

Billboard

NEWSPAPER

\$6.95 (U.S.), \$8.95 (CAN.), £5.50 (U.K.), €8.95 (EUROPE), ¥2,500 (JAPAN)

#BXNCCVR ***** 3-DIGIT 908
 #90807GEE374EM002# BLBD 855 A06 B0112
 001 MAR 04 2
 MONTY GREENLY
 3740 ELM AVE # A
 LONG BEACH CA 90807-3402

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT OCTOBER 5, 2002

Fall Titles Should Lift DVD Biz To New Levels

BY JILL KIPNIS

LOS ANGELES—Displaying its might, the DVD format set sales milestones week after week during the fourth quarter last year. As this year's holiday buying season kicks off, retailers and home-video executives are unanimously forecasting a watershed quarter for DVD, with many titles predicted to surpass 4 million units in their debut weeks amid the busiest release schedule in the format's history.



The quarter starts as the movie industry comes off its best summer ever: The total North American box-office take between Memorial Day and Labor Day was \$3.14 billion—up 2.5% from the previous summer, according to box-office tracking firm Exhibitor Relations.

"The summer was really good for blockbusters at the movie theater," says Bill Cimino, spokesman for Richmond, Va.-based Circuit City, "and that [marketing] momentum will carry over [into DVD sales] this fall."

Columbia TriStar Home Entertainment
(Continued on page 90)

Stores Hope Veteran Acts Will Rock Music Sales

BY MARGO WHITMIRE

LOS ANGELES—"Meet the new boss, same as the old boss" could be a popular refrain at U.S. music stores this holiday buying season, as retailers surveyed by *Billboard* expect the unusual number of releases by veteran rock favorites to put on a good show during the fourth quarter.

While retailers are skeptical that any one artist can pull the industry out of its worst sales slump in more than a decade, they are banking on the

appeal of music to an older consumer to help lift their results. In contrast, retailers say sales of youth-oriented albums are jeopardized by CD burning and file sharing among teens.

"When the older consumers find out about new releases, they go out and buy them. They don't have the time to download all day," says Mike Fratt, VP of merchandising for seven-store, Omaha, Neb.-based Homer's Music. He adds that "these are the artists that deliver, that put out a full album of good material."

The prediction is based in part
(Continued on page 90)

No Party For Dance Retailers

Key Stores Shut Doors; CD Burning, Lack Of Singles Blamed For Demise

BY MICHAEL PAOLETTA

NEW YORK—To quote one of Deborah Cox's many dancefloor hits, "things just ain't the same" for dance and electronic specialty retailers. In an age of illegal downloads, file sharing, and CD burning—as well as the demise of the commercial single, the advent of technology for manipulating MP3 files, and a depressed club scene—retailers are having a tough time.

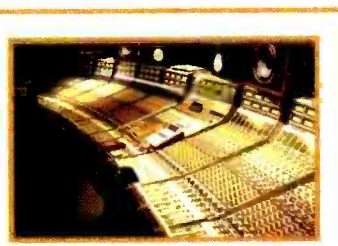
While these factors affect the entire industry, they resonate especially loud within the dance/electronic music community, which generates less in sales volume than many other genres. In the past 12 months, numerous highly regarded dance music

specialty retailers have shuttered their doors.

In New York, Beyond Bass and Dub Spot have closed. Ditto for 12-Inch Dance, an institution in Washington, D.C.; Culture 7 in Columbus, Ohio; Yesterday & Today in Miami; Oak Lawn Records in Dallas; CD and Record Rack in San Francisco; Liquid 303 in Las Vegas; Plastik Records and Just Dance in Phoenix; and Rhythm Music in San Jose, among others.

At the same time, other stores—including Better Days Records in Louisville, Ky.; Satellite Records in New York; and E.D.'s Records in Atlanta—have had to downsize or are barely hanging on. One store, the 45-year-old Record Rack in Houston,

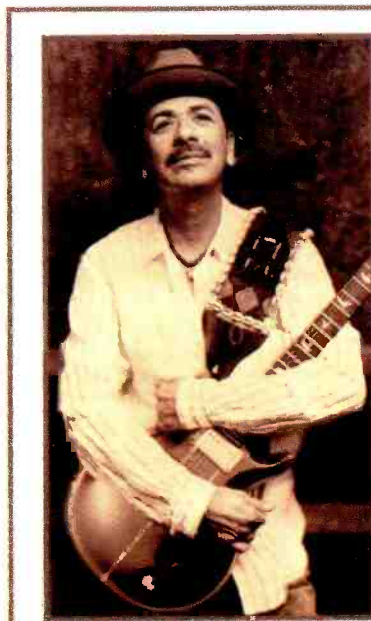
(Continued on page 92)



Ocean Way Mixes Latest Gear With 'A Vintage Vibe'

BY CHRISTOPHER WALSH

HOLLYWOOD—"When I was a kid and looked at photos of sessions, studios looked like Ocean Way," producer Don Was recalls. "They probably were pictures"
(Continued on page 89)



Santana's Aim: A Musical Union With Humanity

BY LARRY FLICK

NEW YORK—Carlos Santana acknowledges that he faced a potentially tense scenario when he began assembling material for the follow-up to his monumentally successful 1999 opus, *Supernatural*. But rather than succumb to the tension, the legendary artist chose to embrace the possibility of crafting another collection of sounds that could touch the world at large.

Ever philosophical, Santana,
(Continued on page 91)

Calif. Hearings On Label Accounting; RIAA Leads Anti-Piracy Ad Campaign: Page 4 • 'American Idol' Single Sets Records: Page 8

AUSTRALIA
SPOTLIGHT BEGINS ON PAGE 53

\$6.95US \$8.95CAN 40>
0 71486 02552 8

WHEN YOU NEED TO KNOW...

- WEEKLY AND ANNUAL CHART PACKAGES
- TOP 10s AND NO. 1s FOR EVERY BILLBOARD CHART
- CHART HISTORIES FOR ARTISTS, WRITERS, PRODUCERS, LABELS OR PUBLISHERS
- FULL-COLOR REPRINTS OF ARCHIVAL BILLBOARD CHARTS AND ARTICLES
- CUSTOMIZED RESEARCH SERVICES FOR BUSINESS INQUIRIES, PLUS BIRTHDAYS, ANNIVERSARIES, CLASS REUNIONS AND MORE

646-654-4633 • research@billboard.com • www.billboard.com/research

Billboard Research

ROLLING STONES FORTY LICKS

The music collected together here for the first time ever in one place is nothing less than the Rosetta Stone of rock 'n' roll, a living Bible for bad boys and girls of all ages, the still glorious results of a thoroughly misspent youth.

On *Forty Licks*, you'll find thirty-six vintage Rolling Stones classics and four vital new offerings that bring the whole story right up to date.

Listen closely and you'll discover that it's all here – the yin and the yang, the old and the new, the rockers and the ballads, the Mick and the Keith. Here are the hits that keep the Stones the greatest show on earth. These are the songs that wouldn't die from the group that never has. . .

David Wild

Contributing Editor, *Rolling Stone*

Host, Bravo's *Musicians*

STREET FIGHTING MAN • GIMME SHELTER • (I CAN'T GET NO) SATISFACTION • THE LAST TIME • JUMPIN' JACK FLASH • YOU CAN'T ALWAYS GET WHAT YOU WANT • 19TH NERVOUS BREAKDOWN • UNDER MY THUMB • NOT FADE AWAY • HAVE YOU SEEN YOUR MOTHER BABY? • SYMPATHY FOR THE DEVIL • MOTHER'S LITTLE HELPER • SHE'S A RAINBOW • GET OFF OF MY CLOUD • WILD HORSES • RUBY TUESDAY • PAINT IT, BLACK • HONKY TONK WOMEN • IT'S ALL OVER NOW • LET'S SPEND THE NIGHT TOGETHER • START ME UP • BROWN SUGAR • MISS YOU • BEAST OF BURDEN • DON'T STOP • HAPPY • ANGIE • YOU GOT ME ROCKING • SHATTERED • FOOL TO CRY • LOVE IS STRONG • MIXED EMOTIONS • KEYS TO YOUR LOVE • ANYBODY SEEN MY BABY? • STEALING MY HEART • TUMBLING DICE • UNDERCOVER OF THE NIGHT • EMOTIONAL RESCUE • IT'S ONLY ROCK 'N' ROLL • LOSING MY TOUCH

- "Don't Stop" single number one most added at AAA, Heritage and Classic Rock radio
- Massive Stones awareness campaign encompassing television, radio, print, outdoor, on-line and more!
- Extensive DRTV campaign began late August and continues through Christmas
- Sold out U.S. tour kicks off on September 3 and continues into 2003
- 2-CD set in a brilliant box package
- Special limited edition CD box set also available containing full color limited edition 18" x 24" vintage band poster and 12" x 12" collectors' booklet expanded with exclusive historic photographs

Be sure to check out the entire Rolling Stones catalog, including these great albums:

Let It Bleed



Beggars Banquet



Sticky Fingers



Some Girls



**ABKCO'S THE ROLLING STONES
REMASTERED SERIES ON 22 CDS
REMARKABLY RAW, TOTALLY PURE, INCREDIBLY TRUE!**

www.rollingstones.com
www.abkco.com
www.virginrecords.com



© 2002 ABKCO Music & Records, Inc./Promotone B.V. "Rolling Stones" and Tongue and Lip Design are Trademarks of Musidor B.V.

**GET
LICKED**



**ON TOUR
NOW**

Editor in Chief (1991-2002): TIMOTHY WHITE

EDITORIAL

Managing Editor: MICHAEL ELLIS

Bureau Chiefs: Leila Cobo (Latin, Miami), Bill Holland (Washington, D.C.), Melinda Newman (L.A.), Phyllis Stark (Nashville)
 Senior Editors: Ed Christman (Retail), Larry Flick (Talent), Marc Schiffman (News), Chuck Taylor (Features), Ray Waddell (Touring, Nashville)
 Senior Writer: Chris Morris (L.A.)

Special Correspondent/Music Publishing Editor: Jim Bessman

Art Director: Jeff Nisbet

Associate Editors: Jill Kipnis (Home Video, L.A.), Brian Garrity (Merchants & Marketing/Music & Money), Carla Hay (Heatseekers/Music & Showbiz), Gail Mitchell (R&B/Rap, L.A.), Wes Orshoski, Michael Paoletta (Dance), Deborah Evans Price (Country/Christian, Nashville), Emma Warby (Copy), Christa Titus

Staff Writers: Susanne Ault (L.A.), Matthew Benz, Rashaun Hall

Assistant Editors: Christopher Walsh (Pro Audio), Chris Woods

Art Assistant: Raymond Carlson

Contributors: Bradley Bambarger, Rhonda Baraka, Fred Bronson, Ramiro Burr, Lisa Collins, Steven Graybow, Larry LeBlanc, Moira McCormick, David Nathan, Matthew Robinson, Steve Smith, Steve Traiman

Editorial Assistants: Allison Farber, Margo Whitmire (L.A.)

INTERNATIONAL (London)

International Editor: Tom Ferguson

News Editor: Gordon Masson

Bureau Chiefs: Christie Eliezer (Australasia, Melbourne), Steve McClure (Asia, Tokyo), Wolfgang Spahr (Germany, Hamburg)

Contributing Editors: Sam Andrews, Nigel Hunter, Kwaku, Paul Sexton, Nigel Williamson

SPECIAL SECTIONS (Los Angeles)

Director of Special Sections: GENE SCULATTI

International Editor: Thom Duffy (N.Y.)

Associate Director: Dalet Brady

Assistant Editor: Katy Kroll

Coordinator: Marin Jorgensen

CHARTS & RESEARCH

Director of Charts: GEOFF MAYFIELD (L.A.)

