 08/22/02
ALBUMS		
1	9	ERREWAY SENALES COLUMBIA
2	1	BANDANA NOCHE BMG
3	4	DIEGO TORRES UN MUNDO DIFERENTE RCA
4	NEW	LAS KETCHUP HIJAS DE TOMATE COLUMBIA
5	2	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
6	6	LUCIANO PEREYRA SOY TUYO EMI
7	3	BERSUIT VERGARABAT DE LA CABEZA CON BERSUIT UNIVERSAL
8	NEW	CARLITOS BALA AQUI LLEGO BAL COLUMBIA
9	7	CHAYANNE GRANDES EXITOS COLUMBIA
10	NEW	BANDANA BANDANA BMG

Global
Music Pulse

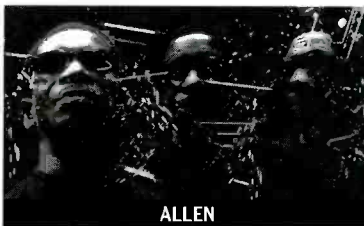
Edited by Nigel Williamson



FLYING AGAIN: Olsen Brothers, the Danish winners of the 2000 Eurovision Song Contest with "Wings of Love," are soaring again, having bumped **Bruce Springsteen** from the top of Denmark's Official Hitlist with their album *Songs* (CMC). The record swiftly went gold (25,000 units). The oldest of the two brothers, **Jørgen**, says: "We're delighted by the support we're getting. We're literally drowning in positive feedback on our new album." Jørgen and brother **Noller** chose their favorite songs for the album of covers. Tracks include **the Byrds'** "Mr. Tambourine Man," **Edison Lighthouse's** "Love Grows (Where My Rosemary Goes)," **the Monkees'** "Daydream Believer," **Simon & Garfunkel's** "Cecilia," and **the Beatles'** "I Should've Known Better." **Stig Ulrichsen**, promotion manager at EMI/Capitol subsidiary CMC, says sales had exceeded 30,000 units by the second week of release, when the album was released in Norway and Sweden. Ulrichsen says the brothers will release a similar German-language set later in the year.

CHARLES FERRO

THE BEAT GOES ON: **Fela Kuti**, pioneer of the Nigerian dance craze known as Afrobeat, died in 1997, but his legacy lives on in the work of his original percussionist, **Tony Allen**. The drummer left Kuti's Lagos-based band **Afrika 70** in 1978, but he's still flying the flag for the thundering rhythms, brooding brass, and call-and-response vocals of the sound the iconoclastic band leader created. His new album, *Home Cooking* (Wrasse), finds Allen giving the



ALLEN

DIANE COETZER

basic Afrobeat formula a contemporary edge, with vocal contributions from **Blur/Gorillaz** singer **Damon Albarn** and rapper **Ty** from **Unsung Heroes**, among others. Allen has also inherited Kuti's radical politics, and a brace of songs are dedicated to the anti-globalization and anti-war movements. "Since the early days I've always been pushing Afrobeat in different directions," Allen says. "*Home Cooking* is another one—almost clean but still rough, raggedy, and radical."

NIGEL WILLIAMSON

BRIGHTEN UP: It's been two years since then-unknown U.K. folk singer **Kathryn Williams** won a surprise nomination for the 2000 Mercury Music Prize. Her gentle, evocative sophomore album, *Little Black Numbers*, was recorded for a mere £3,000 (\$4,600) and released by her own

home-based label, Caw Records. Her nomination led to a major-label deal, and Williams releases her intensely personal sequel, *Old Low Light*, Sept. 30 via Caw/EastWest. With stripped-down instrumentation and lilting melodies to the fore, Williams' subject matter is as refreshingly honest as ever. She describes the song "Wolf" as being inspired by her "first-ever sexual relationship," while "Tradition" was written "on the way back from my sister's wedding." A single, "No One Takes You Home," precedes the album Sept. 16. Williams will be playing a full U.K. tour throughout October.

CHRISTOPHER BARRETT

BAD BOY DONE GOOD: One of the hottest songs on South African radio this August was the first single from **Tokollo's** latest album, *All in One* (CSR/Universal). Titled "No 1. Tsotsi," it features R&B singer **TK** and **Thuli Tillis** on a song that mixes hip-hop, neo-soul, and smatterings of *kwaito*. The lyrics are a subtle commentary on Tokollo's bad-boy image ("tsotsi" loosely translates as "gangster"), which he has acquired during his years as a member of **TKZee**, one of South Africa's premier *kwaito* acts. Still a member of that group, Tokollo struck gold this year when he picked up the highly coveted best *kwaito* single award at this year's South Africa Music Awards for the track "It's All Right." With his latest offering, Tokollo is hoping to snag a crossover market of young black and white music fans—which is still proving to be a challenge for most South African artists. Tokollo says: "The South African music industry believes that *kwaito* is only bought by black people. But if you look at TKZee, for example, we are able to draw white supporters to our gigs. They dig us. So I wanted to make an album that has something for everybody."

ACCU BREAKTHROUGH: Helsinki-based Exogenic Records has become known for releasing quirky Finnish trance by such acts as **Texas Faggot** and **Squaremeat**, but after setting up sub-label Exogenic Breaks in 2000 it began reaching wider audiences. "Breaks publishes everything that isn't trance," Exogenic managing director **Jacob Ehnrooth** explains. Its biggest hit so far has been **Accu's** eponymous debut, released last spring. The single "Surrounding Love," with its approachable electro-funk, has received frequent radio play. The debut was produced by **Risto Eskolin** of pop group **Lemonator**. Ehnrooth, who is currently negotiating international licensing and distribution deals for Accu, says: "I first heard their material a few years ago. The way they mix styles but maintain the funkiness and the groove convinced me instantly."

JONATHAN MANDER

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
CELINE DION A New Day Has Come (S)				7	6					6
EMINEM The Eminem Show (U)	1		9	10	4	2		2	8	
NORAH JONES Come Away With Me (E)	10		5		8					
AVRIL LAVIGNE Let Go (B)	3	9				3			6	
LINKIN PARK Reanimation (W)	8			6						10
NELLY Nellyville (U)	2					4		4		
RED HOT CHILI PEPPERS By The Way (W)			2	3	10	9	9	3	1	2
SHAKIRA Laundry Service (S)			4	5		7		6		3
BRUCE SPRINGSTEEN The Rising (S)	5			1		6	5		3	4

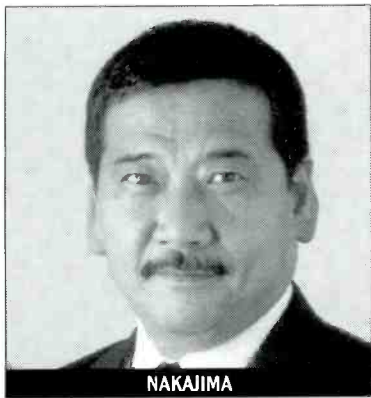
Nippon Columbia Opts For Continuity After Death Of Industry Vet Matsumura

BY STEVE McCURE

TOKYO—The corporate strategy of Nippon Columbia—Japan's oldest record label—remains on course despite the Aug. 20 death of president/CEO Katsumi "Jack" Matsumura, according to the company's New York-based chairman, Strauss Zelnick.

Following Matsumura's death at age 49 of a heart attack, Masao Nakajima was named president/COO Aug. 27. Nakajima, also 49, was previously executive VP in charge of sales and marketing, strategic planning, and human resources at Nippon Columbia, which he joined in May. Prior to that he was a director of various group companies at Tokyo-based labels group/production company Being, which he joined in 1978.

Nakajima, who joined Being in 1978, will report to Zelnick, who has become the label's CEO with immedi-



NAKAJIMA

ate effect. According to Zelnick, Nakajima "enjoyed an outstanding career in the music industry before joining Nippon Columbia. He has an exceptional record as both a business executive and a creative leader."

Under Matsumura's leadership, Nippon Columbia announced a series of restructuring moves in

January, including a 25% payroll reduction and a 40% cut in its artist roster (*Billboard*, Feb. 2). In January, the company established the Savoy Label Group (*Billboard*, Jan. 26), a U.S.-based jazz and classical division featuring the catalogs of its Savoy and Denon labels. Nippon Columbia has also been aggressively signing new Japanese talent in the past few months, including indie rock band Syrup 16g.

Zelnick tells *Billboard* that the company's initial restructuring steps are complete and that its overall strategy remains unchanged. He says, "We can't allow the tragic event of Jack's death to derail us from the process of aggressively rebuilding the company."

Nakajima and Matsumura had worked closely "on all aspects of Nippon Columbia's restructuring and revitalization," says Zelnick, who flew to Tokyo immediately following Matsumura's death. "It is appropriate that Mr. Nakajima take over the leadership of both the creative and business dimensions of the company as president."

Nakajima adds: "When Jack asked me to assist him in the challenge of restructuring and rebuilding Nippon Columbia, I never expected that this might happen. After he passed away, I came to know that Jack had imbued the spirit of unity, dedication, and revitalization in all employees as his farewell gift. The success of the Nippon Columbia revitalization plan is his legacy."

Nippon Columbia was founded in 1910; at one time—thanks to such top-selling artists as the late ballad queen Hibari Misora—it was Japan's largest record company, but in recent years it has been in the red.

New York-based investment firm Ripplewood purchased a controlling interest in the label from parent company Hitachi last year (*Billboard Bulletin*, May 11, 2001), and in October 2001, Matsumura—previously managing director/executive VP at Tokyo-based label BMG Funhouse—was appointed president.

Matsumura was a former member of the Sadistic Mika Band. In the mid-'70s, it became the first Japanese rock group to achieve an international profile, notably touring the U.K. with Roxy Music. Matsumura played a key role in promoting popular female vocalist Misa when he was at BMG Funhouse; prior to joining BMG in 1996, he held a series of executive positions at Sony Music Entertainment (Japan).

Nippon Columbia posted sales of 43 billion yen (\$324 million) for the year ended March 31 and an operating loss of 1.7 billion yen (\$12.9 million), while the Nippon Columbia group of companies recorded sales of 57.6 billion yen (\$434.1 million) and an operating loss of 2 billion yen (\$15.1 million).

EMI Denmark's Saybia Will Benefit From EU Presidency

BY CHARLES FERRO

COPENHAGEN—The Danish government aims to use the country's raised profile as a result of its assumption of the European Union (EU) presidency during the second half of 2002 to promote its own cultural activities. And EMI Denmark rock act Saybia looks set to benefit.

Money channeled from government funds through the Danish Secretariat for International Cultural Relations will help the label finance a series of activities with Saybia, including a forthcoming tour of Germany in support of A-ha. Saybia already seems to be on the threshold of a European breakthrough: Its debut single, "The Day After Tomorrow," is on German

airplay charts and is picking up radio plays elsewhere in the Germany/Switzerland/Austria region, as well as in Italy, France, and the Benelux countries.

"It's good to see that there's really meat on the bone of all this debate in the press about openness in politics," says EMI Denmark director of international exploitation Ole Mortensen. "So I hope the EU presidency will focus on Danish music and improve the odds for Saybia."

The Danish culture and foreign ministries decided earlier this year to allocate funding to promote Danish music and culture during the EU presidency, although the organizations involved waited until the main vacation season here began to wind down before releasing the funding. EMI will get an undisclosed slice of the 500,000 kroner (\$66,000) pie allo-

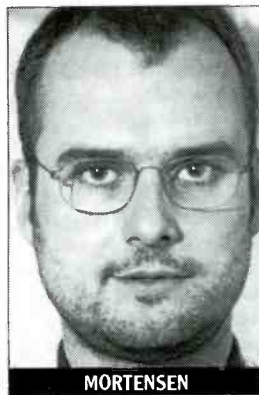
cated to music promotion during the six-month presidency. The program covers all types of music.

"Danish embassies will be offered a package, so they can invite VIPs, media, and others to gatherings held in conjunction with shows [by Danish performers]," says Bodil Høgh, head of projects at the Danish Music Information Center (MIC), the institution coordinating the program along with the secretariat, the Danish Music Council, and various music-trade bodies.

Høgh adds, "Knowledge of music can be limited at some embassies, so we have a special Web site where they can see and hear a clip of what we're offering."

MIC export consultant Bibi Övermyr says, "Saybia was the obvious choice to represent the country's rock output, as we had to present a band with potential."

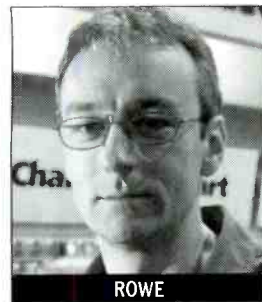
The added cash will complement EMI's long-term strategy for building bands the old-fashioned way, notably through concert exposure. "Our plan has always been to hit northern Europe first," Mortensen says. "We plan to attack as many German cities as possible." After extensive summer touring in northern Europe, Saybia started the second stage of its campaign in August with appearances at Popkomm in Cologne, Germany. It will support A-ha at venues ranging in capacity from 8,500 to 17,500 from Sept. 15 to Oct. 4 in Germany. Høgh notes, "These shows will be coupled with opportunities for embassies to use Saybia."



MORTENSEN

NEWSLINE...

HMV has unveiled plans to become the U.K.'s first major music retailer with an online subscription service, offering what it claims is the largest official catalog of digital music ever available in the country. The project, partnered with digital distributor On Demand Distribution, is due to go online later this month with access to nearly 100,000 tracks. Content from EMI, Warner Music, and BMG, plus such indies as Telstar, Mushroom, and V2, will be available. Repertoire will feature 990 Elvis Presley tracks, 260 by Genesis, the complete repertoire of Craig David and Westlife, and material from such acts as Kylie Minogue, Coldplay, Dido, David Bowie, and the Chemical Brothers. "We're looking at it as an experiment," London-based HMV e-commerce director Stuart Rowe says. "We haven't set any benchmarks or hurdles that we have to achieve—[we're using the project] as a piece of research and development." For a monthly subscription fee of £4.99 (\$7.60), the service at hmv.co.uk will offer three different usage options: A limit of 50 tracks may be downloaded in any month, subscribers may stream up to 500 tracks, or they may burn approximately five tracks to a CD—or opt for a mix of all three options. Single tracks may also be purchased via download or burned onto a CD as part of the subscription. Rowe adds: "Stores are very much core to our business and our No. 1 priority, but we feel that it's representative of the brand to embrace new technology."



ROWE

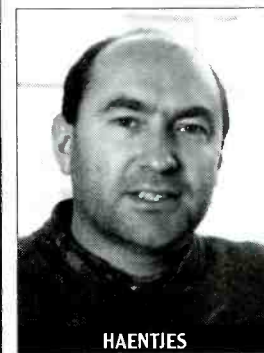
LARS BRANDLE

U.K. reissue and compilation company Demon Music Group (DMG) has launched an online hub for independent labels and publishers targeting the synchronization market. The service, tracklicensing.com, offers 17,000 tracks, some with 30-second soundclips. Users may search by genre, artist, title, label, tempo, theme, and decade of release. The service offers the complete DMG catalog, which includes music from the Yardbirds, Ian Dury, Nick Lowe, and Engelbert Humperdinck. Also available is repertoire from the Ministry of Sound and Brunswick catalogs. Glen D'souza, licensing manager for tracklicensing.com, says, "We feel there's a new market opening up, and we want to be pioneers—we want to be the first independent record company to launch a business-to-business Web site." DMG is part of VCI Group, a division of retailer Woolworths.

LARS BRANDLE

Columbia France international marketing manager Valérie Michelin has replaced Virginie Auclair as managing director at the Sony Music France (SMF) label. Declining to comment on the reason for the unexpected management change, SMF president/CEO Olivier Montfort says: "This is what happens sometimes in a company like ours—all I can say is that it does not represent a change in strategy for the label but simply a change of manager." Michelin, who also heads Columbia sub-label Saint George, reports to Montfort. Auclair, a 22-year veteran of Sony, was also senior VP of international marketing for SMF, responsible for the international exploitation of the company's local repertoire. Auclair says she was caught off-guard by Montfort's decision, especially as Columbia had been enjoying a series of successes with local and international repertoire. "We were the most profitable Sony Music Europe label," she claims, "and, for the past six months, we had on average five or six albums a week in the top 15 with both international acts and homegrown projects."

EMMANUEL LEGRAND



HAENTJES

Edel Music is to lay off 40 of the approximately 160 employees at its Hamburg headquarters in Germany. The cuts affect mainly administration and internal-services posts; those functions will now be outsourced. "This gives us more flexibility and is more cost-efficient," CFO/COO Michael Baur says. CEO Michael Haentjes adds, "In a decreasing market, we need to maintain the efficiency that we have gained in the last months by concentrating on our core markets." Edel claims to have increased its year-to-date market share compared with last year.

WOLFGANG SPAHR

BMG, Warner, and Universal have taken a joint 51% stake in German chart company Media Control's Chart-Radio, which claims to be Europe's largest licensed Web music portal. Full terms were not disclosed. Established in 1999 in Baden-Baden, Germany, Chart-Radio has 650,000 registered users and receives 2.19 million page impressions per month. The service, at chart-radio.de, has 26 channels featuring a wide range of genres.

WOLFGANG SPAHR

Berlinholm—A Label Of Two Cities

Universal And Stockholm Records Create Ground-Breaking Joint-Venture Imprint

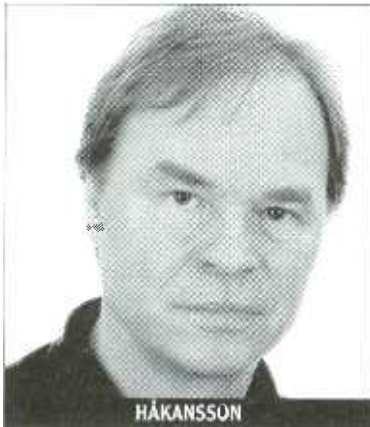
BY JEFFREY DE HART

STOCKHOLM—"Something big and unique will come out of this," is how Universal Music Germany chairman/CEO Tim Renner describes his hopes for the ground-breaking, country-linking new joint-venture imprint that his company is launching with Swedish label Stockholm Records.

The latter's managing director, Stockholm-based Ola Håkansson, has joined forces with Berlin-based Renner's company to form Berlinholm Records, which the two are jointly heading. The imprint will operate within the Universal structure with Stockholm and Berlin and issue simultaneous releases in both locations.

Håkansson founded Stockholm Records—in which London-headquartered Universal Music International owns a majority stake—some 10 years ago. Universal Music Sweden handles domestic distribution and sales for Stockholm, which organizes its own marketing. Berlinholm will operate similarly in Sweden through Stockholm Records; in Germany and internationally, Universal will handle distribution, sales, and marketing.

The novel approach of the new imprint will see Berlinholm Records joining its Swedish production and songwriting skills with German marketing muscle to produce hit records by acts from either country in Scandinavia, the Germany/Switzerland/Austria territories, and perhaps beyond. Renner says, "We're combining our resources to upgrade our-



← Berlinholm

selves and our artists—whether Swedish or German, it doesn't matter—to become a European elite.

"The Swedes have a good A&R understanding," he adds. "They are extremely strong on the repertoire end, but as Sweden is a small country, they have a problem placing artists in a bigger market. We are a bigger market in Germany, with the tools and the money."

Håkansson continues, "Universal is already an international company, but Europe is now joining forces to compete with the rest of the world—or at least with the Americans."

Artists will be signed to the new label after discussions between the A&R representatives from Stockholm Records in Sweden and their counterparts at

Universal Germany's imprints, Motor, Polydor, and Mercury. "If we both like an artist—preferably a new one, although it could be an established artist that we work with for the first time—then we'll sign the act," Håkansson says. "We both have to share the same enthusiasm for the artist."

The label team that is deemed most appropriate in Germany will work a specific artist/release there on behalf of Berlinholm. Håkansson says, "We are absolutely comfortable [for] the Germans to put it on the label that is best for them. For a newcomer, it's important to have a release in both territories. Normally you release things in your own territory and if you have success, [you] try to spread that success to other territories. This time, if we're lucky and everything goes our way, we have a bigger 'home' market."

The first release to be handled by the new project is the single "It's Just Porn Mum" by Anglo-Norwegian act Jeffrey Trucks, licensed from U.K. indie Gut Records. But because of the timing of the Sept. 16 release, the Berlinholm logo will not appear on the single, which will arrive via Stockholm Records in Sweden and on Polydor in Germany. Håkansson adds that it is not a "typical" deal for Berlinholm, as the label will generally sign acts directly. It has already picked up three other acts.

"Great A&R is still the only way to real success in this business," Håkansson insists. "If we find great artists and have great productions, we will sell records."

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WEA Canada's Blue Rodeo Strikes 'Gold' With 9th Studio Set

BY LARRY LeBLANC

TORONTO—The spirit of its Toronto hometown lives and breathes on Blue Rodeo's ninth studio album, *Palace of Gold*, due for release Oct. 9 in Canada by WEA Records.

Palace of Gold is the country-rock band's first full-length to be recorded at its Woodshed recording studio/office facility here. It is also the first to feature steel guitarist Bob Egan—known for his work with Wilco—in the lineup, as well as with four-piece horn and 10-piece string sections. Anchored by the voices and songs of co-founding guitarists/vocalists Jim Cuddy and Greg Keelor, Blue Rodeo also consists of keyboardist James Gray, drummer Glenn Milchem, and bassist Bazil Donovan.

Last year, the band purchased a building in the Riverdale district of Toronto and began constructing a recording studio, covering the walls in weathered wood from an old barn and bringing in vintage recording gear. The studio idea came to Cuddy after reading local musicologist Rob Bowman's 1997 book *Southern, U.S.A.: The Story of Stax Records*. The band was also influenced by working at Kingsway Studio (producer Daniel Lanois' former home base) in New Orleans in 1989 for its second album, *Diamond Mine* (on Warner-distributed label Risque Disque in Canada), and also recorded its 2000 studio album, *The Days in Between*, there.

"As I was reading about Memphis and Stax,"

Cuddy recalls, "I thought, 'That could be us.' We've got 20 years of knowing other musicians. Also, our studio follows some of the principles of Kingsway. The console board is in the same room as the studio, and you can put your amp in a closet, and there's power and a mike line. Everything is analog."

Formed in 1984, Blue Rodeo has long been one of Canada's premier acts, with strong cult status in the U.S., Germany, and Australia. Its releases have been licensed worldwide through WEA on an album-by-album basis; seven of its albums have been released variously on Atlantic, East-West, Discovery, and Sire in the U.S. After failing to find a U.S. berth for *The Days in Between*, the band released the set there on its own indie label, bluerodeo.com records, distributed by Chapel Hill, N.C.-based Redeye. Its 1999 live double-album, *Just Like a Vacation*, remains unreleased in the U.S.

"We haven't firmed up international releases for this album yet," the band's manager, Susan de Cartier of Starfish Entertainment, reports. "We'll go through the Warner family, but there

are territories in which I have relationships where it makes more sense to go elsewhere. I'm now talking to several labels in the U.S."

Warner Music Canada (WMC) senior VP/managing director Steve Kane acknowledges Blue Rodeo's domestic status, describing the act as "a musical institution in this country."

"Blue Rodeo is a major brand, and the support we're getting at retail for this album is fantastic," adds WMC director of national sales and marketing Doug Raaflaub. "But, of course, the band has sold over 1 million units [of catalog] in this country."

"We'll go to the wall for the Blue Rodeo boys," asserts Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario. "Of course they sell—absolutely. Their catalog sells well; their audience has grown with them."

Lane Orr, VP of purchasing at the A&B Sound chain, which has 22 stores in Western Canada, says: "We do particularly well with Blue Rodeo in British Columbia and Alberta. It's a sound that is appealing here."

WMC director of national promotion Steve

Coady says that after servicing the album's lead single, "Bulletproof," to all Canadian radio formats Aug. 19, "we got key stations in key markets in adult contemporary, CHR, country, and rock in the first week."

As Blue Rodeo began to think about a studio album last year, plans were also being developed to build the studio. Cuddy recalls that the band worried that if it went ahead with construction, recording would be delayed. So, when WMC suggested the breathing-room measure of a retrospective release, the band swiftly agreed.

For *Greatest Hits Vol. 1*, Blue Rodeo incorporated horns and strings into two newly recorded tracks, including a cover of Bee Gees' 1967 hit "To Love Somebody." The band subsequently toured and continues to do so, with the four-piece Bushwhacked Horns. Cuddy says, "Those extra tracks gave us the chance to experiment in the studio."

At the beginning of 2002, Blue Rodeo finally got down to recording *Palace of Gold*. Owning the studio provided it the opportunity to take its time exploring new sounds and song structures. But Cuddy says that it also took significant time melding the band with strings and horns and attaining a totally satisfying sound from the new studio. Recording was "a long dark hallway. We did something we weren't sure we could accomplish."



BLUE RODEO

Events Calendar

SEPTEMBER

Sept. 7-8, **Siemens Mobile Urban Music Seminar**, Royal Festival Hall, London. urbanmusicseminar.co.uk.

Sept. 9, **Canadian Country Music Awards**, Pengrowth Saddledome, Calgary, Alberta. 905-850-1144.

Sept. 12-14, **National Assn. of Broadcasters Radio Show**, Washington State Convention and Trade Center, Seattle. 800-342-2460.

Sept. 12-14, **Third Annual Americana Music Assn. Conference**, Hilton Suites, Nashville. 615-340-9596.

Sept. 12-15, **Second Annual Huntsville South Music Conference**, Von Braun Civic Center, Huntsville, Ala. 256-722-3150.

Sept. 13-17, **In the City: U.K. Music Conference**, Lowry Hotel, Salford, Manchester, England. 161-839-3930.

Sept. 17, **Mercury Music Prize Ceremony**, Grosvenor House Hotel, London. 207-499-6363.

Sept. 18, **Third Annual Latin Grammy Awards**, Kodak Theatre, Los Angeles. 310-392-3777.

Sept. 18-21, **Muscle Shoals Music Assn. Songfest Seminar**, various venues, Muscle Shoals, Ala. 800-941-6762.

Sept. 22, **13th Annual Tribute to Heroes and Legends (HAL Awards) Honoring Berry Gordy**, the Beverly Hills Hotel, Los Angeles. 310-274-1609.

Sept. 22-25, **CISAC World Congress**, Queen Elizabeth II Conference Centre, London. 207-222-5000.

Sept. 25-27, **International Recording Media Assn. Technology & Manufacturing Conference**, Mandalay Bay Resort & Casino, Las Vegas. 609-279-1700.

Sept. 29-Oct. 1, **Central South Gospel Retail Conference**, Hilton Downtown, Nashville. 615-833-5960.

Sept. 30, **City of Hope's Second Annual Music & Entertainment Industry East Coast Golf Tournament**, Fenway Golf Club, Scarsdale, N.Y. 212-645-3800.

Sept. 30-Oct. 2, **Billboard Dance Music Summit 2002**, Marriott Marquis, New York. 646-654-4660.

OCTOBER

Oct. 2, **Second Annual All Star Music Bash**, benefiting the Cystic Fibrosis Foundation, Opryland Resort and Convention Center, Nashville. 615-662-7917.

Oct. 5-8, **113th Audio Engineering Society (AES) Convention**, Los Angeles Convention Center. 212-661-8528.

Oct. 6-9, **International Entertainment Buyers Assn. (IEBA) 32nd Annual Conference**, Sheraton Nashville Downtown. 615-463-0161.

Oct. 8-10, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

Oct. 10-12, **Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Oct. 11-14, **Third Annual Third Coast Conference**, Hilton SW Hotel, Houston. 212-969-0204.

Oct. 14-20, **International Bluegrass Music Assn. World of Bluegrass Convention**, Galt House and Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Superdome, Sydney. mmcadam@aria.com.au.

Oct. 15, **VH1/Vogue Fashion Awards**, Radio City Music Hall, New York. 212-258-7800.

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 17, **13th Annual International Bluegrass Music Assn. Awards**, Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 19, **Second Annual World Soundtrack Awards**, Bijloke Concert Hall, Ghent, Belgium. christian.deschutter@filmfestival.be.

Oct. 24, **MTV Video Music Awards Latinoamerica**, Jackie Gleason Theater, Miami Beach. 305-535-3700.

Oct. 25, **Fourth Annual Ritmo Latino Music Awards**, Kodak Theatre, Los Angeles. 818-763-1501.

Oct. 26, **Gospel Music Hall of Fame 2002 Induction Ceremony**, Marriott Renaissance Center, Detroit. 313-592-0017.

Oct. 29, **The Shortlist Music Project Second Annual Awards Ceremony**, Knitting Factory, Los Angeles. 323-465-3700.

Oct. 30-Nov. 3, **22nd Annual**

Black Entertainment & Sports Lawyers Assn. (BESLA) Conference: "Re-Defining Our Agenda: Strategies for the New Economy," J.W. Marriott Cancun Resort & Spa, Cancun, Mexico. 202-628-4700.

Oct. 31-Nov. 2, **MusicWorks Music Convention**, the Lighthouse, Glasgow, Scotland. 141-552-6027.

NOVEMBER

Nov. 2, **CMJ Retail Track**, New York Hilton. 917-606-1908.

Nov. 4, **ASCAP Country Awards**, Opryland Hotel, Nashville (by invitation only).

Nov. 4, **11th Annual Music Industry Trusts' Dinner Honoring Elton John and Bernie Taupin**, Grosvenor House Hotel, London. 207-851-4000.

Nov. 5, **BMI Country Awards**, BMI Nashville office (by invitation only).

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 5, **Second Annual Country Radio**

Broadcasters Hall Forum, Nashville Renaissance Hotel. 615-327-4487.

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 7, **Musicians' Assistance Program (MAP) Awards**, House of Blues, Los Angeles. 310-559-9334.

Nov. 7, **SESAC Country Music Awards**, SESAC Nashville office (by invitation only).

Nov. 12, **Billboard Music & Money Symposium**, St. Regis Hotel, New York. 646-654-4660.

DECEMBER

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4600.

Dec. 11, **NY Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Submit items for *Lifelines*, *Good Works*, and *Events Calendar* to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.



David Gives Goliath Performance. Atlantic Records/Telstar recording artist Craig David performed at the recent 2002 Warner Music Group (WGM) Managing Directors' Conference in Barcelona, where he previewed songs from his forthcoming album, his first worldwide release for WGM. David's platinum-selling debut, *Born to Do It*, was released on Atlantic in the U.S. Pictured, from left, are AOL Time Warner CEO Richard Parsons, WGM chairman/CEO Roger Ames, David, Wildstar Records co-founder and A&R director Colin Lester (who is also David's co-manager), and Telstar Records international CEO Graham Williams.

Good Works

SPIRITED FUN: Martina McBride, Pam Tillis, Chely Wright, and Jamie O'Neal will perform Sept. 6 at the Ryman Auditorium in Nashville, marking the culmination of the Spirit of Country tour. Featuring Arista country artist Shannon Brown and sponsored by Easy Spirit, the seven-date tour will raise money for the Families of Freedom Fund, an organization providing educational assistance

to victims of the events of last Sept. 11 who are now in financial need. Contact: **Rob Moore** at 212-582-5400.

CHILD'S PLAY: KaBOOM, along with the Academy of Country Music and Home Depot, will present Atoka, Okla., with a new community playground. The location was chosen by country star Reba McEntire after she was honored with the first Home Depot Humanitarian Award. KaBOOM, a national nonprofit organization that brings together communities and businesses to create ideal play locations for

children, has built more than 200 playgrounds in the U.S., Canada, and Bermuda. Contact: **Kim Rudd** at 312-822-5871.

MATCH . . . SET . . . HELP: Merv Griffin will host the first annual Merv Griffin/Beverly Hills Country Club Celebrity Tennis Classic Sept. 21 in Los Angeles. Such celebrities as country artist LeAnn Rimes will compete against benefactors of Childhelp USA to raise money for the charity, a national nonprofit organization that fights child abuse and provides aid to victims. Contact: **Gerry Porter** at 310-248-4488.

Life Lines

MARRIAGES

Regina Elliott to John Conway, July 27 in Greenwich, Conn. Bride is a singing teacher and freelance production coordinator for Broadway Cast Albums. Groom is director of associated labels for BMG.

BIRTHS

Girl, Emma Lynn, to **Dana and Brent DuFine**, June 22 in Los Angeles. Mother is executive VP/GM of Immortal Records. Father is advertising executive for Clear Channel Outdoor.

Twin boys, Ethan and Jacob, to **Varda Steinhardt and Danny Fingerroth**, July 29 in New York. Mother is senior VP of business development and synch licensing for Hacate Entertainment Group.

DEATHS

William Warfield, 82, after a fall, Aug. 25 in Chicago. A role in the 1947 Harold Rome production of the Broadway musical *Call Me Mister* led Warfield to a long career as a baritone in theater and film. Best-known for his rendition of "Ol' Man River" as Joe the dock hand in the 1951 MGM film version of Jerome Kern's *Show Boat*, Warfield also played Porgy in George Gershwin's 1952 European tour of *Porgy and Bess*. In 1983, he won a Grammy Award for best spoken-word or nonmusical recording for his narration of composer Aaron Copland's *A Lincoln Portrait*. Warfield is survived by two brothers.

Solution to this issue's puzzle (page 86)



Japan's Music Business, In Crisis, Seeks A Turnaround

TOKYO—What is to be done?

The question famously posed by Vladimir Lenin as czarist Russia descended into chaos is being echoed today by Japanese music-industry executives, as the world's No. 2 music market enters crisis mode.

"Crisis" doesn't seem too strong a word to describe the situation in Japan: Sales of prerecorded music fell a catastrophic 17% in the first six months of 2002, compared to the first half of 2001, according to SoundScan Japan.

It's not a question of the industry simply having had a bad first half. The January-June results are consistent with a steady downward trend that has seen the total value of annual shipments by the Recording Industry Assn. of Japan's (RIAJ) member companies fall from 1998's 589.4 billion yen (\$5.2 billion at year-end 1998) to 503.1 billion yen (\$3.8 billion) in 2001.

The biggest decline in the first six months of 2002 was in the crucial domestic-albums category, where sales were off a staggering 20.4% from the first half of 2001, according to SoundScan Japan. (The SoundScan Japan figures are culled from point-of-sales data provided by some 1,300 record stores nationwide, on which an estimate of total pre-recorded music sales, excluding imports, is based.)

The reasons for the Japanese market's perilous state include 1) Japan's ongoing recession, 2) increased spending by young people on other consumer goods, such as cell phones and video games, 3) the long-term shrinkage of the under-25 age group, due to Japan's low birthrate, and 4) an exponential increase in CD-R copying, exacerbated by the growing number of used-CD stores (currently an estimated 7,500 nationwide), as well as Japan's long-established CD-rental outlets.

DEFENSE AND OFFENSE

Japanese music executives stress the need to take strong defensive measures to deal with the forces arrayed against them. But they also realize that the industry needs to think positively and go on the offense if it wants to do more than just survive.

On the defensive front, the weapon of choice is the copy-protected CD, first introduced to Japan in March by Avex and since adopted by Toshiba-EMI and Warner Music Japan.

Avex chairman/CEO Tom Yoda says Japanese consumers are gradually accepting the idea of copy-protected CDs, which he says are the only way to deal with the problem of CD-R copying.

A somewhat contrasting opinion is offered by Sony corporate executive Kazumato Enomoto, who says, "I don't think the decline in the market is due entirely to CD copies. But it is a significant problem, and it is important to protect against it."

The Japanese music industry has also turned to the courts in its efforts to defend its turf. In April, the Tokyo District Court ordered Japanese-language file-sharing service MMO Japan to shut down after the RIAJ and authors' body JASRAC applied for a provisional disposition against MMO.



Latest Declining Sales Are Part Of A Five-Year Slide, While Indie Sector Bucks The Trend And Artist Development Is Key

By Steve McClure

MUSIC THAT SELLS

In a more positive vein, music executives stress the need to reach out to market segments that labels have historically neglected—in particular, the over-25 market—and to get back to the basics and make music that sells.

"In my opinion, the industry is still overly dependent on new J-pop releases, many of which have a dangerously short shelf life," notes Keith Cahoon, managing director of Tower Records K.K.

Setting their sights on the increasingly important adult market, Japanese labels have been releasing more thematic compilations and greatest-hits albums, as well as more cover versions of both domestic and international repertoire.

Toshiba-EMI is credited with inaugurating the compilation trend with its popular *Feel* series of "healing music" (new age) albums. Reflecting that trend, of the 10 top-selling international albums in Japan in the January-June period, no fewer than eight were compilations or greatest-hits sets, according to SoundScan Japan.

"We consider ourselves the pioneers of compilations,

with series like *Now, Feel* and *Dancemania*," says Toshiba-EMI president Masaaki Saito. "We'd like to beef up the genre even more and continue to release appealing catalog products."

Victor Entertainment president Toshiaki Shibuya adds, "For older and middle-aged people who don't listen to music that much, we think that compilations or theme-based collections are effective."

In an effort to gain more leverage from the compilation trend, the Japanese arms of the five international majors—Sony Music Entertainment (Japan), Universal Music K.K., Warner Music Japan, Toshiba-EMI and BMG Funhouse—are jointly releasing a series of albums comprising foreign songs that were hits in Japan between 1965 and 1984. Titled *Bokutachi no Yogaku Hit* (Our Foreign-Music Hits), the series is an unprecedented example of inter-label cooperation in the Japanese market.

INDIE HOPE

One ray of hope amid the gloom surrounding the Japanese industry is the booming indie sector.

According to SoundScan Japan, Japan's indie labels racked up a total of 13.1 billion yen (\$109.5 million) in sales in the first half of 2002—up 80% from the corresponding period in 2001. Indies now account for 5.7% of the Japanese market, says SoundScan.

"The indie-label world has really grown and has brought a lot of new flavor to the Japanese music world, and we have strongly supported this," says Tower's Cahoon. "It is now not at all unusual to see indie items in the top 10 of [music trade publication] *Oricon*."

Notes Warner Music Japan chairman Hiroshi Inagaki, "If this becomes bigger, [indies] might act as a bulwark against the shrinking market."

THE NEXT BIG THINGS

Echoing comments made by just about everyone in the Japanese music business, Yoda says Avex's top priority is to find and

develop new artists. He adds that another key part of Avex's strategy in the face of an increasingly tough market is to sell more music to both pre-teen (through animation-related music) and middle-aged demographics (through the new Avex Io label, which features traditional Japanese music).

Universal Music K.K. president Kei Ishizaka points out that, despite Japan's demographic shift, the under-25 market remains critical for the industry.

"We will not survive without this age group," Ishizaka says. "It's still the biggest market. It creates musical trends and brings mega-hits to us. The music industry should do its best to provide attractive content—especially good songs—to this age group."

Says Toshiba-EMI's Saito, "In order to appeal more directly to the under-25 group, we think that the only thing to do is to go back to the basics as a record company. This means discovering and creating new artists and new pieces of music that are fresh and full of originality."

Warner's Inagaki also emphasizes the need to get back to the A&R basics. "We have a very clear strategy toward young people," he says. The idea, says Inagaki, is to

Continued on page 54

JAPAN

Japan's Leading Record Labels Look Ahead

Billboard Asia bureau chief STEVE McCLURE offers a concise guide to the top 10 record companies in Japan according to market share, as calculated by SoundScan Japan for Jan. 1–June 30, 2002.

1 SONY MUSIC ENTERTAINMENT (JAPAN)

President/CEO: Eiji Kishi

Web site: www.sonymusic.co.jp

Major acts: Porno Graffiti, Gospellers, Chemistry

Market share: January–June 2002: 14.69%

(January–June 2001: No. 1, 16.8%)

Although Sony continues to have the biggest market share among Japanese record companies, sales of the SMEJ group, which includes 41 companies, fell 8% in the business year ending March 31, to 203.1 billion yen (\$1.5 billion), reflecting the market's overall weakness. Unlike previous years, SMEJ did not release separate sales data for its core record business; nor does it release profit figures. But SMEJ says the group did make a profit during the year ending in March. Last Oct. 1, SMEJ spun off a number of its labels and manufacturing and distribution businesses to become stand-alone operations within the group, leaving SMEJ to function as a holding company. Sony executives say the full impact of that restructuring has yet to be felt. After a somewhat fallow period in the late '90s, Sony has successfully launched several strong domestic acts in the last couple of years, such as male vocal duo Chemistry and male vocal group the Gospellers.