Chart Managers: Bob Allen (Boxscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Production Credits, L.A.), Anthony Colombo (Mainstream Rock, Spotlight Recaps), Ricardo Companioni (Dance, Latin), Steven Graybow (Jazz, Blues, Modern Rock), Wade Jessen (Bluegrass, Country, Contemporary Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40), Gordon Murray (Electronic), Minal Patel (R&B/Hip Hop), Silvio Pietrolungo (The Billboard Hot 100, Top 40 Tracks), Marc Zubatkin (Video, Classical, Kid Audio, World Music, New Age, Reggae)

Chart Production Manager: Michael Cusson

Associate Chart Production Manager: Alex Vitoullis

Administrative Assistant: Mary DeCrocce (Nashville)

Archive Research: 646-654-4633

SALES

Associate Publisher/Worldwide: IRWIN KORNFELD

Group Advertising Director (East & Telemarketing): Pat Jennings

Advertising Directors: Andy Anderson (Urban), Ian Remmer (West)

New York: Joe Maimone

Los Angeles: Aki Kaneko, Michelle Wright

Nashville: Phil Hart, Cynthia Mellow, Lee Ann Photoglo

Advertising Coordinator: Eric Vitoullis

Advertising Assistants: Julie Crider (Nashville), Loreleta Genco (L.A.), Rosa Jaquez, Kelly Gateson (U.K.)

Classified/Directory: Jeff Serrette

Associate Publisher/International: GENE SMITH

Advertising Director (Europe): Christine Chineti

Northern Europe/U.K.: Frederic Fenucci, +44-207-420-6075

Asia-Pacific/Australia: Linda Matich, 612-9440-7777, Fax: 612-9440-7788

Japan: Aki Kaneko, 323-525-2299

Latin America/Miami: Marcia Olival, 305-864-7578, Fax: 305-864-3227

Mexico/West Coast Latin: Daisy Ducret, 323-782-6250

Caribbean: Betty Ward, 954-929-5120

MARKETING & LICENSING

Associate Publisher: HOWARD APPELBAUM

Promotion Director: Peggy Altenpohl

Director of Rights & Clearances: Susan Kaplan

Associate Art Director: Melissa Subatch

Promotion Coordinator: Mary Ann Kim

Director of Conferences & Special Events: Michele Jacangelo

Special Events Coordinator: Phyllis Demo

Sponsorship Coordinator: Cebele Rodriguez

Circulation Director: JEANNE JAMIN

Group Sales Manager: Katia Duchene

Circulation Manager: Anastasia Wahl

Assistant Circulation Manager: Lakesha Artis

Circulation Assistant: Jamie DeFour

International Circulation Marketing Director: Ben Eva (London)

Subscriptions Marketing Manager: Karen Griffith

International Circulation Marketing: Paul Bridgen (London)

PRODUCTION

Director of Production & Manufacturing: MARIE R. GOMBERT

Advertising Production Director: Lydia Mikulko

Assistant Advertising Production Manager: Chris Dexter

Advertising Production Coordinator: Jason Acosta

Editorial Production Director: Terrence C. Sanders

Editorial Production Supervisor/QPS Administrator: Anthony T. Stallings

Specials Production Editor: Marc Giaquinto

Systems/Technology Supervisor: Barry Blshin

Senior Composition Technician: Susan Chicola

Composition Technicians: Rodger Leonard, Maria Manlidic, Leilla Sivey

Directories Production Manager: Len Durham (Nashville)

Classified Production Assistant: Gene Williams

NEW MEDIA

Editorial Director: KEN SCHLAGER

Billboard Bulletin: Carolyn Horwitz (Managing Editor), Erik Gruenwedel (News Editor, L.A.), Lars Brandlie (International Editor, London), Troy Carpenter (Assistant Editor), Todd Martens (Assistant Editor, L.A.)

Billboard.com: Barry Jeckell (Senior Editor), Jonathan Cohen (News/Reviews Editor), Sam D. Bell (Director, Business Development), Enid Maran (Product Manager), Evan Kramer (Advertising Account Executive)

ADMINISTRATION

Business Manager: JOELLEN SOMMER

Distribution Director: Edward Skiba

Business Development Manager: Barbara Grieninger

Billing: Mirna Gomez

Credit: Shawn Norton

Assistant to the Publisher: Sylvia Sirin

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES

New York: 770 Broadway, New York, NY 10003, 646-654-4400, Edit fax: 646-654-4681, Advertising fax: 646-654-4799

Washington, D.C.: 910 17th Street N.W., Suite 215, Washington, DC 20006, 202-833-8692, Fax: 202-833-8672

London: Endeavour House, 189 Shaftesbury Avenue, London WC2H 8TJ, +44 (0) 20 7420-6003, Fax: +44 (0) 20 7420-6014

Los Angeles: 5055 Wilshire Blvd., Los Angeles, CA 90036, 323-525-2300, Fax: 323-525-2394/2395

Nashville: 49 Music Square W., Nashville, TN 37203, 615-321-4290, Fax: 615-320-0454

To subscribe call USA: 800-745-8922, Europe: +44 (0) 1795414297

International: 815-734-1216

BILLBOARD.COM: <http://www.billboard.com>

1-800-449-1402, info@billboard.com

PRESIDENT: Howard Lander

Vice Presidents: Howard Appelbaum, Marie Gombert, Irwin Kornfeld, Karen Oertley, Ken Schlager, Joellen Sommer

Director of Research: Michael Ellis

Labels, Artists Spar Over Accounting

BY MELINDA NEWMAN

LOS ANGELES—Cary Sherman, president of the Recording Industry Assn. of America, says California Sen. Kevin Murray's (D-Culver City) plan to possibly introduce legislation that creates penalties for labels who under-report artist royalties is not viable.

His comments came following the second hearing on record accounting practices held by the California Senate's judiciary committee and select committee on the entertainment industry Sept. 24 here.

The hearing included testimony by a number of artists including Don Henley, Glenn Frey, Rubén Blades, Clint Black, Steve Vai, and Jennifer Warnes, all of whom advocated legislation, as well as representatives from the five major label groups, who believe any disputes can be settled without legislative intervention.

Sherman says, "I think the [label] testimony was actually compelling as to why introducing penalties for contract interpretation issues is the wrong way to go."

Murray tells *Billboard*, "If [labels] don't have to pay the auditing fees or the attorney fees, plus not pay any kind of penalty, what's the disincentive to under-report? Or maybe [we should just introduce] ways for artists to independently better verify audit procedures."

The artists described an audit situation that can last for years and leaves the artist

with huge legal bills after he or she usually settles for an amount much less than what their auditor says they are owed in order to get on with his or her career. "It can take five years to get through the first phase of litigation," says Black, who audited RCA. "There's a very small list of artists who can sustain that."

Simon Renshaw, manager of Dixie Chicks (who recently settled a royalty

companies also say an auditor can't be involved in another audit at the same time, so you can never get 10 artists together who were involved with a record company. The major artist can afford to fight; the guys who are just making an OK living can't afford any course of redress with these issues."

Artists also alleged that labels play a "shell game" with royalties, hiding them behind reserves—album sales not declared because of potential returns—free goods, foreign sales, and other intricacies.

For their part, the label representatives said they are constantly addressing how to make royalty statements easier to understand and that when the labels are audited, they generally settle for a very small amount, indicating the labels and artists aren't as far apart as the acts say. "Over the last five years, the average EMI audit settlement represented only 3.4% of the total auditing artist's royalty earnings for the period audited," Capitol Records senior VP of legal and business affairs John Ray says. He added that during that time period, EMI North America has averaged only eight audits a year.

California Sen. Jim Battin (R-La Quinta) the only senator apart from Murray to attend the majority of the hearing, advised both sides to work out their differences before seeking legislative relief. If not, he said, "I caution you what you'll get is what the legislature thinks you need, not necessarily what you want."



SHERMAN

MURRAY

BLACK

RENSHAW

suit with Sony), said, "audits take years and cost tens of thousands of dollars. Labels [usually] won't let you use an auditor on contingency fees. The record

Coalition Sets Anti-Piracy Ad Campaign

BY BILL HOLLAND

WASHINGTON, D.C.—An unprecedented coalition of record companies, artists, and music organizations led by the Recording Industry Assn. of America (RIAA) announced Sept. 26 the launch of an aggressive multimedia campaign designed to educate the public that unauthorized downloading of digital music is illegal. The program will include innovative online banner ads addressing the issue of piracy on sites that young music fans visit, in addition to print, radio, and TV ads.

The campaign, RIAA chairman/CEO Hilary Rosen says, will last at least several months, "but there's no end date on it." Priced in the millions, it will be financed by U.S. record companies.

The campaign by the Music United for Strong Internet Copyright (MUSIC) coalition comes after recent studies showed that there is a lack of consumer awareness of the illegality of unauthorized downloading on the part of the majority of music fans and parents. Estimates are that more than 2.6 billion music files are downloaded illegally each month, mainly through such unlicensed "peer-to-peer" services as Kazaa, Morpheus, and Gnutella.

The campaign started Sept. 27 with full-page ads in *The New York Times* and *Los Angeles Times*, as well as Capitol Hill publication *Roll Call*. The ads will appear in dailies throughout the country.

The coalition aims to show that illegal downloading leads to lost sales and has a devastating impact on people at all levels of the music business. Universal Music Group (UMG) senior VP of anti-piracy David Benjamin says it affects "not just multi-millionaires but working stiffs—songwriters, recording studio engineers, people who rack-job shelves."

The ads ask, "Who Really Cares About Illegal Downloading?"—then list nearly 90 major recording acts and songwriters who offer personalized messages, including Madonna, Dixie Chicks, Sheryl

Crow, Missy Elliott, Eminem, Elton John, Sting, Phil Collins, Luciano Pavarotti, Brian Wilson, Diana Krall, Natalie Cole, and Trisha Yearwood. The list is expected to grow and include upcoming and indie artists.

In coming weeks, multi-platinum artists will be seen and heard in a series of TV and radio spots targeting fans. In one spot, Britney Spears likens illegal downloading to "going into a CD store and stealing the CD." Similar messages will appear on a new Web site, musicunited.org, launched Sept. 27.

The TV ads were shown at a Sept. 26 overview hearing on peer-to-peer services before the House Subcommittee on Courts, the Internet, and Intellectual Property.

The MUSIC coalition includes the RIAA, the Alliance of Artists and Recording Companies, the Assn. for Independent Music, the American Federation of Musicians, the American Federation of Television and Radio Artists, ASCAP, BMI, the Country Music Assn., the Christian Music Trade Assn., the Gospel Music Assn., the Hip-Hop Music Action Network, Jazz Alliance International, Music Managers Forum-US (MMF), Nashville Songwriters Assn. International, the National Academy of Recording Arts and Sciences, Recording Industries Music Performance Trust Funds, SESAC, SoundExchange, Tennessee Songwriters Assn. International, and the Songwriters Guild of America. The Recording Artists Coalition did not sign on to the alliance, although some members are participating in the ads.

MMF president Barry Bergman, not a traditional label ally, says, "RIAA contacted me about two weeks ago about this. We looked at it and decided the issue of online piracy is of the utmost importance. It's one of the few issues on which we can agree with the labels."

Rosen and EMI Recorded Music vice chairman David Munnis also said that part of the education effort will be to reinforce efforts to bring online legitimate music services.

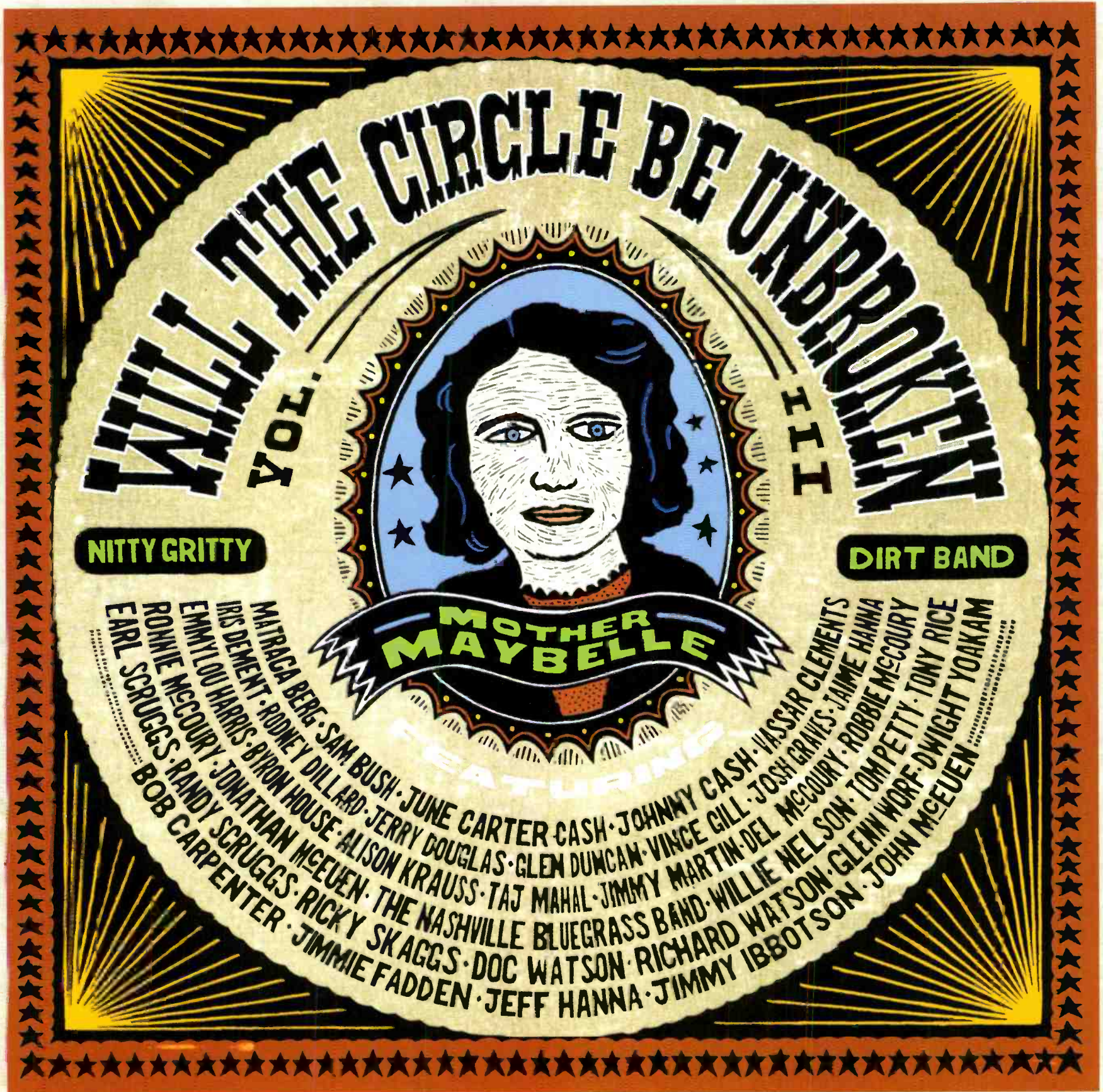


ROSEN



BENJAMIN

A LEGACY OF MUSIC UNITING GENERATIONS



WILL THE CIRCLE BE UNBROKEN VOLUME III

Celebrating the 30th Anniversary of the original *Will The Circle Be Unbroken*
A chronicle of American roots music performed by incomparable artists

2 CD set - over 25 tracks
In stores October 1st



VISIT THE COUNTRY MUSIC HALL OF FAME AND MUSEUM



www.capitolnashville.com
www.nittygritty.com



www.borders.com

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
DISTURBED	Believe	78
BLUEGRASS		
SOUNDTRACK	0 Brother, Where Art Thou?	44
BLUES		
SHEMKIA COPELAND	Talking To Strangers	16
CONTEMPORARY CHRISTIAN		
LIFEHOUSE	Stanley Climbfall	80
COUNTRY		
DIXIE CHICKS	Home	45
ELECTRONIC		
DJ SAMMY	Heaven	30
GOSPEL		
FRED HAMMOND	Speak Those Things: POL Chapter 3	80
HEATSEEKERS		
OK GO	Ok Go	81
INDEPENDENT		
EVA CASSIDY	Imagine	41
INTERNET		
JOHN MAYER	Inside Wants Out	82
LATIN		
ENRIQUE IGLESIAS	Quizas	49
POP CATALOG		
DISTURBED	The Sickness	13
R&B/HIP-HOP		
VARIOUS ARTISTS	Ludacris Presents Disturbing Tha Peace: Golden Grain	24
REGGAE		
BEENIE MAN	Tropical Storm	80
SOUNDTRACK		
	Barbershop	41
WORLD MUSIC		
THE CHIEFTAINS	Down The Old Plank Road/The Nashville Sessions	80

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
KELLY CLARKSON	A Moment Like This	87
ADULT CONTEMPORARY		
VANESSA CARLTON	A Thousand Miles	15
ADULT TOP 40		
AVRIL LAVIGNE	Complicated	16
COUNTRY		
TRACY BYRD	Ten Rounds With Jose Cuervo	45
DANCE/CLUB PLAY		
LAMYA	Empires (Remixes)	30
DANCE/MAXI-SINGLES SALES		
JENNIFER LOPEZ	Alive (Thunderpuss Remix)	30
HOT LATIN TRACKS		
JENNIFER PENA	El Dolor De Tu Presencia	48
HOT R&B/HIP-HOP		
NELLY FEATURING KELLY ROWLAND	Dilemma	28
RAP TRACKS		
NELLY FEATURING KELLY ROWLAND	Dilemma	25
ROCK/MAINSTREAM		
NICKELBACK	Never Again	11
ROCK/MODERN		
SYSTEM OF A DOWN	Aerials	85
TOP 40 TRACKS		
NELLY FEATURING KELLY ROWLAND	Dilemma	11

Videos

TITLE	PAGE
TOP VHS SALES	
THE ROOKIE	72
DVD SALES	
CHANGING LANES	72
HEALTH & FITNESS	
DARRIN'S DANCE GROOVES	71
KID VIDEO	
MICKEY'S HOUSE	71
MUSIC VIDEO SALES	
BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS: LET FREEDOM RING	71
RECREATIONAL SPORTS	
STUPID LITTLE GOLF VIDEO	71
RENTALS	
CHANGING LANES	72

Unpublished
No. 1 on this week's unpublished charts

ARTIST	ALBUM
CLASSICAL	
GLENN GOULD	State Of Wonder
CLASSICAL CROSSOVER	
ANDREA BOCELLI	Cieli Di Toscana
JAZZ	
NATALIE COLE	Ask A Woman Who Knows
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
KIDZ BOP KIDS	Kidz Bop 2
NEW AGE	
ENYA	A Day Without Rain

Top of the News

10 CISAC aims to secure online revenue for songwriters.

Artists & Music

10 Executive Turntable: Steve Buchanan is promoted to senior VP of media and entertainment for Gaylord Entertainment.

13 LL Cool J remains a force in rap music with *10*.



LL COOL J

14 Björk reflects with a greatest-hits set and the *Family Tree* boxed set for One Little Indian/Elektra.

14 The Beat: Amnesty International taps John Lennon's "Imagine" for a promotional campaign.

17 Continental Drift: "Beauty shop" quartet the Kinsey Sicks tour to promote *Sicks in the City*.

18 The Classical Score: Ann-Sophie Mutter rerecords Beethoven's Violin Concerto for Deutsche Grammophon.

19 Higher Ground: Bill Gaither recently released two successful sets, *God Bless America* and *Let Freedom Ring*, on his own Spring House label.

19 In The Spirit: Arrow Records names as GM former EMI Gospel exec Shawn Tate.

20 Touring: Beck and the Flaming Lips team for fall tour.

21 Boxscore: Elton John and Billy Joel gross more than \$2 million from one sellout show.

22 Reviews & Previews: The Rolling Stones, India.Arie, and Disturbed take the spotlight.

25 R&B: 6 Questions with MBK Entertainment CEO Jeff Robinson.

27 Words & Deeds: NAAM Brigade beats adversity to release *Early in the Game*.

29 Beat Box: DJ/producer Tom Stephan fronts Superchumbo's first compilation for Twisted/the Right Stuff.

44 Country: Capitol's Keith Urban returns with his sophomore set, *Golden Road*.

47 Latin Notas: MTV/MTV2 president Van Toffler announces plans to air the first MTV Video Music Awards Latin America.

50 Jazz Notes: Wynton Marsalis offers *All Rise* on Sony Classical.

51 Studio Monitor: Hans Zimmer is named to Euphonix's



BJÖRK



THE ROLLING STONES

board of directors.

52 Songwriters & Publishers: Julian J. Aberbach remembers his early dealings with Elvis Presley.

International

61 The Global Entertainment Retail Assn. bands with labels to lobby for the lowering of record-music tax.

62 Hits of the World: Las Ketchup sits atop six international singles charts with "Asereje/The Ketchup Song."

63 Global Music Pulse: Former Faithless guitarist Dave Randall reinvents himself.

Merchants & Marketing

67 Trans World Entertainment focuses on the positive at its annual fall conference.

68 Declarations of Independents: What does it take to be a label?

69 Retail Track: NARM holds retail summit to forge a dialogue with music manufacturers.

70 Music & Money: Palm Pictures aims to grow with help from investor Grupo Santo Domingo.

71 Home Video: Artisan Entertainment's FHE division

readies *Barbie as Rapunzel* for DVD and VHS.

Programming

75 Music & Showbiz: A growing number of music-video directors are making the transition to film and TV.

Features

8 Market Watch

66 Update/Good Works: Canadian musicians team to raise \$1 million for the BC Cancer Research Centre.

73 Classifieds

77 Between the Bullets: Rock bands defy the sophomore slump with top 10 second-album debuts.

93 Billboard.com: What's online this week.

94 The Billboard BackBeat



VAN TOFFLER

At a Glance

84 Chart Artist Index
88 Chart Song Index



Chart Beat by Fred Bronson

THIS IS HER 'MOMENT': Some people wait a lifetime for a moment like this. **Kelly Clarkson** only had to wait a few weeks to go from unknown to *American Idol*. The ultimate confirmation of her idol status is her placing at the top of The Billboard Hot 100. "A Moment Like This" (RCA) took only three weeks to reach pole position, the fastest-rising No. 1 since **Barenaked Ladies** took three weeks to hit the top with "One Week."

Clarkson's lightning-fast ride finds her rocketing 52-1 this issue, shattering a record that has stood for 38½ years. In April 1964, **the Beatles** leapt 27-1 with "Can't Buy Me Love." That has been the biggest rise to the top until now. The only single that has come close was **Brandy & Monica's** "The Boy Is Mine," which made a 23-1 move in 1998. (In December 1998, "I'm Your Angel" by **R. Kelly & Celine Dion** appeared to jump 46-1, but it was an illusory move. Chart policies changed that week to allow album tracks on the Hot 100, and the song had been No. 46 the week before on a test chart.)

Clarkson is the first pop act to advance to No. 1 in 2002. "A Moment Like This" is the first song to be No. 1 that hasn't also appeared on the R&B chart since **Nickelback** started a four-week reign with "How You Remind Me" in December 2001.

Clarkson's triumph is also good news for her label. "Moment" is the first RCA song to reach No. 1 on the Hot 100 since autumn 2000, when **Christina Aguilera** held sway with

"Come On Over Baby (All I Want Is You)."

"Moment" is the 59th No. 1 hit for RCA during the rock era. But in those 47 years and three months, only five solo female artists have had No. 1 singles on RCA. The first was **Kay Starr**, who had just moved to Nipper's imprint from Capitol when she recorded "Rock and Roll Waltz," RCA's first No. 1 of the rock era.

In 1963, **Little Peggy March** became RCA's second solo female artist to have a No. 1 hit, when "I Will Follow Him" made her a household name almost overnight. It would be another 18 years before another solo female artist on RCA would reach the summit. In 1981, **Dolly Parton** had a No. 1 hit with "9 to 5."

Yet another 18 years would have to pass before the label would have its next No. 1 song by a solo female artist. In 1999, **Christina Aguilera** collected her first chart-topper with "Genie in a Bottle."

One final note about Clarkson's achievement: She is the second female singer named Kelly to have her name appear at the top of the Hot 100. Oddly, she directly succeeds the first, **Kelly Rowland**, who was featured on **Nelly's** "Dilemma." It's the first time that two artists with the same first name have had consecutive reigns on this chart since **Peter Cetera's** "Glory of Love" followed **Peter Gabriel's** "Sledgehammer" in summer 1986.