2 TOSHIBA-EMI

President: Masaaki Saito

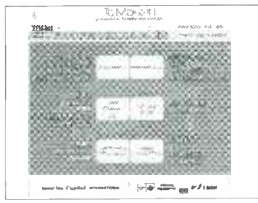
Web site: www.toshiba-emi.co.jp

Major acts: Utada Hikaru, Ringo Shina,

Chihiro Onitsuka

Market share: 13.15% (No. 3, 13.8%)

Toshiba-EMI reported lower sales for the year ending March 31, but the label says the 14.4% decline from the previous year, to 63 billion yen (\$475 million), was due to a dearth of major releases by key domestic acts such as Utada Hikaru and Ringo Shina, as well as the Japanese market's overall blahs. In the current business year, both Utada and Shina have released chart-topping albums, which helped Toshiba-EMI achieve a No. 2 market share for the first half, according to SoundScan Japan. In June, Utada became the first Japanese recording artist to score first-week over-the-counter sales of 2 million units with three consecutive albums, according to trade publication *Oricon*. Like many other major Japanese labels, Toshiba-EMI is actively exploiting its international catalog through various compilation albums.



3 AVEX INC.

Chairman/CEO: Tom Yoda

Web site: www.avex.co.jp

Major acts: Ayumi Hamasaki, BoA, Do As Infinity

Market share: 11.77%

(No. 2, 14%)

The year ending March 31 was a tough one for Avex. At the group's core company, Avex Inc., sales were down 9.8%, to 55.2 billion yen (\$416.5 million), while after-tax



profit fell 78.9%, to 917 million yen (\$6.9 million). On a consolidated basis, the Tokyo-based group's sales fell 1.1%, to 82.4 billion yen (\$621.7 million); after-tax group profit was down 36.3%, to 4.4 billion yen (\$33.5 million). Besides slumping CD sales—which Avex blames partly on the rapid spread of CD-R copying in Japan—the group's profits were hurt by stock-market losses and its purchase of the central Tokyo building in which its main office is located. In March, Avex became the first Japanese label to introduce copy-protected CDs. As a relative newcomer in the Japanese industry (the company was founded in 1988), Avex has less catalog to exploit than other labels, so it's under more pressure to find and develop new acts. Avex says it plans to become less dependent on the sales of superstar female vocalist Ayumi Hamasaki, who accounted for 15% of the group's consolidated earnings. Avex is pinning its hopes on female vocalists Misia (formerly with BMG Funhouse) BoA, Hitomi Shimatani and Kumi Koda, as well as animation-related product and the recently established Io label, which specializes in music aimed at the over-30 market.

4 UNIVERSAL MUSIC K.K.

President: Kei Ishizaka

Web site: www.universal-music.co.jp

Major acts: Spitz, Masaharu Fukuyama

Market share: 10.36% (No. 5, 9.9%)

Universal moved into a glittering new set of offices in Tokyo's upscale Aoyama district in June, bringing under one roof departments and affiliated companies that had been dispersed in eight separate locations. Given the Japanese market's current woes, it was a highly symbolic, confidence-inspiring move. Like other Japanese labels, Universal has been aggressively pursuing Japan's increasingly important "adult" market, notably with classical conductor Seiji Ozawa's *New Year's Concert 2002* album, recorded with the Vienna Philharmonic, which in January became the first classical album ever to make it into the top 10 of the Japanese album charts. The label has also recently scored successes with female vocalist Akina Nakamori's *Utahime 2* album of covers of Japanese pop hits from the '60s, '70s and '80s, as well as the *Woman* international-repertoire compilation albums, while Eminem's *The Eminem Show* has also done well.

5 VICTOR ENTERTAINMENT

President: Toshiaki Shibuya

Web site: www.jvcmusic.co.jp/top.html

Major acts: Keisuke Kuwata, Love Psychedelico,

Dragon Ash

Market share: 8.36% (No. 4, 10.36%)

Victor Entertainment—Japan's second-oldest label—saw its sales for the business year ending March 31 fall 14%, to 45.4 billion yen (\$342.4 million). The decline was mainly due to a drastic 24% drop in pre-recorded music sales, to 33.6 billion yen (\$253.6 million). Video sales, however, were up 20%, to 7.1 billion yen (\$53.7 million). The company's overall sales, including other companies' product that it distributes, were down 11%, to 108 billion yen (\$813.9 million). Victor boasts a strong roster of domestic acts, including rock duo Love

Continued on page 58

SEEKING A TURNAROUND

Continued from page 53

reinvigorate the youth market by promoting new genres, such as Japanese hip-hop, most notably with WMJ group Rip Slyme, and "band rock" with former indie band Hermann H. & The Pacemakers, for example.

At the same time, Universal's Ishizaka says the industry ignores older segments of the population at its peril.

"I think our industry should create an environment in which adults can feel close to music and easily get what they need," Ishizaka says. "In particular, we should make use of our catalog and promote it aggressively to adults."

So what's going to be hot in Japan in the next few years?

Mamoru Murakami, president of leading music publisher Nichion, says he's convinced Japan's increasingly "adult" market needs music with good lyrics and strong melodies, citing ska-core indie sensation Mongol 800 and retro-rock duo Love Psychedelico as examples.

Ishizaka also predicts a renewed emphasis on melody. "Dance-pop and hip-hop will keep their popularity," he says. "But some listeners are bored with cheap dance grooves and clichéd repeated beats, and they are returning to the pure beauty of melodies. I think the current popularity of cover albums is a sign of the 'melody' era."

In contrast, Warner's Inagaki sees J-pop shifting



From left: Keith Cahoon, Hiroshi Inagaki, Kei Ishizaka and Tak Kitazawa



From left: Mamoru Murakami, Masaaki Saito, Hidehiko Tashiro and Tom Yoda

toward a heavier beat, "like hip-hop, house or reggae. I don't think the youth of today are satisfied with songs that have a moderate tempo," he says. "Look at how quickly they use their fingers when sending E-mail on cell phones. Everything is going to go faster. Except for love, of course. It's one thing you can't speed up."

Avex's Yoda says his company will make a concerted effort to relaunch the careers of '90s stalwarts such as dance/pop groups globe and TRF, as well as female vocalist Namie Amuro. Trance music is another priority for Avex.

BMG Funhouse president Hidehiko Tashiro cites the recent success of female vocalist Chitose Hajime (Sony), who blends traditional *inryo* folk styles with reggae and other non-traditional styles as an example of how people are looking for something other than R&B-oriented J-pop—which has been on the rise for close to 10 years—as a sign that a fundamental stylistic change is taking place in J-pop.

Zomba Records Japan president Tak Kitazawa senses that as well. "The trend has shifted from a throwaway dance sound to songs," Kitazawa explains. "That's why [singer-songwriter] Kazumasa Oda is suddenly selling so well again, as well as Masaharu Fukuyama and Mr. Children. We're moving back to real songs, which I think is a really positive thing."

Executives here agree on one thing: Doing business as usual isn't good enough.

"It's impossible to predict the future, but it all depends on how we keep our eyes on consumers and the market," says Victor's Shibuya. "We plan to combine our A&R and marketing functions, in order to respond quickly to changes and needs in the market."

Adds Sony's Enomoto, "This is going to be an age where the true strength of our A&R will be put to the test." ■

 avex group

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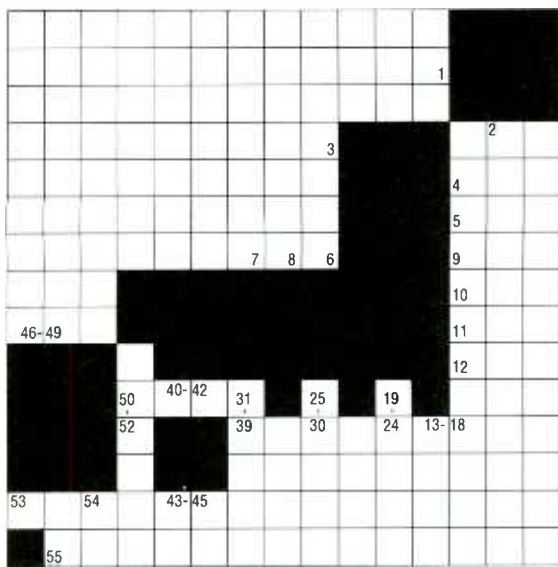

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TOWER RECORDS JAPAN



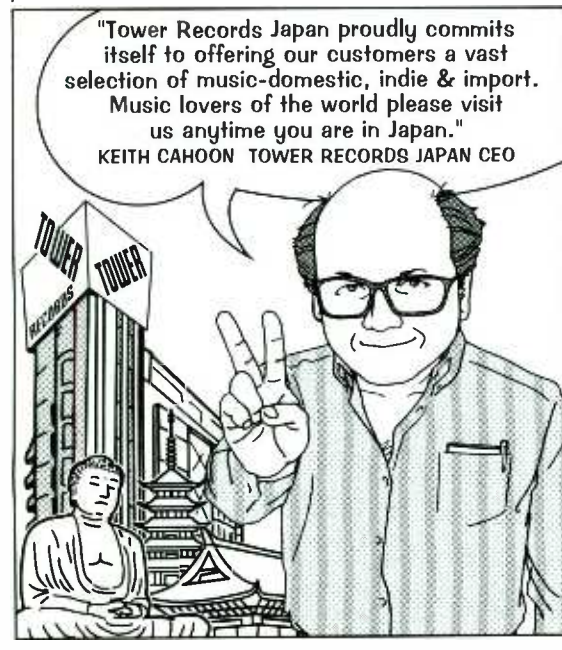
TOWER RECORDS JAPAN STORE NETWORK

HOKKAIDO	18 Kawasaki "November renewal open"	38 Akashi
1 Sapporo Pivot		39 Himeji
2 Shin-Sapporo "boys be ambitious"	19 Yokohama-Motomachi "the World Cup 2002 final"	CHUGOKU
TOHOKU	20 Yokohama-More's	40 Okayama
3 Akita "bijin & sake"	21 Sagamiyone	41 Kurashiki
4 Sendai	22 Yamato	42 Hiroshima "home of the Carp"
5 Koriyama	23 Fujisawa	SHIKOKU
HOKURIKU	24 Odawara	43 Matsuyama
6 Nagano "Olympic snow"	TOKAI	44 Nihama
7 Kanazawa	25 Hamamatsu	45 Kochi
8 Takaoka "September grand open"	26 Okazaki	KYUSHU
	27 Higashiura	46 Kokura
	28 Nagoya Parco "ebi-furiya"	47 Fukuoka "Mentai Rock"
KANTO	29 Nagoya Kintetsu Pass'e	48 Wakamatsu "October grand open"
9 Utsunomiya	30 Suzuka	49 Saga
10 Takasaki	KINKI	50 Nagasaki
11 Minami-Koshigaya	31 Otsu	51 Dita
12 Chiba	32 Kyoto "traditional beauty"	52 Miyazaki
13 Ikebukuro	33 Shinsaibashi	53 Kumamoto "horsemeat sashimi"
14 Shinjuku "voted world's best Tower store in 2000"	34 Umeda	54 Kagoshima
15 Shibuya "Japan's largest record store"	35 Nanba "November grand open"	OKINAWA
16 Kichijoji	36 Izumisano	55 Naha "mensore"
17 Hachioji	37 Kobe "Seattle's sister city"	

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KEITH CAHOON TOWER RECORDS JAPAN CEO

JAPAN

Talent Scouts Are Key To Japanese A&R Drive

From Live Shows To Online Polls, New Acts Break Through

BY PETER SERAFIN

TOKYO—Keitaro Kamo risks his lungs and eardrums on an almost nightly basis as he prowls smoke-filled "live houses," valiantly seeking out unknown performers who possess the crucial combination of talent, energy, passion and stage presence that characterizes top musicians.

Kamo is a talent scout. His specialty: the Japanese indie scene. His mission: to locate worthy unknowns and broker a mutually beneficial relationship between the band and his employer, Toshiba-EMI. His tools: perseverance, market knowledge and the Internet (via the online audition site www.toshiba-emi.co.jp/greathunting/), combined with instinct and a dash of serendipity.

Faced with plunging sales, Japanese labels are redoubling their efforts to find tomorrow's hitmakers today. And faced with J-pop's increasingly unpredictable trends and fads, the pressure is on talent spotters like Kamo to find acts that will sell.

Traditionally, many domestic artists broke into the highly competitive Japanese pop music scene through talent contests sponsored by major labels and other music-related companies.

For decades, a major opportunity for young hopefuls had been the annual Yamaha Music Foundation Band Concert. Performers submitted demo tapes to their local Yamaha music store. Local winners played a showcase concert then advanced to the regionals. Those who made it to the national finals played Yamaha's Tokyo showcase at the Budokan arena. Each year, two or three contestants signed with a major label.

Perennial pop favorites Chage & Aska, Miyuki Nakajima and Ringo Shina all entered the business through this system. In addition to exposure through the contests, Yamaha also offered courses in vocal training, songwriting and live performance.

Last October, Avex, Japan's biggest independent label, entered the talent-development business when it opened the Avex Artist Academy in Tokyo's Harajuku district, a key center of Japanese street culture. The school offers six-month and one-year courses in voice training, songwriting, dance and the music business.

Most of the teaching staff at Avex Artist Academy are music-industry professionals supplementing their day jobs with part-time teaching gigs. The idea behind the school, explains Avex chairman/CEO Tom Yoda, is to expand the pool of talent from which the record company draws its artists and staff. Avex is the first Japanese label to open its own talent school.

Meanwhile, Sony—Japan's biggest label—last year began holding its first general (as opposed to genre-specific) talent auditions in 13 years.

Unlike many of their rivals, who are using the Internet and new technology in innovative ways, Sony Music Entertainment's Sound Development (SD) group follows the tried-and-true talent contest/showcase approach.

"We don't do anything online except list our contest rules," says Fumio Shimada, SD's senior director of artist development. "I'm like the wedding matchmaker. I try to make a good pairing between the new artist and one of the labels [in the SME group]. If the first one isn't interested, I just move on to the next one."

However, new technology has helped democratize the process of getting that first record deal. It is now possible

for a wide cross-section of typical music fans to hear and comment on the entries and possibly influence record-company execs.

In 2000, Yamaha launched an online-audition web site called MusicFront (www.musicfront.net) and so far has received 8,000 submissions, either in CDR/MD/cassette format or as MP3 files.

Submissions are categorized as rock (including punk and alternative), club (techno, trance, hip-hop) and other (world music) and posted on the MusicFront Web site. Fans can visit the site to hear, rate and comment on the tracks. If a track gets enough favorable responses, a MusicFront staffer will go to see the act play a live gig, which could lead to a one-shot record deal.

Major broadcaster Fuji Television took online music talent scouting a step further with the April launch of its Break Gate contest. Artists can submit songs online or by mail. Fuji producers select the top 100 "Gate Breakers," which can be heard by logging on to the Web site www.fujitv.co.jp/breakgate.

"We get about 20,000 to 30,000 hits per week," says Break Gate project leader Youdai Hirano. "Roughly 70% of that number



Ulfus

access the site through [Internet-enabled] cellular phones, the rest from PCs."

Five finalists are chosen each month, and they play a showcase on a Fuji cable-TV channel. The 15 quarterly finalists each play a showcase on Fuji's regular terrestrial channel. Under the company's old system, the contest ended with the TV broadcast, but Break Gate is now planning to release a compilation CD featuring 10 of the 15 finalists from each three-month "class."

A&R people from Japanese labels make a point of trolling the site in search of undiscovered talent. Since the artists generally must be contacted through Break Gate, the contest acts as a de facto talent agency.

"We don't expect to make much money from this part of it," says Hirano, "but we get royalties and publishing rights if a deal is made. In contrast to the old system at Fuji, we have created a new entry point [the Web site] and a new exit point [the compilation CD and possible recording deal with a major label]."

Hirano insists that Break Gate is not looking for one-hit wonders, nor does every act need to develop into a megastar.

"We're hoping for artists that will remain active for the next 20 years and consistently deliver albums that sell 50,000 copies each," he says.

THE NEW SCHOOL

Toshiba EMI's Kamo says old-style audition contests offer limited value in today's market.

"For rock artists, being unique is much cooler than following a formula," he explains. "These days, truly gifted artists don't enter big company auditions. Ten years ago, that's what everybody wanted, but now they avoid it."

As part of his never-ending search for talent, Kamo has a regular guest spot on Tokyo radio station InterFM's *Beyond the Charts* show, during which he introduces the best demos sent in to the station or to him directly at Toshiba-EMI.

Continued on page 60

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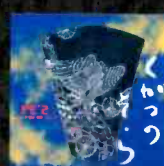
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RECORD LABELS

Continued from page 54

Psychedelico, pop duo Kiroro, female vocalist Ua, veteran rock band the Southern All Stars and SAS leader Keisuke Kuwata, whose next as-yet-untitled solo album, set for an early-autumn release, is expected to be a big seller.

Ⓞ BMG FUNHOUSE

President: Hidehiko Tashiro

Web site: www2.bmgjapan.com

Major acts: Orange Pekoe, Kazumasa Oda

Market share: 7.76% (No. 6, 5.3%)

Long hit-free, BMG Funhouse (aka BMG Japan) is a much happier place these days, thanks to a recent string of chart successes, starting with chart-topping greatest-hits sets by female vocalist Misia (who has since signed with Avex) and veteran male singer Kazumasa Oda. Two international-repertoire compilations, *Fine* and *Kiss*, have also done well recently, both reaching No. 1 on the international albums chart. The label is also enjoying strong results from new local acts, such as pop/rock bands Kinmokusei and Orange Pekoe. The new spirit of optimism pervading the company is credited to last year's management restructuring, which saw international and domestic repertoire reorganized into two new streamlined departments, as well as the establishment of a strategic marketing department. BMG chairman/CEO Rolf Schmidt-Holtz noted during a visit to Japan in May, "When I compare this company with one year ago, it's a completely different company."

Ⓞ WARNER MUSIC JAPAN

Chairman: Hiroshi Inagaki

Web site: www.warnermusic.co.jp

Major acts: Rip Slyme, Kick the Can Crew,

Yuki Koyanagi

Market share: 5.95% (No. 7, 4.6%)

Warner Music Japan is meeting the challenge posed by Japan's shrinking market by focusing on new domestic-

JAPAN

repertoire categories, such as Japanese hip-hop, as well as exploiting the vast Warner international catalog. The label has enjoyed chart success with such local hip-hop acts as Rip Slyme and Kick the Can Crew and recently began holding auditions designed to find new hip-hop talent. WMJ has set up a new label called Trinitas to develop new rock bands. Following the lead of Sony and Toshiba-EMI, Warner has also been putting more emphasis on foreign-music compilations. On the catalog front, the company is continuing its very popular *3 for 1* series of Warner international catalog albums, which it launched four years ago. WMJ is playing an active role in promoting the DVD-Audio format in Japan and recently started releasing copy-protected CDs.

Ⓞ TOY'S FACTORY

President: Takamitsu Idei

Web site: www.toysfactory.co.jp/index02.cfm

Major acts: Mr. Children, My Little Lover, Ketsumeishi

Market share: 5.2% (No. 8, 4.36%)

Leading independent label Toy's Factory has been riding high of late, thanks to strong sales of ever-popular Japanese pop/rock band Mr. Children's recently released album, *It's a Wonderful World*, and ska-core band Ketsumeishi's *Ketsu no Police* album. Unusual for an independent Japanese label, Toy's Factory has a relatively strong international lineup, thanks to licensing deals with overseas labels such as Tommy Boy.



Ⓞ NIPPON COLUMBIA

Web site: music.denon.co.jp

Major acts: Hibari Misora, Rosso

Market share: 3.16% (No. 9, 3.3%)

To say that Nippon Columbia faces some challenges is a distinct understatement. Following New York City-based investment firm Ripplewood Japan's May 2001 purchase of a controlling interest in Japan's oldest record label—which had been in the red for several years—Nippon Columbia embarked on an ambitious restructuring program under the regime of president Jack Matsumura. His untimely death last month brings new uncertainty to the label. The company has introduced an early-retirement program to trim its payroll, reduced the number of releases by 40% and has been selling off non-core businesses. To survive, Nippon Columbia has to find and sign new acts, so this spring the label created a new A&R division, including a marketing team. The label has recently enjoyed chart success with rock bands Rosso and Syrup16g, as well as young *enka* (Japanese ballads) singer Kiyoshi Hikawa.

Ⓞ PONY CANYON

President: Akinori Inaba

Web site: www.ponycanyon.co.jp

Major act: Glay

Market share: 2.74% (No. 10, 3.2%)

Part of the Fujisankei media conglomerate, Pony Canyon has been struggling to find its way since the glory days of the early '90s, when it was riding high thanks to then-popular acts such as male vocal duo Chage and Aska. The label does benefit to a certain extent from its Fujisankei connections—for example, with the extremely popular Fuji TV network—but that kind of synergy has its limits, especially given the increasingly diverse and unpredictable Japanese music market. Pony Canyon has recently been signing direct deals with overseas jazz artists and is also active in Japan's burgeoning gospel/chorus genre. ■



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JAPAN

TALENT SCOUTS

Continued from page 56

Talent scouts obviously have to be able to identify good music when they hear it, but they also have to be willing to go to bat for acts that push the envelope. That's not always easy in the often cautious Japanese music industry.

Back in 1991, for example, the manager of hard/rock band Thee Machine Gun Elephant tipped Kamo off to a band called Ulfuls. Kamo liked the Osaka-based, soul-influenced group and convinced Toshiba-EMI to sign them.

The Ulfuls' debut album, 1991's *Bakuhatu* (Explosion), on Parade, broke the band and was followed by its best-selling 1995 set, *Banzai*, which moved 1.2 million copies. Although sales have dropped for later releases, the band's latest album, *Ulfuls*, has so far sold a respectable 100,000 copies.

Sometimes being in the right place at the right time helps. One of Kamo's recent discoveries is Kishidan, a band recommended to him by a producer friend he happened to run into at a funeral.

Kishidan's shows are extremely theatrical—with their



Kishidan

slapstick humor, ridiculously coiffed perms and basic rock 'n' roll, they've been called "Japanese Leningrad Cowboys." Kamo admits that he "didn't really get it" at first but had a hunch and signed them anyway.

The risk paid off. The band's debut album, *1/6 Lonely Night*, made it to No. 3 on the Oricon chart following its April 2002 release. A follow-up single, "One Night Carnival," hit No. 7.

LOOKING AHEAD

What trends do these talent scouts see on the horizon?

"Foreign influences used to be big," says Kamo, "but now Japanese styles are cool." Case in point: Chitose Hajime. A Sony A&R man saw the teenage girl on a local TV talent show. The singer's music is strongly influenced by traditional *minyo* (folk songs) of her native Amami Island in southwestern Japan. Hajime's debut album, *Hainumikaze* (South Wind), released in July, hit the top spot on Oricon for two weeks that month. "Wadatsumi no Ki (Free of the Sea God)," a single from the album, was No. 1 in April.

"Although the overall industry is shrinking, the indies market is growing," says Koichi Yoshida, project manager of Yamaha's MusicFront. "About 30% of the Japanese new releases at Tower are indies."

Okinawa-based ska-core band Mongol 800 put out the first indie album in Japan ever to go platinum. *Message*, released with little promotion on Okinawa's Highwave label in September 2001, has sold more than 2.2 million copies to date.

"Success in the indies scene is becoming clear," says Yamaha's Yoshida. "I don't think Mongol 800 is a fluke. Young, eager listeners are not satisfied with the major label offerings. We're working as an indies label, starting artists from scratch." Business realities make it critical for A&R people to act boldly if their companies are to survive and thrive.

Creativity and risk-taking are the watchwords of Japan's indies musicians, and the domestic industry is blessed with a number of driven, gifted talent spotters and A&R staffers. Given the right kind of support from their superiors, it's anyone's guess how far they could transform this ailing industry. ■

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MERCHANTS & MARKETING

Web Sites Help Educate Unsigned Acts About The Industry

BY CATHERINE APPLEFELD OLSON

Although concrete evidence of the Internet's sovereign power to break a music act to the masses remains elusive, the unique attributes of the online universe have been the inspiration for a number of companies that are aiming to open new avenues for unsigned artists.

Rather than attempting to be all things to all artists, this new school of Internet companies is focusing on such aspects as bringing together and developing unsigned artists, distributing their material, and educating them about the music industry. And while each is using technology to achieve its specific goals, all share a renewed reverence for the offline universe.

"You're fooling yourself if you think you can break a band on the Internet alone," says Vivek Tiwary, president/CEO of starpolish.com, a site that imparts business news and knowledge on aspiring artists from label executives, managers, and lawyers. Starpolish.com, which has been hosting industry message board the Velvet Rope since January, also draws an active chat crowd. "There are so many factors in the mix—radio, retail, campus marketing, video play. The Internet is a very powerful promotional tool, but it is just one element."

To cushion its interests, Tiwary's general starpolish.com blueprint has from inception included such offline components as a marketing consultation arm, a booking division, and an artist management company, which launched this spring (*Billboard*, May 4) and currently has two clients.

"If all we were doing were the dot-com, I would be pretty scared," Tiwary says. "It would not warrant the amount of time and money we are spending on it."

MAJOR ATTENTION

Which is not to say that starpolish.com and many other online entities serving unsigned artists aren't getting the attention—and in some cases, the financial support—of the big boys. Witness Vivendi Universal's insidesessions.com, which for \$49 provides an organic music-industry tutorial—select components also are available on video and DVD—straight from the mouths of an A-list of Universal company personalities. An additional \$50 buys members the chance to submit their works and get written feedback from a Universal executive.

"For all that it does not do, the really terrific thing about the Internet is that it breaks down a lot of barriers," insidesessions.com president Lori Weintraub says. "It allows a kid who lives in Omaha the kind of access to people in the music business that

would otherwise be just about impossible. In the physical world you could never have a course taught by Sheryl Crow in one room, then down the hall one taught by Barry Gibb and another by Russell Simmons."

Like many kindred online services, insidesessions.com has a significant offline presence. For example, a



TIWARY

different one of the service's "member" acts will perform at each of the 15 stops along the upcoming Loco Bazoooka tour.

While the company currently is running an online contest that will award three winners with Universal publishing contracts, its main aim is enlightening people about the music industry. Aside from its heavy artist following, Weintraub says 30% of members are looking to land a job in the field. "We would really love to find a band this way—that would be fantastic—but we are not an A&R division," she says. "We are about education first."

GETTING SIGNED

Conversely, enabling acts to tap major and independent labels with the goal of getting signed is the priority at tonos.com, a melting pot for artistic collaboration and industry attention founded by Carole Bayer Sager, David Foste, and Kenneth "Babyface" Edmonds. Beyond the free information available on the site, artists pay \$11.95 per month to join Tonos Pro and gain access to a wealth of information and services.

"We see ourselves very much as an A&R service," tonos.com president Justin Herz says. "We are a filter between the aspiring artist—who in every other circumstance would be sending unsolicited material—and the music industry, who we help discover and develop new artists."

The company has recently inked artist development deals with Atlantic Records, Columbia Records, J Records, DreamWorks Records, Jive Records and Interscope Geffen A&M Records.

In addition, Chrysalis Music Group, Dreamworks SKG Publishing, EMI Music Publishing, Famous Music, and Warner/Chappell Music have agreed to sign two or more up-and-coming songwriters who are members of Tonos' global musicians network.

Herz says having a record company-agnostic online A&R service makes sense today. "As label resources get tighter, anything that can be a competitive advantage to them that they don't have to pay for provides an additional advantage."

Given its songwriter roots, tonos.com works heavily with publishers and music supervisors for programs like MTV's *The Real World*. It also fields numerous label requests, such as a recent one from Jive Records to help uncover a new hard-rock act.

The company's growing offline role includes showcasing artists at such industry events as CMJ, where Steve Lillywhite caught the tonos.com-affiliated Rear View Mirror and signed it as his label Gobstopper's first act. According to Herz, tonos.com sends a monthly best-of CD compilation to a short-list of industry decision-makers including Sylvia Rhone, Jimmy Iovine, and Lenny

Waronker and will arrange label showcases for select artists.

Sticking to its A&R roots, tonos.com found a promotional partner in AOL Music. AOL provides distribution for the Tonos site, and tonos.com provides AOL subscribers with exclusive opportunities. Yet the promotional power of even a highly trafficked Inter-



HERZ

net destination still has limitations. "Today it is not a business unto itself. It is a piece of a business," mp3.com president Derrick Oien says of the Internet as a one-stop promotional

machine for unsigned artists. As proof, he notes that although 98% of the acts with sites on mp3.com are unsigned, the top consumer requests are for "those bands that happen to be in highest rotation on MTV and radio."

Nevertheless, the company plans to remain true to its role as a distributor/promotional site for all music. Oien says early perceptions that mp3.com was out to change the business of record companies were wrong. "The reality is we are not changing their business; we are not in the same business. If you want to know how to get a great click-through from a Web site, I can absolutely help you. If you want to find a band that can sell 3 million units out of the box, neither I nor anyone else in the building can help you do that."

The potential for getting click-through will grow for unsigned acts who pay the \$20 monthly fee to get "premium" status on mp3.com. During the coming months, Oien says, mp3.com will begin working more closely with sister Vivendi Universal online interests rollingstone.com, emusic.com, getmusic.com, and mp4.com to showcase acts' downloadable tracks and information.

Def Jam, EA Create Hip-Hop Video Line

BY SUSANNE AULT

LOS ANGELES—Licensing tracks for videogames has long been a popular way for labels to garner more exposure for their artists. But few record companies are playing with this marketing strategy as much as Def Jam, which has inked with Electronic Arts (EA) to jointly produce a series of hip-hop-infused videogame titles and use them as the forerunner to launching its own interactive division.

Def Jam Wrestling, bowing early next year, will kick off the alliance. The game will include as many as 20 songs from Def Jam artists—a figure double the 10 songs usually licensed for a videogame. On top of supplying the music, Def Jam will craft the project's characters around its roster of rappers and help write the game's story lines.

By centering *Def Jam Wrestling* and other games entirely around its identity, Def Jam has snagged a financially meatier deal than the standard videogame licensing pact.

EA and Def Jam executives declined comment on partnership specifics, but sources say EA will pay Def Jam parent Universal Music Group a licensing fee for the music titles it uses, as well as a royalty rate to Def Jam for utilizing the label's brand name.

Nothing is finalized, but *Def Jam Wrestling* is shaping up to feature Ludacris and DMX as both characters and track providers. Much of the music will be new, and the game's release will be timed to coincide with 2003 first-quarter releases of some of the featured artists' new albums. An accompanying game soundtrack should also be rolled out.

Normally, videogame licensing agreements are drawn up more for the repeated exposure and promo value than

what they directly add to a record company's bottom line. The \$25,000 fee labels may catch for an established artist's track is much lower than what a label may receive when it places a track in a movie. (According to sources, the average fee for an untested act's song in videogames is \$2,000.)

Still, Def Jam remains a cheerleader for the promotional ammunition that licensing provides its product.

"Radio—it just gets so cluttered. We truly understand that you need to have more impressions these days," Def Jam president Kevin Liles explains. "We want you to bump our music in the car, have the DJ spin it at a club, and come interact with it on a game that's ours."

Even so, he adds, "anything we get involved with is not only for promotional reasons but for value monetarily. We are lending our name to the game, and our name is worth something."

In this overhaul of the revenue model between labels and videogames, Def Jam is not only looking to extend its name to game titles but to a whole new game company as well.

"This is absolutely going to be a new revenue stream for us," Liles says. "It will eventually be developed into a new company, which for now is called Def Jam Interactive."

The software maker has begun regularly hitting up labels for new songs through its recently launched EA Trax, which coordinates the music for EA's three game divisions. But the company wanted to be more creatively intertwined with Def Jam because of its powerful position with consumers.

EA worldwide executive of music Steve Schnur observes, "It is one of the only labels where they've actually developed a lifestyle and culture."



Music & Money™

by Brian Garrity

NO NEW BIDS: With no one stepping forward to put in additional bids for Napster's assets, Bertelsmann—which has loaned the company \$85 million and pledged another \$8 million-plus to buy what's left of it—has moved one step closer to acquiring the bankrupt service.

The deadline for proposals from qualified bidders was Aug. 21; no offers were made. Sources say that those involved in the asset sale are not surprised. With Napster already so deep in debt to Bertelsmann, any offer short of \$100 million might have triggered a fight with the German media giant, which claims that its outstanding secured loans to the online company



constitute part of its bid. There has been some speculation that music-industry interests—which had outstanding copyright-infringement lawsuits against Napster at the time of the bankruptcy filing—may challenge that contention in an effort to secure more money in the asset sale.

Sources say the hiring of an investment bank by the unsecured creditors—a group led by the U.K.'s Assn. of Independent Music—to try to generate interest in the Napster assets was part of their fiduciary responsibility to get the best possible price for the company. But the creditors had limited expectations that bids from other media firms, Web portals, or Internet service providers could rival Bertelsmann's investment.

A hearing to settle ownership of the assets was scheduled for Aug. 29 in U.S. Bankruptcy Court in Delaware.

MAXIM MUSIC: Calling music an "integral part" of its reader's lifestyle, *Maxim* magazine is aiming to use its brand power to leverage its way into the music business. The cheeky beer-and-babes title—a unit of Dennis Publishing, also home to upstart music magazine *Blender*—is teaming with UTV Records/UME, a division of the Universal Music Group (UMG), to release its first CD. *Maxim Rocks*, a 21-track compilation showcasing UMG acts, is slated to hit retail Sept. 24 and feature new singles from **Bon Jovi**, **Andrew W.K.**, **Queens of the Stone Age**, **Injected**, and **Stroke 9**.

The CD will also contain a 24-page mini-*Maxim* collector's-edition magazine with exclusive content and a time line of rock's greatest (and often most outrageous) moments. The first

150,000 copies will include a bonus disc featuring a demo version of the *NHL 2003* videogame from EA Sports.

According to the companies, *Maxim Rocks* will be heavily promoted through national TV, radio, print, and online campaigns. National TV spots are already appearing on such cable stations as MTV, MTV2, VH1, MuchMusic, and TNN, as well as key local broadcast markets.

UMG execs say they were attracted to the deal because of the ability to associate its acts with *Maxim's* much-sought-after male demographic. UTV Records senior VP **Bob Mercer** says, "The success of *Maxim* magazine, its demographic, and its style make it the ideal partner for the Universal Music Group's labels, all of whom are enthusiastically represented on this compilation by their best and newest talent."

Additional artists featured on the CD from UMG-associated labels are Island Def Jam's **Hoobastank**, **American Hi-Fi**, **Saliva**, **Greenwheel**, and **Rubyhorse**; Roadrunner's **Sinch**, **Theory of a Deadman**, and **Jerry Cantrell**; MCA's **New Found Glory**, **Something Corporate**, and **Box Car Racer**; IGA's **TRUST-company** and **Unwritten Law**; TVT's **Default**; Lost Highway's **Ryan Adams**; and DreamWorks' **Deadsy**.

FAST CASH: ArtistDirect is accelerating its funding of ArtistDirect Records (ADR), its venture with **Ted Field** and BMG Entertainment. The Los Angeles-based label says it will need more capital to continue funding itself beyond 2002.

Under the original April 2001 agreement, ArtistDirect was to contribute \$15 million to ADR in 2002; it now says it will contribute an extra \$10 million this year, thereby increasing its stake in the label from 45% to 65%. Field's interest will fall from 50% to 30%; BMG will retain 5%. ArtistDirect is due to contribute \$2.75 million to ADR in 2003 and \$12 million in 2004. ArtistDirect is also in the process of launching a new label, iMusic, for established, branded acts (*Billboard*, Aug. 24).

CENTERSPAN SECURITY: CenterSpan Communications, owner of the Scour peer-to-peer network, says it has received \$5 million in private equity financing.

Under terms of the deal, CenterSpan sold 833,333 shares of common stock at a price of \$6 per share, representing total proceeds to the company of \$5 million. Also as part of the commitment, the investor—unnamed in the transaction—has been granted a three-year warrant to purchase 733,333 additional shares of common stock at \$10.67 per share.

Sites + Sounds

SONIC BLUES: SonicBlue, maker of the Rio line of digital-audio players and the Replay TV recorder, let go an undetermined number of employees from its facility in Tigard, Ore. A spokesperson for Santa Clara, Calif.-based SonicBlue denies that the layoffs are a result of the company outsourcing engineering duties overseas. In August, SonicBlue president/CEO Kenneth Potashner was relieved of his duties and replaced by executive VP of marketing and product management Gregory Ballard.

STOCK ALERT: Barnesandnoble.com says its stock may be delisted from the Nasdaq National Market, because its shares have closed at less than \$1 for 30 straight days. The books-and-music e-tailer says it has until Nov. 4 to regain compliance. Its stock closed Aug. 15 down 5 cents at 70 cents.

UZED GOODS: New e-commerce site uzed.com is bulk-buying used CDs and DVDs. Uzed, which has a database of 250,000 titles, earns a fee on items it buys from consumers and passes on to its partner stores, which include those in the Music Network, a chain of 133 independent music and video retailers.

Denver-based Uzed aims to sign up additional stores. It also plans in the future to add games to the site, as well as the ability for consumers to buy used and new CDs.

BOOTLEG BOON: The Who is selling *The Who 2002 Encore Series*—a collection of soundboard-sourced, authorized bootlegs of shows from its current North American tour—via guitarist Pete Townshend's Eel Pie commerce site and new online site themusic.com. The double-disc sets will be available "within three weeks" of a given show.

All proceeds will benefit "young peoples' charities supported by the Who," according to a statement. As for the initiative behind the campaign, "the band are aware that many of the shows on this tour will be sold as bootleg recordings and to satisfy this demand they have agreed to release their own official recordings to benefit worthy causes," the statement said. The sets will retail for about \$24.

HANDLING MTV: Handleman Co. says its Handleman Online unit is now providing fulfillment for mtv.com. Handleman chairman/CEO Stephen Strome says the company's online unit—whose other clients include jcpenny.com and kmart.com—may add one or two more customers within six months and will break even in 2004.

Declarations Of Independents™

by Chris Morris

GARAGELAND: As a recovering rock critic, Declarations of Independents would like to vent a little steam.

Lately we've encountered a stream of articles that lump such current acts as **the Strokes**, **the White Stripes**, and **the Hives** under the rubric of "garage rock."

We have no idea who first applied this appellation to these dissimilar groups, but we're certain that the initial usage coincided with a severe episode of tinnitus.

Except for the Stripes, the members of the groups in question probably view a garage as a place to park their Cadillacs (or, in the case of the Hives, their Volvos).

"Garage rock"—formerly known, pre-1976, as "punk rock" and then as "garage punk"—was a term first used to describe '60s teen American bands who imitated contemporaneous British blues/R&B-based combos, who were in turn imitating American blues/R&B originators. (Refer to *Nuggets* for a further exegesis.)

We hope that scribes will jettison the abuse of the term, which doesn't fit the sound or style of the three unrelated acts in question or several others that are being dragged into the picture kicking and screaming. Once upon a time, "rock'n'roll band" was a handy enough handle for such acts—but maybe that's a little too 20th-century for some.

Glad we could clear that up.

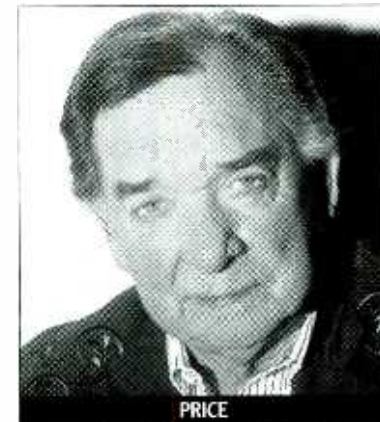
All of this serves as an introduction to a classy new compilation of *real* garage-rock: Shangri-La Projects' *A History of Garage & Frat Bands in Memphis 1960-1975, Vol. 2*. A sequel to the Memphis label's superb first volume of last year—which accompanied co-compiler **Ron Hall's** detailed book *Playing for a Piece of the Door* (*Billboard*, Sept. 15, 2001)—the current volume excavates 16 more garage gems. Kicking off with **the Breakers'** stupendous "Don't Send Me No Flowers," the current compilation includes **Tommy Burk & the Counts'** "Stormy Weather" (covered by recent Flag Wavers **the Reigning Sound** on their current album), **the Goodees'** swell **Shangri-Las** rip-off "Condition Red," and **Village Sounds'** fab **Stones**-style snarler "Sally's Got a Good Thing," among others. Essential listening for those who crave the real thing.

FLAG WAVING: After a couple of sharp strokes of the fiddle, the rolling shuffle beat of "You Just Don't Love Me Anymore" announces that **Ray Price's** new Audium album, *Time*, is a work in the Chero-

kee Cowboy's classic mode.

At 76, the singer has put in more than 50 years in country music. In the mid-'50s, Price fused the honky-tonk of his friend and mentor **Hank Williams** and the Western swing of **Bob Wills** to forge his own unique sound; "Crazy Arms," which topped the country chart for 20 weeks in 1956, inaugurated his 10-year run of hard-country hits.