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

ASCAP

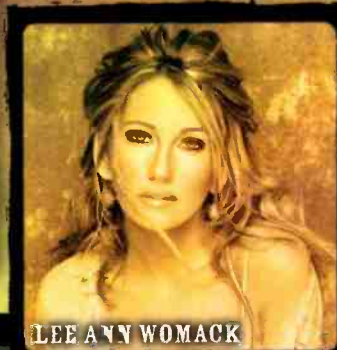
WHERE SONGWRITERS HANG THEIR HITS



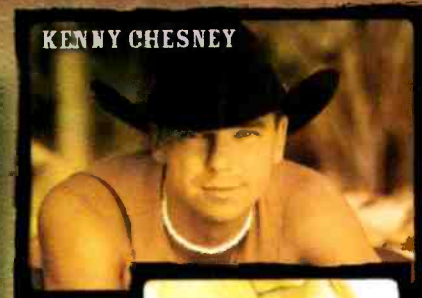
ALAN JACKSON



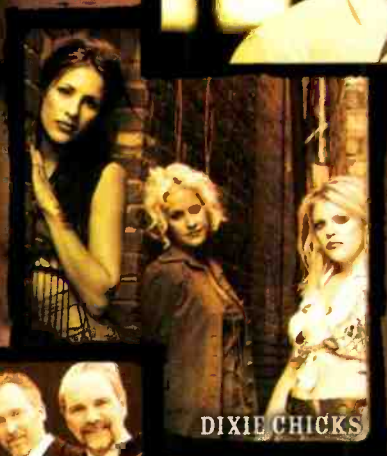
BRAD PAISLEY



LEE ANN WOMACK



KENNY CHESNEY



DIXIE CHICKS



GEORGE STRAIT



GARTH BROOKS



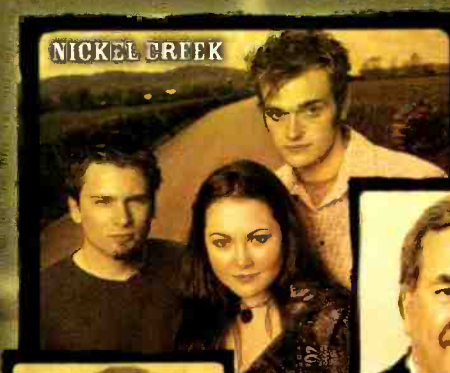
TRISHA YEARWOOD



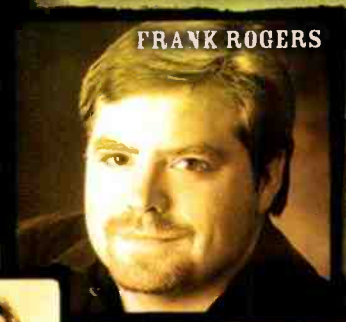
DIAMOND RIO



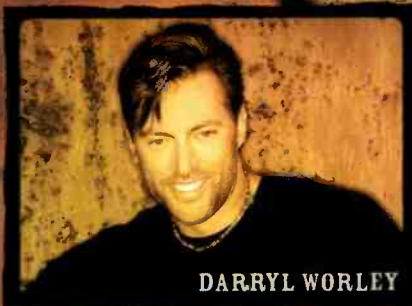
RASCAL FLATTS



NICKEL CREEK



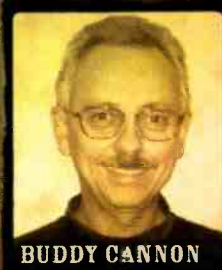
FRANK ROGERS



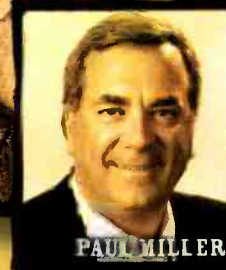
DARRYL WORLEY



CARO YNDAWN JOHNSON



BUDDY CANNON



PAUL MILLER



JD DEE MESSINA



PHIL VASSAR



DANN HUFF



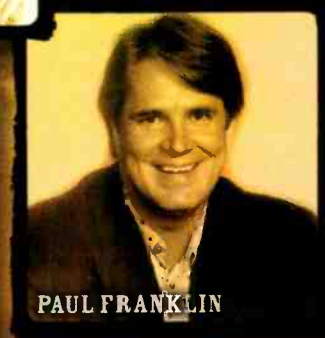
PAUL WORLEY



SONS OF THE DESERT



BELLY BROTHERS



PAUL FRANKLIN

NOT PICTURED MATT SERLETIC

CONGRATULATIONS TO ASCAP'S 2002 CMA NOMINEES • WWW.ASCAP.COM

'Idol' Single's First-Week Sales Highest In Three Years

BY CARLA HAY

NEW YORK—Who says sales of singles are dead? Kelly Clarkson's double-A-side single, "Before Your Love"/"A Moment Like This" (RCA) opened to the best first-week sales for a single in three years, and it is on its way to becoming the best-selling U.S. single of the year. "A Moment Like This" rocketed to No. 1 on The Billboard Hot 100 on the strength of retail sales of 236,000 copies in its first week, according to Nielsen SoundScan. That number is the highest since Mariah Carey's "Heartbreaker" in 1999 (see Singles Minded, page 77). Under Hot 100 chart rules, each song on a single must chart separately and the sales are attached to the song with the greatest radio airplay, so only "Moment" is listed on the Hot 100.

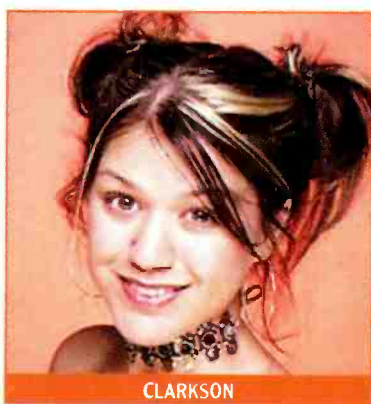
Sales for "Before Your Love"/"A Moment Like This" were expected to be high after Clarkson won *American Idol*:

The Search for a Superstar, the Fox network's hit talent contest/reality show. Clarkson sang both songs several times on *American Idol* broadcasts.

The idea for *American Idol* came from the U.K., where the *Pop Idol* series discovered Will Young and Gareth Gates, *Pop Idol*'s first-season winner and second-place contestant, respectively. Young and Gates have since achieved record-breaking singles sales in the U.K.

The single was originally slated for a Sept. 24 commercial release, but it was bumped up to Sept. 17 as a result of high consumer demand, RCA senior VP of sales Kevin Twitchell says: "We went into uncharted territory with this single. Retail is excited that this single is driving people into stores."

Vinnie Birbiglia, director of field music marketing for Albany, N.Y.-based retail chain Trans World Enter-



CLARKSON

tainment, observes, "The success of this single just proves that there's a big market for singles sales. The *American Idol* TV show was the most important factor in creating awareness for the single and its release date. The radio airplay was an added bonus."

The year's best-selling U.S. single to

date is B2K's "Uh Huh," which has sold 312,000 copies, according to Nielsen SoundScan. "Before Your Love"/"A Moment Like This" has shipped an estimated 700,000 units and is expected to achieve almost 100% sell-through. The best-selling U.S. single of all time is Elton John's "Candle in the Wind 1997," which has sold 8.8 million copies.

The success of Clarkson's single goes against the current trend that sees record companies deep-discounting commercial singles in order to attract sales. RCA/BMG listed the single at a full retail price of \$4.49.

"Record companies are afraid to have singles at retail because they think it will hurt album sales, but that way of thinking is wrong," Birbiglia says. "You don't have to flood the market with singles, but we've seen that single sales enhance album sales."

RCA has stopped accepting orders for "Before Your Love"/"A Moment Like This," because both songs will be bonus CD cuts on the *American Idol Greatest Moments* compilation album, due Tuesday (1).

Twitchell adds, "We've shipped enough of the single for it to still be available to consumers for a while." He says that RCA has made "no decision yet" on what Clarkson's next single will be or when it will be released. Her debut album on RCA was originally due Nov. 26 but has been postponed until early 2003.

Twenty-year-old Clarkson, from Burleson, Texas, says she's thrilled with all the exposure she and the other finalists have won through *American Idol*: "It means that we can achieve our dreams and do the records that we like. And it means I don't have to be a waitress anymore."

Lack Of Evidence Halts U.K. OFT Inquiry

BY GORDON MASSON

LONDON—An investigation by the U.K.'s Office of Fair Trading (OFT) into alleged illegal practices by major record companies has been closed because the government body concluded there is not any evidence to back the claims.

The OFT says it initiated the latest action—looking into the supply of CDs in Britain—when it received a number of complaints against the

industry's biggest companies. Seven U.K. companies were named in the probe: BMG, EMI, Sony, Universal, Virgin, Warner, and the country's largest independent record distributor, Pinnacle. It was claimed they colluded to discriminate against retailers trying to import cheaper CDs from European Union nations.

The accused companies faced potential fines of hundreds of millions of pounds if they were found to have bro-

ken the law, as the OFT can impose penalties of up to 10% of U.K. sales for every year of infringement for a maximum of three years.

Officially, the OFT says there is "no current evidence that the law is being broken." But it found that certain record companies had engaged in practices designed to slow down imports from mainland Europe in the past but that this was before the Competition Act of 1998 and therefore did not fall foul of the law. It did issue a warning that the majors would face "strong action" if found in breach of competition law.

The OFT investigation was scheduled to take six months to complete but lasted 19 months. It was the sixth such governmental probe into the affairs of the British record music industry in a decade. Each of those investigations failed to find evidence that the music industry was breaking the law.

It is difficult to quantify the cost to the music industry, but from speaking to record company sources, *Billboard* estimates the collective cost of industry lawyers, financial directors, chief executives, and staff research time in complying with the OFT's requests for documentation reproduction was around £2 million (\$3.1 million). Meanwhile, the OFT reveals it spent "about £100,000 (\$155,000)"—a sum picked up by taxpayers.

Unlike a court case when an innocent party can ask for its costs to be reimbursed, no mechanism exists whereby the companies can reclaim their costs from the government.

Executives that *Billboard* approached were reluctant to talk on the record about the matter, but the British Phonographic Industry said it is "pleased that the outcome of the latest detailed investigation by the [OFT] will result in no action being taken against the record industry."

Vivendi To Shed Nearly \$12B But 'Very Good' Entertainment Divisions Will Remain

BY MATTHEW BENZ

NEW YORK—Universal Music Group (UMG) parent Vivendi Universal (VU) is accelerating its plans to sell non-core assets, as the French conglomerate focuses on its media and entertainment businesses.

Speaking after a Sept. 25 board meeting at VU's Paris headquarters where the new corporate strategy was ratified, chairman/CEO Jean-René Fourtou explained that music, movies, theme parks, and TV are the company's strengths. The simple fact, Fourtou said, is that "we are an entertainment company—with very good assets."

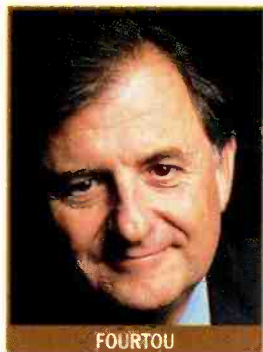
Singling out UMG for praise, Fourtou added that he doubted there were any potential buyers who could pay VU what the music company is worth, given its strong management and large share of the worldwide music market.

In order to restore its investment-

grade credit rating, VU will shed 12 billion euros (\$11.7 billion) of assets during the next 18 months, including 5 billion euros (\$4.9 billion) in the next five months. The company said earlier that it would sell 10 billion euros (\$9.8 billion) of assets during two years. VU will maintain its partial stakes in telecom firm Cegetel and environmental-services arm Vivendi Environnement.

VU said six directors had resigned and one new director had been elected, leaving the company with what it calls "a more streamlined" 12-member board.

It was also revealed that former chairman/CEO Jean-Marie Messier will not receive severance pay. Messier, whom Fourtou replaced in early July, pushed VU's debt to 19 billion euros (\$18.6 billion) via acquisitions and was criticized for not presenting a clear strategy for the company.



FOURTOU

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	528,808,000	458,516,000	(↘13.3%)
Albums	503,033,000	449,169,000	(↘10.7%)
Singles	25,775,000	9,347,000	(↘63.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	466,232,000	425,603,000	(↘8.7%)
Cassette	35,825,000	22,444,000	(↘37.4%)
Other	976,000	1,122,000	(↗15.0%)

OVERALL UNIT SALES

This Week	10,739,000	This Week 2001	12,452,000
Last Week	10,105,000	Change	↘13.8%
Change	↘6.3%		

ALBUM SALES

This Week	10,342,000	This Week 2001	12,089,000
Last Week	9,947,000	Change	↘14.5%
Change	↘4.0%		

SINGLES SALES

This Week	397,000	This Week 2001	363,000
Last Week	158,000	Change	↗9.4%
Change	↗151.3%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2001	2002	
Chain	272,458,000	232,428,000	(↘14.7%)
Independent	72,845,000	58,492,000	(↘19.7%)
Mass Merchant	142,138,000	143,409,000	(↗0.9%)
Nontraditional	15,592,000	14,839,000	(↘4.8%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2001	2002	
City	117,406,000	103,731,000	(↘11.7%)
Suburb	210,250,000	186,484,000	(↘11.3%)
Rural	175,377,000	158,953,000	(↘9.4%)

ROUNDED FIGURES

FOR WEEK ENDING 9/22/02

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

**add these
outstanding
tracks
to your
collection**



**Craig David
Backstreet Boys
Lanya
Blu Cantrell
Craig David & Sting (duet)
Monica**

check out the upcoming release
from SoulPower artist

Maria

on Dreamworks Records

Produced and arranged by
Soulshock & Karlin for



SoulPower

P R O D U C T I O N S

new improved full dimensional stereo

Soulpower Studios US and UK
Management: Randy Cohen (323) 860-0300

Industry Intent On Internet Revenue Streams At CISAC

BY GORDON MASSON

LONDON—Christian Brühn, the new president of the International Confederation of Societies of Authors and Composers (CISAC), will have to approach his new role with a sense of urgency, with member societies keen to accelerate progress in securing online revenue for authors and composers.

Brühn, who is VP of German authors' society GEMA, was elected by the CISAC general assembly Sept. 25, when predecessor Jean-Loup Tournier accepted the post of honorary president at the conclusion of the 43rd CISAC World Congress, held here at the Queen Elizabeth II Centre. Event organizers also revealed that the 2004 CISAC World Congress will be hosted by KOMCA in Korea.

The majority of discussions during the three-day event—which was themed “The Business of Creativity”—centered on dealing with the Internet and trying to exploit opportunities offered by new technology rather than

dwelling on the problems it has brought the music industry.

Songwriter Guy Fletcher, who chairs the British Academy of Composers and Songwriters, commented: “It may pose a massive threat, but digital dissemination is a huge opportunity, too.”

“We should not be despairing of the current situation—we should take action,” urged JASRAC managing director Mamoru Kato during a panel session. And he warned, “If the sales decline continues this year, we will be back to where revenues were 10 years ago.”

In a keynote speech, former AOL Time Warner CEO Gerald Levin said he believed a four-point plan must be put into action to tackle piracy: enhanced legal protection and enforce-

ment on a global basis; moral education—in other words, convincing consumers it is wrong to steal someone's creative work; taking advantage of technology, not just in copy protection but also in developing new forms of distribution solutions; and new business formats to provide consumers with music that they value, so that those models are preferred to stealing.

Discussions on how to tap into consumers' hunger for the online delivery of music prompted ASCAP chief executive John LoFrumento to suggest the industry follow the cable-TV subscription route. But SACEM chairman Bernard Miyet retorted that no reliable model could be built when people

can get the same content free of charge.

One suggestion on how to change that public perception of free music came from OD2 chief executive Charles Grimsdale, who revealed that illegally downloading a song costs about 60 euro cents (\$.59) in Internet service provider (ISP) subscription fees. He said, “[Consumers] don't realize that, but ISPs are generating some healthy revenues on the back of it.”

But perhaps the clearest message to congress was delivered by BMI president Frances Preston. “We need a new attitude, a new philosophy, and a new sense of mission for our business,” she stated. “The adoption of technological tools and systems must be a priority; we must invest for the long term; we must adapt, evolve and restructure our business; and we must share our best practices. With this new attitude and philosophy, I believe we can look forward. But the future is already upon us, and there is no time to lose.”



PRESTON

Music Choice Petitions For Revised CARP

BY BILL HOLLAND

WASHINGTON, D.C.—Music Choice, provider of digital music and interactive programming for cable and satellite TV systems, is the latest of dozens of companies that have filed a petition for revised rulemaking with the Library of Congress (LOC) in response to last year's arbitration proceedings that helped establish royalty rates for Webcasters and “ephemeral” recordings.

The LOC and the Copyright Office have been deluged with complaints from companies citing excessive terms. Many, like Music Choice, say the costs connected with the Copyright Arbitration Royalty Panel (CARP) were too

high for them to be able to participate.

The arbitration panel forwarded suggested rates to Librarian of Congress James Billington. He modified them June 21, creating a rate based on 10% of annual gross revenue for such services as Music Choice and, for Webcasters, a digital-transmission royalty rate of .007 cents.

Music Choice says prohibitive costs associated with participating in CARP resulted in an “anti-competitive” process that favored “entrenched entities and industry trade groups.”

Insiders estimate that the total cost of participating in the year-long CARP, including legal fees incurred by partic-

ipating groups, was about \$10 million per group. Small Webcasters have complained to the Copyright Office and Congress that the cost prevented their participating in the proceeding.

Deborah Proctor, GM of public broadcasting and digital simulcasting classical WCPE Wake Forest, N.C., says, “They told us—and we had to pry it out of them—that it would be ‘six figures’ to take part.” Like Music Choice, Proctor says her station also was notified by the LOC “that because we didn't participate, we can't question the decision.”

Following complaints to Congress, Rep. Rick Boucher, D.-Va., and 11 bipartisan co-sponsors introduced legislation July 28 that will exempt Webcasters with annual revenue of less than \$6 million from paying the full .007 cent rate and call for lower rates to be set and a dismantling of CARP. It would also exempt small Webcasters from having to pay high costs in order to participate in future arbitrations.

The Recording Industry Assn. of America's John Simson, executive director of SoundExchange—the label/artist digital-royalties collection group—called the proposed bill “misguided,” allowing Webcasters to maintain business models that are unsuccessful in the free market (*Billboard*, Aug. 10).

WMG Offers 30,000 Singles Online

BY BRIAN GARRITY

NEW YORK—After years of cautiously experimenting with digital-download sales on a limited basis, the music industry is beginning to test the format more earnestly, as evidenced by Warner Music Group (WMG) making more than 30,000 tracks available for sale as digital singles in the U.S. and Canada. Until now, only hundreds of WMG digital tracks have been available for sale.

What's more, the bulk of those tracks—which initially will be available through RioPort, a supplier of downloads to the likes of bestbuy.com, Musicland Group, and mtv.com—are expected to be priced as low as 99 cents each. Some new and hit singles may be priced closer to \$2.

Tracks will be encoded as Windows Media files that are transferable to portable devices and burnable to blank CDs. All 30,000 WMG tracks should be available for purchase by

the end of next month.

RioPort president/CEO Jim Long calls the deal a major step in the development of a commercial digital music market. “There's no way you can have a download business



LONG

without a ton of catalog,” he says. “It's been a long time coming.”

The move represents the first serious push by the major labels to make a large number of tracks available to consumers at competitive prices.

Universal Music Group (UMG) is expected to roll out a download offer via Liquid Audio this fall

that will match the scale of the WMG initiative.

Efforts by UMG and WMG are encouraging the other majors to become even more aggressive in their digital-singles initiatives. Sources say BMG and EMI are considering rolling out competitive offers by year's end.

Executive Turntable



BUCHANAN



LIPARI



VASQUEZ

VENUES: Steve Buchanan is promoted to senior VP of media and entertainment for Gaylord Entertainment in Nashville. He was senior VP of Grand Ole Opry and attractions.

RECORD COMPANIES: Julia Lipari is promoted to senior VP of special projects/marketing for Zomba Record Group/Jive Records in New York. She was VP of special projects/marketing.

Jeff Kreinik is named senior director of marketing for New West Records in Austin. He was senior director of marketing forTVT Records.

Jason Black is named director of A&R for Razor & Tie in New York. He was East Coast creative manager for EMI Music Publishing.

ARTIST SERVICES: Gabriel Vasquez is named director of sales and marketing for Creative Trust Workshop in Nashville. He was director of product marketing for Word Records.

BROADCASTING: George Pelletier is promoted to senior VP of Waitt Radio in Omaha, Neb. He was VP of sales.

Wherehouse Ends Second Quarter With Sales Down

BY MATTHEW BENZ

NEW YORK—Wherehouse Entertainment had sales for its fiscal second quarter ended July 31 of \$115 million—down from \$150.8 million in the same period one year ago, according to its quarterly report filed Sept. 23 with the Securities & Exchange Commission. Its net loss rose to \$11.9 million, or \$1.04 per share, from \$6.1 million, or 55 cents per share.

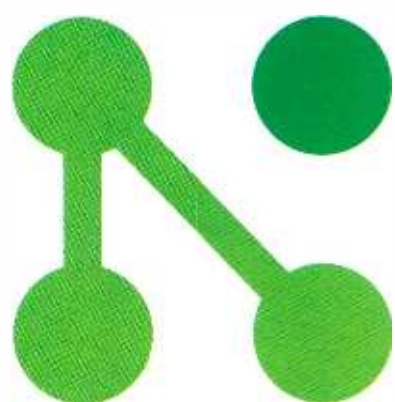
Excluding rental revenue, same-store sales fell 15.1%. Wherehouse attributed this decline to the effects of CD burning, Internet piracy, a weak new-release schedule, and competition from mass merchants. The Torrance, Calif.-based retailer closed 18 stores and sold 64 others last year.

As of July 31, Wherehouse borrowed \$49.9 million

against its credit facility with Congress Financial. Meanwhile, in exchange for Wherehouse's principal shareholder—Cerberus Partners—guaranteeing \$10 million of the chain's outstanding balance, Congress increased the funds available by \$10 million. The retailer will be in default if the amount available falls below \$15 million.

Between the facility, cash on hand, expected cash flow, and potential lease financing, Wherehouse says it can fund operations and planned capital expenditure for the rest of the current fiscal year. It is also discussing with several banks ways to extend the maturity of its credit line beyond Oct. 31, 2003, as well as “possible financial alternatives with other potential lenders.”

VNU is proud to present the
Next Generation of the Nielsen Family



Nielsen
Entertainment

NIELSEN EDI | [daily box office tracking](#)

NIELSEN NRG | [market research & consulting for theatrical, video/DVD](#)

NIELSEN VIDEOSCAN | [weekly video/DVD sales](#)

NIELSEN EMS | [demographic target marketing](#)

NIELSEN SOUNDSCAN | [weekly music sales](#)

NIELSEN BDS | [minute-by-minute music airplay tracking](#)

NIELSEN BOOKSCAN | [weekly book sales](#)

NIELSEN REELRESEARCH | [on-line market research for ad testing & television programming](#)

80 years of combined service

Billboard®

advertising
opportunities

**CLOSING
OCT 1**

World Music

J&N Records
20th Anniv.

Call today!

ENGELBERT HUMPERDINCK

Billboard honors Engelbert Humperdinck's 35th anniversary with a look at one of the world's most successful entertainers, from his origins in England to his present international legacy. We cover his first successes, strongest markets and best-selling singles and albums.

Toast one of the most accomplished entertainers. Call today!

**issue date: nov 2
ad close: oct 8**

Aki Kaneko 323.525.2299 • akaneko@billboard.com

MUSIC DISTRIBUTION

Billboard's annual review of the state of music distribution includes a look at the majors, indies and latin quarters and how international product hits U.S. shores. Billboard reports on the majors' issues and key players, the expanding indie product lines and the ever-changing Latin market. Call today!

**issue date: nov 2
ad close: oct 8**

Michelle Wright 323.525.2302 • mwright@billboard.com

2003 INTERNATIONAL BUYER'S GUIDE

The most complete worldwide music & DVD business-to-business directory, Billboard's 2003 International Buyer's Guide has over 15,000 listings from over 90 countries, covering every sector of the music industry.

Advertise and reach the industry decision makers who consult this guide all year long!

**publication date: dec 4
ad close: oct 16**

Jeff Serrette 800.223.7524 • jserrette@billboard.com

UPCOMING SPECIALS

PHIL COLLINS 20 YEARS OF HITS - Issue Date: Nov 16 • Ad Close: Oct 22

MIAMI BEACH - Issue Date: Nov 16 • Ad Close: Oct 22

ASIAN PACIFIC QUARTERLY #4 - Issue Date: Nov 23 • Ad Close: Oct 29

EUROPEAN QUARTERLY #4 - Issue Date: Nov 30 • Ad Close: Nov 1

NEW ZEALAND - Issue Date: Nov 30 • Ad Close: Nov 1

RAP/HIP HOP #2 - Issue Date: Dec 7 • Ad Close: Nov 8

MUSIC & MONEY 2

Coinciding with Billboard's 2002 Music & Money Symposium, Billboard reports on the business behind making music. We look at survival strategies in cash-challenged times, the rising value of music publishing assets and the growing influence of entertainment attorneys. Bonus distribution at Billboard Music & Money Symposium!