In 1967, "Danny Boy" became the first of Price's string-laden ballad hits, and he has seldom looked back at his roots (save for rare projects like *San Antonio Rose*, his 1980 collaboration with former band mem-



ber **Willie Nelson**). But *Time* is a return to his original style.

Price explains, "[Audium head] **Nick Hunter** said, 'I want a pure country record' . . . He said the market was changing a whole lot, and he wanted to know if I could do a pure country record."

Price adds, "For a long time, people said that I left country music. Hell, I didn't leave. They left me!"

Produced by **Fred Foster** (who headed Monument Records during Price's tenure there) and engineered by **Billy Sherrill**, *Time* was cut in Nashville with backing by the members of the studio "A-Team" who played on Price's old hits. Drummer **Buddy Harman**, guitarist **Harold Bradley**, and steel player **Buddy Emmons** ("the best steel guitarist in the world," according to Price) are featured.

The Texas-based Price says of his sidemen, "I hadn't seen 'em in a good while. I'm 600 miles from Nashville."

The mellow-voiced singer hopes his soulful and authentic album reaches a hungry audience: "There are a lot of fans out there dying for good country songs, and they're not getting them," he says. "I don't have anything against the young cats, but it's not country music by any stretch of the imagination."

Price plans a fall tour to support *Time*.

MERCHANTS & MARKETING

Retail Track™

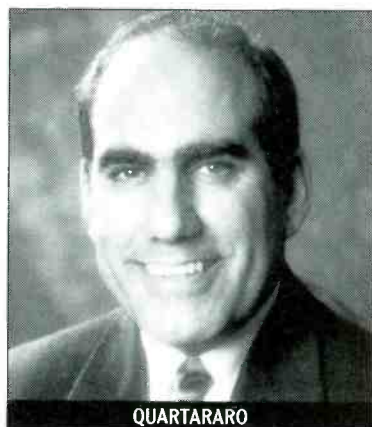


by Ed Christman

RIGHT ON 'Q': The choice of **Phil Quartararo** to oversee EMI Music Distribution (EMD) is an interesting move and one that has already ignited debate in the sales, distribution, and retail sectors.

The initial response from some skeptical sales and distribution executives was something akin to, "What does Phil Q. know about sales and retail?" And that is a good question. After all, Quartararo emerged from a radio promotion background. In fact, he would be the first to admit that he has a "promotion pedigree." And radio promotion is about as far as you can get from retail and still be in the record business.

Of course, Quartararo's experience as a label president, first at Virgin and then at Warner Bros., brought him up



QUARTARARO

to speed on marketing in a hurry and undoubtedly made sure that retail was at least on his radar, even if ultimately others dealt with the retail issues for him. But here's something to think about: Name one other label president who has attended as many retail functions (e.g., NARM and the American Jewish Committee charity dinners) as Quartararo in the past decade.

Naturally, the doubting Thomases will argue that hobnobbing with retail is not enough to equip an executive to deal with their issues, and they may be right. But I would answer that Quartararo brings something different to the table when it comes to retail issues, and now more than ever, tackling the business differently—thinking outside the box, or redesigning the business model, call it what you will—certainly seems to be a better recipe for survival than doing business as usual.

Let's listen to the man talk.

"If you look at the conventional manner of handling sales, the business is not doing so great; it is the part of the business that has stopped evolving," Quartararo says. "The fact that the ship is going over the falls is why we want to do something different,

and the head of this company [EMI Recorded Music chairman **Alain Levy**] is bold enough to let us try it."

First off, Quartararo hasn't even been named as the replacement for **Richard Cottrell**, the outgoing EMD president who has been named to head EMI Recorded Music's fight against piracy. Quartararo has been named executive VP of EMI Recorded Music North America and will oversee only some of Cottrell's responsibilities and likely will be involved in things that were not part of Cottrell's bailiwick. For instance, Quartararo will manage the EMD sales force but will not oversee the distribution facilities and manufacturing plant.

"What **David [Munns, EMI Recorded Music vice chairman]** is trying to do is put a marketing spin on what has traditionally been looked at as sales," Quartararo explains. But how do you do that?

Quartararo says his first job is to understand the current structure and then ask the labels, "What works for you and what doesn't?" Others have asked this question, but the difference is, as Quartararo points out, "the guy asking the question and the guy redesigning it will be a label guy. And that is the twist: If we get it right, everything the labels do gets magnified."

Quartararo wants to build something that will "superserve the labels from the inside and find a better way to deliver music to the consumer on the outside." But even Quartararo admits that he doesn't know what that might look like. "I said to them, 'When you run a race, you have to know where the start and the finish is and the best way to run,'" he states. "I know where the finish line is and how to run it. The part of the race that I don't yet know is the starting line."

Newbury Comics CEO **Mike Dreese** is one retailer who is willing to give Quartararo the benefit of the doubt, "if he knows enough about retail. Still, [Quartararo] could be an interesting choice. He is a really smart, talented, aggressive executive with enough of a fire in his stomach that he can learn the job."

But will Quartararo be retail's advocate within EMI, a role that distribution head traditionally plays at the majors and one that music merchants say is vital and yet one that appears to be getting short shrift nowadays from the powers that be? That of course, remains to be seen. But at the very least, Quartararo will be able to communicate retail issues to the ever-doubting radio staffs at the EMI labels in their own lingo.

TRAFFIC TICKER

Top Music Info Sites

Traffic In July

TOTAL VISITORS (in 000s)

1. mtv.com	2,412
2. lyrics.com	1,820
3. mp3.com	1,069
4. rollingstone.com	923
5. artistdirect.com	825
6. vh1.com	704
7. bet.com	546
8. billboard.com	511
9. pollstar.com	382
10. getmusic.com	312
11. music.lycos.com	280
12. allmusic.com	225
13. music.com	216
14. hob.com	204
15. sfx.com	183

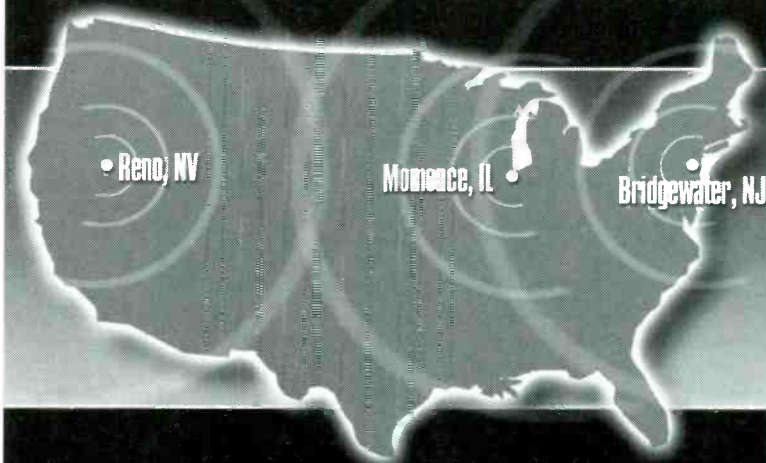
AVERAGE MINUTES PER VISITOR PER MONTH

1. mtv.com	14:54
2. listen.com	12:43
3. allmusic.com	12:42
4. sonicnet.com	12:22
5. bet.com	11:01
6. vh1.com	7:40
7. mp3.com	7:24
8. pollstar.com	6:43
9. billboard.com	6:10
10. hob.com	6:02
11. music.lycos.com	4:17
12. rollingstone.com	4:04
13. getmusic.com	4:01
14. lyrics.com	3:53
15. artistdirect.com	3:21

Nielsen//NetRatings

Source: Nielsen//NetRatings, July 2002. Sites categorized by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

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- Our Turn-Key Retail Website Solution **Spy**

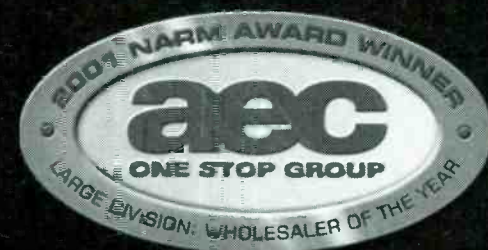
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SEPTEMBER 7 2002 Billboard TOP KID VIDEO™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		YEAR OF RELEASE	PRICE
			TITLE	PROGRAM SUPPLIER & NUMBER		
			NUMBER 1 4 Weeks At Number 1			
1	1	4	TARZAN & JANE	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23556	2002	24.99
2	NEW		ROLIE POLIE OLLIE: GREAT DEFENDER OF FUN	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25010	2002	19.99
3	2	2	ADVENTURES OF TOM THUMB & THUMBELINA	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61944	2002	19.99
4	4	16	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN	BUENA VISTA HOME ENTERTAINMENT 25088	2002	14.99
5	3	8	BOB THE BUILDER: TO THE RESCUE!	HIT ENTERTAINMENT 62410	2001	14.99
6	5	23	SPONGE BUDDIES	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	2002	12.95
7	6	11	SCOOBY-DOO'S ORIGINAL MYSTERIES	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1889	2000	14.95
8	7	10	GETTING THERE: SWEET 16 AND LICENSED TO DRIVE	DUALSTAR VIDEO/WARNER HOME VIDEO 37591	2002	19.96
9	12	19	WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY	HIT ENTERTAINMENT 2510	2002	14.95
10	10	12	DORA'S BACKPACK ADVENTURE	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878553	2002	12.95
11	9	23	NAUTICAL NONSENSE	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	2002	12.95
12	13	18	BABY MOZART	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61789	2000	14.99
13	8	7	VEGGIE TALES: JONAH SING-ALONG SONGS	WARNER HOME VIDEO 7002	2002	9.95
14	11	16	ELMO'S WORLD: WAKE UP WITH ELMO	SONY WONDER/SONY MUSIC ENTERTAINMENT 54268	2002	9.98
15	17	77	BLUE'S CLUES: ABC'S AND 123'S	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743	1998	9.95
16	NEW		BUTT-UGLY MARTIANS: BOYZ TO MARTIANS	UNIVERSAL STUDIOS HOME VIDEO 60204	2002	14.98
17	15	24	SCOOBY-DOO AND THE RELUCTANT WEREWOLF	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	2002	14.95
18	NEW		SO LITTLE TIME: VOL. 1-SCHOOL'S COOL	DUALSTAR VIDEO/WARNER HOME VIDEO 37614	2002	14.95
19	14	28	CINDERELLA II-DREAMS COME TRUE	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22026	2002	26.99
20	23	9	WIGGLES: YUMMY, YUMMY	HIT ENTERTAINMENT 2500	2002	14.95
21	22	11	RUGRATS: ALL GROWED UP	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 839413	2001	12.95
22	NEW		DORA SAVES THE PRINCE	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	2002	12.95
23	24	10	SCOOBY-DOO & THE CYBER CHASE	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	2001	19.96
24	21	18	JUSTICE LEAGUE	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22235	2002	14.95
25	NEW		BABY EINSTEIN: LANGUAGE NURSERY	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 00135	2002	14.99

SEPTEMBER 7 2002 Billboard RECREATIONAL SPORTS™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		PROGRAM SUPPLIER & NUMBER	PRICE
			TITLE	PROGRAM SUPPLIER & NUMBER		
			NUMBER 1 3 Weeks At Number 1			
1	1	3	NHL: 2002 STANLEY CUP OFFICIAL CHAMPIONSHIP	USA HOME ENTERTAINMENT 380409	14.98	
2	2	2	NBA FINALS 2002 OFFICIAL CHAMPIONSHIP	USA HOME ENTERTAINMENT 380410	14.95	
3	3	1	WWE: TRIPLE H-THE GAME	SONY MUSIC ENTERTAINMENT 54119	14.95	
4	4	1	WWE: WRESTLEMANIA X-EIGHT	SONY MUSIC ENTERTAINMENT 54125	19.98	
5	5	1	AND1 MIXTAPE VOLUME 5	VENTURA DISTRIBUTION 311250	14.98	
6	6	1	WWE: NWO BACK IN BLACK	SONY MUSIC ENTERTAINMENT 59331	14.95	
7	7	1	WWE: BACKLASH	SONY MUSIC ENTERTAINMENT 59313	14.95	
8	8	1	WWE: FUNNIEST MOMENTS	SONY MUSIC ENTERTAINMENT 59327	14.98	
9	9	1	SHAQUILLE O'NEAL: BALLIN' OUTTA CONTROL	VENTURA DISTRIBUTION 311143	14.98	
10	10	1	WWE: STONE COLD	SONY MUSIC ENTERTAINMENT 54129	19.98	
11	13	1	WWE: BEST OF RAW VOL. 3	SONY MUSIC ENTERTAINMENT 286	19.98	
12	14	1	WWE: THE ROCK-KNOW YOUR ROLE	SONY MUSIC ENTERTAINMENT 637	14.95	
13	14	1	THE BEST OF BACKYARD WRESTLING 2: MORE HARDCORE THAN EVER BEFORE	VENTURA DISTRIBUTION 2000	19.99	
14	20	1	BALL ABOVE ALL	VENTURA DISTRIBUTION 0803	14.98	
15	12	1	WWE: INSURREXION 2002	SONY MUSIC ENTERTAINMENT 59333	14.95	
16	16	1	WWE: DIVAS	SONY MUSIC ENTERTAINMENT 54127	19.98	
17	16	1	WWE: UNDERTAKER - THIS IS MY YARD	SONY MUSIC ENTERTAINMENT 288	14.95	
18	17	1	WWE: EVE OF DESTRUCTION	SONY MUSIC ENTERTAINMENT 536	14.95	
19	19	1	WWE: THE ROCK - BRING IT ON	SONY MUSIC ENTERTAINMENT 54111	19.98	
20	18	1	WWE: BEST OF WRESTLEMANIA	SONY MUSIC ENTERTAINMENT 831	14.95	

SEPTEMBER 7 2002 Billboard HEALTH & FITNESS™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		PROGRAM SUPPLIER & NUMBER	PRICE
			TITLE	PROGRAM SUPPLIER & NUMBER		
			NUMBER 1 11 Weeks At Number 1			
1	1	11	DARRIN'S DANCE GROOVES	VENTURA DISTRIBUTION 10499	14.98	
2	2	1	THE METHOD PILATES: TARGET SPECIFICS	CURRENT WELLNESS 840	12.98	
3	3	1	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	ARTISAN HOME ENTERTAINMENT 10152	14.98	
4	4	1	THE FIRM: PARTS 4-PACK	GOODTIMES HOME VIDEO 156	29.95	
5	5	1	LESLIE SANSONE: SUPER FAT BURNING	GOODTIMES HOME VIDEO 530210	9.95	
6	6	1	LESLIE SANSONE: HIGH CALORIE BURN	GOODTIMES HOME VIDEO 430210	9.95	
7	7	1	LESLIE SANSONE: GET UP & GET STARTED	GOODTIMES HOME VIDEO 330210	9.95	
8	8	1	THE CRUNCH: TAE BOXING WORKOUTS	ANCHOR BAY ENTERTAINMENT 10813	14.98	
9	9	1	TARGET TONING WORKOUT-ABS OF STEEL	WARNER HOME VIDEO 51368	9.95	
10	10	1	SLIM DOWN-BELLYDANCE FITNESS FOR BEGINNERS	GOLDHILL HOME VIDEO 379	14.98	
11	11	1	DENISE AUSTIN: POWER YOGA PLUS	ARTISAN HOME ENTERTAINMENT 11754	14.98	
12	12	1	YOGA CONDITIONING FOR WEIGHT LOSS	GAIAM VIDEO 1203	14.98	
13	13	1	PILATES FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 10948	9.99	
14	13	1	METHOD-ALL IN ONE	CURRENT WELLNESS 906	12.98	
15	17	1	CRUNCH: FAT BURNING YOGA	ANCHOR BAY ENTERTAINMENT 11947	9.99	
16	19	1	PILATES: BEGINNING MAT WORKOUT	GAIAM VIDEO 1231	14.98	
17	20	1	DENISE AUSTIN: PILATES FOR EVERYBODY	ARTISAN HOME ENTERTAINMENT 12658	14.98	
18	15	1	BASIC YOGA FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 11586	9.99	
19	14	1	THE METHOD PILATES: PRECISION TONING	CURRENT WELLNESS 572	12.98	
20	18	1	BILLY BLANKS: CRUNCH MASTER BLASTER	ANCHOR BAY ENTERTAINMENT 10885	14.98	

◆ IRMA Gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

HOME VIDEO

'24' Collection Debuts Before Its Second Season

BY JILL KIPNIS
LOS ANGELES—In an effort to generate interest in the upcoming TV season, Fox Home Entertainment is releasing season one of the sequential, Emmy Award-nominated series *24* on DVD Sept. 17 in the fastest TV-to-DVD turnaround ever. While the six-disc collector's edition set (\$59.98) does not contain many extra features as a result, the show's creators are hoping its availability prior to the debut of season two Oct. 29 will help capture an audience of new viewers.

The DVD set includes all 24, hour-by-hour episodes of the best drama series nominee, which follows main character



STADDON

Jack Bauer's (Kiefer Sutherland) attempt to save presidential candidate David Palmer (Dennis Haysbert) from an assassination attempt. It also has a never-before-seen alternate ending.

Sutherland, who received an Emmy nomination for best lead actor in a drama series this year, hosts a short piece about the upcoming season and provides commentary on the alternate ending.

Executive producer Howard Gordon—who wrote some of season one's episodes and who has worked as a producer on the series *X-Files*, *Buffy the Vampire Slayer*, and *Angel*—says the object of putting the DVD together quickly “was to interest people who had missed part of the series or all of it altogether and to help set up our second-year story. [In season two], we hope to continue to surprise the audience. There will be a nuclear device in L.A. Jack has been estranged from his daughter over the last year and is no longer working for CTU [Counter Terrorism Unit]. He is called in to help by now-president Palmer. It will fall into the wake of emotions that ended season one.”

Fox plans on spearheading an extensive broadcasting campaign, which will include ads that will both highlight the DVD and promote season two, says Peter Staddon, the company's senior VP of marketing. He notes that Fox “will contact fans of the show through a special mass e-mail and also relaunch the *24* Web site.”

Danny Smith, sell-through home video buyer for the Amarillo, Texas-based Hastings chain, says that because Fox is not rerunning the show (although its sister cable station, FX, plans a Labor Day marathon), releasing the DVD now “should boost sales. This seems like a pretty good strategy. It may be too untested, but certainly we are bringing [the set] into our college markets and major markets.”

SEPTEMBER 7 2002 Billboard TOP MUSIC VIDEOS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Principal Performers	TAPE/DVD PRICE
			TITLE	LABEL / DISTRIBUTING LABEL & NUMBER		
			NUMBER 1 1 Week At Number 1			
1	NEW		WORSHIP	JIVE/ZOMBA VIDEO 10051	Michael W. Smith	14.98/19.98
2	NEW		ROCK IN RIO	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54269	Iron Maiden	14.98/29.98
3	1	3	ELVIS: THE GREAT PERFORMANCES BOX SET	RHINO HOME VIDEO 976096	Elvis Presley	39.98/49.95
4	NEW		PUT YOUR HANDS UP!	RAW VENTURE VIDEO 980010	Various Artists	14.95/28.99
5	6	23	HELL FREEZES OVER ▲	GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99
6	5	26	LIVE FROM LAS VEGAS ▲	JIVE/ZOMBA VIDEO 41784	Britney Spears	19.98/24.98
7	7	11	DEUCE ▲	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54198	Korn	14.98/19.98
8	8	13	MORNING VIEW SESSIONS ●	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54199	Incubus	14.98/19.98
9	21	4	OUT OF HEART (INTO YOUR HEAD)	HOLLYWOOD RECORDS MUSIC VIDEO 169014	BBMak	9.98 DVD
10	13	10	LOVERS LIVE	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
11	10	10	LIVE AT BUDOKAN	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54271	Ozzy Osbourne	14.98/19.98
12	9	24	POPODYSEY-LIVE ▲	JIVE/ZOMBA VIDEO 41778	'N Sync	19.98/24.98
13	11	10	ALL ACCESS EUROPE	INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 493313	Eminem	19.98/24.98
14	15	10	THE UP IN SMOKE TOUR ▲	EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97
15	17	17	ONE NIGHT ONLY ▲	MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885	Elton John	16.98/24.98
16	20	19	SUPERNATURAL LIVE ▲	ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
17	16	10	THE DEFINITIVE COLLECTION	MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 18146	Abba	24.98 DVD
18	19	13	LIVE IN LAS VEGAS	MVD VIDEO 7700	Kiss	19.98/19.98
19	18	10	LISTENER SUPPORTED ▲	BMG VIDEO 65005	Dave Matthews Band	19.95/24.97
20	24	14	M.O.L.	WARNER MUSIC VIDEO 38548	Disturbed	14.98/19.99
21	12	7	ALL THE TIME IN THE WORLD	SPARROW VIDEO/CHORDANT DIST. GROUP 92924	Jump5	5.98/5.95
22	27	10	SALIVAL	TOOL DISSECTIONAL/VOLCANO/ZOMBA VIDEO 31159	Tool	24.98/29.98
23	26	10	BRITNEY: THE VIDEOS ▲	JIVE/ZOMBA VIDEO 41785	Britney Spears	14.98/19.98
24	22	9	MTV UNPLUGGED: SHAKIRA	SONY DISCOS/SONY MUSIC ENTERTAINMENT 89339	Shakira	14.98/19.98
25	29	10	ELEVATION TOUR 2001	INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586543	U2	19.98/32.98
26	35	1	VIDEO GREATEST HITS: HISTORY	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson	14.98/24.98
27	25	15	GOTS TA BE/UH HUH	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 79719	B2K	9.98 DVD
28	33	14	LIVE IN NEW YORK CITY ▲	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 5401	Bruce Springsteen & The E Street Band	19.98/29.98
29	30	10	THE VIDEOS: 1994-2001 ▲	BMG VIDEO 65012	Dave Matthews Band	19.95/24.97
30	40	1	THE DANCE ▲	WARNER REPRISE VIDEO 38486	Fleetwood Mac	19.95/24.97
31	36	13	LIVE FROM AUSTIN, TEXAS ▲	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 5010	Steve Ray Vaughan And Double Trouble	14.95/19.97
32	28	16	URETHRA CHRONICLES II	MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 96380	Blink-182	19.99 DVD
33	NEW		LIVING WITH THE PAST	FUEL 2000/UNIVERSAL MUSIC & VIDEO DIST. 61201	Jethro Tull	24.98 DVD
34	NEW		LIVE IN PARIS	EAGLE VISION/PIONEER ENTERTAINMENT 19012	Diana Krall	19.98/24.98
35	38	10	HISTORY ON FILM: VOLUME II	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson	14.95/19.97
36	39	17	WE WILL ROCK YOU	PIONEER ENTERTAINMENT 71657	Queen	19.98/24.98
37	34	14	SLIP-N-SLIDE RECORDS: ALL STAR WEEKEND	VENTURA DISTRIBUTION 1217	Various Artists	14.98/19.98
38	37	10	LIVE: 2001 ●	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029	Journey	14.98/19.98
39	NEW		LIVE IN LONDON	STEAMHAMMER VIDEO 74267	Judas Priest	19.98/21.98
40	31	10	MILES DAVIS: LIVE IN MONTREAL	PIONEER ENTERTAINMENT 71359	Miles Davis	19.98/24.98

◆ RIAA gold cert. for sales of 25,000 units for video Singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2002, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

SEPTEMBER 7 2002 **Billboard** **TOP DVD SALES**

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
1	2	2	NUMBER 1 THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5413	Elijah Wood Ian McKellen	PG-13	29.95
2	1	2	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5542	Elijah Wood Ian McKellen	PG-13	29.95
3	NEW	1	SHOWTIME (WIDESCREEN) WARNER HOME VIDEO 23302	Robert De Niro Eddie Murphy	PG-13	26.98
4	NEW	1	THE NEW GUY COLUMBIA TRISTAR HOME ENTERTAINMENT 06151	D J Qualls Eliza Dushku	PG-13	27.96
5	NEW	1	CLOCKSTOPPERS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 332244	Jesse Bradford Paula Garcés	PG	29.99
6	4	3	COLLATERAL DAMAGE WARNER HOME VIDEO 21324	Arnold Schwarzenegger	R	26.98
7	5	3	RESIDENT EVIL COLUMBIA TRISTAR HOME ENTERTAINMENT 08291	Milla Jovovich	R	27.96
8	NEW	1	SHOWTIME (PAN & SCAN) WARNER HOME VIDEO 22440	Robert De Niro Eddie Murphy	PG-13	26.98
9	3	2	THE SIMPSONS SEASON 2 BOX SET FOXVIDEO 2003715	The Simpsons	NR	49.98
10	6	2	SUPER TROOPERS FOXVIDEO 2004953	Brian Cox Marisa Coughlan	R	26.98
11	NEW	1	IN THE BEDROOM MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26065	Sissy Spacek Tom Wilkinson	R	29.99
12	7	5	JOHN Q. NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5468	Denzel Washington	PG-13	26.98
13	8	4	THE TIME MACHINE DREAMWORKS HOME ENTERTAINMENT 89972	Guy Pearce Jeremy Irons	PG-13	26.99
14	9	4	TARZAN & JANE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23975	Animated	NR	29.99
15	11	10	BLACK HAWK DOWN COLUMBIA TRISTAR HOME ENTERTAINMENT 06766	Josh Hartnett Ewan McGregor	R	27.96
16	NEW	1	DRAGONBALL Z MOVIE 6: RETURN OF COOLER FUNIMATION 3077	Animated	NR	19.95
17	15	6	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	PG	26.98
18	37	12	JAY AND SILENT BOB STRIKE BACK DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24665	Jason Mewes Kevin Smith	R	29.99
19	18	13	HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson	PG	26.99
20	12	3	DINOTOPIA HALLMARK HOME ENTERTAINMENT/ARTISAN HOME ENTERTAINMENT 12839	Stuart Wilson Katie Carr	NR	19.98
21	17	7	JIMMY NEUTRON: BOY GENIUS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 338264	Animated	G	19.95
22	14	3	DRAGONFLY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21978	Kevin Costner	PG-13	26.98
23	NEW	1	ROLIE POLI OLIE: THE GREAT DEFENDER OF FUN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25000	Rolie Polie Olie	NR	24.99
24	NEW	1	BIRTHDAY GIRL MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 20915	Nicole Kidman	R	29.99
25	23	5	AMELIE MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26075	Audrey Tautou	R	29.99
26	22	10	MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7982	Billy Bob Thornton Halle Berry	R	24.99
27	16	4	CROSSROADS PARAMOUNT HOME ENTERTAINMENT 340934	Britney Spears	PG-13	29.99
28	RE-ENTRY	1	GONE IN 60 SECONDS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 19606	Nicolas Cage Angelina Jolie	PG-13	19.99
29	30	11	SPY KIDS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23539	Antonio Banderas Alan Cumming	PG	29.99
30	20	6	THE ROYAL TENENBAUMS: THE CRITERION COLLECTION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24022	Gene Hackman Gwyneth Paltrow	R	29.99
31	10	2	STAR TREK II: THE WRATH OF KHAN (THE DIRECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 091174	William Shatner Leonard Nimoy	PG	24.99
32	21	8	A BEAUTIFUL MIND (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21450	Russell Crowe Jennifer Connelly	PG-13	29.98
33	32	14	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel	PG-13	26.98
34	19	7	SHALLOW HAL FOXVIDEO 004033	Gwyneth Paltrow Jack Black	PG-13	27.98
35	25	13	HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN) WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG	26.99
36	NEW	1	COCKTAIL TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24446	Tom Cruise Bryan Brown	R	19.99
37	NEW	1	THE ACCIDENTAL SPY DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25748	Jackie Chan	PG-13	34.49
38	NEW	1	CAN'T BUY ME LOVE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 17374	Patrick Dempsey	PG-13	19.99
39	RE-ENTRY	1	COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21627	Piper Perabo Adam Garcia	PG-13	19.99
40	27	4	KUNG POW: ENTER THE FIST FOXVIDEO 2004388	Steve Oedekerk	PG-13	26.98

SEPTEMBER 7 2002 **Billboard** **TOP VHS SALES**

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
1	1	2	NUMBER 1 THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	2001	PG-13	22.94
2	2	4	TARZAN & JANE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23956	Animated	2002	NR	24.99
3	3	7	JIMMY NEUTRON: BOY GENIUS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 338263	Animated	2001	G	22.99
4	NEW	1	ROLIE POLIE OLIE: GREAT DEFENDER OF FUN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25010	Rolie Polie Olie	2002	NR	19.99
5	5	13	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
6	NEW	1	SHOWTIME WARNER HOME VIDEO 22440	Robert De Niro Eddie Murphy	2002	PG-13	22.98
7	8	17	SPY KIDS (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
8	NEW	1	DRAGONBALL Z MOVIE 6: RETURN OF COOLER (EDITED) FUNIMATION 3783	Animated	2002	NR	14.95
9	4	9	COLLATERAL DAMAGE WARNER HOME VIDEO 21324	Arnold Schwarzenegger	2001	R	22.98
10	10	11	DARRIN'S DANCE GROOVES RAZOR & TIE/VENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98
11	NEW	1	DRAGONBALL Z MOVIE 6: RETURN OF COOLER (UNEDITED) FUNIMATION 3753	Animated	2002	NR	14.95
12	7	4	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	2002	PG	22.98
13	6	9	JOHN Q. NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5467	Denzel Washington	2001	PG-13	22.94
14	9	6	A BEAUTIFUL MIND (AWARDS EDITION) UNIVERSAL STUDIOS HOME VIDEO 88877	Russell Crowe Jennifer Connelly	2001	PG-13	22.98
15	NEW	1	IN THE BEDROOM MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1807	Sissy Spacek Tom Wilkinson	2001	R	103.99
16	11	3	DINOTOPIA HALLMARK HOME ENTERTAINMENT/ARTISAN HOME ENTERTAINMENT 91283	Stuart Wilson Katie Carr	2002	NR	44.99
17	12	5	ADVENTURES OF TOM THUMB & THUMBELINA WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61944	Animated	2002	NR	19.99
18	13	44	STUART LITTLE COLUMBIA TRISTAR HOME ENTERTAINMENT 05215	Geena Davis Michael J. Fox	1999	PG	14.95
19	14	9	MAX KEEBLE'S BIG MOVE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 42484	Alex D. Linz Zena Grey	2002	PG	19.99
20	15	13	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 60156	Paul Walker Vin Diesel	2001	PG-13	14.98
21	20	14	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 25888	Animated	2002	NR	14.99
22	18	14	SNOW DOGS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr. James Coburn	2001	PG	22.99
23	17	3	BOB THE BUILDER: TO THE RESCUE! HIT ENTERTAINMENT 62410	Animated	2001	NR	14.99
24	16	4	DRAGONBALL Z: FUSION-HOPE RETURNS (EDITED) FUNIMATION 3583	Animated	2002	NR	14.95
25	NEW	1	THE OTHERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25871	Nicole Kidman	2001	PG-13	14.99

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

SEPTEMBER 7 2002 **Billboard** **TOP VIDEO RENTALS**

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	1	2	NUMBER 1 THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	PG-13
2	NEW	1	SHOWTIME WARNER HOME VIDEO 54654	Robert De Niro Eddie Murphy	PG-13
3	NEW	1	THE NEW GUY COLUMBIA TRISTAR HOME ENTERTAINMENT 06148	D J Qualls Eliza Dushku	PG-13
4	2	3	COLLATERAL DAMAGE WARNER HOME VIDEO 21324	Arnold Schwarzenegger	R
5	3	3	DRAGONFLY UNIVERSAL STUDIOS HOME VIDEO 60134	Kevin Costner	PG-13
6	4	5	JOHN Q. NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5467	Denzel Washington	PG-13
7	NEW	1	IN THE BEDROOM MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 4211	Sissy Spacek Tom Wilkinson	R
8	7	2	SUPER TROOPERS FOXVIDEO 2004943	Brian Cox Marisa Coughlan	R
9	6	7	SHALLOW HAL FOXVIDEO 2003994	Jack Black Gwyneth Paltrow	PG-13
10	NEW	1	CLOCKSTOPPERS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 332243	Jesse Bradford Paula Garcés	PG
11	5	3	RESIDENT EVIL COLUMBIA TRISTAR HOME ENTERTAINMENT 08290	Milla Jovovich	R
12	8	6	THE ROYAL TENENBAUMS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24022	Gene Hackman Gwyneth Paltrow	R
13	10	6	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	PG
14	11	8	A BEAUTIFUL MIND UNIVERSAL STUDIOS HOME VIDEO 88877	Russell Crowe Jennifer Connelly	PG-13
15	9	4	CROSSROADS PARAMOUNT HOME ENTERTAINMENT 340933	Britney Spears	PG-13
16	13	6	HART'S WAR MGM HOME ENTERTAINMENT 1003585	Bruce Willis Colin Farrell	R
17	12	4	THE TIME MACHINE DREAMWORKS HOME ENTERTAINMENT 89971	Guy Pearce Jeremy Irons	PG-13
18	14	10	BLACK HAWK DOWN COLUMBIA TRISTAR HOME ENTERTAINMENT 07133	Josh Hartnett Ewan McGregor	R
19	16	9	I AM SAM NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5535	Sean Penn Michelle Pfeiffer	PG-13
20	NEW	1	BIRTHDAY GIRL MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 5523	Nicole Kidman	R

IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. All rights reserved.

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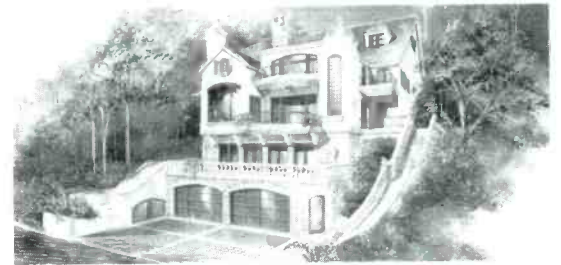
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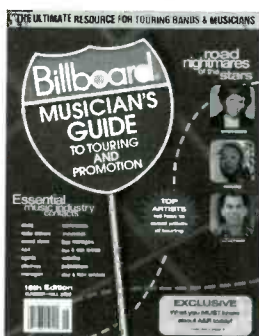
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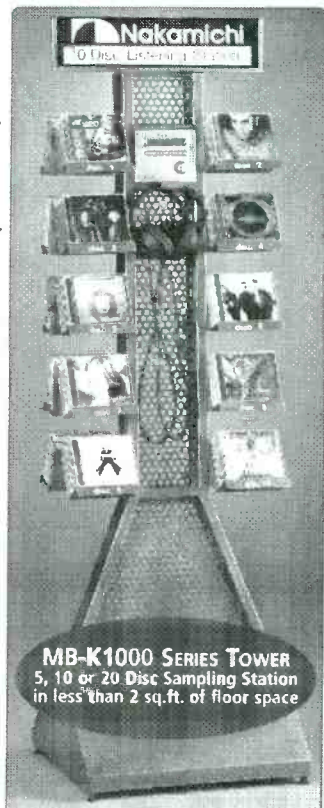


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For week ending
AUGUST 25, 2002



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Continuous programming
2806 Opryland Drive, Nashville, TN 37214



Continuous programming
1515 Broadway, New York, NY 10036



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- 1 FABOLOUS, TRADE IT ALL
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- 5 N.O.R.E., NOTHIN'
- 6 STYLES, GOOD TIMES
- 7 LUDACRIS, MOVE B***H
- 8 TRICK DADDY, IN DA WIND
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- 10 SEAN PAUL, GIMME THE LIGHT
- 11 MONICA, ALL EYEZ ON ME
- 12 EMINEM, CLEANIN' OUT MY CLOSET
- 13 NELLY, HOT IN HERRE
- 14 NAPPY ROOTS, PO' FOLKS
- 15 ASHANTI, HAPPY
- 16 3LW, I DO (WANNA GET CLOSE TO YOU)
- 17 PASTOR TROY, ARE WE CUTTIN'
- 18 CLIPSE, GRINDIN'
- 19 AMERIE, WHY DON'T WE FALL IN LOVE
- 20 AVANT, DON'T SAY NO, JUST SAY YES
- 21 TRINA, NO PANTIES
- 22 P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
- 23 TG4, VIRGINITY
- 24 LIL BOW WOW, BASKETBALL
- 25 BLACK COFFEY, COUNTRY BOYZ
- 26 BEYONCE, WORK IT OUT
- 27 FAITH EVANS, BURNIN' UP
- 28 BIG TYMERS, OH YEAH
- 29 BEENIE MAN, FEEL IT BOY
- 30 BIG TYMERS, STILL FLY
- 31 DONELL JONES, PUT ME DOWN
- 32 LATOYIA WILLIAMS, FALLEN STAR
- 33 MARIO, JUST A FRIEND
- 34 MUSIQ, DON'T CHANGE
- 35 TANK, ONE MAN
- 36 CAM'RON, HEY MA
- 37 ANGIE MARTINEZ, IF I COULD GO
- 38 NIVEA, DON'T MESS WITH MY MAN
- 39 CLIPSE, WHEN THE LAST TIME
- 40 **NEW ONS**
- 41 LL COOL J, LUV U BETTER
- 42 THE UNIT, 100% WATERPROOF
- 43 IMX, BEAUTIFUL

- 1 KENNY CHESNEY, THE GOOD STUFF
- 2 KEITH URBAN, SOMEBODY LIKE YOU
- 3 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
- 4 NICKEL CREEK, THIS SIDE
- 5 RASCAL FLATTS, THESE DAYS
- 6 BLAKE SHELTON, OL RED
- 7 DIXIE CHICKS, LONG TIME GONE
- 8 DIAMOND RIO, BEAUTIFUL MESS
- 9 TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN
- 10 DARRYL WORLEY, I MISS MY FRIEND
- 11 PHIL VASSAR, AMERICAN CHILD
- 12 LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND
- 13 PINMONKEY, BARBED WIRE AND ROSES
- 14 BRAO PAISLEY, I'M GONNA MISS HER
- 15 REBECCA LYNN HOWARD, FORGIVE
- 16 JOE NICHOLS, THE IMPOSSIBLE
- 17 TIM MCGRAW, THE COWBOY IN ME
- 18 MARTINA MCBRIDE, WHERE WOULD YOU BE
- 19 MONTGOMERY GENTRY, MY TOWN
- 20 RASCAL FLATTS, I'M MOVIN' ON
- 21 SIXWIRE, LOOK AT ME NOW
- 22 TAMMY COCHRAN, LIFE HAPPENED
- 23 MARK CHESNUTT, SHE WAS
- 24 ALAN JACKSON, DRIVE (FOR DADDY GENE)
- 25 MARTINA MCBRIDE, BLESSED
- 26 JOE MESSINA, DARE TO DREAM
- 27 EMERSON DRIVE, FALL INTO ME
- 28 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
- 29 SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW
- 30 KENNY CHESNEY, YOUNG
- 31 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
- 32 TOBY KEITH, I WANNA TALK ABOUT ME
- 33 ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE
- 34 CHRIS CAGLE, COUNTRY BY THE GRACE OF GOD
- 35 DOLLY PARTON, DAGGER THROUGH THE HEART
- 36 GARY ALLAN, RIGHT WHERE I NEED TO BE
- 37 TOBY KEITH, MY LIST
- 38 LITTLE BIG TOWN, EVERYTHING CHANGES
- 39 NIVEA, DON'T MESS WITH MY MAN
- 40 GARY ALLAN, THE ONE
- 41 **NEW ONS**
- 42 DIXIE CHICKS, LANDSLIDE

- 1 EVE, GANGSTA LOVIN
- 2 JIMMY FALLON, IDIOT BOYFRIEND
- 3 N.O.R.E., NOTHIN'
- 4 LUDACRIS, MOVE B***H
- 5 WEEZER, KEEP FISHIN'
- 6 IRV GOTTI PRESENTS THE INC., DOWN 4 U
- 7 SHAKIRA, OBJECTION (TANGO)
- 8 NO DOUBT, UNDERNEATH IT ALL
- 9 VINES, GET FREE
- 10 EMINEM, CLEANIN' OUT MY CLOSET
- 11 KYLIE MINOGUE, LOVE AT FIRST SIGHT
- 12 NO DOUBT, UNDERNEATH IT ALL
- 13 MARIO, JUST A FRIEND
- 14 ASHANTI, HAPPY
- 15 WHITE STRIPES, DEAD LEAVES AND THE DIRTY GROUND
- 16 RED HOT CHILI PEPPERS, BY THE WAY
- 17 EMINEM, WITHOUT ME
- 18 MICHELLE BRANCH, GOODBYE TO YOU
- 19 VANESSA CARLTON, ORDINARY DAY
- 20 OUR LADY PEACE, SOMEWHERE OUT THERE
- 21 NAPPY ROOTS, PO' FOLKS
- 22 PINK, JUST LIKE A PILL
- 23 AMERIE, WHY DON'T WE FALL IN LOVE
- 24 STYLES, GOOD TIMES
- 25 SYSTEM OF A DOWW, AERIALS
- 26 ANGIE MARTINEZ, IF I COULD GO
- 27 WYCLEF JEAN, TWO WRONGS
- 28 KORN, THOUGHTLESS
- 29 SCARFACE, ON MY BLOCK
- 30 FABOLOUS, TRADE IT ALL
- 31 BBMAK, OUT OF MY HEART (INTO YOUR HEAD)
- 32 PUDDLE OF MUDD, SHE HATES ME
- 33 HIVES, HATE TO SAY I TOLD YOU SO
- 34 JENNIFER LOVE HEWITT, BARENAKED
- 35 TRICK DADDY, IN DA WIND
- 36 TRUST COMPANY, DOWNFALL
- 37 LIL WAYNE, WAY OF LIFE
- 38 BEENIE MAN, FEEL IT BOY
- 39 P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
- 40 CLIPSE, GRINDIN'
- 41 MONICA, ALL EYEZ ON ME
- 42 **NEW ONS**
- 43 CAM'RON, HEY MA
- 44 DANIEL BEDINGFIELD, GOTTA GET THROUGH THIS
- 45 P.O.D., SATELLITE
- 46 AVRIL LAVIGNE, SK8ER BOI
- 47 3LW, I DO (WANNA GET CLOSE TO YOU)
- 48 FLOETRY, FLOETIC

- 1 CREED, ONE LAST BREATH
- 2 JOHN MAYER, NO SUCH THING
- 3 PINK, JUST LIKE A PILL
- 4 AEROSMITH, GIRLS OF SUMMER
- 5 SHAKIRA, OBJECTION (TANGO)
- 6 NO DOUBT, UNDERNEATH IT ALL
- 7 WEEZER, KEEP FISHIN'
- 8 NDIRAH JONES, DON'T KNOW WHY
- 9 SHERYL CROW, STEVE MCQUEEN
- 10 KYLIE MINOGUE, LOVE AT FIRST SIGHT
- 11 OEF LEPPARD, NOW
- 12 OAVE MATTHEWS BANO, WHERE ARE YOU GOING
- 13 GOD GOO OOLLS, BIG MACHINE
- 14 OUR LADY PEACE, SOMEWHERE OUT THERE
- 15 RED HOT CHILI PEPPERS, AMERICAN GIRLS
- 16 RED HOT CHILI PEPPERS, BY THE WAY
- 17 LENNY KRAVITZ, IF I COULD FALL IN LOVE
- 18 DIRTY VEGAS, DAYS GO BY
- 19 ALANIS MORISSETTE, PRECIOUS ILLUSIONS
- 20 SHERYL CROW, SOAK UP THE SUN
- 21 ELVIS VS JXL, A LITTLE LESS CONVERSATION
- 22 311, AMBER
- 23 AMERIE, WHY DON'T WE FALL IN LOVE
- 24 UNCLE KRACKER, IN A LITTLE WHILE
- 25 JENNIFER LOVE HEWITT, BARENAKED
- 26 DARIUS RUCKER, WILD ONE
- 27 JIMMY EAT WORLD, THE MIDDLE
- 28 BBMAK, OUT OF MY HEART (INTO YOUR HEAD)
- 29 DUNCAN SHEIK, ON A HIGH
- 30 TRAIN, DROPS OF JUPITER
- 31 FOO FIGHTERS, LEARN TO FLY
- 32 FATBOY SLIM, WEAPON OF CHOICE
- 33 PINK, GET THE PARTY STARTED
- 34 MOBY, EXTREME WAYS
- 35 U2, WALK ON
- 36 PINK, DON'T LET ME GET ME
- 37 LIFEHOUSE, HANGING BY A MOMENT
- 38 MADONNA, DON'T TELL ME
- 39 NICKELBACK, HOW YOU REMIND ME
- 40 NO DOUBT, HEY BABY
- 41 **NEW ONS**
- 42 BDN JOVI, EVERYDAY
- 43 P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
- 44 JACK JOHNSON, FLAKE
- 45 LEANN RIMES, LIFE GOES ON

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- 1 P.D.D., SATELLITE (NEW)
- 2 GAVIN ROSSDALE, ADRENALINE (NEW)
- 3 SIMPLE PLAN, I DO GO ANYTHING
- 4 HALO FRIENDLIES, SELL OUT
- 5 XZIBIT, MULTIPLY
- 6 FABOLOUS, TRADE IT ALL
- 7 EARSHOT, NOT AFRAID
- 8 GUSGUS, DESIRE
- 9 MXPX, MY MISTAKE
- 10 VOODOO GLDW SKULLS, STEADY AS SHE GOES

2
Continuous programming
1515 Broadway, New York, NY 10036

- NEW**
- 1 CAM'RON, HEY MA
 - 2 QUEENS OF THE STONE AGE, NO ONE KNOWS GOOD CHARLITTE, LIFESTYLES OF THE RICH AND FAMOUS
 - 3 LIFEHOUSE, SPIN
 - 4 PHANTOM PLANET, LONELY DAY
 - 5 OK GO, GET OVER IT
 - 6 DASHBOARD CONFSSIONAL, SAINTS & SALDORS
 - 7 FLOETRY, FLOETIC

MTV
Continuous programming
1111 Lincoln Rd, Miami Beach, FL 33139

- 1 THE CALLING, WHEREVER YOU WILL GO
- 2 BRITNEY SPEARS, I LOVE ROCK 'N' ROLL
- 3 BOX CAR RACER, I FEEL SO
- 4 AVRIL LAVIGNE, COMPLICATED
- 5 RED HOT CHILI PEPPERS, BY THE WAY
- 6 ALANIS MORISSETTE, PRECIOUS ILLUSIONS
- 7 KELLY OSBORN, PAPA DON'T PREACH
- 8 SYSTEM OF A DOWW, AERIALS
- 9 SHAKIRA, OBJECTION (TANGO)
- 10 WESTLIFE, BOP BOP BABY
- 11 LINKIN PARK, POINTS OF AUTHORITY
- 12 AEROSMITH, GIRLS OF SUMMER
- 13 KYLIE MINOGUE, IN YOUR EYES
- 14 KORN, THOUGHTLESS
- 15 SOPHIE ELLIS BEXTOR, GET OVER IT
- 16 P.O.D., BDM
- 17 EMINEM, WITHOUT ME
- 18 MANA, ANGEL DE AMOR
- 19 KINKY, EJERCICIO #18
- 20 BON JOVI, EVERYDAY

GAC
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- 1 GARY ALLAN, THE ONE
- 2 DIXIE CHICKS, LONG TIME GONE
- 3 JOE NICHOLS, THE IMPOSSIBLE
- 4 KENNY CHESNEY, THE GOOD STUFF
- 5 DIAMOND RIO, BEAUTIFUL MESS
- 6 DARRYL WORLEY, I MISS MY FRIEND
- 7 ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN
- 8 LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND
- 9 LONESTAR, NOT A DAY GOES BY
- 10 BILLY RAY CYRUS, WHAT ELSE IS THERE
- 11 PHIL VASSAR, AMERICAN CHILD
- 12 BRAD MARTIN, BEFORE I KNEW BETTER
- 13 MONTGOMERY GENTRY, MY TOWN
- 14 KEITH URBAN, SOMEBODY LIKE YOU
- 15 JOE DEE MESSINA, DARE TO DREAM
- 16 CHRIS CAGLE, COUNTRY BY THE GRACE OF GOD
- 17 REBECCA LYNN HOWARD, FORGIVE
- 18 BLAKE SHELTON, OL RED
- 19 TAMMY COCHRAN, LIFE HAPPENED
- 20 RASCAL FLATTS, THESE DAYS

CHANNEL
[V]
Continuous programming
87, One Harbourfront, 18, Tak Fung, Street, Kowloon, Hong Kong

- 1 EMINEM, WITHOUT ME
- 2 A-1, MAKE IT GOOD
- 3 BRANDY, FULL MOON
- 4 KYLIE MINOGUE, LOVE AT FIRST SIGHT
- 5 ASHANTI, FOOLISH
- 6 NO DOUBT, HELLA GOOD
- 7 BLUE, FLY BY
- 8 ALICIA KEYS, HOW COME YOU DON'T CALL ME
- 9 UTADA HIKARU, LIGHT
- 10 INCUBUS, ARE YOU IN

MUCHMUSIC
Continuous programming
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- 1 DANIEL BEDINGFIELD, GOTTA GET THRU THIS (NEW)
- 2 MARIO, JUST A FRIEND 2002 (NEW)
- 3 XZIBIT, MULTIPLY (NEW)
- 4 THE BOOMTANG BOYS, 59 WAYS TO FUNK (NEW)
- 5 POINT BLANK, LIFE 2002/THIN LINE (NEW)
- 6 SUGAR PRINCE, TOO YOUNG FOR LOVE (NEW)
- 7 NAPPY ROOTS, PO' FOLKS (NEW)
- 8 PINK, JUST LIKE A PILL
- 9 RED HOT CHILI PEPPERS, BY THE WAY
- 10 NELLY, HOT IN HERRE
- 11 ELVIS PRESLEY VS JXL, A LITTLE LESS CONVERSATION
- 12 RASCALZ, CRAZY WORLD
- 13 COLDPLAY, IN MY PLACE
- 14 TREBLECHARGER, HUNDRED MILLION
- 15 NO DOUBT, UNDERNEATH IT ALL
- 16 NICKELBACK, NEVER AGAIN
- 17 LINKIN PARK, POINTS OF AUTHORITY
- 18 EVE, GANGSTA LOVIN'
- 19 EMINEM, CLEANIN' OUT MY CLOSET
- 20 ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS

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- 5 SEAN PAUL, GIMME THE LIGHT
- 6 PASTOR TROY, ARE WE CUTTIN'
- 7 AMERIE, WHY DON'T WE FALL IN LOVE
- 8 MS. JADE, BIG HEAD
- 9 FAITH EVANS, BURNIN' UP
- 10 LINKIN PARK, P.T.S.OF.ATHRY (POINTS OF AUTHORITY)
- 11 FABOLOUS, TRADE IT ALL
- 12 SLUM VILLAGE, TAINTED
- 13 TRICK DADDY, IN DA WIND
- 14 TANK, ONE MAN
- 15 DARIUS RUCKER, WILD ONE

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- 3 MARIO, JUST A FRIEND 2002
- 4 3LW, I DO (WANNA GET CLOSE TO YOU)
- 5 NO DOUBT, UNDERNEATH IT ALL
- 6 IRV GOTTI PRESENTS THE INC., DOWN 4 U
- 7 B2K, WHY I LOVE YOU
- 8 FABOLOUS, TRADE IT ALL
- 9 VANESSA CARLTON, ORDINARY DAY
- 10 LINKIN PARK, P.T.S.OF.ATHRY (POINTS OF AUTHORITY)
- 11 ASHANTI, HAPPY
- 12 ANGIE MARTINEZ, IF I COULD GO
- 13 MONICA, ALL EYEZ ON ME
- 14 LIL BOW WOW, BASKETBALL
- 15 AMERIE, WHY DON'T WE FALL IN LOVE

Music & Showbiz

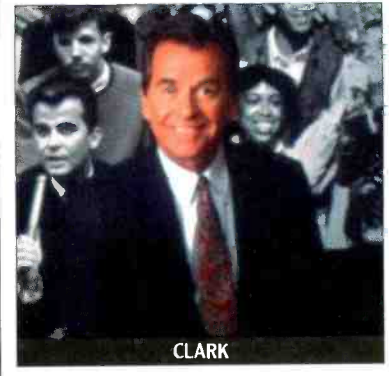


by Carla Hay

DREAMING OF 'BANDSTAND': During its 1952-89 run, *American Bandstand* was one of the top music shows on U.S. TV. The series featured artists performing live and young people dancing to the latest hit singles. For many viewers of *American Bandstand*, it was also a dream to be on the show.

The new NBC drama series *American Dreams* is about how *American Bandstand* affected the lives of those who came of age in the early '60s. The series—which premieres Sept. 29—is set in 1963 and centers on the fiction-

special that aired in May (Music & Showbiz, *Billboard*, April 27). Clark says *American Bandstand* represented a time when "music and TV audiences weren't so fractalized. We had a show with different kinds of music that were seen and heard by a large audience. When *American Bandstand* went national, we had about 6 [million]-8 million viewers per episode. A show like [MTV's] *Total Request Live* has maybe one-tenth of the audience size that *American Bandstand* had. A lot of shows have imitated *Bandstand* because of the show's enormous impact on pop culture."



CLARK

Based on the *American Dreams* pilot episode, it can be enjoyed by all age groups. *American Dreams* won't find much appeal with people who like edgy or contemporary TV shows. But the series might find a loyal audience with nostalgic baby boomers, fans of early-'60s music, or viewers who like teenage angst/family dramas.

After its premiere, *American Dreams* will air Sundays at 8 p.m. EST. In an upcoming episode, **Michelle Branch** will play '60s pop princess **Lesley Gore** and perform Gore's hit song "You Don't Own Me."

al Pryor family of Philadelphia, where *American Bandstand* was based in its earliest years. The family's 15-year-old daughter, Meg (played by **Brittany Snow**), is a loyal viewer whose biggest dream is to dance on the show.

Longtime *American Bandstand* host **Dick Clark** is one of the executive producers of *American Dreams*. The show features actual *American Bandstand* footage from the era. In the pilot episode, **Martha & the Vandellas** and **the Beach Boys** are among the featured artists.

Clark celebrated the 50th anniversary of *American Bandstand* in an ABC

IN BRIEF: **Kid Rock** has been cast as the leader of a motorcycle club in DreamWorks Pictures' *Biker Boyz*. The film's co-stars include **Laurence Fishburne** and **Lisa Bonet**... The Sundance Channel's annual *Sonic Cinema* mini-series returns every Friday in October, beginning Oct. 4. The program showcases music videos and movies with a musical connection. Featured directors in this year's series include **Michel Gondry**, **Tamra Davis**, and **the Snorri Brothers**.

NEWSLINE...

Regent Communications will acquire 12 radio stations from Brill Media for approximately \$62 million. Among the stations included in the deal are AC outlet KTRR Fort Collins, Colo., and country stations WIOV Lancaster, Pa., and KKCB Duluth, Minn. ... Clear Channel promotes L.J. Smith to Southwest regional director of programming. Smith, who was Oklahoma City director of programming, will remain PD of country KXXY Oklahoma City until the end of the year. Smith's PD post for crosstown country KTST will be filled by Crash Potet, who is upped from assistant PD/music director. Meanwhile, Dave Allan has exited as Clear Channel VP of operations for Philadelphia. *Compiled by Carla Hay.*

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



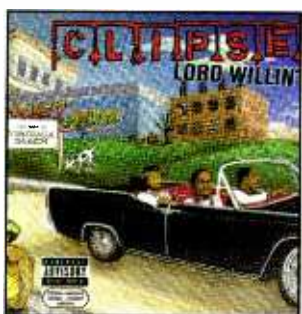
by Geoff Mayfield

WHEN LESS MEANS MORE: In a down week, when album sales are off 2.2% from last week's volume and 12% compared with the same week of last year (see Market Watch, page 6), **Eminem's** 3.7% decline in sales actually prompts his return to the top of The Billboard 200.

It's the sixth week at No. 1 for *The Eminem Show* (172,000 units), which has sold 5.2 million copies since its release during the Memorial Day weekend—more than any other title has sold during this calendar year. The rapper has led the chart 14 times in his career, with eight of those No. 1 weeks notched by 2000's *The Marshall Mathers LP*.

Eminem moves up because last week's champ, **Nelly**, feels an even sharper decline of 11.5% (162,500).

Echoing a pattern seen in most recent weeks, nine of the top 20 titles on The Billboard 200 hail from the Top R&B/Hip-Hop Albums chart. That crop includes the debut album by rap duo **Clipse**, comprising **Thornton** brothers **Gene** (who goes by **Malice**) and **Terence** (aka **Pusher T**), which garners Hot Shot Debut honors on both the big chart (No. 4, 122,000 units) and the R&B/Hip-Hop list.



On the latter chart, with sales polled from a core-store panel, the duo's *Lord Willin'* opens at No. 1. Following **Ashanti**, it's the second time in 2002 that an

act's first album opens at No. 1 on the R&B/Hip-Hop chart.

The week brings career-high ranks to New York radio star **Angela Martinez** (No. 11 on The Billboard 200, No. 6 on R&B/Hip-Hop) and reggae-infused **Beenie Man** (Nos. 18 and 7, respectively). The former's first album peaked last year at No. 32 on the big chart and No. 7 on R&B/Hip-Hop. Beenie Man's prior best ranks were for 2000's *Art and Life*: No. 18 on R&B and No. 68 on The Billboard 200.

VIVA LA 'REVOLUCIÓN': Mexico's **Mana**, which has been the poster child for the *rock en español* movement, gains even greater stature this week, as the band's *Revolución de Amor* bows at No. 1 on Top Latin Albums and No. 22 on The Billboard 200.

This is the third straight Mana set to lead the Latin chart. More significantly, it's by far the band's best showing on the big chart, topping 1997's *Suenos Liquidados*, which peaked at No. 67.

Mana's new album also posts one of the largest opening-week sums—44,500 units—

since the Latin chart switched to Nielsen SoundScan data in 1993. Only **Selena's** posthumous *Dreaming of You* (331,000 in 1995) and **Marc Anthony's** *Libre* (52,000 last year) have entered the Latin list with bigger openers, although street-date violations robbed **Luis Miguel** of third-place honors. Miguel's 1997 outing reached No. 1 on Top Latin Albums with 57,000 units in its first full week of sales but entered the chart prematurely at No. 2 on 3,500 street-date leaks.

Mana's start marks the highest Billboard 200 rank of any Spanish-language album since 1997, when the aforementioned Miguel title entered at No. 14.



COUNTRY CORNER: Although **Lee Ann Womack** falls shy of the No. 1 status her previous album earned on Top Country Albums—entering at No. 2—her new title matches her Billboard 200 career peak, set last year when 2000's *I Hope You Dance* rose to No. 16.

This week lifts career-high ranks on both charts for **Diamond Rio**, who starts at No. 3 on country and No. 23 on the big chart. Last year's *One More Day* held its previous highs: No. 5 on the former and No. 36 on the latter.

Next week, another country act, **Dixie Chicks**, will establish a career-high sales week when its new set becomes the trio's second to top The Billboard 200, this time with a tally that could exceed 700,000 units. Its last one, *Fly*, began with 341,000 in 1999.

NOTABLE: In her 26th chart week, **Norah Jones** reaches The Billboard 200 top 10. Hers is the first Blue Note album to ever reach the big chart's top 10 and only the fourth from that label to reach platinum certification. Prior to Jones, **Jimmy Smith's** 1963 album *Back at the Chicken Shack* had Blue Note's highest Billboard 200 rank, peaking at No. 14... Led by **Murderdolls**, five albums debut among Heatseekers' top five slots. It's only the second time that's happened since the chart—devoted to new and developing acts—was introduced in 1991, the other occasion being the Sept. 9, 2000, issue... With second track "Sk8er Boi" getting *Making the Video* exposure on MTV while "Complicated" still percolates, **Avril Lavigne** snags The Billboard 200 Greatest Gainer (4-3). It is the fourth time she has scored that chart's largest unit gain.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

ONE ON ONE, FINALLY: After 25 prior appearances on the Adult Contemporary chart spanning 26 years, **Daryl Hall & John Oates** score their first No. 1, as "Do It for Love" climbs 3-1 (see Chart Beat, page 4). "Love" is the Greatest Gainer on the chart with a 223 detection increase, enabling the track to jump **Vanessa Carlton's** "A Thousand Miles," which holds at No. 2 for a second week while posting a gain of 92 detections (120 spins separate the two tracks). "Love" is one of three new recordings by the duo from the recently released greatest hits set *VH-1 Behind the Music: The Daryl Hall and John Oates Collection*.

Elsewhere on the Adult Contemporary chart, **LeAnn Rimes** debuts at No. 25 with "Life Goes On," the lead track from her forthcoming album, *Twisted Angel*. Rimes occupied the same position on the chart last issue with



"Can't Fight the Moonlight," which moves to the recurrent chart after spending the past 26 weeks on the main chart. That run is in addition to the 19 weeks that

"Moonlight" spent on the Adult Contemporary chart from October 2000 to February 2001. "Moonlight" remains the only track to earn Airpower honors twice on any of our radio charts.

CANDLE IN THE WIND: It has been one year since the world lost young songstress **Aaliyah**, who died in a plane crash in the Bahamas. This week, the fourth single from her eponymous album, "I Care 4 U," earns Greatest Gainer/Airplay honors on Hot R&B/Hip-Hop Singles & Tracks, moving 16-8. The airplay on "Care," which is nearing 36 million in audience, arises from album play, as no single was serviced to radio.

The radio tributes held in her memory not only propel "Care" but are also evidenced by the upward movement of her previous singles on billboard.com's Hot R&B/Hip-Hop Airplay Recurrents chart. "Rock the Boat" is the highest-ranked Aaliyah track on that chart, jumping 8-3 with 7.7 million listener impressions, followed by "More Than a Woman" (20-6). Two of her soundtrack singles, "Try Again" (from *Romeo Must Die*) and "Are You That Somebody?" (from *Dr. Dolittle*), more than double in audience and re-enter at Nos. 11 and 21, respectively.

Aaliyah had two No. 1 singles on the R&B/Hip-Hop Singles & Tracks chart in her lifetime. Her first, "Back & Forth," spent three weeks on top in 1994, and "If Your Girl

Only Knew" stayed there for two weeks in 1996. Two of her biggest radio hits, the aforementioned "Somebody" (1998) and "One in a Million" (1997), were No. 1 on R&B/Hip-Hop Airplay for eight and six weeks, respectively, but did not qualify for R&B/Hip-Hop Singles & Tracks because neither was released to retail—which, at that time, was a requirement to appear on the chart.

GOLDEN EGGS: With their former No. 2 single "Long Time Gone" still hovering in the top 10 (now No. 6), **Dixie Chicks** waste no time storming Hot Country Singles & Tracks with "Landslide," which opens at No. 32 with Hot Shot Debut stripes. With spins detected at 85% of the monitored stations, the respectful cover of **Fleetwood Mac's** former top 10 Adult Contemporary hit matches this year's highest country chart debut, set three weeks ago by **Faith Hill's** "Cry."

"Landslide" is also a new career-high opener for the Chicks, topping a pair of No. 37 starts with "Ready to Run" in the July 10, 1999, issue, and "Long Time Gone" in the June 8, 2002, *Billboard*. The Mac introduced "Landslide" on 1975's *Fleetwood Mac* album, but the group's hit version was a live rendition from *The Dance*, released in 1997.

The aforementioned Hill single is the fastest-rising song since **Alan Jackson's** "Where Were You (When the World Stopped Turning)" hit No. 6 in its third chart week in the Dec. 8, 2001, issue. Up 745 detections, "Cry" crosses the Airpower threshold and rises 24-16.

At the top of the chart, **Kenny Chesney's** "The Good Stuff" caps Hot Country Singles & Tracks for a seventh week—the longest run at No. 1 since **Lonestar's** "Amazed" spent eight weeks there in 1999.

FLYING SOLO: **Justin Timberlake** becomes the first member of 'N Sync to make his own mark on the charts, as "Like I Love You" is the Hot Shot Debut on The Billboard Hot 100 at No. 67. In its first full week at radio, "Like" garners 23 million listener impressions. The video for "Like" will debut Sept. 9 on MTV's *Making the Video*. Timberlake's debut solo album, *Justified*, will hit retail Nov. 12.

Additional reporting by Patrick McGowan in New York.

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NUMBER 1	6 Weeks At Number 1	1						NO DOUBT ▲ INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9
2	3	14	EMINEM ▲ ⁵ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1		49	50	51	37	VARIOUS ARTISTS MURDER INC./DEF JAM 062033*/DJJMG (12.98/18.98)	Irv Gotti Presents The Inc	3
1	2	9	NELLY ▲ ³ FD REEL 017747*/UNIVERSAL (12.98/18.98)	Nellyville	1		51	26	12	3	PROJECT PAT HYPNOTIZE MINDS/LOUJ/COLUMBIA 86632/CRG (18.98 EQ CD)	Layin Da Smack Down	12
			GREATEST GAINER				52	38	26	5	BOYZ II MEN ARISTA 14741 (12.98/18.98)	Full Circle	10
3	5	9	AVRIL LAVIGNE ▲ ARISTA 14740 (17.98 CD)	Let Go	3		53	48	38	15	VARIOUS ARTISTS ▲ BAD BOY 73062*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	1
			HOT SHOT DEBUT				54	47	42	11	SOUNDTRACK ● WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	11
4	NEW	1	CLIPSE STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	4						PACESETTER		
5	3	1	BRUCE SPRINGSTEEN COLUMBIA 86600*/CRG (12.98 EQ/18.98)	The Rising	1		55	105	105	50	MICHAEL W. SMITH ▲ REUNION 10025/ZOMBA (11.98/17.98)	Worship	20
6	4	2	JAMES TAYLOR COLUMBIA 63584/CRG (12.98 EQ/18.98)	October Road	4		56	59	65	52	PUDDLE OF MUDD ▲ ² FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9
7	6	5	VARIOUS ARTISTS ▲ SONY/UNIVERSAL/EMI/ZOMBA 86788/EPIC (12.98 EQ/19.98)	Now 10	2		57	51	59	11	NEW FOUND GLORY DRIVE-THRU 112916/MCA (18.98 CD)	Sticks and Stones	4
8	8	7	LINKIN PARK WARNER BROS 48326* (18.98 CD)	[Reanimation]	2		58	46	41	15	KHIA FEATURING DSD DIRTY GOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses	33
9	7	8	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1		59	52	54	15	CAM'RON ROC-A-FELLA/DEF JAM 586786*/DJJMG (12.98/18.98)	Come Home With Me	2
10	13	15	NORAH JONES ▲ BLUE NOTE 32088/CAPITOL (17.98 CD) [M]	Come Away With Me	10		60	40	35	7	COUNTING CROWS GEFFEN 493356/INTERSCOPE (18.98 CD)	Hard Candy	5
11	NEW	1	ANGIE MARTINEZ ELEKTRA 62780/EEG (12.98/18.98)	Animal House	11		61	54	70	54	MICHELLE BRANCH ▲ MAVERICK 47985/WARNER BROS (17.98 CD)	The Spirit Room	28
12	9	11	SOUNDTRACK UNIVERSAL 156259/UMRG (19.98 CD)	XXX	9		62	NEW	1		EVA CASSIDY BLIX STREET 10075 (16.98 CD)	Imagine	62
13	11	10	DAVE MATTHEWS BAND ▲ ² RCA 68117 (11.98/18.98)	Busted Stuff	1		63	49	40	12	VARIOUS ARTISTS ▲ WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	2
14	12	6	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	Thug Holiday	6		64	56	55	19	SOUNDTRACK ● EPIC 86311 (18.98 EQ CD)	A Walk To Remember	34
15	10	4	SCARFACE DEF JAM SOUTH 586909*/DJJMG (12.98/18.98)	The Fix	4		65	55	53	47	JIMMY EAT WORLD ▲ DREAMWORKS 450334*/INTERSCOPE (12.98/18.98)	Jimmy Eat World	31
16	NEW	1	LEE ANN WOMACK MCA NASHVILLE 170287 (12.98/18.98)	Something Worth Leaving Behind	16		66	61	61	39	LUDACRIS ▲ ² DISTURBING THE PEACE/DEF JAM SOUTH 586446*/DJJMG (12.98/18.98)	Word Of Mouf	3
17	15	14	PINK ▲ ³ ARISTA 14718 (12.98/18.98)	M!ssundaztood	6		67	53	47	5	VARIOUS ARTISTS RAZOR & TIE 89053 (18.98 CD)	Monsta Jamz	22
18	NEW	1	BEENIE MAN SHOCKING VIBES/WP 13134/IRGIN (12.98/18.98)	Tropical Storm	18		68	74	72	10	OUR LADY PEACE COLUMBIA 86585/CRG (6.98 EQ/12.98)	Gravity	9
19	17	16	ASHANTI ▲ ² MURDER INC./JAM 586830*/DJJMG (12.98/18.98)	Ashanti	1		69	57	52	9	N.O.R.E. DEF JAM 586502*/DJJMG (12.98/18.98)	God's Favorite	3
20	21	19	JOHN MAYER ▲ AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [M]	Room For Squares	16		70	66	56	12	DIRTY VEGAS ● CRENDENCE 39986/CAPITOL (17.98 CD)	Dirty Vegas	7
21	16	13	RED HOT CHILI PEPPERS ▲ WARNER BROS 48140* (18.98 CD)	By The Way	2		71	65	60	32	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
22	NEW	1	MANA WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	22		72	70	69	49	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
23	NEW	1	DIAMOND RIO ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	23		73	67	57	43	ENRIQUE IGLESIAS ▲ ³ INTERSCOPE 493148 (12.98/18.98)	Escape	2
24	27	24	SHERYL CROW ▲ A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2		74	69	66	76	LINKIN PARK ▲ ⁸ WARNER BROS 47755 (12.98/18.98)	[Hybrid Theory]	2
25	23	20	JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS (18.98 CD) [M]	Josh Groban	8		75	72	75	26	KYLIE MINOGUE ● CAPITOL 37670 (6.98/18.98)	Fever	3
26	22	17	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	9		76	68	64	50	NICKELBACK ▲ ⁴ ROADRUNNER 618485/DJMG (12.98/18.98)	Silver Side Up	2
27	25	22	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1		77	58	50	6	MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	20
28	41	43	SYSTEM OF A DOWN ▲ ² AMERICAN/COLUMBIA 82240*/CRG (12.98 EQ/18.98)	Toxicity	1		78	63	58	10	PAPA ROACH ● DREAMWORKS 450381/INTERSCOPE (12.98/18.98)	Lovehatetragedy	2
29	24	18	MARIO J 20026 (12.98/17.98)	Mario	9		79	77	77	16	MUSIQ ● DEF SOUL 586772*/DJJMG (12.98/18.98)	Justisen (Just Listen)	1
30	20	—	SLUM VILLAGE BARAK 38911*/CAPITOL (12.98/17.98)	Trinity (Past, Present And Future)	20		80	80	88	9	PLAY MUSIC WORLD/COLUMBIA 86607/CRG (8.98 EQ CD) [M]	Play (EP)	80
31	31	33	VANESSA CARLTON ● A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5		81	75	49	8	CHICAGO ● RHINO 76170 (24.98 CD)	The Very Best Of Chicago: Only The Beginning	38
32	18	—	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	18		82	82	74	40	HOOBASTANK ● ISLAND 586435/DJMG (18.98 CD) [M]	Hoobastank	25
33	30	25	SOUNDTRACK ▲ ⁶ LOST HIGHWAY/MERCURY 170069/DJMG (12.98/19.98)	O Brother, Where Art Thou?	1		83	NEW	1		BLINDSIDE ELEKTRA 62765/EEG (11.98 CD)	Silence	83
34	37	37	JACK JOHNSON ● ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales	34		84	83	83	50	P.O.D. ▲ ³ ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6
35	14	—	KEITH SWEAT ELEKTRA 62785/EEG (12.98/18.98)	Rebirth	14		85	78	63	23	VARIOUS ARTISTS ▲ ² UNIVERSAL/EMI/ZOMBA/SONY 84408/UMRG (12.98/19.98)	Now 9	1
36	19	—	VARIOUS ARTISTS ODGGYSTYLE 112992*/MCA (18.98 CD)	Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. 1	19		86	87	76	24	N*E*R*D* VIRGIN 11521* (10.98 CD)	In Search Of...	56
37	NEW	1	KIDZ BOP KIDS RAZOR & TIE 89055 (11.98/17.98)	Kidz Bop 2	37		87	62	45	6	SOUNDTRACK MAVERICK 48310/WARNER BROS (18.98 CD)	Austin Powers In Goldmember	27
38	32	31	CELINE DION ▲ ² EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1		88	73	36	4	DEF LEPPARD ISLAND 063121/DJMG (12.98/18.98)	X	11
39	34	32	KORN ▲ IMMORTAL 61488*/EPIC (12.98 EQ/18.98)	Untouchables	2		89	60	62	10	WYCLEF JEAN COLUMBIA 86542*/CRG (12.98 EQ/18.98)	Masquerade	6
40	29	29	THE VINES ENGINEERDM 37527*/CAPITOL (17.98 CD)	Highly Evolved	11		90	79	67	3	DJ SAMMY ROBBINS 75031 (18.98 CD)	Heaven	67
41	44	48	NAPPY ROOTS ● ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	24		91	89	86	18	DONELL JONES UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	3
42	43	39	CREED ▲ ⁵ WIND-UP 13075 (11.98/18.98)	Weathered	1		92	NEW	1		SEETHER WIND-UP 13068 (9.98 CD)	Disclaimer	92
43	33	28	TRUSTCOMPANY GEFFEN 493312/INTERSCOPE (12.98 CD)	The Lonely Position Of Neutral	11		93	93	90	40	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7
44	28	21	LIL WAYNE CASH MONEY/UNIVERSAL 060058*/UMRG (12.98/18.98)	500 Degreez	6		94	90	80	6	DARRYL WORLEY DREAMWORKS (NASHVILLE) 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	21
45	45	46	SHAKIRA ▲ ³ EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3		95	NEW	1		BIG TRAY DEE EMPIRE MUSICWORKS 39040 (18.98 CD)	The General's List	95
46	39	34	BIG TYMERS ● CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1		96	99	89	44	INCUBUS ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2
47	42	27	AEROSMITH ▲ COLUMBIA 86700/CRG (17.98 EQ/24.98)	O, Yeah! Ultimate Aerosmith Hits	4		97	85	68	5	MACK 10 PRESENTS DA HOOD HDD-BANGIN' 9995/D3 (18.98 CD)	Mack 10 Presents Da Hood	40
48	35	30	STYLES RUFF RYDE/RS 493339*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	6		98	102	134	93	THE BEATLES ▲ ⁸ APPLE 29325*/CAPITOL (12.98/18.98)		1

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
99	84	79	14	MARC ANTHONY ● COLUMBIA 85300/CRG (16.98 EQ/18.98)	Mended	3	150	151	124	55	USHER ▲ 4 ARISTA 14715* (12.98/18.98)	8701	4
100	91	81	4	BRITNEY SPEARS ▲ 4 JIVE 41776/ZOMBA (12.98/18.98)	Britney	1	151	128	102	29	MARY J. BLIGE ▲ 2 MCA 112808* (12.98/18.98)	No More Drama (2002)	14
101	NEW	1		SOUNDTRACK CASH MONEY/UNIVERSAL 860990/UMRG (18.98 CD)	Undisputed	101	152	143	126	70	TIM MCGRAW ▲ 2 CURB 87711 (12.98/18.98)	Set This Circus Down	2
102	NEW	1		MURDERDOLLS ROADRUNNER 618426/UMRG (18.98 CD) [M]	Beyond The Vally Of T he Murderdolls	102	153	150	142	25	311 ● VOLCANO 32184/ZOMBA (11.98/17.98)	From Chaos	10
103	64	—	4	DO OR DIE RAP-A-LOT 12647/VIRGIN (12.98/17.98)	Back 2 The Game	64	154	76	—	2	MARY J. BLIGE MCA 112959* (14.98 CD)	Dance For Me	76
104	109	99	18	THE HIVES EPITAPH/SIRE 48327*/WARNER BROS. (17.98 CD) [M]	Veni Vidi Vicious	63	155	135	130	67	INDIA.ARIE ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	10
105	107	101	25	THE WHITE STRIPES THIRD MAN 27124*/V2 (18.98 CD) [M]	White Blood Cells	61	156	153	135	66	STAIN'D ▲ 4 FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1
106	96	82	17	SOUNDTRACK ▲ ROADRUNNER/COLUMBIA 86402/UMRG/CRG (12.98 EQ/18.98)	Spider-Man	4	157	149	132	14	AMY GRANT A&M 493318/INTERSCOPE (18.98 CD)	Legacy...Hymns & Faith	21
107	NEW	1		SLEATER-KINNEY KILL ROCK STARS 387* (15.98 CD) [M]	One Beat	107	158	147	143	20	GOO GOO DOLLS ● WARNER BROS. 48206 (18.98 CD)	Gutterflower	4
108	86	—	2	JUMPS SPARROW 51992 (12.98 CD)	All The Time In The World	86	159	98	117	14	BOX CAR RACER MCA 112894 (18.98 CD)	Box Car Racer	12
109	101	96	15	WEEZER ● Geffen 493241*/INTERSCOPE (18.98 CD)	Maladroit	3	160	136	119	27	GARY ALLAN ● MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	39
110	121	110	100	KENNY CHESNEY ▲ 2 BNA 67976/RLG (12.98/18.98)	Greatest Hits	13	161	148	116	4	KAREN CLARK-SHEARD ELEKTRA 62767/EEG (17.98 CD)	2nd Chance	82
111	92	71	4	BETH ORTON HEAVENLY 39918/ASTRALWERKS (18.98 CD)	Daybreaker	40	162	144	128	93	LENNY KRAVITZ ▲ 3 VIRGIN 50316 (12.98/18.98)	Greatest Hits	2
112	94	122	22	AVANT ● MAGIC JOHN/SONY 112809/MCA (12.98/18.98)	Ecstasy	6	163	RE-ENTRY	68		COLDPLAY ▲ NETWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes	51
113	95	85	3	TRIN-I-TEE 5:7 B-RITE 70038/ZOMBA (11.98/17.98)	The Kiss	85	164	123	113	15	MOBY ● V2 27127 (10.98/18.98)	18	4
114	NEW	1		BLACK SABBATH DIVINE 84561/SANCTUARY (19.98 CD)	Past Lives	114	165	132	123	7	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	58
115	110	104	37	MERCYME ● INDIWORD 86133/WARNER BROS. (16.98 CD) [M]	Almost There	67	166	139	133	26	SOUNDTRACK ● REPRISE 4810/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	29
116	88	73	3	JIM BRICKMAN WINDHAM HILL 11647/RCA (18.98 CD)	Love Songs & Lullabies	73	167	140	—	50	DROWNING POOL ▲ WIND-UP 13065 (18.98 CD)	Sinner	14
117	NEW	1		CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98) [M]	Perdoname Mi Amor	117	168	NEW	1		CALHOONS EMPIRE MUSICWORKS 39046 (16.98 CD) [M]	Made In The Dirty South	168
118	108	92	10	ANASTACIA DAYLIGHT 86010/EPIC (12.98 EQ CD)	Freak Of Nature	27	169	130	103	10	VARIOUS ARTISTS SIDE ONE DUMMYY 71233 (6.98 CD)	Vans Warped Tour 2002 Compilation	55
119	103	91	33	SOUNDTRACK ● V2 27119 (12.98/18.98)	I Am Sam	20	170	165	147	10	PAULINA RUBIO ● UNIVERSAL 153300/UMRG (11.98/17.98)	Border Girl	11
120	106	97	24	B2K ● EPIC 85457 (12.98 EQ/18.98)	B2K	2	171	NEW	1		POINT OF GRACE WORD 86204/WARNER BROS. (17.98 CD)	Girls Of Grace	171
121	118	109	92	TIM MCGRAW ▲ 3 CURB 77978 (12.98/18.98)	Greatest Hits	4	172	137	118	33	BRAD PASKLEY ▲ ARISTA NASHVILLE 67880/RLG (11.98/17.98)	Part II	31
122	97	78	4	FILTER REPRISE 47963/WARNER BROS. (18.98 CD)	theAmalgamut	32	173	154	138	14	VARIOUS ARTISTS ● SONY/UNIVERSAL/EMU/ZOMBA 86591/CRG (12.98 EQ/18.98)	Off The Hook	13
123	152	151	58	AALIYAH ▲ 2 BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1	174	155	140	21	TWEET ● THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	3
124	126	—	2	SOUNDTRACK BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	124	175	127	44	1	PHIL VASSAR ARISTA NASHVILLE 67048/RLG (11.98/17.98)	American Child	44
125	111	94	42	DEFAULT ● TVT 2310 (11.98 CD) [M]	The Fallout	51	176	146	125	9	SHEDAISY LYRIC STREET 185015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	23
126	120	106	47	JA RULE ▲ 3 MURDER INC./DEF JAM 586437*/UMRG (12.98/19.98)	Pain Is Love	1	177	158	—	37	ANDREA BOCELLI ▲ PHILIPS 589341 (12.98/18.98)	Cieli Di Toscana	11
127	NEW	1		HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/ZOMBA (11.98/17.98) [M]	Family Affair II: Live At Radio City Music Hall	127	178	183	—	34	TRAVIS TRITT ▲ COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	Down The Road I Go	51
128	124	108	61	ALICIA KEYS ▲ 5 J 2002 (12.98/18.98)	Songs In A Minor	1	179	157	148	9	VARIOUS ARTISTS EPITAPH 86646 (5.98 CD)	Punk -0- Rama 7	67
129	115	111	27	KIRK FRANKLIN ● GOSPEL CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4	180	160	136	3	NO SECRETS JIVE 41781/ZOMBA (17.98 CD) [M]	No Secrets	136
130	116	115	92	ENYA ▲ 6 REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	181	163	171	23	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD) [M]	The Places You Have Come To Fear The Most	108
131	104	87	7	E-40 SICK WID IT/JIVE 41808/ZOMBA (11.98/17.98)	The Ballatician: Grit & Grind	13	182	156	139	20	BONNIE RAITT ● CAPITOL 31816 (12.98/18.98)	Silver Lining	13
132	119	114	6	THE FLAMING LIPS WARNER BROS. 48141 (13.98 CD)	Yoshimi Battles The Pink Robots	50	183	166	164	48	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/DJMG (11.98/17.98)	New Favorite	35
133	125	107	52	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9	184	131	—	2	ORIGINAL BROADWAY CAST RECORDING SONY CLASSICAL 87708 (18.98 ED CD)	Hairspray	131
134	117	98	25	BRANDY ▲ ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	2	185	162	145	5	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	107
135	114	146	46	THE STOKES ● RCA 88101* (17.98 CD)	Is This It	33	186	122	84	3	RIDDLIN' KIDS AWARE/COLUMBIA 85118/CRG (11.98 EQ CD)	Hurry Up And Wait	84
136	197	—	2	SOUNDTRACK VIRGIN 13172 (18.98 CD)	Blue Crush	136	187	182	196	5	AUDIOVENT ATLANTIC 83544/AG (11.98 CD) [M]	Dirty Sexy Knights In Paris	182
137	NEW	1		THE BLACK CROWES V2 27134 (19.98 CD)	Live	137	188	178	179	16	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!	169
138	81	198	4	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)	Elvis: The Very Best Of Love	81	189	172	150	11	THE WHO ● UTV 112877/MCA (24.98 CD)	The Ultimate Collection	31
139	112	93	9	TRUTH HURTS AFTERMATH 493331*/INTERSCOPE (12.98/18.98)	Truthfully Speaking	5	190	176	172	49	DIANA KRALL ▲ VERVE 549846/VG (12.98/18.98)	The Look Of Love	9
140	113	95	8	SOUNDTRACK SO SO DEF/COLUMBIA 86576*/CRG (6.98 EQ/13.98)	Like Mike	18	191	168	149	10	12 STONES WIND-UP 13069 (9.98 CD) [M]	12 Stones	147
141	129	121	67	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28	192	171	141	9	THE HAPPY BOYS ROBBINS 75030 (17.98 CD) [M]	Trance Party (Volume Two)	135
142	100	100	29	BARRY MANILOW ▲ BMG HERITAGE 10600/ARISTA (12.98/18.98)	Ultimate Manilow	3	193	173	170	5	FOURPLAY BLUEBIRD 63916/RCA VICTOR (18.98 CD)	Heartfelt	128
143	71	—	2	SPARTA DREAMWORKS 450366/INTERSCOPE (12.98 CD)	Wiretap Scars	71	194	175	—	21	REMY SHAND MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	39
144	145	131	25	BLAKE SHELTON ● WARNER BROS. (NASHVILLE) 24731/WARN (11.98/17.98)	Blake Shelton	45	195	191	182	36	ROB ZOMBIE ● Geffen 493147*/INTERSCOPE (12.98/18.98)	The Sinister Urge	8
145	141	167	10	VARIOUS ARTISTS VP 1679* (9.98/16.98)	Reggae Gold 2002	141	196	167	156	24	THE CORRS 143/LAVA/ATLANTIC 83533/AG (12.98/18.98)	VH1 Music First Presents: The Corrs — Live In Dublin	52
146	184	186	10	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	118	197	169	158	78	DAVE MATTHEWS BAND ▲ 3 RCA 67988 (11.98/18.98)	Everyday	1
147	138	120	58	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11	198	174	154	61	LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	9
148	134	127	62	SOUNDTRACK ▲ 2 INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3	199	186	161	36	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	5
149	133	112	29	JENNIFER LOPEZ ▲ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	200	142	—	2	SBALL DRAPER 1112 (17.98 CD)	Lay It Down	142