**issue date: nov 16
ad close: oct 22**

Ian Remmer 323.525.2311 • iremmer@billboard.com

New York
646.654.4696

Los Angeles
323.525.2307

Nashville
615.321.4297

London
44.207.420.6072

ARTISTS & MUSIC

Travis 'Rises' To The Occasion

Artist Debuts On Word With His Second Christian CD

BY DEBORAH EVANS PRICE

Randy Travis spent years preparing for the release of his first Christian album, *Inspirational Journey*, in 2000. The project fulfilled a long-held personal goal. Now having taken the plunge, he's back with *Rise & Shine*. Due Oct. 15, the project marks his Word Records debut.

"We had so many years to prepare for *Inspirational Journey*," he says. "Then with this one there was a time limit kind of thing, so there was a little pressure there."

For *Inspirational Journey*, Travis; his wife/manager, Elizabeth Hatcher Travis; and producer Kyle Lehning spent years gathering songs. When it came time to record *Rise & Shine*, they not only launched an aggressive search for material, but the artist also worked with such co-writers as Ron Avis, Mike Curtis, and Lance Dary. "It was one of those amazing times for writing," he says. "It seemed like everything we were writing, we were feeling good about."

Among the cuts Travis co-wrote are "That's Jesus," a tune he and Curtis completed after hearing one of pastor John Haggee's sermons. Travis says they used so much of the sermon that they gave Haggee a writer's credit. "I'm Ready" is a cut Travis wrote with friend/bus driver Avis while they were on the road.

Though he didn't write it, Travis admits that "When Mama Prayed" has an autobiographical ring to it. "That one got to me, especially when you get into the second verse," he says of the lyric that reads: "Seventeen and wild I hit the bottle/Doin' any dang thing I well please/Burnin' down life's highway at full throttle/While Mama burned a candle on her knees."

"That one hit home real hard," says Travis, who spent many of his teen years drinking, doing drugs, and driving recklessly. "I wanted to record that song from the first time I heard it."

After years of working as a very successful country artist, singing songs about his faith

obviously agrees with Travis, whose *Inspirational Journey* picked up two Gospel Music Assn. Dove Awards in 2001 (bluegrass album of the year and country recorded song "Baptism"). *Rise & Shine* seems likely to be equally accepted, as the songs fit Travis' resonant baritone like the worn leather cover of a well-read Bible.

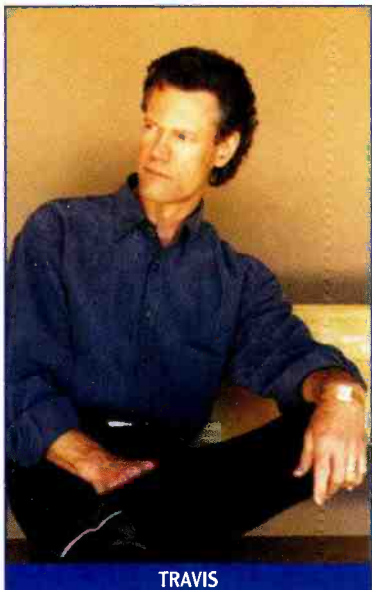
According to Word Entertainment senior VP of marketing and artist development Mark Lusk, "Three Wooden Crosses" will be shipped to country radio Oct. 22. The label plans to hire indie country promoters to work the release. They are also taking the title cut to Southern gospel radio stations.

Lusk says the label will send Travis on a promotional tour that will involve Christian radio, retail, and large churches in key markets. "We are also going to do a presale campaign with the retailers in those markets," says Lusk, adding that consumers who prepurchase the new album may buy *Inspirational Journey* for \$1. Additionally, the first 100,000 copies of *Rise & Shine* will be special-edition packages that include a DVD with behind-the-scenes footage of the recording process, interviews, and shots of Travis' New Mexico ranch.

The record will be racked in the country bins, and Lusk says they are participating in a lot of retail promotional opportunities.

Travis recently signed a booking agreement with the William Morris Agency and will tour this fall. He's currently not signed to a country label, but between acting projects (including a new movie called *West Town*) and touring, he says he's too busy to be worried about it.

"In the Bible it says, 'The Lord will order footsteps of a righteous man.' So you have to be aware of that and try to make those decisions as they come along," he says. "We do what feels right at that point in time. Through the years, we've done OK by doing that."



TRAVIS

LL Cool J Brings The 'Luv' On His Latest Def Jam Set, '10'

BY GAIL MITCHELL

Ask rapper LL Cool J the secret of longevity in a genre peppered with short-term careers, and he laughs. "I don't know," he says. "If I had the secret, I'd sell it for \$50 million. Wait, why sell myself short? I'd sell it for a billion a shot."

Since bottling the intangible isn't in the offing, LL Cool J (aka James Todd Smith) keeps doing what he still loves: making records. On Oct. 15, Def Jam releases *10*, the self-managed rapper's 10th album.

Since that auspicious debut, he's logged No. 1 R&B chart stats with subsequent albums *Bigger & Deffer* (1987), *Walking With a Panther* (1989), *14 Shots to the Dome* (1993), and 2000's *G.O.A.T.* (an acronym for "greatest of all time"), which marked his first No. 1 on The Billboard 200. The new album also marks another milestone: It was Russell Simmons' and Rick Rubin's fledgling Def Jam that released the then-teen rapper's debut single—and the label's first single—in 1984, "I Need a Beat."

Leading the charge on *10* is the Neptunes-produced "Luv U Better." With its move to No. 8 on the Hot R&B/Hip-Hop Singles & Tracks chart (*Billboard*, Sept. 28), the song became his highest-ranking solo single since "Loungin'" hit No. 4 in 1996. "Luv" now stands at No. 5 on the chart.

A beat-conscious song about relationships co-written by LL Cool J (who publishes through LL Cool J Music/Sony ATV Tunes) and the Neptunes, "Luv U Better" features R&B singer Marc Dorsey. "It's a song that definitely came from the heart," LL Cool J says. "I just wanted to communicate that we need to get love out there."

Getting to the heart of things was foremost in the rapper/actor's mind when he went into the studio. In addition to the prolific Neptunes—with whom he "worked before but the records were never released"—the set includes the production skills of the Trackmasters and the Dream Team. Joining Dorsey on the guest roster are LL Cool J

labelmates Dru Hill and Kandice Love, Bad Boy's P. Diddy, and Rise/Columbia newcomer Amerie.

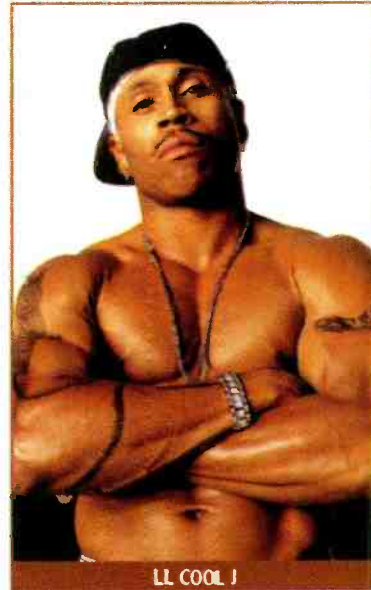
LL Cool J says he "wanted to do a positive record with no profanity, strong energy, and tight beats; a record that makes you feel better after hearing it." While tracks like the single and the cautionary tale "Fa Ha" about life's motivations reflect his introspective side, other songs convey his feel-good, party persona.

Those alter egos play a pivotal role in the rapper's ongoing success, notes Def Jam/Def Soul president Kevin Liles. "One of his 'L's does stand for longevity," he says. "That's because he's been able to reinvent himself with every album. Older fans grew up with LL, while younger fans continue to get excited about him because of his movies and relevancy."

Barry Beal, owner of Detroit retailer Shantinique Music, adds, "LL Cool J is one of the original rappers. He's been a consistent seller for years, and I expect him to do well again this time out."

With the Benny Boom-directed "Luv" video playing on BET and MTV, Def Jam is in the midst of setting up more concert performances and major TV appearances. Aiding the label's marketing push is LL Cool J's visibility in other arenas. He has just joined the cast of Columbia Pictures' police drama *S.W.A.T.* with Samuel L. Jackson, which begins production Oct. 19 in Los Angeles (see Music & Showbiz, page 75). Other film projects include Dimension Films thriller *Mindhunters* and Focus Features comedy *Deliver Us From Eva*. He's also doing book signings on behalf of his *And the Winner Is*, part of Scholastic's new Hip Kid Hop series of read-and-rap-along children's books packaged with companion CDs, all written and performed by various hip-hop stars.

"I'm thankful at this point to be building [my career] one step at a time," he concludes. "It's like running a marathon—putting one foot in front of the other."



LL COOL J

CENTURY WEST BMW UNIVERSAL CITY

4245 Lankershim Universal City

www.centurywestbmw.com

E-mail: Info@centurywestbmw.com

800-447-8871

BMW SALE

2002 MSRP \$57,345
540iA \$52,888
(VIN# GN85398)

2001 MSRP \$56,375
X5 4.4 \$47,888
(VIN# LH19719)

2002 MSRP \$45,220
525iA \$39,888
(VIN# GZ99311)

2002 MSRP \$41,420
Z3 3.0 Coupe \$36,888
(VIN# LM14943)

2001 MSRP \$45,850
525iT \$35,888
(VIN# GD86006)

2001 MSRP \$43,795
525iA \$35,888
(VIN# GX25299)

2001 MSRP \$40,685
330Ci \$35,888
(VIN# JU24569)

2001 MSRP \$40,935
330i \$35,888
(VIN# FJ67924)

"Where the stars buy their cars."

All prices Plus Tax, Lic, and Doc Fees.



Hours:
9am - 9pm M-F
9am - 7pm Sat
10am - 7pm Sun



All prices + sales tax, Drive offs include vehicle registration, license fees & finance charges. Subject to prior sale on approved credit. Ad expires close of business 10/05/02

Björk Cleans Out The Attic

Elektra Issuing Fan-Picked Best-Of, Comprehensive Six-Disc Boxed Set

BY MICHAEL PAOLETTA

A very pregnant Björk says she never listens to her old recordings. "I prefer to move on. For me, it's always been about looking ahead, the future, the new, and the unexpected."

But with the simultaneous Nov. 5 One Little Indian/Elektra releases of *Björk's Greatest Hits* and the six-disc boxed set *Family Tree* (issued one day earlier overseas), Björk has had to look back. She's had to step back in time and revisit the numerous songs that have defined who she is as an artist.

"What amazed me most was all the hardwork and memories," Björk notes, referring to the compiling and emotional process of researching her musical journey for *Family Tree*. "It was a new experience for me to listen to much of this music."

Packaged in a custom-made transparent rose-colored plastic case (designed by Parisian design outfit M/M)—and containing illustrations and photos by Icelandic artist Gabriella Fridriksdóttir—*Family Tree* comprises six CDs (five 3-inch and one 5-inch discs) of the artist's favorite songs, many of which were previously unreleased. The tracks, Björk says, are from "my entire career," not just her solo career.

According to Björk, whose songs are published by Universal Music, each disc on the "self-indulgent" *Family Tree* has its own theme: roots and strings (both comprising two discs each), beats, and her own hand-picked greatest hits.

"In one sense, it was very weird to rediscover this music," she acknowledges. "At the same time, it was something I needed to do. It shows how I got

from there to here, it shows my learning curves, it shows how I've developed as a musician."

To compile *Family Tree*, which includes a 16-page lyric book and a "family tree map," Björk says she spent six months digging through her archives. While it didn't feel like hard work at the



time, Björk admits, "it was hard work listening to my old recordings, kind of like doing homework."

The "roots" discs comprise 10 tracks, including "Sidasta Eg," which Björk composed on the flute when she was 15, and Sugarcubes tracks like "Mama." The four-track "beats" disc spotlights Björk's post-Sugarcubes electronic experiments with Graham Massey and Mark Bell: "The Modern Things," "Karvel," "I Go Humble," and "Nature Is Ancient."

The "strings" discs are home to Björk's classical-skewed collaborations with the Brodsky Quartet: "I've Seen It

All," "Bachelorette," "Hunter," and "Possibly Maybe," among others.

After compiling and coordinating *Family Tree*, Björk says she now has more respect and a newfound appreciation for librarians and those who compile and research boxed sets. "I just never realized how much labor actually goes into such endeavors."