● 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). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 7 2002 Billboard TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	16	ETTA JAMES & THE ROOTS BAND	PRIVATE MUSIC 11633/RCA	Burnin' Down The House
2	2	1	JOE BONAMASSA	MEDALIST 60101	So It's Like That
3	4	1	DELBERT MCCLINTON	NEW WEST 6024	Nothing Personal
4	3	1	ETTA JAMES	CHESS 112498/MCA	Love Songs
5	6	1	VARIOUS ARTISTS	NARM 50007	Get The Blues!
6	7	1	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 86151/EPIC	Live At Montreux 1982 & 1985
7	NEW	1	VARIOUS ARTISTS	BLUEBIRD 63988/RCA VICTOR	When The Sun Goes Down - Walk Right In
8	5	2	BERNARD ALLISON	ONE COOL 51133/ROUNDER	Storms Of Life
9	NEW	1	VARIOUS ARTISTS	BLUEBIRD 63987/RCA VICTOR	When The Sun Goes Down - First Time I Met The Blues
10	8	1	COCO MONTOYA	ALLIGATOR 4885	Can't Look Back
11	NEW	1	VARIOUS ARTISTS	BLUEBIRD 63988/RCA VICTOR	When The Sun Goes Down - That's Chicago's South Side
12	11	1	VARIOUS ARTISTS	UTV 556176/UMRG	Pure Blues
13	NEW	1	VARIOUS ARTISTS	BLUEBIRD 63989/RCA VICTOR	When The Sun Goes Down - That's All Right
14	NEW	1	JIMMY THACKERY & THE DRIVERS	TELARC BLUES 83540/TELARC	We Got It
15	14	1	ROBBEN FORD	CONCORD 212	Blue Moon

SEPTEMBER 7 2002 Billboard TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	BEENIE MAN	SHOCKING VIBES/VP 13134/VIRGIN	Tropical Storm
2	1	15	VARIOUS ARTISTS	VP 1679*	Reggae Gold 2002
3	2	1	RAYVON	BIG YARD 112757/MCA [M]	My Bad
4	3	1	UB40	VIRGIN 50525	The Very Best Of UB40
5	4	2	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586714/IDJMG	Legend (Deluxe Edition)
6	NEW	1	VARIOUS ARTISTS	SANCTUARY 80293	Reggae Pulse: The Heartbeat Of Jamaica
7	5	2	SHAGGY	VIRGIN 11822	Mr. Lover Lover (The Best Of Shaggy... Part 1)
8	6	50	DAMIAN "JR. GONG" MARLEY	MOTOWN 014742/UMRG	Halfway Tree
9	7	1	VARIOUS ARTISTS	J & D 30030	Reggae Platinum 2002 - Volume 4
10	11	1	VARIOUS ARTISTS	VP 1680*	Soca Gold 2002
11	8	7	LUCKY DUBE	SHANACHIE 45050	Soul Taker
12	NEW	1	KOHOMUA	TANO 39328	Reggae Reggae Music
13	13	1	BUJU BANTON	HIP-O 58653/UMRG	The Best Of Buju Banton
14	9	1	VARIOUS ARTISTS	GREENSLEEVES 11727	Diwali
15	12	2	CAPLETON	DAVID HOUSE 1625*/VP	Still Blazin

SEPTEMBER 7 2002 Billboard TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	10	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World
2	2	1	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN	MUSIC MATTERS	The Very Best Of The Irish Tenors
3	3	1	SOUNDTRACK	VIRGIN 10790	Amelie
4	4	32	PILAR MONTENEGRO	UNIVISION 310025/UG [M]	Desahogo
5	5	22	BAHA MEN	S CURVE 37980/CAPITOL	Move It Like This
6	6	1	ANGELIQUE KIDJO	COLUMBIA 85799/CRG [M]	Black Ivory Soul
7	7	1	DEEP FOREST	RED INK 19335	Music Detected
8	8	1	SOUNDTRACK	DECCA 017012	Black Hawk Down
9	9	1	THE CHIEFTAINS	RCA VICTOR 63917	The Wide World Over: A 40 Year Celebration
10	11	1	DAVID VISAN	GEORGE V 71002	Buddha-Bar IV
11	10	1	SOUNDTRACK	MILAN 35981	Monsoon Wedding
12	14	1	EA	QUIET STORM 31014	Sudden Rush
13	12	1	ELIADES OCHOA	HIGHER OCTAVE WORLD 12480/HIGHER OCTAVE	Estoy Como Nunca
14	NEW	1	GIPSY KINGS	NONESUCH 79541/AG	Volare! The Very Best Of The Gipsy Kings
15	NEW	1	SOUNDTRACK	COLUMBIA 86823/CRG	My Big Fat Greek Wedding

SEPTEMBER 7 2002 Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	5	6	50	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	Worship
2	1	1	4	MARY MARY	COLUMBIA/INTEGRITY 82273/WORO	Incredible
3	2	2	30	P.O.D.	ATLANTIC 83496*/WORO	Satellite
4	3	—	2	JUMP5	SPARROW 1992/CHORDANT	All The Time In The World
5	4	3	3	TRIN-I-TEE 5:7	B-RITE 70038/PROVIDENT	The Kiss
6	6	5	24	MERCYME	INO 86133/WORO [M]	Almost There
7	7	7	27	KIRK FRANKLIN	GOSPO CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin
8	10	9	14	AMY GRANT	WORD 86211	Legacy...Hymns & Faith
9	9	8	4	KAREN CLARK-SHEARD	ELEKTRA 62767/WORO	2nd Chance
10	NEW	1	1	POINT OF GRACE	WORD 86204	Girls Of Grace
11	11	10	3	12 STONES	WIND-UP 13069/PROVIDENT [M]	12 Stones
12	12	11	79	VARIOUS ARTISTS	INTEGRITY 61001/TIME LIFE	Songs 4 Worship — Shout To The Lord
13	13	13	3	YOLANDA ADAMS	ELEKTRA 62690/WORO	Believe
14	8	—	2	GAITHER VOCAL BAND	SPRING HOUSE /CHORDANT	Everything Good
15	14	14	12	THIRD DAY	ESSENTIAL 10658/PROVIDENT	Come Together
16	NEW	1	1	SARA GROVES	SPONGE/INO 86219/WORO [M]	All Right Here
17	18	12	1	JOHN TESH	FAITH MD/GARDEN CITY 34591/WORO	A Deeper Faith
18	25	24	1	REBECCA ST. JAMES	FOREFRONT 2587/CHORDANT	Worship God
19	21	21	1	PILLAR	FLICKER 2606/CHORDANT [M]	Fireproof
20	15	15	1	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 82272/WORO	Heart To Yours
21	19	20	1	VARIOUS ARTISTS	SPARROW 8887/CHORDANT	Dove Hits 2002
22	NEW	1	1	TRUE VIBE	ESSENTIAL 10690/PROVIDENT [M]	See The Light
23	22	18	1	VARIOUS ARTISTS	EMI CHRISTIAN/PROVIDENT/WORO/SPARROW 1850/CHORDANT	WOW Hits 2002
24	17	17	20	VARIOUS ARTISTS	SIXSTEPS/SPARROW 1923/CHORDANT	Passion: Our Love Is Loud
25	24	22	1	STEVEN CURTIS CHAPMAN	SPARROW 1770/CHORDANT	Declaration
26	23	19	22	NEWSBOYS	SPARROW 1845/CHORDANT	Thrive
27	30	31	1	NORMAN HUTCHINS	JDI 1263 [M]	Nobody But You
28	29	23	1	BIG DADDY WEAVE	FERVENT/SPIRIT-LED 30024/PROVIDENT	One And Only
29	28	27	1	NICOLE C. MULLEN	WORD 86127 [M]	Talk About It
30	16	—	2	GRITS	GOTEE 2871/CHORDANT	The Art Of Translation
31	NEW	1	1	THE ROCK 'N' ROLL WORSHIP CIRCUS	VERTICAL/INTEGRITY 86604/WORO	Welcome To The Rock 'N' Roll Worship Circus
32	31	33	1	RELIENT K	GOTEE 2842/CHORDANT [M]	The Anatomy Of The Tongue In Cheek
33	34	30	1	JARS OF CLAY	ESSENTIAL/SILVERTONE 10629/PROVIDENT	theeleventhhour
34	26	28	1	DORINDA CLARK-COLE	GOSPO CENTRIC 70033/PROVIDENT [M]	Dorinda Clark-Cole
35	36	32	1	TOBYMAC	FOREFRONT 5294/CHORDANT [M]	Momentum
36	32	26	1	PLUS ONE	143/ATLANTIC 83527/WORO	Obvious
37	33	29	1	ZOEGIRL	SPARROW 1828/CHORDANT [M]	Life
38	40	—	2	VARIOUS ARTISTS	VINEYARD/SPARROW 8010/CHORDANT	Draw Me Close
39	35	36	1	KURT CARR & THE KURT CARR SINGERS	GOSPO CENTRIC 70016/PROVIDENT [M]	Awesome Wonder
40	NEW	1	1	MXPX	TOOTH & NAIL 1196/CHORDANT	Ten Years And Running

SEPTEMBER 7 2002 Billboard TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	6	MARY MARY	COLUMBIA 82273/CRG	Incredible
2	2	2	3	TRIN-I-TEE 5:7	B-RITE 70038/ZOMBA	The Kiss
3	NEW	1	1	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall
4	3	3	28	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin
5	4	4	4	KAREN CLARK-SHEARD	ELEKTRA 62767/EEG	2nd Chance
6	5	5	30	YOLANDA ADAMS	ELEKTRA 62690/EEG	Believe
7	6	6	19	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 86432/CRG	Heart To Yours
8	12	11	20	SHEKINAH GLORY MINISTRY	KINGDOM 001 [M]	Praise Is What I Do
9	11	12	11	NORMAN HUTCHINS	JDI 1263 [M]	Nobody But You
10	NEW	1	1	TWINKIE CLARK	VERITY 43196/ZOMBA	Twinkie Clark & Friends... Live In Charlotte
11	24	25	1	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY	AMEN 1503	Turn It Around
12	10	9	29	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA	WOW Gospel 2002
13	17	19	10	SMOKIE NORFUL	EMI GOSPEL 20374	I Need You Now
14	8	10	9	DORINDA CLARK-COLE	GOSPO CENTRIC 70033/ZOMBA [M]	Dorinda Clark-Cole
15	13	17	20	BRENT JONES + T.P. MOBB	HOLY ROLLER 20329/EMI GOSPEL [M]	beautiful
16	14	15	100	KURT CARR & THE KURT CARR SINGERS	GOSPO CENTRIC 70016/ZOMBA [M]	Awesome Wonder
17	25	24	17	THE EMMANUELS	DOROHN 79981	Meet The Emmanuels
18	15	16	11	MARVIN SAPP	VERITY 43192/ZOMBA [M]	I Believe
19	18	13	3	DETRICK HADDON	TYSCOT/VERITY 43195/ZOMBA	Lost And Found
20	20	21	19	WILLIE NORWOOD	ATLANTIC 83416/AG	'Bout It
21	21	28	3	PASTOR KEITH SMITH	MEEK 4019	Old Time Churchin': Let's Have Church
22	26	31	3	DR. CHARLES G. HAYES & THE COSMOPOLITAN WARRIORS	MEEK 4020	Rise & Sing Forever
23	16	14	9	THE CANTON SPIRITUALS	VERITY 43169/ZOMBA [M]	Walking By Faith
24	7	7	9	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES	WORLD WIDE GOSPEL 3018 [M]	Send A Revival
25	19	18	22	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20380/EMI GOSPEL [M]	Go Get Your Life Back
26	23	23	32	SOUNDTRACK	NEW SPIRIT 2510/TYSCOT	Tae-Bo Inspirational: Walk By Faith...Not By Sight
27	39	—	2	THE RANCE ALLEN GROUP	TYSCOT 4126	All The Way
28	22	20	39	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACO	Duets
29	32	39	12	EASTERN MICHIGAN GOSPEL CHOIR	DOROHN 73722	Get To The Concept
30	30	27	3	JOE PACE	INTEGRITY/WORD 85644/EPIC	Shake The Foundation
31	27	28	20	TONEX	VERITY/JIVE 43177/ZOMBA [M]	O2
32	29	29	30	BISHOP T.D. JAKES	DEXTERITY SOUNDS 20334/EMI GOSPEL	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
33	31	30	34	CECE WINANS	WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans
34	33	33	12	MISSISSIPPI MASS CHOIR	MALACO 6033	Amazing Love
35	35	—	1	THE BRIGHT STAR MALE CHORUS	BORN AGAIN 1036/DIAMANTE SERVANT	Live In Shreveport, LA
36	28	26	18	COMMISSIONED	VERITY 43190/ZOMBA	The Commissioned Reunion "Live"
37	36	32	19	THE WINANS	WARNER BROS. 78280/RHINO	The Very Best Of
38	NEW	1	1	DOTTIE PEOPLES	ATLANTA INT L 10279	Churchin' With Dottie
39	NEW	1	1	YOLANDA ADAMS	ELEKTRA 62629/EEG	The Experience
40	NEW	1	1	VARIOUS ARTISTS	EMI/WORD/VERITY 43163/ZOMBA	WOW Gospel 2001

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 7
2002

Billboard HEATSEEKERS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL						IMPRINT & NUMBER/DISTRIBUTING LABEL	
				Sales data compiled by Nielsen SoundScan							
				👑 NUMBER 1/HOT SHOT DEBUT 👑							
1	NEW	1	1	MURDERDOLLS ROADRUNNER 618426/DJMG (18.98 CD)	Beyond The Vally Of T he Murderdolls 1 Week At Number 1	25	10	5	3	SASHA KINETIC 54725 (16.98 CD)	airdrawndagger
2	NEW	1	1	SLEATER-KINNEY KILL ROCK STARS 387* (15.98 CD)	One Beat	26	18	17	9	DJ ENCORE ULTRA 1123 (21.99 CD)	DJ Encore Presents: Ultra.Dance 02
3	NEW	1	1	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98)	Perdoname Mi Amor	27	NEW	1	1	SOLOMON BURKE FAT POSSUM/ANTI- 80358/EPITAPH (17.98 CD)	Don't Give Up On Me
4	NEW	1	1	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/ZOMBA (11.98/17.98)	Family Affair II: Live At Radio City Music Hall	28	19	14	3	THE RIDDLER TOMMY BOY 1556 (17.98 CD)	Dance Mix NYC — Vol. 2
5	NEW	1	1	CALHOUNS EMPIRE MUSICWORKS 39046 (16.98 CD)	Made In The Dirty South	29	31	27	31	THURSDAY VICTORY 145* (15.98 CD)	Full Collapse
6	1	1	3	NO SECRETS JIVE 41781/ZOMBA (17.98 CD)	No Secrets	30	39	37	9	HOWIE DAY DAZE 86708/EPIC (11.98 CD)	Australia
7	4	7	34	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD)	The Places You Have Come To Fear The Most	31	NEW	1	1	BOWLING FOR SOUP FFROE/SILVERTONE/JIVE 41819/ZOMBA (13.98 CD)	Drunk Enough To Dance
8	3	3	5	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98)	Man With A Memory	32	32	23	11	JENNIFER PENA UNIVISION 310053/UG (9.98/13.98)	Libre
9	8	13	18	AUDIOVENT ATLANTIC 83544/AG (11.98 CD)	Dirty Sexy Knights In Paris	33	17	6	3	MESHUGGAH NUCLEAR BLAST 8542 (15.98 CD)	Nothing
10	5	4	18	12 STONES WIND-UP 13069 (9.98 CD)	12 Stones	34	NEW	1	1	NEKO CASE BLOODSHOT 20099 (15.98 CD)	Blacklisted
11	7	2	9	THE HAPPY BOYS ROBBINS 75038 (17.98 CD)	Trance Party (Volume Two)	35	6	19	14	SOMETHING CORPORATE DRIVE-THRU 112887/MCA (14.98 CD)	Leaving Through The Window
12	NEW	1	1	INTERPOL MATAODR 545* (9.98 CD)	Turn On The Bright Lights	36	21	26	10	FLOGGING MOLLY SIDE ONE DUMMYY 71230* (13.98 CD)	Drunken Lullabies
13	2	—	2	BRIGHT EYES SADDLE CREEK 46* (15.98 CD)	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground	37	33	32	14	PILLAR FLICKER 82506 (16.98 CD)	Fireproof
14	30	43	4	THE USED REPRISE 48287/WARNER BRDS. (11.98 CD)	The Used	38	24	21	23	CHAYANNE △ SONY DISCOS 84667 (10.98 EQ/16.98)	Grandes Exitos
15	11	11	3	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11.98/17.98)	Crash The Party	39	29	25	43	CHRIS CAGLE ● CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud
16	NEW	1	1	ANTHONY SMITH MERCURY (NASHVILLE) 170292 (11.98/17.98)	If That Ain't Country	40	13	31	5	HAYSTAK IN THE PAINT 8344/KOCH (12.98/17.98)	The Natural
17	20	9	4	BANDA EL RECODO FONOVISA 86228 (9.98/13.98)	No Me Se Rajar	41	NEW	1	1	TRUE VIBE ESSENTIAL 10690/ZOMBA (11.98/17.98)	See The Light
18	NEW	1	1	SARA GROVES SPONGE/INDWORLD 86219/WARNER BRDS. (17.98 CD)	All Right Here	42	47	—	4	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98)	Praise Is What I Do
19	NEW	1	1	KELLY WILLIS RYKODISC 10622 (16.98 CD)	Easy	43	48	38	14	THALIA △ EMI LATIN 33573 (10.98/17.98)	Thalia
20	NEW	1	1	AMBER TOMMY BOY 1520 (17.98 CD)	Naked	44	12	8	4	DARIUS RUCKER HIDDEN REACH 86482/EPIC (12.98 EQ/18.98)	Back To Then
21	16	16	14	JUANES ○ SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal	45	34	40	8	NORMAN BROWN WARNER BRDS. 47995 (18.98 CD)	Just Chillin'
22	27	39	15	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD)	Start Static	46	25	20	4	THE STARTING LINE DRIVE-THRU 08063/MCA (12.98 CD)	Say It Like You Mean It
23	36	47	16	GOOD CHARLOTTE DAYLIGHT 85845/EPIC (11.98 EQ/17.98)	Good Charlotte	47	42	33	4	LOS ACOSTA DISA 727026/UG (8.98/13.98)	Historia Musical: 30 Pegaditas
24	NEW	1	1	SPOON MERGE 29515 (15.98 CD)	Kill The Moonlight	48	NEW	1	1	FRANK BLACK & THE CATHOLICS SPINART 80113 (15.98 CD)	Black Letter Days
				\$€ GREATEST GAINER \$€		49	14	18	13	THE FLATLANDERS NEW WEST 8040 (17.98 CD)	Now Again
						50	45	45	5	KHM NUMBER 6 6604 (18.98 CD)	Game

SEPTEMBER 7
2002

Billboard TOP INDEPENDENT ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL						IMPRINT & NUMBER/DISTRIBUTING LABEL	
				Sales data compiled by Nielsen SoundScan							
				👑 NUMBER 1 👑							
1	1	—	2	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side 2 Weeks At Number 1	25	22	20	9	DJ ENCORE ULTRA 1123 (21.99 CD) [M]	DJ Encore Presents: Ultra.Dance 02
2	2	1	18	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses	26	15	18	5	SOLOMON BURKE FAT POSSUM/ANTI- 80358/EPITAPH (17.98 CD) [M]	Don't Give Up On Me
3	NEW	1	1	EVA CASSIDY BLIX STREET 10075 (16.98 CD)	Imagine	27	23	19	3	THE RIDDLER TOMMY BOY 1556 (17.98 CD) [M]	Dance Mix NYC — Vol. 2
				✓ HOT SHOT DEBUT ✓		28	33	28	34	THURSDAY VICTORY 145* (15.98 CD) [M]	Full Collapse
4	4	2	5	MACK 10 PRESENTS DA HOOD HOOD-BANGIN' 9996/03 (18.98 CD)	Mack 10 Presents Da Hood	29	21	10	3	MESHUGGAH NUCLEAR BLAST 8542 (15.98 CD) [M]	Nothing
5	NEW	1	1	SLEATER-KINNEY KILL ROCK STARS 387* (15.98 CD) [M]	One Beat	30	37	35	18	LOUIE DEVITO DEE VEE 0002/MUSICRAMA (18.98 CD)	Louie DeVito's Dance Factory
6	NEW	1	1	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98) [M]	Perdoname Mi Amor	31	NEW	1	1	NEKO CASE BLOODSHOT 20099 (15.98 CD) [M]	Blacklisted
7	5	3	47	DEFAULT ● TVT 2310 (11.98 CD) [M]	The Fallout	32	20	30	11	DAZ DILLINGER DC/FREE 006/D.P.G. (17.98 CD)	This Is The Life I Lead
8	3	15	20	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)	Elvis: The Very Best Of Love	33	26	27	14	FLOGGING MOLLY SIDE ONE DUMMYY 71230* (13.98 CD) [M]	Drunken Lullabies
9	8	11	14	VARIOUS ARTISTS VP 1679* (9.98/16.98)	Reggae Gold 2002	34	28	26	3	LOUIE DEVITO DEE VEE 0003/MUSICRAMA (18.98 CD)	Louie DeVito's [trance sessions]
10	7	5	7	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	35	25	16	6	JUICY J NORTH-NORTH 3601 (10.98/17.98)	Chronicles Of The Juice Man: Underground Album
11	6	4	10	VARIOUS ARTISTS SIDE ONE DUMMYY 71233 (6.98 CD)	Vans Warped Tour 2002 Compilation	36	17	32	5	HAYSTAK IN THE PAINT 8344/KOCH (12.98/17.98) [M]	The Natural
12	10	6	9	VARIOUS ARTISTS EPITAPH 88646 (5.98 CD)	Punk -O- Rama 7	37	35	29	31	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World
13	12	12	31	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD) [M]	The Places You Have Come To Fear The Most	38	44	49	17	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98) [M]	Praise Is What I Do
14	9	—	2	8BALL DRAPER 1112 (17.98 CD)	Lay It Down	39	16	9	7	ONYX OTHER PEOPLES MONEY/IN THE PAINT 8268*/KOCH (12.98/17.98)	Bacdafucup: Part II
15	NEW	1	1	INTERPOL MATAODR 545* (9.98 CD) [M]	Turn On The Bright Lights	40	NEW	1	1	FRANK BLACK & THE CATHOLICS SPINART 80113 (15.98 CD) [M]	Black Letter Days
16	11	—	2	BRIGHT EYES SADDLE CREEK 46* (15.98 CD) [M]	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground	41	32	36	6	COO COO CAL BLACK MARIA 1360/INFINITE (10.98/18.98)	Still Walkin
17	13	7	5	PUBLIC ENEMY SLAM JAMZ/IN THE PAINT 8388/KOCH (12.98/17.98)	Revolverlution	42	19	21	11	THE FLATLANDERS NEW WEST 8040 (17.98 CD) [M]	Now Again
18	24	13	4	BANDA EL RECODO FONOVISA 86228 (9.98/13.98) [M]	No Me Se Rajar	43	42	45	6	KHM NUMBER 6 6604 (18.98 CD) [M]	Game
19	NEW	1	1	KELLY WILLIS RYKODISC 10622 (16.98 CD) [M]	Easy	44	40	50	5	NORMAN HUTCHINS JDI 1263 (12.98/16.98) [M]	Nobody But You
20	NEW	1	1	AMBER TOMMY BOY 1520 (17.98 CD) [M]	Naked	45	39	39	3	BIG DADDY WEAVE FERVENT 30024/SPIRIT-LED (18.98 CD)	One And Only
				\$€ GREATEST GAINER \$€		46	38	22	11	C-BO WEST COAST MAFIA 2002 (17.98 CD)	West Coast Mafia
21	30	40	15	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]	Start Static	47	NEW	1	1	FRANK BLACK & THE CATHOLICS SPINART 80112 (15.98 CD)	Devil's Workshop
22	14	8	7	LOS TEMERARIOS FONOVISA 0529 (10.98/16.98)	Una Lagrima No Basta	48	27	43	11	O.A.R. EVERFINE 41123 (19.98 CD) [M]	Any Time Now
23	NEW	1	1	SPOON MERGE 29515 (15.98 CD) [M]	Kill The Moonlight	49	34	34	3	NAUGHTY BY NATURE TVT 2340* (13.98/17.98)	licons
24	18	17	22	YING YANG TWINS COLLAPSE/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	50	NEW	1	1	VARIOUS ARTISTS D&D 64124* (16.98 CD)	D&D Project II

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA certifies past or present Heatseeker titles. © 2002, WNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 7 2002 **Billboard** TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
			NUMBER 1		2 Weeks At Number 1	
1	1	2	JAMES TAYLOR	COLUMBIA 63584/CRG	October Road	6
2	2	4	BRUCE SPRINGSTEEN	COLUMBIA 86600*/CRG	The Rising	5
3			EVA CASSIDY	BLIX STREET 10075	Imagine	62
4	24	24	NORAH JONES ▲	BLUE NOTE 32088/CAPITOL [M]	Come Away With Me	10
5	24	24	EVA CASSIDY ●	BLIX STREET 10045	Songbird	-
6	5	4	DAVE MATTHEWS BAND ▲ ²	RCA 68117	Busted Stuff	13
7	3	2	NICKEL CREEK	SUGAR HILL 3941	This Side	32
8	16	2	ORIGINAL BROADWAY CAST RECORDING	SONY CLASSICAL 87708	Hairspray	184
9			LEE ANN WOMACK	MCA NASHVILLE 170287	Something Worth Leaving Behind	16
10	13	9	NELLY ▲ ³	FO REEL 017747*/UNIVERSAL	Nellyville	2
11			EVA CASSIDY	BLIX STREET 10073	Time After Time	-
12	6	35	JOSH GROBAN ▲	143/REPRISE 48154/WARNER BROS. [M]	Josh Groban	25
13			MANA	WARNER LATINA 48566	Revolucion De Amor	22
14	23	23	JOHN MAYER ▲	AWARE/COLUMBIA 85293*/CRG [M]	Room For Squares	20
15			EVA CASSIDY	BLIX STREET 10046	Live At Blues Alley	-
16			JOHN MAYER	AWARE/COLUMBIA 86861/CRG	Inside Wants Out (EP)	-
17	15	14	SOUNDTRACK ▲ ⁶	LOST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?	33
18	18	13	EMINEM ▲ ⁵	WEBJ/AFTERMATH 493290*/INTERSCOPE	The Eminem Show	1
19	11	4	BETH ORTON	HEAVENLY 39918/ASTRALWERKS	Daybreaker	111
20	10	7	COUNTING CROWS	GEFFEN 493356/INTERSCOPE	Hard Candy	60
21	12	7	RED HOT CHILI PEPPERS ▲	WARNER BROS. 48140*	By The Way	21
22	9	5	TOBY KEITH ▲	DREAMWORKS (NASHVILLE) 450254/INTERSCOPE	Unleashed	9
23	20	19	JACK JOHNSON ●	ENJOY/UNIVERSAL 860994/UMRG [M]	Brushfire Fairytales	34
24	19	18	SHERYL CROW ▲	A&M 433260/INTERSCOPE	C'mon, C'mon	24
25	23	11	AVRIL LAVIGNE ▲	ARISTA 14740	Let Go	3

SEPTEMBER 7 2002 **Billboard** TOP SOUNDTRACKS™

Sales data compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			NUMBER 1	
1	1	3	XXX	UNIVERSAL 156259/UMRG
2	2	63	O BROTHER, WHERE ART THOU? ▲ ⁶	LOST HIGHWAY/MERCURY 170069/IDJMG
3	3	11	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
4	4	24	A WALK TO REMEMBER ●	EPIC 86311
5	5	8	AUSTIN POWERS IN GOLDMEMBER	MAVERICK 48310/WARNER BROS.
6			UNDISPUTED	CASH MONEY/UNIVERSAL 860990/UMRG
7	6	7	SPIDER-MAN ▲	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG
8	7	33	I AM SAM ●	V2 27119
9	9	2	LIZZIE MCGUIRE	BUENA VISTA 860791/WALT DISNEY
10	15	4	BLUE CRUSH	VIRGIN 13172
11	8	6	LIKE MIKE	SO SO DEF/COLUMBIA 86676*/CRG
12	10	4	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
13	11	4	MOULIN ROUGE ▲ ²	INTERSCOPE 493035
14	12	3	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
15	13	3	COYOTE UGLY ▲ ³	CURB 78703
16	14	1	SCOOBY-DOO	LAVA/ATLANTIC 83543/AG
17	17	19	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
18	22	5	SAVE THE LAST DANCE ▲ ²	HDLLYWOOD 162288
19	20	3	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IDJMG
20	16	1	DISNEY'S THE COUNTRY BEARS	WALT DISNEY 860774
21	19	10	ROCK STAR	POSTHUMAN/PRIORITY 50238/CAPITOL
22	18	6	STUART LITTLE 2	EPIC 86719
23	21	3	THE FAST AND THE FURIOUS ▲	MURDER INC./DEF JAM 548832*/IDJMG
24	24	7	THE SCORPION KING ●	UNIVERSAL 017155/UMRG
25	25	15	RESIDENT EVIL	ROADRUNNER 618450/IDJMG

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 7 2002 **Billboard** TOP POP CATALOG™

Sales data compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1		2 Weeks At Number 1
1	1	1	117	JAMES TAYLOR ◆ ¹	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
2			56	JIMI HENDRIX ▲ ²	EXPERIENCE HENDRIX 112984*/MCA (11.98 CD)	Smash Hits
				GREATEST GAINER		
3	6	15	239	DIXIE CHICKS ◆ ¹	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [M]	Wide Open Spaces
4	2	4	83	EMINEM ▲ ⁵	WEBJ/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
5	1	1	293	DEF LEPPARD ▲ ³	MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
6	8	8	156	DIXIE CHICKS ◆ ¹⁰	MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
7	5	11	100	BOB SEGER & THE SILVER BULLET BAND ▲ ⁵	CAPITOL 30334 (10.98/15.98)	Greatest Hits
8	4	2	100	BOB MARLEY AND THE WAILERS ◆ ¹⁰	TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend
9	11	9	100	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
10	9	10	93	DISTURBED ▲ ²	GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
11	16	28	100	THE BEACH BOYS	CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
12	13	22	122	PINK FLOYD ◆ ¹⁵	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
13	21	30	100	ABBA ▲ ⁶	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
14	10	5	100	CAROLE KING ◆ ¹⁰	EPIC 65850 (7.98 EQ/11.98)	Tapestry
15	7	-	-	EVA CASSIDY ●	BLIX STREET 10045 (11.98/16.98)	Songbird
15	12	7	100	CREED ◆ ¹⁰	WIND-UP 13053* (11.98/18.98)	Human Clay
17	24	-	-	TOBY KEITH ▲	MERCURY (NASHVILLE) 558962 (11.98/17.98)	Greatest Hits Volume One
18	17	25	124	TOM PETTY AND THE HEARTBREAKERS ▲ ⁵	MCA 110813 (12.98/18.98)	Greatest Hits
19	22	45	100	EAGLES ▲ ⁷	GEFFEN 424725/INTERSCOPE (12.98/18.98)	Hell Freezes Over
20	33	47	91	LEE ANN WOMACK ▲ ³	MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance
21	23	-	-	LYNYRD SKYNYRD	MCA 112229 (12.98/18.98)	All Time Greatest Hits
22	15	6	100	BRUCE SPRINGSTEEN ▲ ⁴	COLUMBIA 67060*/CRG (10.98 EQ/17.98)	Greatest Hits
23	19	24	100	EMINEM ▲ ⁴	WEBJ/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
23	28	46	100	POISON ▲	CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996
25	18	14	126	CELINE DION ▲ ⁶	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
26	14	3	61	NICKEL CREEK ●	SUGAR HILL 3909 (16.98 CD) [M]	Nickel Creek
27	20	13	106	SOUNDTRACK ▲ ³	CURB 78703 (11.98/17.98)	Coyote Ugly
28	26	18	290	SUBLIME ▲ ⁵	GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
29	25	16	188	KID ROCK ◆ ¹⁰	TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) [M]	Devil Without A Cause
30	34	32	140	INCUBUS ▲ ²	IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself
31	27	19	128	ENYA ▲ ²	REPRISE 48635/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
32	30	27	87	SYSTEM OF A DOWN ▲	AMERICAN/COLUMBIA 68824/CRG (7.98 EQ/11.98) [M]	System Of A Down
33	29	20	374	METALLICA ◆ ¹²	ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
34	31	17	414	AC/DC ◆ ¹⁹	EASTWEST 92418/EEG (11.98/17.98)	Back In Black
35	42	-	-	JOHN MELLENCAMP ▲ ³	MERCURY 536738/IDJMG (11.98/17.98)	The Best That I Could Do 1978-1988
36	36	43	303	ELTON JOHN ◆ ¹⁵	ROCKET/ISLAND 512532/IDJMG (6.98/11.98)	Greatest Hits
37	32	23	456	QUEEN ▲	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
38	49	-	-	BON JOVI ▲ ⁴	MERCURY 526013/IDJMG (10.98/17.98)	Cross Road
39	35	21	256	CREED ▲ ⁶	WIND-UP 13049 (11.98/18.98) [M]	My Own Prison
40	40	-	-	GARY ALLAN ▲	MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark
41			140	2PAC ▲ ⁹	AMARU/DEATH ROW 490301*/INTERSCOPE (11.98/21.98)	Greatest Hits
42	37	31	250	SHANIA TWAIN ◆ ¹⁹	MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
43	39	33	155	PHIL COLLINS ▲ ²	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
44	50	-	-	STEVE MILLER BAND ▲ ⁸	CAPITOL 46101 (7.98/11.98)	Greatest Hits 1974-78
45	38	26	173	NELLY ▲ ⁸	FO REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar
46			59	CAT STEVENS ▲ ⁴	A&M 546889/UNIVERSAL (6.98/11.98)	Cat Stevens Greatest Hits
47	47	41	100	AEROSMITH ◆ ¹⁰	COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
48			175	THE BEATLES ◆ ¹²	APPLE 46446*/CAPITOL (12.98/18.98)	Abbey Road
49	43	40	461	CREDENCE CLEARWATER REVIVAL ▲ ⁴	FANTASY 7* (12.98/17.98)	Chronicle The 20 Greatest Hits
50	45	36	371	MADONNA ◆ ¹⁰	SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection

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

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Bluegrass (BG)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Pop Tracks (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

60; RS 50, 64
Bad Boy Joe: EA 16
Erykah Badu: H100 94; HSS 40; RA 36; RBH 34; RS 28
Baha Men: WM 5
Anita Baker: B200 146; RBA 40
Charli Baltimore: H100 11; HA 10; RA 14; RBH 15; RP 7; T40 17
Banda El Limon: RMS 28
Banda El Recodo: HS 17; IND 18; LA 4; RMA 3; LT 16; RMS 4
Banda Tierra Blanca: LT 29; RMS 9
Buju Banton: RE 13
Basement Jaxx: DC 31
BBMak: A40 23; H100 56; HA 65; HSS 26; T40 29
The Beach Boys: PCA 11
Beanie Sigel: RS 38
The Beatles: B200 98; PCA 48
Daniel Bedingfield: DC 38; H100 16; HA 16; T40 6
Beenie Man: B200 18; RBA 7; RE 1; H100 28; HA 30; RA 31; RBH 31; RP 16; T40 26
Joshua Bell: CL 5
Tony Bennett: JZ 13
Beyonce: DC 12
Big Boy: H100 72; HA 69; HSS 62; RA 28; RBH 28; RP 18; RS 40
Big Daddy Weave: CC 28; IND 45
Big Pokey: RBA 98
Big Tray Deee: B200 95; RBA 21
Big Tymers: B200 46; RBA 28; H100 31, 80; HA 29; HSS 43; RA 24, 41; RBH 25, 38; RP 10, 20; RS 27, 57; T40 33
Black Sabbath: B200 114
Frank Black & The Catholics: HS 48; IND 40, 47
The Black Crowes: B200 137
Mary J. Blige: B200 151, 154; EA 3; RBA 74, 77; RBC 11, 17
Blindside: B200 83; RO 34
Andrea Bocelli: B200 177; CL 2; CX 1, 13
Michael Bolton: AC 21
Joe Bonamassa: BL 2
Bon Jovi: PCA 38
Bond: CX 15
Bone Thugs-N-Harmony: RBC 12; RA 61; RBH 63; RP 25
Bono: A40 34
Boo: H100 80; HSS 43; RA 41; RBH 38; RP 20; RS 27
The Boston Pops Orchestra: CX 14
Chris Botti: CJ 15
Bowling For Soup: HS 31
Box Car Racer: B200 159
Boyz II Men: B200 52; RBA 14; RA 50; RBH 52
Michelle Branch: B200 61; A40 19; H100 58; HA 63; T40 28
Brandy: B200 134; RBA 66; RA 72; RBH 78
Breaking Benjamin: RO 22
Michael Brecker: JZ 11
B Rich: RS 41
Jim Brickman: B200 116; NA 1, 4; AC 20
Dee Dee Bridgewater: JZ 9
Bright Eyes: HS 13; IND 16
Sarah Brightman: CX 5, 7, 11
The Bright Star Male Chorus: GA 35
Brooks & Dunn: CA 24; CCA 11; CS 54
Garth Brooks: CA 44; CS 23
Jocelyn Brown: DC 8
Norman Brown: CJ 3; HS 45; RBA 95
Joe Budden: RBH 76
Los Bukis: LA 62
Bun B: RBH 87
Solomon Burke: HS 27; IND 26
Busta Rhymes: HSS 53; RBH 73; RS 23
Jonathan Butler: CJ 16
Tracy Byrd: CA 30; CS 4; H100 32; HA 31