Conversely, the "hits" featured on *Björk's Greatest Hits* were selected by fans who voted for their favorite Björk songs at the artist's official Web site (bjork.com) as well as at getmusic.com, says Dana Brandwein, Elektra's VP of marketing and artist development.

The disc, which culls moments from her four solo albums (*Debut*, *Post*, *Homogenic*, and *Vespertine*), is home to gems like "Hyperballad," "Venus as a Boy," and "Hidden Place." It also includes one new song—"It's in Our Hands," produced by Björk and Matmos—that the singer previewed during last year's *Vespertine* tour.

"Both sets are interesting and amazing packages," Brandwein enthuses. "Between the two, you get Björk's perspective as well as that of her fans. Throughout, you see Björk's development as an artist."

David Shebiro, owner of Rebel Rebel in New York's Greenwich Village, believes both sets, particularly *Family Tree* (which carries a \$59.98 suggested list price) will be popular sellers during the holiday season. "Björk's fans are an ardent bunch—they follow her every move," Shebiro says. "They want everything with her name on it."

In mid-September, Elektra delivered a promotional CD of "It's in Our Hands" to specialty alternative and triple-A radio. This was preceded by a promotional 12-inch vinyl single sent to specialty, college, and club DJs. The song's Spike Jonze-lensed video is scheduled to go to MTV2 and other outlets within the next two weeks.

Brandwein says fans should expect "many surprises at bjork.com," which recently sent out an e-mail blast containing a "photo blender" to its 100,000 fans; this gives fans access to photos and music streams.

Because of the imminent arrival of her second child, Björk—who is managed by Scott Rodger of London-based Quest Management and booked internationally by David Levy of International Talent Booking in London (Sam Kirby of New York-based Evolution Talent Agency in New York handles North American booking)—will not be touring anytime soon.

Instead, while awaiting her arrivals, she'll be able to reflect on the the past, the present, and the future. "For me, working on *Family Tree* was like spring cleaning, complete with nostalgic, boring, and mushy moments," Björk says. "But ultimately, it was liberating to have an absolutely clean attic. Now, I have a brand-new chalkboard on which to work."



THE OTHER AI: In December, Amnesty International will kick off a human-rights education campaign based around John Lennon's "Imagine." Lennon's widow, Yoko Ono, has given the London-based human-rights organization the rights to use the song for the next two years.

"My decision to grant the use of 'Imagine' to Amnesty was based on the important work Amnesty has done for 40 years throughout the world—work [that] embodies the spirit of 'Imagine,'" Ono says. "I hope that the use of 'Imagine' by Amnesty will result in increased awareness of the continuing struggle faced on a daily basis by millions of people seeking to live a peaceful life, free from oppression."

A single of the song is being recorded by composer/producer Hans Zimmer with an international children's choir. "Gabriel Byrne, who's a longtime supporter of Amnesty, saw Yoko at an event and asked her if we could use it," says Bonnie

Abauza, director of Artists for Amnesty for Amnesty International USA (AIUSA). "She agreed, but because she believes it's the younger generation that can send out this message of hope, she wanted children to sing it." The organization is still lining up distributors for the single, and is looking at the possibility of releasing a full album of human rights-themed songs.

On Dec. 10, International Human Rights Day, AIUSA will premiere the song at Venice (Calif.) High School, as part of its outreach program. AIUSA is talking to a number of artists about appearing at the campaign's launch.

The promotion is to use recording artists extensively in print, TV, and radio public-service announcements. The idea is to reach teenagers who can become lifelong supporters of AI. Unlike many organizations funded largely by corporate dollars, 80% of AI's income in the U.S. comes from individual donations averaging \$50 or less.

The "Imagine" campaign is part of AI's larger push to involve socially conscious artists spreading the word about the organization that has helped free 40,000 prisoners of conscience in its 41 years. In the '80s, Amnesty formed an alliance with recording artists that resulted in two stadium tours featuring top artists, but in the '90s, it retreated from the artist community. "The organization underwent a lot of turnover and became strong in some areas that we'd never been strong in,

and we had to abandon some other things," says AIUSA director of national events Josephine Ciallella. Now, Ciallella says, "we're ready to get back and hopefully be adopted as the music industry's human-rights organization."

Beth Orton and Aimee Mann performed at an Aug. 21 benefit for AI in Los Angeles at the John Anson Ford Theater, and more charity shows are in the works, although Ciallella says she doesn't know if returning to the days of stadium shows is the way to go. "A big concert is great, but a small number of shows in a variety of cities may have further outreach," she says, noting that she's in discussions with a

number of artists for upcoming shows. The Aug. 21 show also drew special guests Coldplay and Mos Def to Ciallella's delight. "We need to raise awareness in a new generation of musicians," she says. "We're so thankful to the Stings, U2s, and Peter Gabriels of the world, but we need them to help pass the torch."



SHORTLIST: The 10 finalists for the second annual Shortlist Prize for Artistic Achievement in Music are **Aphex Twin**, *Drukqs* (London/Sire); **the Avalanches**, *Since I Left You* (XL Recordings); **Björk**, *Vespertine* (Elektra); **Cee-Lo**, *Cee-Lo Green and His Perfect Imperfections* (Arista); **DJ Shadow**, *The Private Press* (MCA); **Doves**, *Last Broadcast* (Capitol); **the Flaming Lips**, *Yoshimi Battles the Pink Robots* (Warner Bros.); **the Hives**, *Veni Vidi Vicious* (Sire/Reprise/Burning Heart/Epitaph); **N*E*R*D**, *In Search Of...* (Virgin); and **Zero 7**, *Simple Things* (Palm). The Shortlist Prize, modeled after Britain's Mercury Music Prize, was started by MCA VP of A&R Tom Sarig and marketing consultant Greg Spotts to honor albums solely on their creative merit. The finalists are selected by members of the artistic community, including Beck, Mos Def, Sonic Youth's Kim Gordon, directors Baz Luhrmann and Spike Jonze, Iggy Pop, Jill Scott, and the Strokes' Albert Hammond Jr. The winner will be announced Oct. 29 at a ceremony at L.A.'s Knitting Factory.

STING HONORS WHITE: Upon receiving the Emmy for outstanding individual performance in a variety or music program Sept. 22 for *A&E In Concert: Sting in Tuscany*, Sting dedicated the award to late *Billboard* editor in chief Timothy White, the special's head writer.

We at KOCH Entertainment remember Tom as a devoted friend and leader. His spirit will be with us forever.



Tom Donovan
Vice President Distribution
1960-2002



Headley Makes Jump From Broadway To Record Bins On RCA

BY GAIL MITCHELL

Major coast-to-coast buzz. That's what Heather Headley is steadily amassing in advance of the Oct. 8 release of her RCA debut *This Is Who I Am*.

"Heather Headley is like a breath of fresh air," says Dedry Jones, liaison for the Independent Music Group (IMG), a collective of 38 urban retailers. "[Lead single] 'He Is' is a great song that gets great audience reaction. All I can say is, wait until people hear the rest of the CD. It can be huge."

Quite a review for a new artist—especially an R&B newcomer making the transition from Tony Award-winning Broadway star (*Aida*). Such a move isn't an automatic given. For every Stephanie Mills (hitmaker who starred in Broadway's *The Wiz*), there's a Jennifer Holliday (one of Broadway's *Dreamgirls*), who wasn't able to parlay her star-making role into consistent record sales.

"It was always in my spirit to do R&B and pop. But God planned a nice little detour for me," says Headley, who also originated the role of Nala in *The Lion King*. "In retrospect, I couldn't have asked for a better training ground. The hardest thing about making this transi-

tion was trying to contain my voice. When you're doing theater, you're screaming to 1,600 people. It's different in a studio."

RCA president Bob Jamieson notes, "It took a minute for us and Heather to find her soul and find who she was [musically]. But once she found it, the whole thing took off. She's a special artist who's made a multi-format record that will stand the test of time. You don't always get or find that with people coming out of session work or Broadway."

Making the adjustment from stage to studio in no way diluted the power of Headley's depth-defying voice, which can shift from passionate and vulnerable to down-home soul effortlessly. While the artist describes her sound as "Whitney Houston meets Lauryn Hill with a dash of Aretha," Jones adds that Headley "takes the best qualities in terms of Broadway musical bravado and emotional interpretation and infuses [them] into R&B and pop songs in a manner that's rarely heard."

That's quite apparent on "He Is," which currently stands at No. 55 on the R&B/Hip-Hop Singles & Tracks chart. It's a joy-filled proclamation that celebrates what it means to have a good man. By the end of the

song, Headley's soulful vocals backed by a churchy Hammond B-3 organ will have you on your feet and testifying.

Wherein lies the other secret to Headley's burgeoning R&B success:



her lyrically rich material. During the two years it took her to complete the album while continuing her *Aida* commitment, Headley and RCA senior VP of A&R Stephen Ferrera (who also executive-produced the 12-song set) listened to 100 songs, pared down from the 500 that Ferrera says he initially received. From there, the list was whittled down to between 50

and 60 songs and later to 25 that "we recorded for real," Ferrera recalls. "With any great singer, the key is in the repertoire, finding songs the singer can make his or her own. The hardest part was picking the final 12 that we put together like a movie: beginning, exposition, climax, and ending. These songs show Heather's many facets as a person, artist, and storyteller."

"I recorded so many songs that this was going to be the first debut album that came out as a boxed set," jokes Headley, who is managed by Randy Hoffman of New York-based Hoffman Entertainment. "But my major concern was that we get the right songs; songs that lyrically touch your heart. If my brain connects with my heart and voice, that's the best thing on earth."

Working with such producers and songwriters as Jimmy Jam & Terry Lewis, Dallas Austin, Shep Crawford, Deborah Cox, Gordon Chambers, Shanice Wilson, Joshua Nile, and Britain's D'Influence, Headley paints from a colorful palette encompassing R&B/soul, pop, and reggae that covers male/female differences ("Nature of a Man"), relationships ("Fulltime Overtime," "Four Words From a Heartbreak"), and teenage

pregnancy ("Sista Girl"). One of three tracks co-written by Headley, "Sista Girl" is a street-edged song reminiscent of the Supremes' lesson-spinning '68 hit "Love Child."

Initial introductions to Headley were made in July by way of showcases staged in such major markets as New York, Los Angeles, Dallas, and Washington, D.C., as well as on this year's Essence Awards telecast.

Beginning the third week in September, RCA began a national roll-out of intimate-venue performances in conjunction with radio and *Fader* magazine. "Interestingly enough, we're taking a rock approach with Heather," VP of marketing and artist development Kaja Gula says. "Wherever we have radio airplay we're inviting consumers to experience her by selling low-priced tickets that will usually reflect the station's frequency."

The Headley campaign also includes an aggressive online push, street and college marketing, "He Is" club remixes, cover and feature stories in various consumer publications, video channel tie-ins, and various TV appearances. Targeting mainstream R&B and crossover radio, RCA plans to release the album overseas next year.



TAMMANY HALL NYC

WOULD LIKE TO THANK

HBO MTV Z100

AND OUR **NEW YORK FANS**
FOR ALL OF THEIR SUPPORT

BETWEEN MARCH 3RD AND THE RECORD BREAKING
PREMIERE OF **THE SOPRANOS** ON SEPT. 15TH

ALWAYS ON SUNDAY
WAIT FOR YOU
AND **SULLIVAN STREET**

HAVE BEEN HEARD BY MORE THAN
20 MILLION PEOPLE ACROSS THE COUNTRY

PLEASE JOIN TAMMANY HALL NYC ON OCTOBER 25TH AT 10PM AT THE MERCURY LOUNGE NYC
FOR INFORMATION ABOUT TAMMANY HALL NYC VISIT WWW.TAMMANYHALLNYC.COM OR CALL 212.691.9161

Frank Black & The Catholics Have SpinArt Seeing Double

BY TROY CARPENTER

A decade ago, Charles Thompson, aka Frank Black, was opening for U2 on the Zoo TV tour as Black Francis, the abrasively creative guitar-playing frontman of the Pixies. Success was smiling on Thompson and his critically lauded band; Kurt Cobain had just helped punk explode into the mainstream by, in his own words, "ripping off" Thompson's dynamic approach to guitar-pop. But

internal tensions were wreaking havoc on the Pixies. Within a year, the indie darlings had split.