—C—
C.3.O.: HSS 48; RS 19
Caddillac Tah A.K.A. Tah Murdah: RA 62; RBH 65
Chris Cagle: CA 37; HS 39; CS 51
Calhouns: B200 168; HS 5; RBA 29
Maria Callas: CL 12
The Calling: A40 9; AC 23; H100 42; HA 45; HSS 31
Cam'ron: B200 59; RBA 22; H100 36, 40; HA 35, 38; HSS 21; RA 23, 26; RBH 21, 26; RP 11, 12; RS 20, 51, 71
Los Canelos De Durango: LT 35; RMS 15
The Canton Spirituals: GA 23
Blu Cantrell: RS 65
Capleton: RE 15
Cardenales De Nuevo Leon: LA 59; LT 34; RMS 14
Vanessa Carlton: B200 31; A40 4; AC 2; H100 17, 54; HA 15, 57; T40 16, 22
Kurt Carr & The Kurt Carr Singers: CC 39; GA 16
Jose Carreras: CL 1
Deana Carter: CA 61
Enrico Caruso: CL 8
Neko Case: HS 34; IND 31
Brandon Casey: H100 84; HSS 4; RA 59; RBH 45; RS 5
Brian Casey: H100 84; HSS 4; RA 59; RBH 45; RS 5
Johnny Cash: CCA 16
Butch Cassidy: RA 73; RBH 77
Cassius: DC 8
Eva Cassidy: B200 62; IND 3; INT 3, 5, 11, 15; PCA 15
C-BO: IND 46; RBA 93
Cee-Lo: RBA 83; H100 72; HA 69; HSS 62; RA 28; RBH 28; RP 18; RS 40
Celeda: DC 6
The Celtic Tenors: CX 9
Kasey Chambers: CA 73

Chamillionaire: RBA 72
Steven Curtis Chapman: CC 25
Craig Chaquico: CJ 23
Ray Charles: HSS 15; RBH 83; RS 2
Chayanne: HS 38; LA 8; LPA 3; LPS 9, 38; LT 5; TSS 9
Cher: AC 30; DC 1; DS 3, 7; HSS 11, 58
Kenny Chesney: B200 27, 110; CA 4, 10; CS 1, 60; H100 22; HA 20
Mark Chesnut: CA 57; CS 11; H100 62; HA 58
Chevelle: MO 22; RO 16
Chicago: B200 81
The Chieftains: WM 9
Chuck-N-Blood: HSS 18; RBH 95; RS 8
Charlotte Church: CX 4
Cirrus: DC 21
Terri Clark: CS 43
Dorinda Clark-Cole: CC 34; GA 14
The Clark Family Experience: CA 68
Karen Clark-Sheard: B200 161; CC 9; GA 5; RBA 59
Twinkie Clark-Terrell: GA 10
Clipse: B200 4; RBA 1; H100 59; HA 59; HSS 24, 25; RA 19, 44; RBH 18, 42; RP 15; RS 14, 15
Tammy Cochran: CS 27
Kellie Coffey: CA 28; CS 39
Coldplay: B200 163; A40 31; MO 18
Phil Collins: PCA 43
The Color Red: RO 37
John Coltrane: JZ 7, 20
Commissioned: GA 36
Common: H100 94; HSS 40; RA 36; RBH 34; RS 28
Conjunto Primavera: B200 117; HS 3; IND 6; LA 2; RMA 1; LT 11; RMS 1
Conjure One: DC 27
Harry Connick, Jr.: JZ 14, 16
Control: RMS 29
Coo Cal: IND 41; RBA 53; HSS 29; RBH 100; RS 12
Corey: HSS 63; RS 54
The Corrs: B200 196; A40 34
Norty Cotto: DC 17
Counting Crowes: B200 60; INT 20
El Coyote Y Su Banda Tierra Santa: LT 28; RMS 8
Creed: B200 42; PCA 16, 39; A40 8; H100 14; HA 13; MO 23; RO 12; T40 12
Creedence Clearwater Revival: PCA 49
Elvis Crespo: LA 42; TSA 5; TSS 23
Cristian: LPS 13; LT 25
Sheryl Crow: B200 24; INT 24; A40 3, 18; AC 9; H100 26; HA 25; T40 20
Celia Cruz: LA 75; TSA 9
The Crystal Method: EA 15
Cuisillos De Arturo Macias: LA 63; LT 42; RMS 19

—D—
Daft Punk: EA 24
Da Hood: B200 97; IND 4; RBA 18
Michael Damian: DS 13
The Charlie Daniels Band: CA 75
Dark Monks: DC 13
Dashboard Confessional: B200 181; HS 7; IND 13
Craig David: B200 147; H100 79; T40 36
Howie Day: HS 30
Deep Forest: WM 7
Default: B200 125; IND 7; MO 17; RO 17; T40 32
Def Leppard: B200 88; PCA 5; A40 40; RO 30
Kevin Denney: CA 72; CS 30
Karl Denson's Tiny Universe: CJ 11
John Denver: CCA 20
Louie DeVito: EA 11, 13; IND 30, 34
Dhany: DC 19
Diamond Rio: B200 23; CA 3, 52; CS 8; H100 43; HA 39
Dido: AC 15; DS 14
Dilated Peoples: RS 53
Ricky Dillard: DC 9
Daz Dillinger: IND 32; RBA 43
Celine Dion: B200 38; PCA 25; AC 5, 8; HSS 69
Dirty Vegas: B200 70; EA 1; A40 24; DS 11; H100 64; HA 68; T40 34; TSS 13
Dishwalla: A40 33
Disturbed: PCA 10; MO 10; RO 5
Dixie Chicks: CCA 1, 2; PCA 3, 6; CS 6, 32; H100 20; HA 43; HSS 1
DJ Marc Aurel: DC 49
DJ Encore: EA 9; HS 26; IND 25; DS 20
DJ Jazzy Jeff: RBA 73
DJ Sammy: B200 90; EA 2; DS 2; H100 15; HA 17; HSS 9; T40 8
DJ Shadow: EA 14; DS 19
Do: DS 2; H100 15; HA 17; HSS 9; T40 8
Dominic: TSS 19
Placido Domingo: CL 1
Don Won: HSS 35; RS 16
Do Or Die: B200 103; RBA 35
Will Downing: CJ 4; RBA 87
Down To The Bone: CJ 20
Dr. Dre: RBC 16, 20
Drowning Pool: B200 167
DS2: B200 58; IND 2; RBA 33; H100 99; RA 63; RBH 62
Lucky Dube: RE 11
Butch Cassidy: RA 73; RBH 77
Jermaine Dupri: RBH 81
Rocio Durcal: LA 54; LPA 13
Dwele: H100 90; HSS 54; RA 37; RBH 36; RP 22; RS 35

—E—
E-40: B200 131; RBA 39; RBH 87
EA: WM 12
Eagles: PCA 19

Earshot: MO 38; RO 20
Eastern Michigan Gospel Choir: GA 29
Eleni Karaindrou: CL 10
Missy "Misdemeanor" Elliott: H100 60; HA 56; HSS 60; RA 18; RBH 19, 91; RS 39
Emerson Drive: CA 45; CS 31; HSS 73
Eminem: B200 1; INT 18; PCA 4, 23; RBA 3; RBC 1, 6; H100 7, 41; HA 7, 42; RA 17, 67, 68; RBH 17, 70, 71, 99; RP 8, 24; T40 5, 27
The Emmanuels: GA 17
Engelina: DS 20
Kim English: DC 4; DS 12
Enya: B200 130; NA 2; PCA 31
Euge Groove: CJ 18
Faith Evans: H100 60; HA 56; HSS 59; RA 18, 50; RBH 19, 52; RS 32
Sara Evans: CA 25; CS 5; H100 38; HA 34
Eve: H100 4; HA 4; RA 5; RBH 5; RP 4; T40 4
Jessica Eve: DC 44
Archie Eversole: RBA 56; RBH 93
Evolution: DC 25
Eyes Cream: DC 22

—F—
Fabulous: H100 52; HA 51; RA 25; RBH 23, 81; RP 14
Fat Joe: RS 68
Michael Feinstein: JZ 18
Alejandro Fernandez: LPS 40
Vicente Fernandez: LA 25, 32; RMA 17, 19
Fierce Ruling Diva: DC 2
Jose Manuel Figueroa: LT 32; RMS 13
Filter: B200 122; DC 26; DS 24; MO 19; RO 14
Five For Fighting: AC 4
The Flaming Lips: B200 132
The Flatlanders: CA 39; HS 49; IND 42
Floetry: RA 65; RBH 66
Flogging Molly: HS 36; IND 33
Nico Flores Y Su Banda Puro Mazatlan: LT 31; RMS 10
Joseph Fonseca: TSS 34
Luis Fonsi: LPS 29
Robben Ford: BL 15
Radney Foster: CS 50
Fourplay: B200 193; CJ 2; RBA 79
Foxy Brown: RBH 89
Kirk Franklin: B200 129; CC 7; GA 4; RBA 52
Freekey Zekey: H100 36; HA 35; HSS 21; RA 23; RBH 21; RP 11; RS 20
Nnenna Freelon: JZ 10
Russ Freeman: CJ 10
Frou Frou: DC 41
Fundisha: RBH 81
Nelly Furtado: RA 66; RBH 69

—G—
Kenny G: AC 28
Gaither Vocal Band: CC 14
James Galway: CX 10
Gloria Gaynor: DC 10; DS 15
Ghostface Killah: H100 97; HSS 17; RBH 64; RS 13
 Ginuwine: H100 5, 39; HA 5, 37; HSS 71; RA 6, 11; RBH 6, 12; RP 5; RS 37; T40 7
Gipsy Kings: LA 70; LPA 19; WM 14
Godsmack: RO 9
Good Charlotte: HS 23
Good Bad Ugly: HSS 13; RBH 92; RS 7
Goo Goo Dolls: B200 158; A40 11, 21; H100 70; HA 72; T40 35
Gorillaz: EA 18
Gotti: H100 80; HSS 43; RA 41; RBH 38; RP 20; RS 27
Govi: NA 8
Amy Grant: B200 157; CC 8
El Gran Combo De Puerto Rico: TSA 12; TSS 28
Green Velvet: DC 47
Pat Green: CA 53
Andy Griggs: CA 40; CS 18; H100 93
Grits: CC 30
Josh Groban: B200 25; INT 12; AC 3
Sara Groves: CC 16; HS 18
Grupo Bryndis: LA 35, 39
Grupo Exterminador: LA 38
Grupo Montez De Durango: RMS 33
GrupoMania: LA 29; TSA 4

—H—
Deitrick Haddon: GA 19
Hailie Jade: RA 68; RBH 71
Daryl Hall John Oates: AC 1
Anthony Hamilton: H100 61; HA 60; RA 27; RBH 27; RP 17; RS 52
Herbie Hancock: JZ 11
Jayn Hanna: DC 25
Roland Hanneman: NA 10
Jennifer Hanson: CS 42
The Happy Boys: B200 192; EA 5; HS 11
Paul Hardcastle: CJ 21
Roy Hargrove: JZ 11
J. Michael Harter: CS 47
Dr. Charles G. Hayes & The Cosmopolitan Warriors: GA 22
Hayseed Dixie: BG 13
Haystack: HS 40; IND 36; RBA 57
Eric Heatherly: CS 36
Jimi Hendrix: PCA 2
Jennifer Love Hewitt: A40 37
Elder Jimmy Hicks And The Voices Of Integrity: GA 11
Faith Hill: CCA 19; CS 16; H100 57; HA 55
The Hives: B200 104; H100 92; MO 8
Billie Holiday: JZ 17
Dave Hollister: RA 74; RBH 80, 85
Steve Holy: CA 58; CS 56

Hoobastank: B200 82; A40 39; H100 53; HA 54; MO 4; RO 11
Whitney Houston: DC 23; H100 96; HSS 41; RBH 75; RS 69
Rebecca Lynn Howard: CS 25
Los Huracanes Del Norte: LA 15; RMA 10; RMS 38
Norman Hutchins: CC 27; GA 9; IND 44

—I—
Ice Cube: RA 73; RBH 77
Enrique Iglesias: B200 73; AC 7; LPS 1; LT 2; RMS 31; TSS 6
iio: DS 9; HSS 74
Illicit Binznez: HSS 29; RBH 100; RS 12
Incubus: B200 96; PCA 30; MO 6; RO 36
India.Arie: B200 155; RBA 81; RA 64; RBH 68
Industria Del Amor: LA 53
Infamous 2.0: H100 12; HA 12; HSS 39; RA 4; RBH 4; RP 6; RS 21
Injected: RO 35
Interpol: HS 12; IND 15
Intocable: LA 33; RMA 20; LT 20, 37; RMS 5, 18
Irv Gotti: H100 11; HA 10; RA 14; RBH 15; RP 7; T40 17
Isyss: HSS 33; RS 33

—J—
Alan Jackson: B200 71; CA 7, 71; CCA 17, 22; CS 12; H100 65; HA 61
Janet Jackson: H100 28; HA 30; RA 31; RBH 31; RP 16; T40 26
Jadakiss: HSS 33; RS 33
Jagged Edge: H100 52; HA 51; RA 25; RBH 23; RP 14
Jaheim: RBA 55; RA 29; RBH 30
Bishop T.D. Jakes: GA 32
Boney James: CJ 5
Etta James: BL 4
Etta James & The Roots Band: BL 1
Tim Janis: NA 5
Jars Of Clay: CC 33
Ja Rule: B200 126; RBA 69; H100 11; HA 10; RA 14; RBH 15; RP 7; T40 17
Jay-Z: RBC 19; RBH 82; RS 38, 51
Jazze Pha: RS 55
Wyclef Jean: B200 89; RBA 24; H100 33; HA 48; HSS 3; RA 16; RBH 13; RS 3
Waylon Jennings: CA 51; CCA 21
Jim Crow: RS 55
Jose Alfredo Jimenez: LA 52, 56
Jimmy Eat World: B200 65; A40 2; H100 19, 77; HA 19; MO 2; T40 14
Jodeci: RBC 18
Joe: RA 47; RBH 49
Elton John: PCA 36; AC 18
Carolyn Dawn Johnson: CA 49; AC 27; CS 35
Jack Johnson: B200 34; INT 23; A40 10; H100 78
Keith "Wonderboy" Johnson & The Spiritual Voices: GA 24
Syleena Johnson: HSS 53; RBH 73; RS 23
Brent Jones + T.P. Mobbs: GA 15; RBA 50
Donell Jones: B200 91; RBA 27; H100 91; RA 34, 60; RBH 35, 56; RS 47
George Jones: CCA 13
Norah Jones: B200 10; CJ 1; INT 4; A40 14; AC 19
Sir Charles Jones: RBA 75, 89
Richard Joo: CL 7
Juanes: HS 21; LA 5; LPA 2; LPS 3; LT 4; TSS 5
Cleus T. Judd: CA 63
The Judds: CCA 15
Juicy J: IND 35; RBA 65
Jumps: B200 108; CC 4
Juvenile: RBC 21
JXL: A40 30; H100 86; HSS 2

—K—
Kage: HSS 55; RS 17
Israel Kamakawiwo'ole: IND 37; WM 1
Kandi: HSS 60; RBH 91; RS 39
Jeff Kashiwa: CJ 22
Anthony Kearns: WM 2
Toby Keith: B200 9, 133; CA 1, 12; CCA 4, 18; INT 22; PCA 17; CS 10, 34; H100 51; HA 50
R. Kelly: RBC 23; HSS 64; RA 51; RBH 51; RS 74
Kemi: HSS 16; RBH 90; RS 6
Alicia Keys: B200 128; RBA 61; H100 4; HA 4; RA 5; RBH 5; RP 4; T40 4
Khia: B200 58; IND 2; RBA 33; H100 99; RA 63; RBH 62
KHM: HS 50; IND 43; RBA 47
Angelique Kidjo: WM 6
Kid Rock: B200 93; PCA 29
Kidz Bop Kids: B200 37
Carole King: PCA 14
K.M.C.: DC 19
Knoc-Turn'Al: RBA 92
Kohmua: RE 12
Koop: EA 22
Korn: B200 39; MO 11; RO 7, 27
Jane Krakowski: AC 20
Diana Krall: B200 190; JZ 1
Alison Krauss: B200 183; BG 4; CA 21; CCA 23
Lenny Kravitz: B200 162
Krazy: RA 70; RBH 72
Kreo: DC 33
Chad Kroeger: A40 7; H100 18; HA 18; MO 30; RO 23; T40 13
Ben Kweller: MO 34

—L—
Lade Bac: RA 42; RBH 44
Lady Saw: H100 48; HA 52; T40 23
La Ley: LA 73
Holly Lamar: CS 59

Lamya: DC 18
Las Ketchup: LPS 25; LT 41
Lasgo: DS 17
Avril Lavigne: B200 3; INT 25; A40 1; AC 29; H100 2; HA 2; HSS 38; LPS 36; T40 1; TSS 21
Donald Lawrence & The Tri-City Singers: GA 25
Shannon Lawson: CS 45
Layo & Bushwacka: DC 42
Tommy Lee: RO 31
Gerald Levert: RA 52; RBH 54
Yvonne John Lewis: DC 5
Salvitore Licitra: CL 3
Ottmar Liebert: NA 7
Lifeline: MO 25; RO 39
Lil Bow Wow: RBH 81
Lil Jon & The East Side Boyz: RBH 87
Lil' Mo: H100 25; HA 22; RA 33; RBH 33; RP 13; RS 45; T40 21
Lil' Romeo: HSS 63; RS 54
Lil' Tykes: HSS 35; RS 16
Lil Wayne: B200 44; RBA 16; H100 95; HSS 70; RA 43; RBH 43; RP 21; RS 31
Aaron Lines: CS 41
Linkin Park: B200 8; RA 6; MO 29
Little Big Town: CS 58
German Lizarra: LA 19; RMA 12; LT 15; RMS 3
LL Cool J: H100 71; HA 70; HSS 28; RA 20; RBH 20; RP 19; RS 18
Keith Lockhart: CX 14
London Symphony Orchestra: CX 6
Lonestar: B200 198; CA 23; AC 14; CS 46
Loon: H100 5, 66; HA 5, 67; HSS 71; RA 6, 56; RBH 6, 53, 94; RP 5; RS 36, 37; T40 7, 40
Angel Lopez: LA 45; LPA 12; TSS 26
Jennifer Lopez: B200 149; DC 3; DS 1; H100 21; HA 21; HSS 8; RS 22; T40 15
Patty Loveless: BG 7; CA 54
LovHer: DC 34
Ludacris: B200 66; RBA 38; H100 12; HA 12; HSS 39; RA 4; RBH 4; RP 6; RS 21
Luniz: RBA 62
Lynyrd Skynyrd: PCA 21
Lyric: RBH 94

-M-

Yo-Yo Ma: CL 4; CX 3
Timo Maas: DC 15
Mack 10: B200 97; IND 4; RBA 18, 97; RA 73; RBH 77
Mad Dreadz: HSS 18; RBH 95; RS 8
Mad Lion: HSS 22; RBH 96; RS 9
Madonna: PCA 50; DS 25
Mana: B200 22; INT 13; LA 1; LPA 1; LPS 4; LT 6; TSS 8
Barry Manilow: B200 142
Manny Manuel: LA 64; TSA 7; LPS 28; LT 19; TSS 3
Maraca: TSA 19
Gian Marco: TSS 39
Mario: B200 29; RBA 12; H100 6; HA 6; HSS 57; RA 7, 53; RBH 7, 55; RS 29; T40 10
Bob Marley: PCA 8; RBC 2
Bob Marley And The Wailers: RE 5
Damian "Jr. Gong" Marley: RE 8
Branford Marsalis Quartet: JZ 6
Brad Martin: CA 55
Angie Martinez: B200 11; RBA 6; H100 25; HA 22; RA 33; RBH 33; RP 13; RS 45, 68; T40 21
Rogelio Martinez: LA 23; RMA 15; LT 46; RMS 22
Mary Mary: B200 77; CC 2; GA 1; RBA 34; RBC 25; RA 58; RBH 61
Masque: CJ 9
Master P: RA 70; RBH 72
matchbox twenty: AC 12
Dave Matthews Band: B200 13, 197; INT 6; A40 6; H100 44; HA 44; MO 35; T40 25
Kathy Mattea: CA 56
John Mayer: B200 20; INT 14, 16; A40 5, 25; AC 16; H100 13; HA 14; T40 11
Maysa: CJ 12
M'Black: DC 45
Martina McBride: B200 72; CA 8; CS 15; H100 76; HA 74
MC Chickaboo: DC 15
Delbert McClinton: BL 3
Donnie McClurkin: RBC 8
Brian McComas: HSS 61
John McDermott: WM 2
Reba McEntire: CA 62
Tim McGraw: B200 121, 152; CA 11, 14; CS 3; H100 27; HA 24
Marion Meadows: CJ 17
Medaphoar: RS 44
Brad Mehl dau: JZ 3
John Mellencamp: PCA 35
Roy D. Mercer: CA 50
MercyMe: B200 115; CC 6
Tift Merritt: CA 60
Meshuggah: HSS 33; IND 29
Jo Dee Messina: CA 33; AC 11; CS 24
Metallica: PCA 33
Mia: DC 29
Luis Miguel: LPS 39
Steve Miller Band: PCA 44
Mim: DC 13
Kylie Minogue: B200 75; DC 50; H100 23; HA 28; LPS 31; T40 18; TSS 14
La Mission 3: LA 60; LPA 16
Mississippi Mass Choir: GA 34
Moby: B200 164; EA 4; DC 40
Monchy & Alexandra: LA 26; TSA 2; TSS 32
Jerzee Monet: RBA 58; RBH 97
Jane Monheit: JZ 22
Monica: H100 82; RA 49; RBH 50; RS 63

Alejandro Montaner: LPS 10; LT 13; TSS 24
Ricardo Montaner: LA 58; LPA 15; LPS 6; LT 9; TSS 38
Pilar Montenegro: LA 31; LPA 9; WM 4; LPS 11; LT 8; RMS 16
John Michael Montgomery: CS 33
Montgomery Gentry: CA 41; CS 20
Coco Montoya: BL 10
Allison Moorer: CA 46
Chante Moore: AC 28
Jessie Morales: El Original De La Sierra: LA 46
Alanis Morissette: A40 22
Mos Def: HSS 59; RS 32
Lou Mosley: HSS 23; RS 11
Pete Moss: DC 20
Brandy Moss-Scott: HSS 14; RBH 86; RS 4
Mr. Ball: RA 71; RBH 74
Mr. Cheeks: HSS 20; RS 26
Mr. Lif: RS 73
Ms. Jade: RA 66, 69; RBH 67, 69; RS 59
Nicole C. Mullen: CC 29
Samantha Mumba: HSS 66
Murderdolls: B200 102; HS 1
Musiq: B200 79; RBA 23; H100 46, 75; HA 41, 75; RA 13, 22; RBH 14, 24
Must: RO 38
MxPx: CC 40
Mystikal: RBA 82; H100 12; HA 12; HSS 39; RA 4; RBH 4; RP 6; RS 21

-N-

Nappy Roots: B200 41; RBA 25; H100 61; HA 60; RA 27; RBH 27; RP 17; RS 52
Narcotic Thrust: DC 5
Nas: B200 199; RBA 96; RBC 22; DS 1; H100 21; HA 21; HSS 8; RS 22; T40 15
Nate Dogg: RA 54; RBH 59
Natures Problem: RBA 90
Naughty By Nature: IND 49; RS 70
Nayer: DC 39
Ednita Nazario: LA 11; LPA 5; LPS 16; LT 30; TSS 15
Nek: LPS 23; LT 40; TSS 30
Nelly: B200 2; INT 10; PCA 45; RBA 2; RBC 13; H100 1, 3; HA 1, 3; HSS 19, 37, 47; RA 1, 2; RBH 1, 2; RP 1, 2; RS 24, 62; T40 2, 9
Willie Nelson: CA 35; CCA 10; CS 49
N*E*R*D*: B200 86; RBA 54
Ann Nesby: DC 9
New Found Glory: B200 57; H100 98; MO 5
New G: DC 9
Newsboys: CC 26
Next: RA 29; RBH 30
Joe Nichols: B200 185; CA 22; HS 8; CS 7; H100 37; HA 36; HSS 42
Nickelback: B200 76; A40 13, 38; MO 24; RO 4
Nickel Creek: B200 32; BG 1; CA 5; CCA 6; IND 1; INT 7; PCA 26
Nine Days: A40 32
Nivea: H100 84; HSS 4; RA 59; RBH 45; RS 5, 66
No Doubt: B200 49; A40 12; H100 48; HA 52; T40 23, 24
No Good: RS 61
N.O.R.E.: B200 69; RBA 31; H100 10; HA 9; HSS 51; RA 3; RBH 3; RP 3; RS 30; T40 39
Smokie Norful: GA 13
Willie Norwood: GA 20
No Secrets: B200 180; HS 6; HSS 12
The Notorious B.I.G.: RBC 5, 9; RS 56, 67
'N Sync: HSS 19

-O-

Paul Oakenfold: EA 12; DC 46
O.A.R.: IND 48
Eliades Ochoa: LA 65; TSA 8; WM 13
Ok Go: MO 37
Yoko Ono: DC 24
Onyx: IND 39; RBA 85
Roy Orbison: CCA 25
La Oreja De Van Gogh: LPS 33; LT 50
Los Originales De San Juan: LA 14, 40, 44; RMA 9
Claudette Ortiz: H100 33; HA 48; HSS 3; RA 16; RBH 13; RS 3
Beth Orton: B200 111; INT 19
Kelly Osbourne: HSS 5
James Otto: CS 48
Our Lady Peace: B200 68; A40 17; H100 63; HA 62; MO 33, 40; T40 31

-P-

Petey Pablo: RBH 87
Joe Pace: GA 30
Brad Paisley: B200 172; CA 17; CS 37; H100 89
Suzanne Palmer: DC 7
Palomo: LA 71; LT 47; RMS 23
Papa Roach: B200 78; H100 83; MO 12; RO 6
Dolly Parton: B200 165; BG 3, 14; CA 16; IND 10
Pastor Troy: RA 69; RBH 67; RS 59
Sean Paul: H100 88; RA 38; RBH 39; RP 23; RS 42, 55
Laura Pausini: LA 74; LPS 23; LT 40; TSS 30
Luciano Pavarotti: CL 1, 9
P. Diddy: H100 5, 52, 66; HA 5, 51, 67; HSS 71; RA 6, 25, 56; RBH 6, 23, 53; RP 5, 14; RS 36, 37; T40 7, 40
Jennifer Pena: HS 32; LA 7; RMA 5; LPS 2; LT 1; RMS 2; TSS 7
Dottie Peoples: GA 38
Percee P: RS 44
Perpetuous Dreamer: DC 43; DS 23
Pesado: LT 44; RMS 21
Michael Peterson: CS 44
Tom Petty And The Heartbreakers: PCA 18
Pillar: CC 19; HS 37
Pink: B200 17; A40 20, 29; DS 10; H100 9; HA 11; HSS 32, 75; T40 3

Pink Floyd: PCA 12
Alexandre Pires: LA 34; LPA 10; LPS 8, 14; LT 12
Play: B200 80; HSS 27
Plus One: CC 36
P.O.D.: B200 84; CC 3; MO 26; RO 26
El Poder Del Norte: LA 55, 67; LT 33; RMS 11
Point Of Grace: B200 171; CC 10
Poison: PCA 24
Donato Poveda: LPS 15; LT 24; TSS 16
Julio Preciado Y Su Banda Perta Del Pacifico: RMS 37
Elvis Presley: B200 138; CA 27; IND 8; A40 30; H100 86; HSS 2, 52
Prodigy: DS 18; HSS 67
Project Pat: B200 51; RBA 13
Proyecto Uno: TSA 10, 18
Prymary Colorz: RS 49
Psycho Radio: DC 14
Public Enemy: IND 17; RBA 45
Puddle Of Mudd: B200 56; A40 15; H100 49, 87; HA 49; MO 14, 20; RO 3, 10
Puerto Rican Power: TSS 20
Bobby Pulido: RMS 32
Puretone: DC 30

-Q-

Queen: PCA 37
Domingo Quinones: TSA 11; TSS 18
A.B. Quintanilla Y Los Kumbia Kings: LA 21; LPA 7; LPS 32

-R-

Rabanes: TSS 33
Bonnie Raitt: B200 182; AC 22
Rakim: RA 32; RBH 32; RS 46
Rampage: HSS 53; RBH 73; RS 23
The Rance Allen Group: GA 27
Kenny Rankin: JZ 12
Rascal Flatts: CCA 3; PCA 9; CS 21
Rayvon: RE 3
Los Razos De Sacramento Y Reynaldo: LA 44, 49
Red Hot Chili Peppers: B200 21; INT 21; H100 35; HA 33; MO 1, 27; RO 1
Relient K: CC 32
Reel: RBH 82
Res: DS 22
Riddlin' Kids: B200 186
The Riddler: EA 10; HS 28; IND 27
Los Rieleros Del Norte: LA 22, 68; RMA 14; RMS 26
LeAnn Rimes: CA 48; AC 25; HSS 56
Jerry Rivera: LA 18; TSA 1; LPS 7; LT 3; TSS 1
Lupillo Rivera: LT 36; RMS 17, 35
RL: RBA 36; RA 48; RBH 48
The Rock 'N' Roll Worship Circus: CC 31
Pete Rock: RS 60
Daniel Rodriguez: CX 2
Kenny Rogers: CA 67
Rosabel: DC 32
Gavin Rossdale: MO 21; RO 32
Kelly Rowland: H100 1; HA 1; RA 1; RBH 1; RP 1; T40 2
Paulina Rubio: B200 170; DC 11; LPS 21, 26; LT 27, 39; TSS 12, 40
Darius Rucker: HS 44
Ruff Endz: RBA 99; H100 74; HA 73; RA 21; RBH 22
Tammy Ruggieri: H100 5; HA 5; HSS 71; RA 6; RBH 6; RP 5; RS 37; T40 7

-S-

Raphael Saadiq: RBA 70; RA 75; RBH 79
Sacario: H100 25; HA 22; RA 33; RBH 33; RP 13; RS 45, 68; T40 21
Sade: DS 16
Ryuichi Sakamoto: CL 11
Joe Sample: CJ 6
Gilberto Santa Rosa: TSA 17; LPS 19; LT 10; TSS 2
Juelz Santana: H100 36, 40; HA 35, 38; HSS 21; RA 23, 26; RBH 21, 26; RP 11, 12; RS 20, 51, 71
Alejandro Sanz: LA 69; LPA 18; LPS 30
Marvin Sapp: GA 18
Yoskar Sarante: TSS 36
Sasha: EA 8; HS 25
Scarface: B200 15; RBA 4; RA 46; RBH 46; RS 38
Josey Scott: A40 7; H100 18; HA 18; MO 30; RO 23; T40 13
Joan Sebastian: LA 47, 48
Secret Garden: NA 6
Seether: B200 92; MO 28; RO 29
Bob Seger & The Silver Bullet Band: PCA 7
Shaggy: RE 7
Shakira: B200 45; DC 48; H100 68; HA 71; LPS 17, 34; T40 37
Sham: HSS 53; RBH 73; RS 23
Remy Shand: B200 194; RBA 80
SheDaisy: B200 176; CA 19; CS 29
Duncan Sheik: A40 26
Shenkinah Glory Ministry: GA 8; HS 42; IND 38
Blake Shelton: B200 144; CA 13; CS 14
Wayne Shorter: JZ 25
The Silk Road Ensemble: CX 3
Sin Bandera: LA 16; LPA 6; LPS 5, 20; LT 7, 38; RMS 27; TSS 25
Sinch: RO 33
Ricky Skaggs: BG 15
Skillz: HSS 60; RBH 91; RS 39
Sleater-Kinney: B200 107; HS 2; IND 5
Fatboy Slim: EA 23
Slum Village: B200 30; RBA 9; H100 90; HSS 54; RA 37; RBH 36; RP 22; RS 35
Smilez & Southstar: HS 15; RBA 42; HSS 50; RS 34
Anthony Smith: CA 26; HS 16; CS 26
Michael W. Smith: B200 55; CC 1
Pastor Keith Smith: GA 21
Sneaker Pimps: DC 16

-U-

UB40: RE 4
Uncle Kracker: A40 27
Union Station: B200 183; BG 4; CA 21
Unwritten Law: MO 15
Keith Urban: CS 9; H100 50; HA 47
The Used: HS 14
Usher: B200 150; RBA 78; DS 8; HSS 30, 65; RA 39; RBH 40, 88; RS 72
Luther Vandross: RBA 84
Sergio Vargas: TSS 35
Phil Vassar: B200 175; CA 18; CS 13; H100 69; HA 66
Stevie Ray Vaughan And Double Trouble: BL 6
Vico C: LT 48; TSS 10
Alicia Villarreal: LA 41; RMS 36
Fernando Villalona: TSS 22
Rhonda Vincent: BG 12
The Vines: B200 40; MO 7; RO 28
David Visan: WM 10
Vita: H100 11; HA 10; RA 14; RBH 15; RP 7; T40 17
Vivanativa: LPS 37; TSS 31

-V-

Wailers: PCA 8; RBC 2
Hezekiah Walker & The Love Fellowship Crusade Choir: B200 127; GA 3; HS 4; RBA 37
Paul Wall: RBA 72
Andre Ward: CJ 13; RBA 71
Russell Watson: CX 8
WC: RA 54, 73; RBH 59, 77
Weebee: RA 70; RBH 72
Weezer: B200 109; MO 16
Barry White: RBC 15
Peter White: CJ 19
The White Stripes: B200 105; MO 36
The Who: B200 189
Who Da Funk: DC 44
Wide Life: DC 28
Wildchild: RS 44
Doug Williams: GA 28
Hank Williams: CA 42
Hank Williams Jr.: CCA 12
John Williams: CX 6
Kelly Willis: CA 29; HS 19; IND 19
Melvin Williams: GA 28
Michelle Williams: CC 20; GA 7; RBA 86
Cassandra Wilson: JZ 5, 8
CeCe Winans: GA 33
Mario Winans: H100 5; HA 5; HSS 71; RA 6; RBH 6; RP 5; RS 37; T40 7
The Winans: GA 37
Wolverine: HSS 18; RBH 95; RS 8
Lee Ann Womack: B200 16; CA 2; CCA 5; INT 9; PCA 20; AC 13; CS 22
Darryl Worley: B200 94; CA 9; CS 2; H100 30; HA 26
Danny Wright: NA 11

Carlos Vives: LA 61; TSA 6; LPS 22; LT 21; TSS 11

-W-

Yanni: NA 12
Yanou: DS 2; H100 15; HA 17; HSS 9; T40 8
Yasmeen: H100 97; HSS 17; RBH 64; RS 13
Ying Yang Twins: IND 24; RA 71; RBH 74
Yonder Mountain String Band: BG 11

-Y-

Charlie Zaa: LA 72; LPA 20; LPS 35
Zero 7: EA 19
Zoegirl: CC 37
Rob Zombie: B200 195; RO 13

-Z-

-SOUNDTRACKS-

Amelie: WM 3
Austin Powers In Goldmember: B200 87; STX 5
A Beautiful Mind: CX 12
Black Hawk Down: WM 8
Blue Crush: B200 136; STX 10
El Clon: LA 28; LPA 8
Coyote Ugly: CCA 7; PCA 27; STX 15
Disney's Lilo & Stitch: B200 54; STX 3
Disney's The Country Bears: STX 20
Down From The Mountain: BG 5; CA 43
The Fast And The Furious: STX 23
The Fast And The Furious: More Fast And Furious: STX 19
Finding Forrester: JZ 19
Hairspray: B200 184; INT 8
I Am Sam: B200 119; STX 8
Like Mike: B200 140; RBA 63; STX 11
Lizzie McGuire: B200 124; STX 9
The Lord Of The Rings: The Fellowship Of The Ring: B200 166; STX 14
Mamma Mia!: B200 188
Monsoon Wedding: WM 11
Moulin Rouge: B200 148; STX 13
My Big Fat Greek Wedding: WM 15
O Brother, Where Art Thou?: B200 33; BG 2; CA 6; INT 17; STX 2
Resident Evil: STX 25
Rock Star: STX 21
Save The Last Dance: STX 18
Scooby-Doo: STX 16
The Scorpion King: STX 24
Shrek: B200 141; STX 12
Songcatcher: BG 10; CA 69
Spider-Man: B200 106; STX 7
Spirit: Stallion Of The Cimarron: STX 17
Stuart Little 2: STX 22
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 26
Undisputed: B200 101; RBA 41; STX 6
A Walk To Remember: B200 64; STX 4
We Were Soldiers: CA 65
XXX: B200 12; RBA 19; STX 1

-VARIOUS ARTISTS-

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Monsta Jamz: 67
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Now 9: 85
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P. Diddy & Bad Boy Records Present... We Invented The Remix: 53
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SEPTEMBER 7 2002 **Billboard MODERN ROCK TRACKS**™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	13	BY THE WAY	WARNER BROS.	11 Weeks At Number 1 Red Hot Chili Peppers
2	2	15	SWEETNESS	DREAMWORKS	Jimmy Eat World
3	4	13	AERIALS	AMERICAN/COLUMBIA	System Of A Down
4	3	20	RUNNING AWAY	ISLAND/DJMG	Hoobastank
5	7	12	MY FRIENDS OVER YOU	DRIVE-THRU/MCA	New Found Glory
6	5	19	WARNING	IMMORTAL/EPIC	Incubus
7	8	13	GET FREE	CAPITOL	The Vines
8	6	14	HATE TO SAY I TOLD YOU SO	EPITAPH/SIRE/REPRISE	The Hives
9	9	13	DOWNFALL	GEFFEN/INTERSCOPE	TRUSTcompany
10	12	4	PRAYER	REPRISE	Disturbed
11	11	10	THOUGHTLESS	IMMORTAL/EPIC	Korn
12	10	16	SHE LOVES ME NOT	DREAMWORKS	Papa Roach
13	13	27	AMBER	VOLCANO/JIVE	311
14	18	4	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
15	17	7	UP ALL NIGHT	INTERSCOPE	Unwritten Law
16	15	9	KEEP FISHIN'	GEFFEN/INTERSCOPE	Weezer
17	16	16	DENY	TVT	Default
18	20	6	IN MY PLACE	CAPITOL	Coldplay
19	14	9	WHERE DO WE GO FROM HERE	REPRISE	Filter
20	19	22	DRIFT & DIE	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
21	27	3	ADRENALINE	UNIVERSAL	Gavin Rossdale
22	23	1	THE RED	EPIC	Chevelle
23	21	6	ONE LAST BREATH	WIND-UP	Creed
24	26	4	NEVER AGAIN	ROADRUNNER/DJMG	Nickelback
25	28	5	SPIN	DREAMWORKS	Lifeshouse
26	36	8	SATELLITE	ATLANTIC	P.O.D.
27	35	9	ZEPHYR SONG	WARNER BROS.	Red Hot Chili Peppers
28	31	7	FINE AGAIN	WIND-UP	Seether
29	37	5	PTS.OF.ATHRTY (POINTS OF AUTHORITY)	WARNER BROS.	Linkin Park
30	25	19	HERO	COLUMBIA/ROADRUNNER/DJMG	Chad Kroeger Featuring Josey Scott
31	24	15	BOTHER	ROADRUNNER/DJMG	Stone Sour Featuring Corey Taylor
32	24	15	THE ENERGY	ATLANTIC	Audiovent
33	29	7	INNOCENT	COLUMBIA	Our Lady Peace
34	29	7	WASTED & READY	ATO/RCA	Ben Kweller
35	30	15	WHERE ARE YOU GOING	RCA	Dave Matthews Band
36	38	5	DEAD LEAVES AND THE DIRTY GROUND	THIRD MAN/VZ	The White Stripes
37	34	23	GET OVER IT	CAPITOL	Ok Go
38	34	23	GET AWAY	WARNER BROS.	Earshot
39	33	14	EPHAPHANY	FLIPELEKTRA/VEG	Staind
40	32	21	SOMEWHERE OUT THERE	COLUMBIA	Our Lady Peace

SEPTEMBER 7 2002 **Billboard MAINSTREAM ROCK TRACKS**™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	13	BY THE WAY	WARNER BROS.	5 Weeks At Number 1 Red Hot Chili Peppers
2	2	15	AERIALS	AMERICAN/COLUMBIA	System Of A Down
3	3	21	DRIFT & DIE	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
4	5	8	NEVER AGAIN	ROADRUNNER/DJMG	Nickelback
5	6	4	PRAYER	REPRISE	Disturbed
6	4	17	SHE LOVES ME NOT	DREAMWORKS	Papa Roach
7	7	11	THOUGHTLESS	IMMORTAL/EPIC	Korn
8	9	13	DOWNFALL	GEFFEN/INTERSCOPE	TRUSTcompany
9	8	30	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
10	11	5	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
11	10	19	RUNNING AWAY	ISLAND/DJMG	Hoobastank
12	13	20	ONE LAST BREATH	WIND-UP	Creed
13	16	9	DEMON SPEEDING	GEFFEN/INTERSCOPE	Rob Zombie
14	12	9	WHERE DO WE GO FROM HERE	REPRISE	Filter
15	15	38	FOR YOU	FLIPELEKTRA/VEG	Staind
16	21	9	THE RED	EPIC	Chevelle
17	14	24	DENY	TVT	Default
18	22	4	NOTHING COULD COME BETWEEN US	ROADRUNNER/DJMG	▶ AIRPOWER ◀ Theory Of A Deadman
19	17	21	PARABOLA	TOOL DISSECTIONAL/VOLCANO	Tool
20	18	26	GET AWAY	WARNER BROS.	Earshot
21	19	17	THE ENERGY	ATLANTIC	Audiovent
22	25	7	POLYAMOROUS	HOLLYWOOD	Breaking Benjamin
23	20	18	HERO	COLUMBIA/ROADRUNNER/DJMG	Chad Kroeger Featuring Josey Scott
24	24	4	THE RISING	COLUMBIA	Bruce Springsteen
25	32	1	BOTHER	ROADRUNNER/DJMG	Stone Sour Featuring Corey Taylor
26	31	1	SATELLITE	ATLANTIC	P.O.D.
27	23	14	HERE TO STAY	IMMORTAL/EPIC	Korn
28	27	10	GET FREE	CAPITOL	The Vines
29	29	6	FINE AGAIN	WIND-UP	Seether
30	26	6	NOW	ISLAND/DJMG	Def Leppard
31	28	24	HOLD ME DOWN	MCA	Tommy Lee
32	35	2	ADRENALINE	UNIVERSAL	Gavin Rossdale
33	30	10	SOMETHING MORE	ROADRUNNER/DJMG	Sinch
34	36	3	PITIFUL	ELEKTRA/VEG	Blindside
35	33	6	BULLET (WHAT DID YOU SELL YOUR SOUL FOR?)	ISLAND/DJMG	Injected
36	NEW	1	CIRCLES	IMMORTAL/EPIC	Incubus
37	37	3	SORE THROAT	DIRTY MARTIN/RCA	The Color Red
38	38	3	FREECHILD	WIND-UP	Must
39	34	4	SPIN	DREAMWORKS	Lifeshouse
40	NEW	1	CAPRICORN (A BRAND NEW NAME)	IMMORTAL/VIRGIN	30 Seconds To Mars

SEPTEMBER 7 2002 **Billboard TOP 40 TRACKS**™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	13	BY THE WAY	WARNER BROS.	7 Weeks At No. 1 Red Hot Chili Peppers
2	2	15	SWEETNESS	DREAMWORKS	Jimmy Eat World
3	3	21	DRIFT & DIE	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
4	4	13	AERIALS	AMERICAN/COLUMBIA	System Of A Down
5	5	8	NEVER AGAIN	ROADRUNNER/DJMG	Nickelback
6	6	4	PRAYER	REPRISE	Disturbed
7	7	11	THOUGHTLESS	IMMORTAL/EPIC	Korn
8	8	13	DOWNFALL	GEFFEN/INTERSCOPE	TRUSTcompany
9	9	30	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
10	10	19	RUNNING AWAY	ISLAND/DJMG	Hoobastank
11	11	5	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
12	12	20	ONE LAST BREATH	WIND-UP	Creed
13	13	27	AMBER	VOLCANO/JIVE	311
14	14	4	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
15	15	7	UP ALL NIGHT	INTERSCOPE	Unwritten Law
16	16	9	KEEP FISHIN'	GEFFEN/INTERSCOPE	Weezer
17	17	16	DENY	TVT	Default
18	18	20	IN MY PLACE	CAPITOL	Coldplay
19	19	22	DRIFT & DIE	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
20	20	15	ADRENALINE	UNIVERSAL	Gavin Rossdale
21	21	1	THE RED	EPIC	Chevelle
22	22	6	ONE LAST BREATH	WIND-UP	Creed
23	23	4	NEVER AGAIN	ROADRUNNER/DJMG	Nickelback
24	24	5	SPIN	DREAMWORKS	Lifeshouse
25	25	8	SATELLITE	ATLANTIC	P.O.D.
26	26	9	ZEPHYR SONG	WARNER BROS.	Red Hot Chili Peppers
27	27	7	FINE AGAIN	WIND-UP	Seether
28	28	5	PTS.OF.ATHRTY (POINTS OF AUTHORITY)	WARNER BROS.	Linkin Park
29	29	19	HERO	COLUMBIA/ROADRUNNER/DJMG	Chad Kroeger Featuring Josey Scott
30	30	15	BOTHER	ROADRUNNER/DJMG	Stone Sour Featuring Corey Taylor
31	31	15	THE ENERGY	ATLANTIC	Audiovent
32	32	7	INNOCENT	COLUMBIA	Our Lady Peace
33	33	7	WASTED & READY	ATO/RCA	Ben Kweller
34	34	15	WHERE ARE YOU GOING	RCA	Dave Matthews Band
35	35	5	DEAD LEAVES AND THE DIRTY GROUND	THIRD MAN/VZ	The White Stripes
36	36	23	GET OVER IT	CAPITOL	Ok Go
37	37	23	GET AWAY	WARNER BROS.	Earshot
38	38	14	EPHAPHANY	FLIPELEKTRA/VEG	Staind
39	39	21	SOMEWHERE OUT THERE	COLUMBIA	Our Lady Peace
40	40	21	SOMEWHERE OUT THERE	COLUMBIA	Our Lady Peace

SEPTEMBER 7 2002 **Billboard ADULT CONTEMPORARY**™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	13	BY THE WAY	WARNER BROS.	1 Week At Number 1 Red Hot Chili Peppers
2	2	19	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
3	1	22	TO WHERE YOU ARE	143/REPRISE	Josh Groban
4	5	42	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
5	4	24	A NEW DAY HAS COME	EPIC	Celine Dion
6	6	14	HERE I AM	A&M/INTERSCOPE	Bryan Adams
7	7	48	HERO	INTERSCOPE	Enrique Iglesias
8	9	11	I'M ALIVE	EPIC	Celine Dion
9	10	17	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
10	8	28	I NEED YOU	COLUMBIA	Marc Anthony
11	11	29	BRING ON THE RAIN	CURB	Jo Dee Messina
12	12	90	IF YOU'RE GONE	LAVA/ATLANTIC	matchbox twenty
13	13	94	I HOPE YOU DANCE	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
14	14	53	I'M ALREADY THERE	BNA	Lonestar
15	15	78	THANK YOU	ARISTA	Dido
16	17	13	NO SUCH THING	AWARE/COLUMBIA	John Mayer
17	16	9	ON THE 4TH OF JULY	COLUMBIA	James Taylor
18	18	13	ORIGINAL SIN	ROCKET/UNIVERSAL	Eiton John
19	20	5	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
20	22	3	YOU	WINDHAM HILL/RCA	Jim Brickman Featuring Jane Krakowski
21	18	26	ONLY A WOMAN LIKE YOU	JIVE	Michael Bolton
22	23	4	SILVER LINING	CAPITOL	Bonnie Raitt
23	21	23	WHEREVER YOU WILL GO	RCA	The Calling
24	24	10	I'VE GOT YOU	COLUMBIA	Marc Anthony
25	NEW	1	LIFE GOES ON	CURB	LeAnn Rimes
26	27	5	THE RISING	COLUMBIA	Bruce Springsteen
27	26	24	SO COMPLICATED	ARISTA/NASHVILLE	Carolyn Dawn Johnson
28	RE-ENTRY	1	ONE MORE TIME	ARISTA	Kenny G Featuring Chante Moore
29	29	2	COMPLICATED	ARISTA	Avril Lavigne
30	30	2	A DIFFERENT KIND OF LOVE SONG	WARNER BROS.	Cher

SEPTEMBER 7 2002 **Billboard ADULT TOP 40 TRACKS**™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	22	COMPLICATED	ARISTA	6 Weeks At Number 1 Avril Lavigne
2	2	25	THE MIDDLE	DREAMWORKS	Jimmy Eat World
3	3	27	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
4	4	26	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
5	5	29	NO SUCH THING	AWARE/COLUMBIA	John Mayer
6	7	13	WHERE ARE YOU GOING	RCA	Dave Matthews Band
7	6	16	HERO	COLUMBIA/ROADRUNNER/DJMG	Chad Kroeger Featuring Josey Scott
8	8	52	WHEREVER YOU WILL GO	RCA	The Calling
9	9	15	ONE LAST BREATH	WIND-UP	Creed
10	10	19	FLAKE	ENJOY/UNIVERSAL	Jack Johnson
11	13	6	BIG MACHINE	WARNER BROS.	Goo Goo Dolls
12	11	20	HELLA GOOD	INTERSCOPE	No Doubt
13	12	44	HOW YOU REMIND ME	ROADRUNNER/DJMG	Nickelback
14	16	10	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
15	14	34	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
16	17	9	THE RISING	COLUMBIA	Bruce Springsteen
17	20	10	SOMEWHERE OUT THERE	COLUMBIA	Our Lady Peace
18	24	6	STEVE MCQUEEN	A&M/INTERSCOPE	Sheryl Crow
19	22	6	GOODBYE TO YOU	MAVERICK/WARNER BROS.	Michelle Branch
20	23	20	DON'T LET ME GET ME	ARISTA	Pink
21	19	35	HERE IS GONE	WARNER BROS.	Goo Goo Dolls
22	18	18	PRECIOUS ILLUSIONS	MAVERICK/REPRISE	Alanis Morissette
23	25	8	OUT OF MY HEART (INTO YOUR HEAD)	HOLLYWOOD	BBMak
24	21	11	DAYS GO BY	CREDENCE/CAPITOL	Dirty Vegas
25	32	4	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	John Mayer
26	29	4	ON A HIGH	ATLANTIC	Duncan Sheik
27	40	2	IN A LITTLE WHILE	LAVA	Uncle Kracker
28	27	8	AMBER	VOLCANO/JIVE	311
29	34	3	JUST LIKE A PILL	ARISTA	Pink
30	26	7	A LITTLE LESS CONVERSATION	RCA	Elvis Presley vs JXL
31	31	6	IN MY PLACE	CAPITOL	Coldplay
32	33	3	GOOD FRIEND	EPIC	Nine Days
33	28	17	SOMEWHERE IN THE MIDDLE	IMMERGENT	Dishwalla
34	30	20	WHEN THE STARS GO BLUE	143/LAVA/ATLANTIC	The Corrs Featuring Bono
35	35	2	FREAKSHOW	WIND-UP	Stretch Princess
36	36	7	SAVE IT FOR LATER	J	Splender
37	37	4	BARENAKED	JIVE	Jennifer Love Hewitt
38	38	20	TOO BAD	ROADRUNNER/DJMG	Nickelback
39	NEW	1	RUNNING AWAY	ISLAND/DJMG	Hoobastank
40	NEW	1	NOW	ISLAND/DJMG	Def Leppard

Compiled from a national sample of air

What was
the #1 song
each year
on your
sweetheart's
birthday?



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SEPTEMBER 7 2002			Billboard®			HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	9	NUMBER 1		25	30	4	I Miss My Friend	DARRYL WORLEY (DREAMWORKS (NASHVILLE))
2	3	15	Complicated	AVRIL LAVIGNE (ARISTA)	26	27	1	Good Times	STYLES (RUFF RYDERS/INTERSCOPE)
3	2	19	Hot In Herre	NELLY (FO' REEL/UNIVERSAL)	27	26	7	Love At First Sight	KYLIE MINOGUE (CAPITOL)
4	6	9	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	28	23	11	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)
5	4	14	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	29	32	1	Feel It Boy	BENIE MAN FEAT. JANET (VP/IRVING)
6	5	13	Just A Friend 2002	MARIO (J)	30	36	11	Ten Rounds With Jose Cuervo	TRACY BYRD (RCA (NASHVILLE))
7	8	6	Cleanin' Out My Closet	EMINEM (WEB/AFTERMATH/INTERSCOPE)	31	36	11	I Care 4 U	AALIYAH (BLACKGROUND)
8	9	11	Happy	ASHANTI (MURDER INC./A&M/IDJMG)	32	53	1	By The Way	RED HOT CHILI PEPPERS (WARNER BROS.)
9	10	14	Nothin'	N.O.R.E. (DEF JAM/IDJMG)	33	39	1	I Keep Looking	SARA EVANS (RCA (NASHVILLE))
10	7	12	Down 4 U	JIV 60TTI PRESENTS THE INC. (MURDER INC./DEF JAM/IDJMG)	34	50	1	Hey Ma	CAM'RON (RCA-A-FELLA/DEF JAM/IDJMG)
11	11	10	Just Like A Pill	PINK (ARISTA)	35	41	1	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)
12	15	10	Move B***h	LUACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	36	45	1	Stingy	GINUWINE (EPIC)
13	17	14	One Last Breath	CREED (WIND-UP)	37	31	1	Oh Boy	CAM'RON (RCA-A-FELLA/DEF JAM/IDJMG)
14	12	15	No Such Thing	JOHN MAYER (AWAKE/COLUMBIA)	38	49	1	Beautiful Mess	DIAMOND RIO (ARISTA NASHVILLE)
15	16	25	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	39	47	1	Baby	ASHANTI (MURDER INC./A&M/IDJMG)
16	19	7	Gotta Get Thru This	DANIEL BEDINGFIELD (ISLAND/IDJMG)	40	37	1	halfcrazy	MUSIQ (DEF SOUL/IDJMG)
17	14	13	Heaven	DJ SAMMY & YANOU FEAT. DO (ROBBINS)	41	24	1	Without Me	EMINEM (WEB/AFTERMATH/INTERSCOPE)
18	13	17	Hero	CHAD KROGGER FEAT. JOSEY SCOTT (COLUMBIA ROADRUNNER/IDJMG)	42	29	1	Long Time Gone	DIXIE CHICKS (MONUMENT/EMN)
19	18	26	The Middle	JIMMY EAT WORLD (DREAMWORKS)	43	43	1	Where Are You Going	DAVE MATTHEWS BAND (RCA)
20	21	14	The Good Stuff	KENNY CHESNEY (BNA)	44	40	1	Wherever You Will Go	THE CALLING (RCA)
21	20	20	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	45	34	1	Foolish	ASHANTI (MURDER INC./A&M/IDJMG)
22	33	5	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/VEEG)	46	57	1	Somebody Like You	KETH URBAN (CAPITOL (NASHVILLE))
23	22	14	Why Don't We Fall In Love	AMERIE (RISE/COLUMBIA)	47	46	9	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)
24	28	10	Unbroken	TIM MCGRAW (CURB)	48	38	38	Blurry	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
25	25	22	Soak Up The Sun	SHERYL CROW (A&M/INTERSCOPE)	49	42	14	Courtesy Of The Red, White And Blue (The Angry American)	TOBY KEITH (DREAMWORKS (NASHVILLE))
51	55	4	Trade It All	FABLOUS (EPIC)	51	55	4	Underneath It All	NO DOUBT FEAT. LADY SAW (INTERSCOPE)
52	64	2	Aerials	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	52	64	2	Running Away	HOBBASTANK (ISLAND/IDJMG)
53	54	4	Cry	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN/WARNER BROS.)	53	54	4	Burnin' Up	FAITH EVANS (BAD BOY/ARISTA)
54	56	10	Ordinary Day	VANESSA CARLTON (A&M/INTERSCOPE)	54	56	10	She Was	MARK CHESNUTT (COLUMBIA (NASHVILLE))
55	65	2	Grindin'	CLIPSE (STAR TRAK/ARISTA)	55	65	2	Po' Folks	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)
56	—	3	Work In Progress	ALAN JACKSON (ARISTA NASHVILLE)	56	—	3	Work In Progress	ALAN JACKSON (ARISTA NASHVILLE)
57	60	3	Somebody Out There	OUR LADY PEACE (COLUMBIA)	57	60	3	Somebody Out There	OUR LADY PEACE (COLUMBIA)
58	61	5	Goodbye To You	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	58	61	5	Like I Love You	JUSTIN TIMBERLAKE (JIVE)
59	48	11	Out Of My Heart (Into Your Head)	BBMAK (HOLLYWOOD)	59	48	11	American Child	PHIL VASSAR (ARISTA NASHVILLE)
60	70	2	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LODI (FINE LINE/SEPIC)	60	70	2	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LODI (FINE LINE/SEPIC)
61	62	3	Days Go By	DIRTY VEGAS (CRENDENCE/CAPITOL)	61	62	3	Days Go By	DIRTY VEGAS (CRENDENCE/CAPITOL)
62	66	3	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	62	66	3	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
63	75	2	Luv U Better	LL COOL J (DEF JAM/IDJMG)	63	75	2	Luv U Better	LL COOL J (DEF JAM/IDJMG)
64	—	1	Objection (Tango)	SHAKIRA (EPIC)	64	—	1	Objection (Tango)	SHAKIRA (EPIC)
65	73	2	Big Machine	GOO GOO DOLLS (WARNER BROS.)	65	73	2	Big Machine	GOO GOO DOLLS (WARNER BROS.)
66	71	3	Someone To Love You	RUFF ENOZ (EPIC)	66	71	3	Someone To Love You	RUFF ENOZ (EPIC)
67	74	2	Where Would You Be	MARTINA MCBRIDE (RCA (NASHVILLE))	67	74	2	Where Would You Be	MARTINA MCBRIDE (RCA (NASHVILLE))
68	59	17	Don't Change	MUSIQ (DEF SOUL/IDJMG)	68	59	17	Don't Change	MUSIQ (DEF SOUL/IDJMG)

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SEPTEMBER 7 2002			Billboard®			HOT 100 SINGLES SALES™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	3	NUMBER 1		25	30	4	Out Of My Heart (Into Your Head)	BBMAK (HOLLYWOOD)
2	2	9	A Little Less Conversation	ELVIS PRESLEY VS. JXL (RCA)	26	21	50	Us Against The World	PLAY (MUSIC WORLD/COLUMBIA)
3	3	8	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	27	19	2	Luv U Better	LL COOL J (DEF JAM/IDJMG)
4	5	7	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	28	23	8	Throw It Up	ILLICIT BIZNEZ FEAT. COO COO CAL (IFELONIOUS)
5	6	2	Papa Don't Preach	KELLY OSBOURNE (EPIC)	29	—	1	Can U Help Me	USHER (ARISTA)
6	9	5	Sex, Money & Music	ABOVE THE LAW (WESTWORLD)	30	28	20	Wherever You Will Go	THE CALLING (RCA)
7	4	4	For All Time	SOLUNA (DREAMWORKS)	31	—	1	Just Like A Pill	PINK (ARISTA)
8	7	4	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	32	—	1	Day + Night	SYSS FEAT. JADAKISS (ARISTA)
9	8	20	Heaven	DJ SAMMY & YANOU FEAT. DO (ROBBINS)	33	27	14	Why Don't We Fall In Love	AMERIE (RISE/COLUMBIA)
10	10	6	The Rising	BRUCE SPRINGSTEEN (COLUMBIA)	34	39	10	Who U Rollin Wit?	LIL' TYKES FEAT. DON WON (MAMA'S BOY)
11	11	2	A Different Kind Of Love Song	CHER (WARNER BROS.)	35	55	2	Kick'n Ass	SUPA NAT (IN DA HOLE/PPRMI/DRPHEUS)
12	13	10	That's What Girls Do	NO SECRETS (JIVE)	36	25	15	Hot In Herre (Vinyl)	NELLY (FO' REEL/UNIVERSAL)
13	44	2	Over The Years	GOOD BAD UGLY (PAPER DOWN)	37	—	1	Complicated	AVRIL LAVIGNE (ARISTA)
14	16	12	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	38	24	14	Move B***h	LUACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
15	12	8	Mother	RAY CHARLES (E-NATE/CROSS OVER)	39	—	1	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)
16	20	13	Crawl To Me	KEM! (MACK DAWG)	40	41	1	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)
17	14	6	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)	41	36	1	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)
18	17	10	My Dogs	CHUCK-N-BLOOD (FOREALAH JAMZ)	42	45	1	Oh Yeah!	BIG TYMERS (CASH MONEY/UNIVERSAL)
19	18	25	Girlfriend	'N SYNC FEAT. NELLY (JIVE)	43	33	7	The Need To Be Naked	AMBER (TOMMY BOY)
20	26	35	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	44	34	1	Gots To Be	B2K (EPIC)
21	—	1	Hey Ma	CAM'RON (RCA-A-FELLA/DEF JAM/IDJMG)	45	40	1	I Don't Want To Miss A Thing	AEROSMITH (COLUMBIA)
22	43	2	Give It To Me	MAO LION FEAT. TOTAL (KILLAH PRIDE/DRPHEUS)	46	47	1	Hot In Herre (CD)	NELLY (FO' REEL/UNIVERSAL)
23	24	21	Slow Dance	LOU MOSLEY (JENSTAR)	47	50	1	Bigger Than Life	C30 (MAMA'S BOY)
24	22	4	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	48	37	1	I've Got You	MARC ANTHONY (COLUMBIA)
25	15	17	Grindin'	CLIPSE (STAR TRAK/ARISTA)	49	42	14	Who Wants This?	SMILEZ & SOUTHSTAR (ARTISTDIRECT)
51	31	16	Nothin'	N.O.R.E. (DEF JAM/IDJMG)	51	31	16	Nothin'	N.O.R.E. (DEF JAM/IDJMG)
52	32	39	America The Beautiful	ELVIS PRESLEY (RCA)	52	32	39	America The Beautiful	ELVIS PRESLEY (RCA)
53	59	2	Tonight I'm Gonna Let Go	SYLEENA JOHNSON (JIVE)	53	59	2	Tonight I'm Gonna Let Go	SYLEENA JOHNSON (JIVE)
54	48	7	Tainted	SLUM VILLAGE FEAT. DWELE (BARAK/CAPITOL)	54	48	7	Tainted	SLUM VILLAGE FEAT. DWELE (BARAK/CAPITOL)
55	74	2	Big Big	KAGE FEAT. TEMPEST (ROC/WLDA/DRPHEUS)	55	74	2	Big Big	KAGE FEAT. TEMPEST (ROC/WLDA/DRPHEUS)
56	46	105	Can't Fight The Moonlight	LEANN RIMES (CURB)	56	46	105	Can't Fight The Moonlight	LEANN RIMES (CURB)
57	38	—	Just A Friend '02	MARIO (J)	57	38	—	Just A Friend '02	MARIO (J)
58	49	23	Song For The Lonely	CHER (WARNER BROS.)	58	49	23	Song For The Lonely	CHER (WARNER BROS.)
59	—	1	Brown Sugar (Extra Sweet)	MOS DEF FEAT. FAITH (ANS (FOX/MCA)	59	—	1	Brown Sugar (Extra Sweet)	MOS DEF FEAT. FAITH (ANS (FOX/MCA)
60	—	1	Crew Deep	SKILLZ (RAWKUS/MC)	60	—	1	Crew Deep	SKILLZ (RAWKUS/MC)
61	—	1	Night Disappears With You	BRIAN MCCOMBS (LY (C STREET)	61	—	1	Night Disappears With You	BRIAN MCCOMBS (LY (C STREET)
62	—	1	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	62	—	1	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
63	—	1	Hush Lil' Lady	COREY FEAT. LIL' ROMEO (DONTIME/MOTOWN/UNIVERSAL)	63	—	1	Hush Lil' Lady	COREY FEAT. LIL' ROMEO (DONTIME/MOTOWN/UNIVERSAL)
64	51	—	Soldier's Heart	RL KELLY (JIVE)	64	51	—	Soldier's Heart	RL KELLY (JIVE)
65	53	—	U Don't Have To Call	USHER (ARISTA)	65	53	—	U Don't Have To Call	USHER (ARISTA)
66	64	15	Don't Need You To (Tell Me I'm Pretty)	SAMANTHA MUMBA (MID CARD/A&M/INTERSCOPE)	66	64	15	Don't Need You To (Tell Me I'm Pretty)	SAMANTHA MUMBA (MID CARD/A&M/INTERSCOPE)
67	56	—	Baby's Got A Temper	PRODIGY (XL/MUTE/MERICK/REPRISE)	67	56	—	Baby's Got A Temper	PRODIGY (XL/MUTE/MERICK/REPRISE)
68	60	—	Sugarhigh	JADE ANDERSON (CO JMBIA)	68	60	—	Sugarhigh	JADE ANDERSON (CO JMBIA)
69	54	—	A New Day Has Come	CELINE DION (EPIC)	69	54	—	A New Day Has Come	CELINE DION (EPIC)
70	52	—	Way Of Life	LIL' WAYNE (CASH MONEY/UNIVERSAL)	70	52	—	Way Of Life	LIL' WAYNE (CASH MONEY/UNIVERSAL)
71	58	—	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	71	58	—	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)
72	57	17	Hard To Explain	THE STROKES (RCA)	72	57	17	Hard To Explain	THE STROKES (RCA)
73	—	22	I Should Be Sleeping	EMERSON DRIVE (DRE (MCA/UNIVERSAL))	73	—	22	I Should Be Sleeping	EMERSON DRIVE (DRE (MCA/UNIVERSAL))
74	62	—	Rapture (Taste So Sweet)	IID (UNIVERSAL)	74	62	—	Rapture (Taste So Sweet)	IID (UNIVERSAL)
75	67	—	Don't Let Me Get Me	PINK (ARISTA)	75	67	—	Don't Let Me Get Me	PINK (ARISTA)

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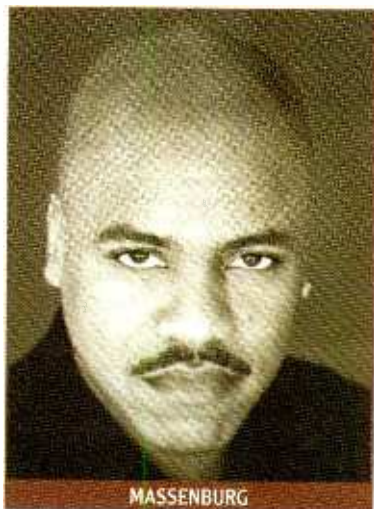
Motown's India.Arie Offers Spiritual 'Voyage'

Continued from page 1

"The thought crossed my mind about not wanting to alienate my fan base, but I don't know what would alienate them or bring them in, so I decided not to think about it," Arie says in her first interview about the new album. "I made a conscious decision when I was recording *Acoustic Soul* to—and this is one of my mantras—follow the music and let the chips fall where they may. That's what I did with this album. It would have been way too much to try to live up to some expectations when I don't even know what they are."

GROUP EFFORTS

For her sophomore set, Arie did make at least one change: collaborating more with her band. "I took a more open-minded approach to songwriting,"



MASSENBURG

says Arie, whose songs are published through Gold & Iron/Warner/Chappell (ASCAP). "Normally, I would write a guitar part and write lyrics around it or the other way around, but the song would always start with me. Because I had a band and liked a lot of their ideas, everything didn't always start with me [for this album]. Lyrically, everything still starts with me but not necessarily musically."

She cites as an example "Little Things," the album's first single, which she says "doesn't have any guitar at all. My production partner/musical director, Shannon Sanders, said he had this 'cold idea.' He played it, and he said it sounded like a song about getting free. So, we wrote it together in Jamaica. This album is still guitar-driven, but there are just a few songs that are not. Whether it is guitar-driven or not, it doesn't matter. I'm still saying what it is I want to say, and it's still me."

The single is also emblematic of Arie's meteoric rise. "I love 'Little Things,' because that's how I feel," she says. "That's the lesson that I learned

last year put into one song."

Additionally, Arie reached back to songs that did not make the cut for *Acoustic Soul* to include on the new 15-track set.

"'Right Direction' was supposed to be on *Acoustic Soul*," Arie says. "It's funny how songs come back around and the meaning makes itself known when it's time. It meant something for *Acoustic Soul*; it was one of the first songs I recorded for it. I was making this big step in my life, and I was going in a certain direction—that was a big statement. Now it's even bigger, because I have different pressures, life experiences, and responsibilities. It means more to me now than it did then."

"Good Man," which appeared on the soundtrack to the Mel Gibson film *We Were Soldiers*, tackles the issue of single-parent families from a new angle.

"I wrote 'Good Man' with Shannon Sanders, and his partner, guitarist Drew Ramsey," Arie notes. "It took three people to write a song like that. We wrote it in December, a few months after the World Trade Center went down, but that wasn't even the motivation for it. [Sony] asked us if we wanted to be on the *We Were Soldiers* soundtrack, and that's why we did it. It was just written in the stars that it was included [on *Voyage to India*]. At first, I didn't want it to be on my album, because I didn't want to be one of those artists who tried too hard to write a song that would inspire everybody and help everybody feel better. I didn't want to try and do that. The inspiration was the movie. Just because we all live in this world, and we all live in the United States, it made sense."

SPIRITUAL 'VOYAGE'

Motown president/CEO Kedar Massenburg views *Voyage to India* as Arie's take on spirituality. "*Acoustic Soul* dealt with relationships, but it didn't really go as deep in terms of spirituality," Massenburg says. "It touched on it with [songs like] 'I See God in You,' whereas on this album you have a song called 'God Is Real,' which is saying now that 'I know God exists, and this is why I know He exists.' It's like part two, but feeding [fans] more spirituality and more detail and depth about relationships. I think she's a little more graphic in terms of love, family, and spirituality, whereas on the last album she was a bit more philosophical."

The success of *Acoustic Soul*—which earned seven Grammy Award nominations—has put the label in a strong position for marketing *Voyage to India*. Universal/Motown Group senior VP of sales Pat Monaco sees it as the perfect follow-up to *Acoustic Soul*. "It's really tough to follow up," Monaco admits. "There are many artists that have success with one album and then try something new and think that they're maturing. According to some of my buyers, this record is the perfect continuation to *Acoustic Soul*. People are still discovering *Acoustic Soul* today. It's still selling 10,000 [units] a week."

"The thing with that album, and it was kind of shocking with all the Grammy Award hype, but that album came out and it did its thing and it held steady—even until today," Trans World urban music buyer Jim Stella says of *Acoustic Soul*'s consistent sales. "There was a little pop post-Grammys. She didn't walk away with a ton of awards,



INDIA.ARIE

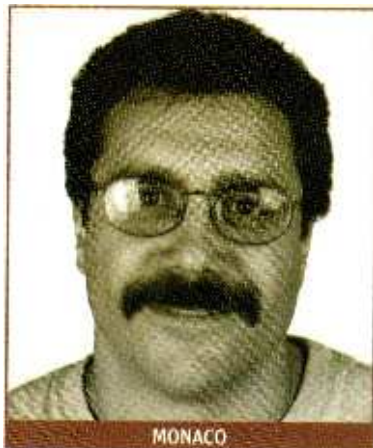
but it was one of those few records that hung around, even after some of those other records that had a nice pop and went away real quick. It's one of those records that people are always recommending to someone else if they haven't heard it. I think that's just a testament to who she is as an artist, the type of music she's making, and the way she is as a songwriter."

Monaco believes that the continued interest in *Acoustic Soul* will result in wider radio exposure for the new material.

"We never really blew out an audience level with the first album," Monaco admits. Referring to "Video," *Acoustic Soul*'s first single, he recalls, "It was played for a long period of time at radio and then replayed when she was nominated for Grammys, but it never really blew up. It never achieved the critical mass that you think it would. Each track that came afterward, whether it was 'Ready for Love,' her duet with [John] Mellencamp ["Peaceful World"], 'Strength, Courage, and Wisdom'—they all just built a foundation."

According to Motown senior VP of promotions and marketing Michael Johnson, that foundation is just what Motown needs to get the momentum going behind *Voyage to India*.

"We had well over 1 million people in the U.S. that loved *Acoustic Soul*," Johnson says. For the new album, "we serviced the first single to radio through



MONACO

digital delivery systems so we could service all radio simultaneously as quickly as it was mastered. We also did an AOL Music First Listen stream, and over the three-day period we received almost 150,000 [listeners]. Ninety percent of them said that this record was a hit. That lets me know that as soon as we advertise that the new India is available on Sept. 24, at least 100,000 people will rush out to get the album."

Having given fans their first taste of *Voyage to India* via the AOL promotion, the label aims to further spread the word with a broad-based marketing campaign. "We will do heavy marketing campaigns where we'll advertise at cable," Johnson says. "We're also going to hit the top 10 radio markets and advertise that the album is available the week before release, the week of release, and the week after. That should let those 1.8 million people who already love India and have the last album [know to] go out and buy the new album."

"With the single just officially shipping to radio on Sept. 2 and going for adds Sept. 16, we know that this album will really just be getting up to speed come Nov. 1," Johnson adds. "We have her going out on a 27-city small-theater tour with newcomer Chaos, DJ Rogers Jr., Floetry, and Slum Village in October. That should really help excite the marketplace as well."

There is also anticipation building overseas for *Voyage to India*. The album, which will be released in most international markets Sept. 24, follows the success of *Acoustic Soul*, which sold more than 600,000 units outside the U.S. Arie will promote the new album in Japan during the first week of October.

EXCITEMENT AT RETAIL

The excitement already exists among some retailers. "The fans that bought the first one will be really pleased with this album," Stella says. "[This album] has almost a poppy, Sade kind of vibe. I think it will be better than the initial album, but I think it will be the slow grind again—unless she gets some crossover airplay. It's a solid album, but in light of the way business conditions are right now, I really don't see anybody coming out and really just popping it up."

Although the music market is depressed, Massenburg does not have any plans to implement special offers and rebates.

"People are going to spend the money on albums that they want to buy," Massenburg points out. "We may do a first-week [discount] as incentive to get to the fans early, but after that the deals are off, because quality always lasts. It's one thing [for consumers] to go buy an album that's going to have a life span of six months, as far as listening, and it's another thing to buy an album that you know is going to sell for years to come. With that in mind, you want to deal with [something that's] 100% wool or cotton rather than something that you think is going to fall apart. We know that this music is going to last the test of time."

JUST MUSIC, FOR NOW

Despite various offers to venture into other forms of entertainment, Arie seems content with simply making music.

"It's not a goal right now," she says

of branching into other media. "People have been offering me a lot of stuff, and if I were in that head space it would probably seem big, but I'm not even there right now. I definitely want to write and/or produce songs for other artists, but that's it. Maybe I'll take a year out and do that—I just hope somebody calls then."

While Arie, who is managed by Fernando Gibson for Jersey City, N.J.-based India.Arie Management, may not be jumping at TV and film offers, she has been busy. She recently hosted *Jazzfest 2002: The New Orleans Jazz & Heritage Festival* special for cable TV network Trio (Music & Showbiz, *Billboard*, Aug. 10). Arie (who is booked domestically by Mark Cheatham for ICM and internationally by Barrie Marshall for Marshall Arts U.K.) also performed a free concert in New York's Bryant Park for the network.

Since the release of *Acoustic Soul*, Arie has collaborated on recordings with Julia Fordham, 2001 Billboard Century Award honoree Mellencamp, and label-mate Lathum, as well as being chosen to be on the "listmakers" panel for the second annual Shortlist Music Prize.

With all of her recent successes Arie understands—and accepts—that rumors, paparazzi, and the other baggage of celebrity status.

"Everything needs its opposite," Arie says with a smile. "If the celebrity part and all the stuff that goes along with it didn't exist, I wouldn't be learning any



JOHNSON

lessons. There would be nothing pushing me to be a better person. It would just be me floating around, like on a cloud, wearing different clothes and singing my songs. If there weren't flights, early mornings, and lack of anonymity—it would be perfect! Those things just balance it out, so it just makes me grow."

"The funny thing is, people think they know you," she adds. "That is so weird. I never thought I would be that type of person. I thought I would be one of those people who were known strictly for their music."

Like many celebrities, Arie has tried to wear disguises in public—with little luck. "Disguises don't always work," she says flatly. "People usually know that it's me. I was in Atlanta, and I had on some jeans, a T-shirt, a wig, and a hat. This dude said, 'India, I didn't know you were so fine.' I said, 'Shut up! I'm not India.' Disguises take too much energy. Now when I'm in Atlanta, I just walk around. People ask me, 'What are you doing?' and I say, 'I'm going to buy some shoes. What are you doing?'"

Remembering Sept. 11 With Concerts, Vids —And Silence

Continued from page 1

the heart and soul of every American . . . and this is a program people need to watch so that we never forget what happened," HBO Home Video president Henry McGee says.

HBO will donate proceeds from the project to the Giuliani-chaired Twin Towers Fund and to other charitable institutions supporting victims' families.

Paramount Home Video's *9/11: The Filmmakers' Commemorative Edition*, an enhanced version of the program that originally aired on CBS in March, contains the footage that French brothers Jules and Gedeon Naudet filmed outside and inside the World Trade Center just before and immediately after the attacks. It carries a suggested price of \$15 for VHS and \$20 for DVD and will street Sept. 11, following a TV rebroadcast on Sept. 8. Both versions contain 20 minutes of never-before-seen footage, while the DVD has an additional 50 minutes of footage.

The project's subject matter precludes discussion of traditional demographics and marketing plans. "We are walking a fine line between trying to sell a videocassette and a

DVD and trying to bring home to America something that is going to be an important part of their personal historic record," Paramount Home Video president Eric Doctorow says. "There's not much we have to do other than tell people it's going to be made available and then let the program have its own voice."

Paramount pledged an initial donation of \$100,000 to the Union Firefighters Assn. Scholarship Fund and will also donate a portion of sales to that organization.

On Aug. 27, Artisan Home Entertainment released a trio of commemorative titles: *World Trade Center: Anatomy of the Collapse* and *New York Firefighters: The Brotherhood of 9/11*, which each carry a suggested price of \$14.98 VHS/\$19.98 DVD. A third Artisan title, *Operation Enduring Freedom: America Fights Back*, carries a suggested price of \$14.98 for VHS and DVD.

A variety of retailers will be showing strong support for the HBO and Paramount titles. Best Buy will carry the projects in more than 900 stores, while Suncoast has created a special Heroes endcap for them. Walgreens will donate a portion of the profits from *In Memoriam* to various victims' organizations.

VIDEO CHANNELS REMEMBER

National music-video channels in the U.S. are also recognizing the one-year anniversary with their own special programming. MTV is airing two one-hour specials examining the effects of the tragedies: *News Now: Pop Culture Post 9/11* and *We Remember*. MTV's *News Now* special—which begins airing Tuesday (3) and will have repeat airings Sept. 11—includes coverage of how artists reacted to the tragedies. *We Remember*, premiering Sept. 11, will be a forum discussion hosted by MTV VJ Carson Daly.

On Sept. 3, VH1 will begin airing a one-hour special, *VH1 Remembers: The Concert for New York*. The program will feature performances and a behind-the-scenes look at the benefit show, which took place Oct. 20, 2001, at New York's Madison Square Garden and was televised live on VH1. The concert, which raised money for the victims of the tragedies, boasted a star-studded bill that included Paul McCartney (one of the concert's organizers), Elton John, the Who, Billy Joel, Mick Jagger and Keith Richards, John Mellencamp, David Bowie, Destiny's Child, James Taylor, and Bon Jovi. *VH1 Remembers: The Concert for New York* will be repeated throughout September, with multiple airings Sept. 11.

BET will acknowledge the anniversary throughout the day on several of its music programs, including *BET.com Countdown* (which will have a heroes theme), *106 & Park*, *City's World*, *Hits From the Streets*, and *Rap City*. The last will have a roundtable discussion featuring Russell Simmons and the Wu-Tang Clan's RZA.

Meanwhile, CMT is airing a six-hour marathon, *September 11 Remembered: Patriotic Videos*. The marathon will be repeated throughout the day. On the same day, MuchMusic will air a half-hour spe-



'This was an event that touched the heart and soul of every American . . . this is a program people need to watch so that we never forget.'

—HENRY MCGEE,
HBO HOME VIDEO

cial, *September 11th: One Year Later*, which will feature interviews with artists and the stories of people affected by the tragic events.

LABELS STEER CLEAR

Most major labels are opting not to put out albums on Sept. 10, as they expect press coverage surrounding the date to be devoted to the anniversary. One label president, whose company did not have anything in the pipeline for Sept. 10, says: "If I had been faced with putting a record out that day, I would simply have made the decision that there are so many challenges facing our industry right now, who needs to add another unknown?"

The executive, who wished to remain anonymous, notes that because of the Labor Day holiday, the Sept. 3 release slate is also light. "It just seems like records should come out Aug. 27 or Sept. 17, because the weirdness of Labor Day is always a quandary. With all the hell our business has faced this year, you might as well just avoid what's going to be a blackout time."

One exception is Lyric Street, Buena Vista Music Group's country imprint, which is releasing *Stars & Stripes* from Aaron Tippin Sept. 10. The album includes "Where the Stars and Stripes and the Eagle Fly," a patriotic song Tippin released shortly after the Sept. 11 attacks. Both Tippin's and the label's proceeds from the single, which sold more than 250,000 copies, were donated to the Red Cross.

The album, originally titled *I Believed*, was first slated for a July release, but the label changed the album's name and street date. Label

representatives did not return calls by press time.

MCA will release the debut album from rapper Shade Shiest Sept. 10; Elektra is putting out electronica album *Your Love Means Everything* from Faultline and the *Transponder* soundtrack.

Indie labels, whose releases are less reliant on instant sales, radio play, and press reaction, are not shying away from the date. For example, Rounder Records plans to release new albums from folk heavyweights Ellis Paul and Carrie Newcomer, as well as *O Sister 2: A Woman's Bluegrass Collection*, Sept. 10. "I think we look at the 10th as business as usual," Rounder Records GM Paul Foley says. "We didn't really view it as we should change what we do."

Although Foley says he "knows the American people will be occupied with remembering the day and participating in whatever way they see fit, I don't think people will buy less music long-term because of it."

On the contemporary Christian front, Chordant Distribution will release to the Christian music market *Let's Roll: Together in Unity, Faith and Hope* Sept. 10. EMI Music Distribution will release the set to the general market. The 18-track collection features new selections from Christian, country, and classical music artists including deTalk, Wynonna, Yo-Yo Ma, Jennifer Knapp, Lila McCann, and Shane Minor. The set also includes more than 20 acts—among them Steven Curtis Chapman, Anointed, and Out of Eden—singing "The Lord's Prayer."

Proceeds from the set will go to the Todd M. Beamer Foundation, named after the passenger on doomed United Airlines Flight 93, which crashed into a field in Pennsylvania after passengers overwhelmed the terrorists. Beamer's last words on a phone call to a phone operator were "Let's roll."

OPEN, BUT SUBDUED

Music merchants surveyed by *Billboard* say they will do little in observance of the one-year anniversary of Sept. 11, for fear of commercializing the occasion.

David Lang, president of the 19-unit CD World chain in Plainfield, N.J., says, "We spoke about it at our marketing meetings, and we decided we didn't want to exploit the one-year anniversary. To run a sale or to do something overly patriotic is kind of cheesy, so we are not doing anything."

Similarly, Steve Harman, Eastern regional director of West Sacramento, Calif.-based Tower Records, says: "We will never forget, but this year it's just another day, and we are open for business."

In New York, Jeff Davidson, purchasing manager of HMV's U.S. stores, says the chain will not do any promotions, but the New York stores "will do something small, maybe an A-frame [fixture], with some of the Sept. 11 compilations and videos." Managers elsewhere will have the option to follow suit.

At J&R Music World—which was closed for six weeks after the attacks as the space was commandeered by the New York City Fire Department to serve as its emergency headquarter-

ters—GM of music and video Sue Bryan says, "We don't know what kind of traffic we will have that week." She notes that a Sept. 11 city ceremony could impact the store's business.

MOMENTS AND MONTAGES

While a number of labels are servicing new releases to radio Sept. 9—including Elektra, which is sending Tweet's "Smokin' Cigarettes" to R&B crossover and urban AC, and Atlantic, which is delivering Laura Pausini's first English-language single, "Surrender," to top 40 and modern AC—most radio stations will devote much, if not all, of their airtime Sept. 11 to remembering the events of one year ago.

Clear Channel, which owns 1,200 stations, plans for each of its outlets to pause at 8:46 a.m.—the time the first plane hit the World Trade Center towers—in each time zone and air a special audio sequence that includes a two-minute memorial titled "Tributes and Triumph: America's Day of Remembrance." This will be followed by two minutes of silence and a special message. That will precede special programming throughout the day featuring artists, politicians, air personalities, and other celebrities. The company plans to have 33 reporters and radio hosts broadcasting live from Ground Zero that day.

Clear Channel is making its resources available to other broadcasters, who may visit clearchannel.com Sept. 9 for further details.

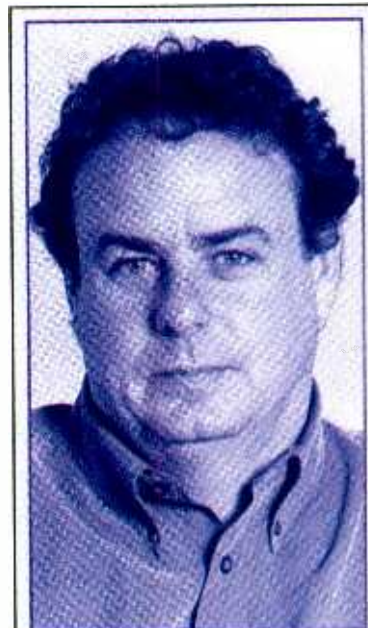
Consultant Jeff Pollack is suggesting stations have a moment of silence at 8:46 a.m. ET in observance of the first plane strike and then follow it by playing U2's "One."

(Continued on next page)



'We decided we didn't want to exploit the one-year anniversary. To run a sale or to do something overly patriotic is kind of cheesy.'

—DAVID LANG, CD WORLD



'American people will be occupied with remembering the day, [but] I don't think people will buy less music long-term because of it.'

—PAUL FOLEY, ROUNDER RECORDS

American Urban Radio Networks is offering affiliates programming under the "Operation We Remember" banner that includes an interview with National Security Advisor Condoleezza Rice, as well as discussions with black fire fighters in New York.

McGathy Promotions has launched musiciansforamerica.net, which will serve as a clearinghouse for messages from rock artists to their audiences. Artists are being asked to call a special phone number and leave messages addressing the tragedies. The messages have been available for stations to download since Aug. 26, with new ones added daily through Sept. 11.

NEW YORK'S MEMORIALS

Not surprisingly, New York stations are tailoring their own programming. Scott Shannon, PD/morning man for adult top 40 WPLJ, expects to air appropriate song titles and run pre-produced pieces. "We're going to do it as tastefully and respectfully as possible and try to avoid reliving the horror that people went through," he says. "There's a lot of people who really don't want to be reminded of the event. In their minds, the losses they suffered are not going to change, and they don't want to be reminded of it."

Emmis Communications' three New York stations are marking the event in different ways. Adult R&B WRKS (Kiss FM) will start things off the evening of Sept. 10 with *A Night of Healing and Remembrance* at the Beacon Theater. Gospel artists and local clergy will take part in the charitable event. The next day, syndicated morning man Tom Joyner will take his show to downtown New York for a live broadcast that will start the station's commercial-free Day of Reflection, allowing listeners to phone in with their memories as reporters call in with coverage of events around the city.

Jazz WQCD (CD101.9) will have two moments of silence: at 8:46 a.m. and 10:28 a.m., commemorating the initial plane's impact and the collapse of the second tower. The first moment of silence will be followed by Celine Dion's version of "God Bless America" and the second by Whitney Houston's rendition of "The Star Spangled Banner." The rest of the day will feature jazz versions of patriotic songs. Produced elements commemorating the occasion will precede those songs.

R&B WQHT (Hot 97) will also have an 8:46 a.m. moment of silence and then continue the day without commercials, contests, or promotional elements.

Stations across the country are also planning their tributes. Some country stations, such as KZLA Los Angeles, will focus on patriotic music and soundbites from artists, and a number of outlets, like Los Angeles R&B station KPWR and Chicago modern rocker WKQX, plan to take calls from listeners about their memories and feelings regarding Sept. 11.

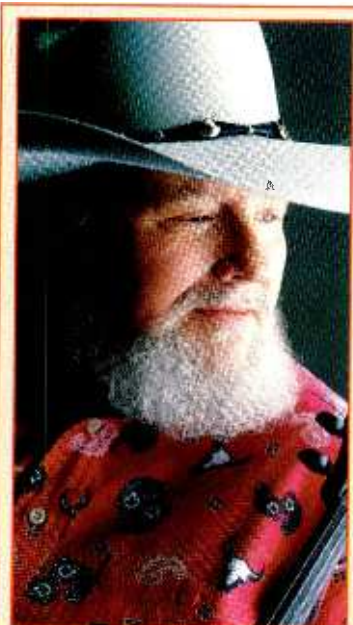
Country WTHI Terre Haute, Ind., will be playing patriotic country titles after starting its memorial with a moment of silence and Faith Hill's version of the national anthem. In

the evening, WTHI will join sister classic rocker WWVR for a live tribute featuring a combined chorus of local high-school students and the Indiana State University marching band, followed by a short prayer and candle lighting.

LIVE TRIBUTES

The Terre Haute concert will be one of many live events taking place nationwide. Understandably, the highest-profile concerts will take place in Washington, D.C., and New York.

A *Concert for America* will tape Sept. 9 at Washington, D.C.'s Kennedy Center and be broadcast at 9 p.m. Sept. 11 on NBC. Confirmed performers—all of whom are donating their services—include Placido



'It's appropriate that we'll be performing in the heartland of America, and I hope that all Americans understand what we are commemorating.'

—CHARLIE DANIELS

Domingo, Gloria Estefan, Aretha Franklin, Al Green, Enrique Iglesias, and Alan Jackson, whose "Where Were You (When the World Stopped Turning)" became a post-Sept. 11 anthem. NBC anchor Tom Brokaw is slated to host the event, which was spearheaded by the Laura Bush-chaired President's Committee on the Arts and the Humanities.

Scheduled for Sept. 11 at New York's Madison Square Garden is Christian/gospel festival *A Tribute to Grace and Hope*. By mid-August, 10,000 tickets—priced at \$15 to cover base venue operation costs—had been sold. Participants include Steven Curtis Chapman, Fred Hammond, dcTalk's Toby Mac, Third Day, and Marcos Witt, along with New York Knicks players Allan Houston and Charlie Ward, New York Gov. George Pataki, and U.S. senators Jon Corzine (D-N.J.), Charles Schumer (D-N.Y.), and Robert Toricelli (D-

N.J.). Danny Rodriguez, the New York police officer-turned-inspirational singer, is also on the bill.

"The No. 1 goal of this is to tell people that in the most difficult moments, there is hope amid the tragedy," event co-organizer Steve Jamison says. "What people have told us over and over is that they want to live again, and they want to move on. So we want to speak about the hope that's there for tomorrow."

Also in New York, a three-day *Brave New Word* will take place Sept. 9-11 at the 6,000-seat Town Hall. The majority of the performances will be a mix of staged and improvised theater pieces reflecting upon global terrorism. Composers including Ragtime team Lynn Ahrens and Stephen Flaherty and *Beauty and the Beast's* Alan Menken are scheduled to perform.

A number of hip-hop acts, including DJ Jazzy Jeff, Biz Markie, Public Enemy's Professor Griff, and Doug E. Fresh, as well as some spoken-word artists, are taking part in the Underground Poets Railroad tour, which concludes Sept. 11 in New York. The six-date outing, which is being filmed for a documentary, starts Tuesday (3) in Hattiesburg, Miss. All proceeds go to the families of African-American firefighters who died in the attacks.

"Participating in this event is my small way of honoring the brave police and firefighters who sacrificed their lives for others," Griff says. "It takes a special kind of person to set aside their own personal safety so that others can live, without regard for color, religion, or class. The highest of honors should be bestowed on them."

Most major acts traveling through fall—including the Rolling Stones, Cher, Aerosmith, and Goo Goo Dolls—are taking Sept. 11 off (*Billboard*, July 27). But the anniversary falls right during the heart of the U.S. fair season, so it stands to reason that several country acts will perform at fairs that night—including Toby Keith at the Allegan County Fair in Michigan, the Charlie Daniels Band at the Kansas State Fair in Hutchinson, Billy Ray Cyrus at the Utah State Fair in Salt Lake City, and Terri Clark at the Western Fair in London, Ontario.

Gil Cunningham, talent buyer for numerous fairs and festivals at TBA Entertainment, says: "Kansas definitely wanted Charlie Daniels for Sept. 11. Terri Clark had been scheduled to play London [Ontario] last year and canceled because of Sept. 11."

For the patriotic Daniels, where he's playing is almost as important as when. "I think it's appropriate that we'll be performing in the heartland of America on Sept. 11, and I truly hope that all Americans understand what we are commemorating. I know the people in Kansas will."

Even though he has graduated to larger venues, Brad Paisley will keep a promise he made a year ago to make up a Sept. 11 date he lost at the Wayne County Fair in Wooster, Ohio.

Reporting by Susanne Ault, Jill Kipnis, and Melinda Newman in Los Angeles; Catherine Applefeld Olson in Washington, D.C.; Ed Christman, Carla Hay, and Marc Schiffman in New York; and Ray Waddell in Nashville.

Zeppelin Copyright Claim Rejected

Continued from page 1

which has held the copyright since the recording's release.

Artists' groups say the ruling signals that the Office has decided to sidestep the still-murky legal issue of whether a sound recording is a work made for hire. Mary Beth Peters, the Register of Copyright, confirms for *Billboard* that that is the intention: "It would be the courts who would ultimately decide."

A spokesperson for Atlantic did not return phone calls for a comment.

SIGNIFICANT IMPACT

The Copyright Office set aside claims by the band that its contract with Atlantic does not identify the recording as a work made for hire and instead upheld its long-held practice of accepting registrations from record companies that identify a recording as a work made for hire. Peters says, "We don't interpret contracts."

The ruling, while focused only on a renewal term for an older recording, could have a significant impact on the renewal process, because it could establish a precedent affecting post-1978 recordings.

There are different rules for copyright-term renewal for sound recordings registered prior to the 1976 Act—which took effect in 1978—and those registered after. Earlier recordings are covered by the original 1909 Act, under which authors of works from that era may apply for a renewal of copyright after an initial 28-year term for a total term of 95 years. Recordings registered after 1978 do not require renewal and are protected for the life of the author plus 70 years, as granted by the Sonny Bono Copyright Extension Act of 1998.

Additionally, under the 1976 act, authors of creations that are not works for hire can reclaim ownership through a so-called termination right, which kicks in after 35 years. The ruling by the Copyright Office appears to be a signal that it will not rule on claims challenging work-for-hire status for post-1978 recordings.

Beginning in January 2003, many thousands of artists may give the Office notice that they intend to exercise termination rights in 2013, which marks 35 years after the current act took effect. Extended to the issue of termination rights, the May 31 ruling could profoundly affect expected future litigation on the issue and the future of catalog revenue for companies if artists

regain ownership of their masters.

Houses of the Holy was recorded in 1972 in England and was registered for U.S. copyright by Atlantic March 28, 1973. Since that time, it has shipped 11 million copies, according to the Recording Industry Assn. of America (RIAA).

In the May 31 rejection letter—which is a public document—Jane Rinard, the senior examiner of the renewals section, wrote that the decision was based on the original description provided by Atlantic in the registration form. She wrote: "The registration on record . . . in the name of Atlantic Records as the copyright owner of a 'work made for hire' is consistent with our registration history and practice."

But in the Led Zeppelin renewal request, attorney George R. Fearon argued that "the renewal term for copyright term of the Work was not assigned to Atlantic and the Work was not created for Atlantic as a work made for hire," writing that Atlantic's contract with Led Zeppelin did not "make any reference whatsoever" that the recording was "to be deemed or otherwise to be regarded" as a work made for hire and that the recording costs of the album were not borne by Atlantic—factors he wrote are "inconsistent with the status of a work made for hire."

The Office replied that the contract description "does not provide compelling reason for the Office to conclude that the sound recording authorship in question was not made for hire."

The ruling has not been appealed. Fearon did not have any comment, although sources say Led Zeppelin is negotiating the ownership issue with Atlantic. The RIAA also declined to comment.

ARTISTS CONCERNED

Artists' groups are concerned that the decision ignores the larger factors of work-for-hire identification that lie beyond fact checking a filled-in registration form.

Alluding to last year's repeal of a provision that made sound recordings works for hire, Jay Rosenthal, co-counsel of the Recording Artists' Coalition (RAC)—who worked early in his career as an examiner in the Copyright Office—says, "Even in light of events of the past few years, the Copyright Office is not yet willing to change its registration rules regarding work for hire. They should have at least accepted the registration as an adverse claim." Such a ruling would have required a hearing on the claims.

Unlike record companies, artists' groups believe that sound recordings generally do not fall into work-for-hire categories enumerated in the 1976 Act, such as "contributions to a collective work."

Ann Chaitowitz, the American Federation of Television and Radio Artists' director of sound recordings, says the union will work to "make sure the Copyright Office does not treat sound recordings as works made for hire."

Adult Top 40 Opens Up To Indie Acts

Continued from page 1

The past 12 months have also seen the Josh Joplin Group and Jeffrey Gaines (both on Artemis), Roxette and Jo Davidson (Edel), and Laura Dawn (Extasy) chart at adult top 40. Additionally, Wind-up's Creed has reached the top 10 of the chart four times, most recently in mid-August with "One Last Breath." (*Billboard* does not consider Wind-up an independent because it is distributed through BMG, but the label's radio promotion is done in-house.)

The largest adult top 40 outlets in terms of audience are WPLJ New York, KYSR (Star 98.7) Los Angeles, WTMX (the Mix) Chicago, and WBMX (Mix 98.5) Boston.



GOLDBERG

The success of indie labels at adult top 40 parallels a similar phenomenon at mainstream top 40. While the cost of breaking a record at that format is still daunting, Creed, TVT's Default and Naughty by Nature, Robbins' DJ Sammy & Yanou Featuring Do, and Dirty Down/Artemis' Khia have all charted records on sister publication *Airplay Monitor's* mainstream top 40 chart in recent weeks—the most indie label product on that chart in more than a decade.

While adult top 40 has had more of a rock base since the mid-'90s, the format has never been as musically aggressive as this year, when Linkin Park's rap/rock song "In the End" became a surprise top 15 hit and joined other recent entries from Incubus, Nickelback, and Puddle of Mudd.

WPLJ New York music director Tony Mascaro says this trend began with Creed, whose "Higher" bowed on the Adult Top 40 chart in February 2000, five months after debuting on the Mainstream Rock and Modern Rock charts.

"A lot of adult stations were hesitant about playing 'Higher,' because texturally it did not seem like it would connect with our audience," Mascaro recalls. "At some point, stations began spiking it in, and we saw that our audience liked this type of record. The door was opened for bands who had similarly textured

records, and eventually this became the biggest-testing music in the format. Before, we thought that a harder-edged song would only appeal to 17- to 24-year-old males. Now, we see that it has appeal for 30- to 35-year-old females as well."

WRFY (Y102) Reading, Pa., PD Al Burke says adult top 40's recent willingness to experiment with new music has surprised even those working within the format. "We switched formats from mainstream to adult top 40 two years ago," he says, "and I thought I would have to play a lot of mellow songs that no one else would touch. Instead, I found myself searching out new, exciting music, and playing modern-leaning rock bands in heavy rotations."

According to Immergent VP of promotion Michelle St. Clair, adult top 40's willingness to embrace new music and independent labels coincides with modern rock's shift away from doing the same. While modern rock stations have recently tried to broaden their horizons by embracing the neo-garage and emo movements, softer mid-'90s acts, exiled from the format when PDs decided they could no longer segue from Jewel to Tool, now depend on adult top 40 for a base.

"Five years ago, these artists would have been positioned toward the modern rock format," St. Clair says. "That was the place to take new music and the place where indies were widely accepted. Once you succeeded at modern, you could then take a song to top 40 and, further down the road, adult top 40."

Artemis chairman/CEO Danny Goldberg says that visibility at adult top 40 radio can lead to airplay at other influential outlets. "With the right record, the format has little or no bias against an independent label, and success here can lead to greater top 40 success and play at VH1," Goldberg says. Citing the action on Joplin and Gaines' upcoming sophomore releases for the label, he adds, "The inroads we made at adult top 40 have set the stage for greater top 40 success."

SOMEWHERE IN THE MIDDLE

Despite its previous success at the format, there was little room at modern rock for Dishwalla's "Somewhere in the Middle," a pop/rock song texturally similar to the band's 1996 breakthrough "Counting Blue Cars" on A&M. "Cars" debuted on the *Billboard* Modern Rock chart in April 1996, reaching No. 1 two months later. Three weeks after peaking at modern, the song bowed at adult top 40, eventually rising to No. 5. By contrast, "Somewhere in the Middle" is currently in its 17th week on the adult top 40 chart but has yet to chart at modern.

Similarly, former Gold Circle senior VP of promotion Alan Oreman gave Brooks' "Shine" its start at radio by focusing on stations that were still having success with "Bitch," Brooks' breakthrough hit from 1997. That song "was still testing top five in most major markets, so the first thing we did was take 'Shine' to stations where 'Bitch' was getting the most play," Oreman says. "Programmers and listeners already have a connection with Meredith, so it was



DISHWALLA

a matter of reintroducing them to someone they already knew."

Brooks says that signing with an indie can empower an artist. "The bigger a corporation you work for, the less control you have," she observes. "With a small label, you work closely with the people who are working your record, and there is a hunger for success because everyone wants to prove themselves together."

"I like having a personal connection with the people who are shaping my career," Dishwalla's J.R. Richards says, "and at an indie, I can have that." Richards feels that smaller labels allow artists more creative freedom, leading to better music. "Big labels will tell you that you need another huge hit," he says. "That is stating the obvious. An independent will develop your career over time, and in the end that can lead to an artist putting out better music."

MAKING IT WORK

Adult top 40's one-time conservatism and its reliance on songs that had already become hits at other for-



BROOKS

mats once made it a tough sell for new music, particularly for independent labels that were forced to compete with deep-pocketed majors. While the entire "cost of doing business" is now under scrutiny throughout the industry, independents looking to crack the adult top 40 chart must still be prepared to compensate for their smaller budgets through focus and perseverance.

"The biggest bias against smaller labels is a concern that they might not do everything necessary to make a song a hit," Burke says. "The important thing they can do is get as many stations as possible on a song. If I am the only station playing a song, it becomes a curiosity. That's why stations sometimes drop a song so quickly. When a label drops the ball after a few weeks, there's no reason for a station to stick with it." Burke admits that the major labels have an advantage, because they have the funds to do extensive promotions over a long period of time.

KRSK Portland, Ore., PD Dan Persigehl says, "Marketing dollars help, but that doesn't mean a smaller label has to spend more to get my attention. A good PD listens to everything that crosses their desk and pays more attention to the sound of a song rather than where it comes from."

An independent label's work ethic can be a breath of fresh air for programmers, Mascaro says: "It is nice to have a label come to you that is focused on making one thing happen instead of working 15 projects at once. Smaller labels will stick with something for six months or a year, and they will work hard to build a story and bring you facts to back it up. Radio is getting tired of seeing labels throw 50 artists against a wall in hopes of getting five hits out of them. The smaller labels' way of doing things is refreshing, and radio likes to see that right now."

THE INDIE'S EDGE

Because independents have smaller budgets, they must make every dollar count. This means focusing on bringing the right song to the right format, rather than pushing multiple ones at radio and hoping that one or more strike pay dirt. "There is no way an independent can equal the cash flow of a major," St. Clair says, "so we have to be choosier about who is signed to the label, and we have to research the possibility

of success at a format before committing to taking a song there."

Oreman says, "When you don't have unlimited funds to funnel into promotion, you focus on other things, like having an artist appear at station shows." Here an independent label can gain an edge. "A major label might debate for five days over whether or not they can bring an artist to perform at a station," St. Clair says, "but I can make that decision and have it approved in under 24 hours. That makes me a good partner for a station to work with."

On the other hand, TVT senior VP of marketing Paul Burgess says his label has "absolutely spent big dollars on independent promotion to crack top 40" with Default's "Wasting My Time." Still, he says that TVT had to be "much more efficient with the money than a major label would and had to make it last much longer."

Burgess says that consolidation, often seen as having negative repercussions for the radio industry, can assist an indie's efforts at cracking the



BURGESS

top 40 formats. With fewer independently owned stations and more owners controlling stations across multiple formats, Burgess says that it is easier to parlay success at one format into success at others.

"The same companies that own many modern and active rock stations own many of the adult top 40s," he says. "So once we had success at modern and active with 'Wasting My Time,' adult top 40 programmers already knew of our track record and were showing interest in the song." Furthermore, Burgess says, "many of the independent promoters who have relationships at the rock formats also have relationships at the top 40 formats."

Brooks says that as adult radio fosters a relationship with independent labels, programmers will become accustomed to the dedication and quality music that an indie can provide. "When people saw me coming to them with new music on a small label, they respected what I was doing, and they respected the fact that Gold Circle was out there working passionately to make 'Shine' happen," she says. "I hope radio continues to be open-minded when it comes to independents and that they don't forget that labels like Geffen and Interscope were once indies, too. Small labels can shape the music that will be huge a few years from now."



YOKO ONO

MOUNT SIMS

ALCAZAR

JODY WATLEY

THIS WEEK@



Jean Grae

COMING THIS WEEK: Rapper **Jean Grae** has made a name for herself via guest shots on albums by **Herbaliser** and **High & Mighty**. But on **Attack of the Attacking Things** (Third Earth), the spotlight is squarely on her own rhymes, abetted by production from **da Beatminerz** and **Mr. Len**. A review of the album will appear exclusively on Billboard.com.

Billboard.com will also feature a review of one of former **Replacements** frontman **Paul Westerberg's** solo shows in New York, plus reviews of veteran Seattle rock outfit **Mudhoney's Since We've Become Translucent** (Sub Pop) and Latin pianist **Chuco Valdes' Fantasia Cubana: Variations on Classical Themes**.

News contact: Jonathan Cohen • jacohen@billboard.com

New Spins for Billboard's Dance Music Summit

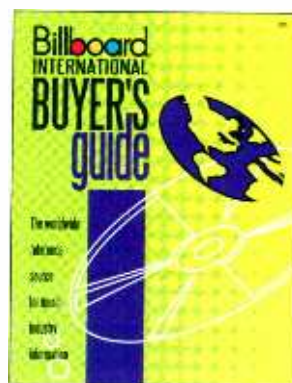
New topics, panelists, and performers have been added to the 2002 Billboard Dance Music Summit, which promises to be the most electric dance event of the year. The summit will take place Sept. 30-Oct. 2 at the Marriott Marquis in New York.

This year's summit will feature more panels than ever, including a series of six panels under the "Music 101" banner. Guaranteed to be a learning experience for industry newcomers as well of veterans, "Music 101" panelists will include Liz Rosenberg of Warner Bros., Andreas Lundstedt of the dance act Alcazar, and executives from Tommy Boy, K7 Records, Island Def Jam, ASCAP, BMI, and more.

Other panels on tap are "Crossing Over...The Sharing of Ideas," "Diva Worship," "DJs, Remixers and Producers," "The Pioneers of Dance/Electronic Music-The Remix," "Future Shock," "Heard It All Before," and "Nü-Electro: Hype or Reality?" Noted panelists will include Yoko Ono and R&B/pop icon Jody Watley, as well as representatives from top dance labels and radio stations.

The summit will kick off with an opening party at Club Shelter, followed by nightly showcases at some of New York's hottest clubs. Confirmed acts include Mount Sims, Alcazar, Watley, W.I.T, Avenue D, Tammi Wright, DJ Larry Tee, Reina, Evolution, Iio, and Morel.

For more information on the Billboard dance music summit, visit www.billboardevents.com or call Michele Jacangelo at 646-654-4660. For registration, contact Phyllis Demo at 646-654-4643. For sponsorship and exhibitor information, contact Cebele Rodriguez at 646-654-4648.



DIRECTORY of the week BUYER'S GUIDE

There's a little more than a month left to reserve your spot in *Billboard's 2003 International Buyer's Guide*. The deadline for advertising is Oct. 16.

The most complete global business-to-business directory for the music and DVD/video industries, the *International Buyer's Guide* has more than 15,000 listings from more than 90 countries. It includes contact information for record labels, DVD/video companies, music publishers, entertainment attorneys, wholesalers, accessory manufacturers, packaging and labeling suppliers, replicators and duplicators, manufacturing plants, and more. Ads in the *International Buyer's Guide* are seen by industry VIPs around the world who consult the guide when making purchasing decisions all year long.

Get maximum impact from one ad! To take advantage of these unique advertising opportunities, contact Jeff Serrette at 800-223-7524 or 646-654-4697. The directory goes on sale Dec. 4.

u p c o m i n g e v e n t s

Billboard Dance Music Summit

Marriott Marquis • New York City • Sept. 30-Oct. 2

Hollywood Reporter/Billboard Film & TV Music Conference

Renaissance Hollywood Hotel • Los Angeles • Oct. 10-12

Billboard Music & Money Symposium

The St. Regis • New York City • Nov. 12

Billboard/Airplay Monitor Seminar & Awards

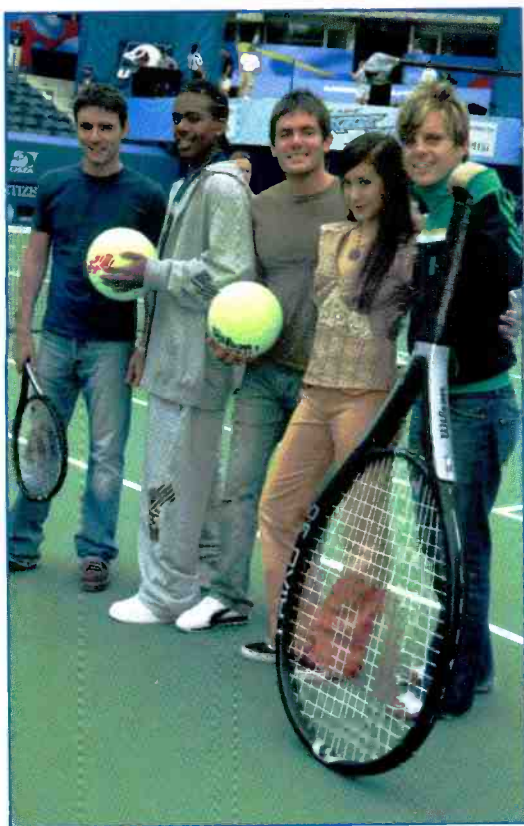
The Eden Roc Resort • Miami Beach • Feb. 6-8, 2003

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

visit www.billboard.com

The Billboard BackBeat

EDITED BY CHUCK TAYLOR



Tennis For Tots

A host of swinging music stars joined **Anna Kournikova**, **Serena Williams**, and **André Agassi** for the Arthur Ashe Kids Day Tennis Festival Aug. 24 at the USTA National Tennis Center Grounds in Queens, N.Y. Pictured, from left, are **BBMak's Ste McNally**, **Mario**, **BBMak's Mark Barry**, **Vanessa Carlton**, and **BBMak's Christian Burns**.



Cornflake Guy

With a new solo project on the way and first single "Help Me" heading for top 40 radio, Backstreet Boy **Nick Carter** is hoping for a tiger in his tank. He picked up a little advice from Kellogg's character Tony the Tiger, with whom he teamed at the Gr-r-reat Tony the Tiger Awards Aug. 16 in New York. Ten students who have overcome personal challenges were each awarded a \$10,000 college scholarship by Kellogg's. Meanwhile, Tony celebrated his 50th birthday as the trademark of Frosted Flakes cereal, while Carter sang songs from his solo debut. Pass the milk, please.

Ice-T: Chillin' Out



Looking for ice cream with both flavor and *flava*? Then look no further than Posse Pops. Developed by Planet Ice Cream, Posse Pops serves as the first line of ice cream ever marketed to urban youth. So, who better than the Ice Man himself to pitch it?

"I was brought into the project by a friend of mine, and they told me that an ice-cream company was interested in going urban and getting into the hood," says Ice-T, who serves as the brand's first national spokesperson. "They had two options: They could have gone with the politically correct rapper/actor, or they could go with somebody who was hardcore. They chose to go with me. I thought that was really cool, because contrary to popular belief, most gangsta rappers have kids.

"We know what's right and wrong, and we have some of the most potent messages for the youth," he continues. "We've never been given that opportunity to talk to them. Our music can't reach them because it's for adults. So, this is a good chance. We decided to start the posse off with one cat, myself. And I have any number of different rappers interested in taking part."

For Planet Ice Cream founder and owner Rick Brown, Ice-T was the natural choice: "He was the only person I ever thought of. He has that hard edge I was looking for. It occurred to me that to get anyone to take me seriously, because there are a million ice-cream companies out there, I needed him. Who doesn't know Ice-T?"

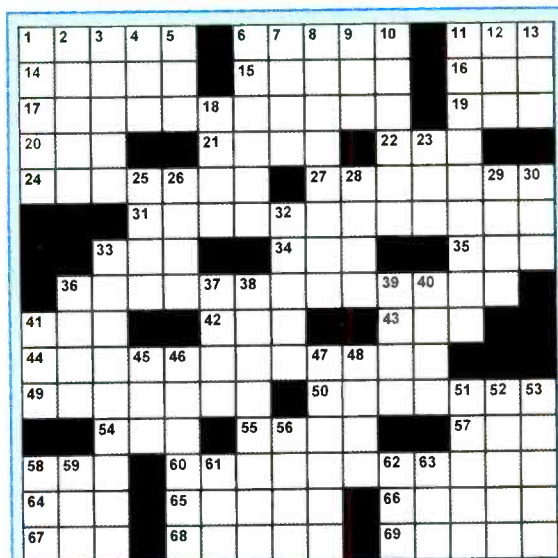
Posse Pops come in three different flavors with corresponding positive messages: Wild Thang (vanilla ice cream with milk chocolate coating) promotes safe sex, Knock You Out (vanilla ice cream with a crunchy milk chocolate coating) supports the anti-drug movement, and Blowin' Up (peanut butter ice cream with dark chocolate coating) endorses higher learning. Proceeds from the ice cream will be donated to the communities in which it is sold.

According to Brown, the Posse Pops ice-cream truck (inset) will attend various community events this year. "Anytime we show up to any type of special event where we can sell ice cream, before we leave that event we will donate 50% of the profits right to some charity at that event."

Distribution currently serves most of the Northeast, "from Boston to Baltimore," according to Brown. Posse Pops plans to launch in Florida, Chicago, and Los Angeles in the near future.

"I'm from the ghetto, so when the ice-cream truck used to come down the street I was all at my mom—I had to get out there," Ice-T says with a smile. "If my mom said, 'Get the one that has some knowledge on it vs. the one that one that doesn't,' I know it's going to work."

RASHAUN HALL



'I PUT A SPELL ON YOU' by Matt Gaffney

- Across**
- 1 Word with cheese or chips
 - 6 1960s one-hit wonder Strawberry Clock
 - 11 Roy Orbison's "Over"
 - 14 Stevie Wonder's "My Cherie"
 - 15 Count in music
 - 16 Teachers' org.
 - 17 He spelled out her name in "Gloria"
 - 19 George Michael wanted yours
 - 20 Talking Heads' "Once Lifetime"
 - 21 Prefix meaning "wine"
 - 22 Cable channel that runs "The Chris Isaak Show": abbr.
 - 24 rap
 - 27 Pertaining to the mouth
 - 31 Hit title mostly spelled out by John Mellencamp
 - 33 "My Sal"
 - 34 Annie Bullock (Tina Turner's real name)
 - 35 Heat measurement: abbr.
 - 36 He spelled out "I Stand Accused" on "Get Happy"
 - 41 Internet movie file-name extension
 - 42 Dog's bark
 - 43 Christine McVie, Christine Perfect
- Down**
- 1 Seaman's steering: abbr.
 - 2 Big name in home appliances
 - 3 Max leads his band
 - 4 Fail to remember the lyrics
 - 5 Guadalajara gold
 - 6 "Gimme" (TV show whose theme Neil Carter sang)
 - 7 Rested
 - 8 Not before
 - 9 Classic 1982 album
 - 10 Knowledgeable one
 - 11 Like some problems
 - 12 David Duval drives from it
 - 13 Coltrane's thing
- 18** Campus warriors: abbr.
- 23** Tinge
- 25** Isaac Newton discovered it: abbr.
- 26** Pieces sung by one
- 28** Proofreading mark meaning "let it stand"
- 29** Concerning
- 30** German president Johannes
- 32** Leaver's words
- 33** Shined like an outfit in "A Chorus Line"
- 36** Tom Petty's "the Losers"
- 37** Nigerian-born songstress
- 38** Cinematic technique
- 39** One of the seven deadly sins
- 40** Brenda and Peggy
- 41** "Blue?" (Ethel Waters Classic)
- 45** OMC's "Bizarre"
- 46** Kind of band
- 47** "Embassy" (funny "Chess" tune)
- 48** Follow orders
- 51** Grieve
- 52** Williams of "Happy Days"
- 53** Not fully trusting
- 56** Gumbo need
- 58** Alan Jackson video medium
- 59** Country's David Allan
- 61** The Statler Brothers' "Who Am Say"
- 62** First name of "The Velvet Fog"
- 63** Portland's st.

The solution to this week's puzzle can be found on page 52.

RIM SHOTS

by Mark Parisi



www.offthemark.com

The Hollywood Reporter and Billboard join forces for a 3-day event examining the role of music in film and television.

This event provides a dynamic networking opportunity for executives who create film and television content to meet and exchange ideas with suppliers of music for future projects.

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PANEL TOPICS

O SOUNDTRACK, WHERE ART THOU?

As the cost of acquiring music rises, we'll look at the tough choices soundtrack producers and music supervisors face in compiling music collections that balance creative and commercial values.

PRIME-TIME TV: THE NEW RADIO:

Prime-time TV is increasingly an essential platform for showcasing new artists and potential hits. We'll explore the success stories and the mutually beneficial ways music and TV can work together.

THE COMPOSER-DIRECTOR RELATIONSHIP:

In this freewheeling dialogue, a top director and composer will describe the collaborative process and the special challenges of mating music to filmed and televised entertainment.

GETTING IN SYNC: Music supervisors are always looking for that musical diamond-in-the-rough. Record labels and music publishers control catalogs that are good as gold. This session on the fundamentals of music licensing will examine how these two worlds are making beautiful music together.

HIGHLIGHTS

OPENING KEYNOTE: The view from the executive suite on the sometimes rocky relationship between the music business and Hollywood.

WELCOME RECEPTION: Your chance to network with top film, television, and music executives over drinks, food, and music!

EQUIPMENT DEMO ROOM: Vendors display the industry's latest technology, products and services.

COMPOSER & SONGWRITER WORKSHOPS: Full day of programming focusing on the use of original music in film and TV production. Featuring special workshops on scoring and writing for visual media.

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 PHONE 646.654.4643, Phyllis Demo

- \$349 PRE-REGISTRATION: RECEIVED BY SEPT 6
- \$399 Full Registration: after after Sept 6 & on-site
- \$199 Society of Composers and Lyricists/Guild/Union

CONFERENCE FEE AND PAYMENT: Make all payments to Billboard. All registration fees are due prior to the conference. No personal checks accepted. Included in the registration fee is access to all conference events.

CANCELLATIONS: All cancellations received between Aug 30 and Sept 27 must be in writing and are subject to a 20% cancellation fee. No cancellations accepted after Sept 27 and no refunds will be issued. Substitutions may be made at any time. Refunds will be processed after the conference is over.

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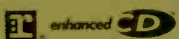


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ALL THIS, AND A 2003 WORLDWIDE TOUR



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