A decade on, the California-born Thompson has grown as a musician and found his true calling. As Frank Black, a troubador of the old order, he has not stopped the creative flow and indeed may be in the midst of his most fertile period yet. With the help of the Catholics, his band of seven years, he's outlasted much of his for-

mer peer group. He shows no signs of slowing down, given the onset of his seventh and eighth solo sets, *Black Letter Days* and *Devil's Workshop*, which simultaneously streeted Aug. 20 on SpinArt.

With 29 songs between them, the dual releases well represent the band's rock'n'roll workhorse aesthetic. *Black Letter Days*, which was recorded between last October and January, opens and closes with different versions of

Tom Waits' apocalyptic ditty "The Black Rider," and in between runs the gamut of the Catholics' repertoire: witness the balls-out rock of "1826" and "Black Letter Day," the storytelling "Valentine and Garuda," the high, lonesome plains balladry of "The Farewell Bend" and "Whispering Weeds," and the road-trip rocker "California Bound."

But after completing this expansive 18-track album, the group still had a

sizeable batch of material worked up and decided to do more recording sessions in March and April, which bore *Devil's Workshop*.

The more concise of the two, *Devil's Workshop* is a heady 11-track workout, featuring 35 minutes of uptempo rock epitomized by the angular "San Antonio, TX" and the ominous storm tale "His Kingly Cave." The album also refashions a couple Black nuggets, including "Velvety," which had wordlessly surfaced in 1990 as the Pixies B-side "Velvety Instrumental Version."

WHY IS THE ALPHABET
IN THAT ORDER?
IS IT BECAUSE OF THAT SONG?

{ AND OTHER THOUGHTS YOU'LL HAVE TIME TO PONDER WHILE AT OUR HOTEL. }

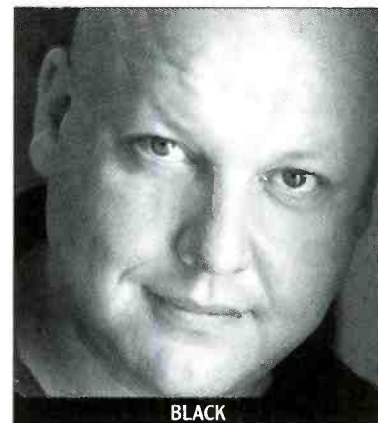
YOU SHOULDN'T HAVE TO PUT MUCH THOUGHT INTO STAYING AT THE MUSE. CHECKING IN, RELAXING AND EVEN CONDUCTING BUSINESS IS A BREEZE. YOU'LL BE A CELL PHONE'S THROW FROM TIMES SQUARE. THE BEDS ARE SINFULLY COMFORTABLE. AND THE STAFF CAN GET YOU ANYTHING YOU DESIRE. SO YOU CAN RELAX, AND LET YOUR MIND WANDER. IT'S REALLY QUITE LIBERATING.

Muse
a hotel

1 · 8 7 7 - N Y C · M U S E O R T H E M U S E H O T E L . C O M



Here's a thought. Considering the comfort of our featherbeds, you may want a wake-up call.



BLACK

SpinArt GM Jeff Price laughs when asked for his reaction when he first heard the artist—managed by Ken Goes for Los Angeles' Anything Goes Management—was giving him two albums at once.

"We chewed on it for a while and investigated the possibilities," he says. "Should we do a double album? Can we separate them by six months or put it all on one album?"

Serendipitously, Waits (who had served as musical inspiration for the group) also provided marketing inspiration with his recent Anti/Epitaph simultaneous releases of *Blood Money* and *Alice*. Price says that "showed it could succeed."

SpinArt is working the records to triple-A radio by way of an "amalgam" compilation pulling tracks from both. For the Black staple of college radio, SpinArt is issuing both sets separately.

The band played week-of-release instore performances at Amoeba Records outlets in Los Angeles and San Francisco, as well as at Fingerprints in Long Beach, Calif. Then it's back on tour, where Frank Black & the Catholics (who are booked by Steve Ferguson with Little Big Man) were born to be.

Noted road hog Black acknowledges that "we've spent quite a few years just touring wherever we want, whenever we want," with just the group and two vans. But this time around, Black and the Catholics want to streamline the tour experience, being a little more selective with markets and venues.

"I just want the band to be really fresh," he explains. "I wanna thin it out a little bit and do a nice show. I'm not saying we're gonna bring production and lights and fireworks, but just do a really good job."

You haven't truly experienced life until you've had an apple martini in our bar. Or three.



Continental

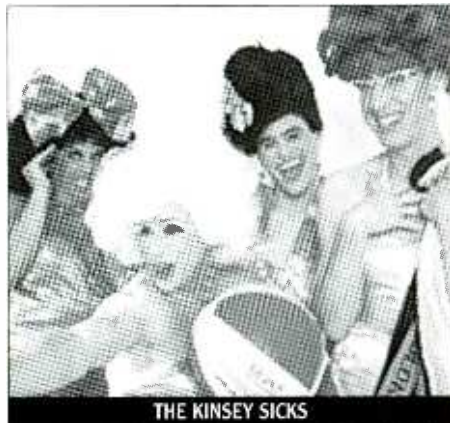
by Larry Flick

Drift™

PURE HARMONY: One of the best shows we saw this past summer was not in an arena or a hipper-than-hip New York club. It was in a small theater in Provincetown, Mass. The act wasn't a red-hot new rock troupe about to explode, nor was it a deeply introspective singer/songwriter. It was the rich, four-part harmony quartet **the Kinsey Sicks**.

Actually, the group—which comprises **Ben Schatz, Chris Dilley, Maurice Kelly, and Irwin Kelly**—prefers to be called a “beauty shop quartet,” since it marries smooth a cappella harmonies à la classic barbershop quartets with drag—making it one of the more uniquely original (and thoroughly fun and entertaining) acts we have encountered in years.

The Kinsey Sicks are currently promoting their fourth CD, *Sicks in the City*, an album that combines charming original fare like the lilting “Leaning Close” and familiar material



THE KINSEY SICKS

rewritten in comedic/parody form. For example, *West Side Story*'s “Maria” is hilariously recast here as “Ad Nauseum.” Also extremely amusing is the act's revision of the Association's “Cherish,” which is delivered here as the cheeky, envelop-pushing “Fetish.”

Though it might be hard to imagine a project like this rising above the club circuit, we're not convinced that some of the material wouldn't be a fine fit for morning radio shows that make a habit of programming song parodies and other funny musical bits. In a just world the Kinsey Sicks would be snapped up by a major radio station.

Given the act's increasing media profile, we're not alone in such an assessment. The Kinsey Sicks have been called “gut-wrenchingly funny” (*The Advocate*) and have been praised for their “voices sweet as birdsong” (*The New York Times*). They have been profiled on *20/20* and CBS' *The Early Show*.

Much of their media attention has been due to their Drama Desk Award-nominated off-Broadway

show *Dragapella! Starring the Kinsey Sicks*.

At the moment, the act is playing gigs in San Francisco and other parts of the U.S. that include Portland, Ore., Grand Rapids, Mich., and Boston. A return engagement in New York is under consideration.

At the moment, **Kevin Smith Kirkwood** is touring with the act through the spring in place of Kelly, who has temporarily left the lineup (but appears on the CD).

Of the show, Dilley says, “I love how it allows a different side of my personality to come out. You can access your feminine side, of course, but it's more than that. You just generally free different sides of yourself.”

Schatz has a different perspective.

“They're basically our therapy issues onstage.”

In any case, this is one act that should not be missed, either in-person or on CD. For more information or to order *Sicks in the City*, log on to the group's Web site,

kinseysicks.com.

FEEL THE BEAT: On his fine disc *Reasons*, German newcomer **Beat** conjures images of the long-ago synth-pop era of the '80s.

Actually, his penchant for spare, keyboard-driven arrangements that are topped with rich, soulful vocals is strongly reminiscent of one particular act from that period: **Erasure**. In fact, we might even dare to argue that *Reasons* is stronger than Erasure's last studio effort.

Working with producers **Tom Peschel and Jens Fischer-Rodrian**, Beat fleshes out songs like “Why Should I Pretend” with sleek horns, while the single-ready “Sometimes” has accents of acoustic guitars. But the real draw of this project is the artist's gentle lyrics, as well as his talent for crafting instantly memorable hooks. That said, *Reasons* doesn't unfold like a series of potential singles. It's more of a vibey piece of music that is best consumed in total.

For more details or to order the disc, call 212-337-3366.

The Donnas Keep Building With Move To Atlantic

BY TODD MARTENS

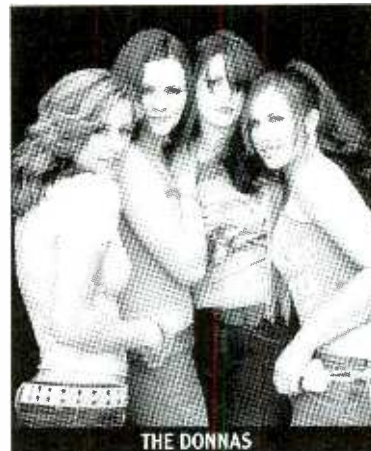
Through five albums, the Donnas have delivered dozens of over-the-top party anthems, spinning tales of high school debauchery and throwaway boys with Kiss-sized riffs and a pop-gloss. These Joan Jett disciples are rock veterans in their early 20s, and are now ready to graduate from the independent world, having recently traded in Lookout! Records for Atlantic Records.

“After a while on an independent label it seems like you can only go so far,” drummer Tory Castellano says. “You just sort of stay at the same level. We didn't want to make a move until we really had a fan base, because we wanted to be able to say what's working and prove that we knew what we were doing.”

The group, whose 2001 album *Turn 21* sold 34,000 units, according to Nielsen SoundScan, clearly made their case. Atlantic took a relatively hands-off approach, allowing the band to retain its long-time producer, Robert Shimp, and made few trips to check in on its new act.

“When we were first starting out and playing in my parents' garage, all the guys in our grade

would come and bang on the door and we felt like we had to let them in,” Castellano says. “They would whisper about us while we were playing, so from then on, we never let anyone in.”



THE DONNAS

The Donnas' 13-track Atlantic debut, *Spend the Night* (due Oct. 22), is the group's most confident effort yet, seeing the act expand its range with the *Sticky Fingers* swagger of “Please Don't Tease” and lay on the hooks with the rhythmic flux of “Too Bad About Your Girl.”

The band, whose songs are published by BMI, is willing to do

whatever it takes to get the word out: The Donnas recorded a radio commercial for Budweiser, licensed music for advertisements for Sprite and Target, and posed for a Levi's print campaign. Castellano says the band isn't worried about fallout from the punk community that follows the Berkeley, Calif.-based Lookout!.

“I don't see anything wrong with commercials,” she says. “We thought people might be upset about it, and we knew people would be upset about us signing with Atlantic, but people are always going to say we're not punk enough, and we never said we were punk anyway.”

In fact, the band hasn't completely severed ties with Lookout!, as Molly Neuman, who co-manages the Donnas with Joseph Minkes, is Lookout!'s general manager. In addition, the independent label will release a vinyl edition of the album.

A video is being shot for first single “Take It Off,” and the first 50,000 CDs sold will come with a bonus DVD.

The band, booked by Evolution, will play some dates with Jimmy Eat World before headlining its own jaunt in late October.

JAVIER GIROTTTO SAXEN ALESSANDRO GWIS BASS KEYBOARD MARCO SINISCALCO GUITAR MICHELE RABBIA DRUMS

ANIVERSARIO

AIRES TANGO

After the extraordinary success of their live album "EN VIVO"...

AIRES TANGO are back to seduce you once again with their latest new album "ANIVERSARIO"

Camjazz.com

Spend a romantic evening with us.

(Don't worry, you get your own room.)



You and your special someone will be welcomed to your Premier King guest room with a bottle of chilled champagne and a platter of fine French cheeses, bread and fresh fruit. Enhance the mood with a couple of romantic movies from our Movie Library and awake to fresh juice, coffee and croissants served in your room the next morning.

Romance Package

\$255 per night.*

THE GRACIELA BURBANK

The Media District's newest upscale boutique hotel, offering 101 casually elegant guestrooms and suites.

322 North Pass Avenue

Burbank, CA 91505

Phone 818.842.8887

Reservations 888.956.1900

Fax 818.260.8999

www.thegraciela.com

*Double occupancy. Occupancy tax and gratuity not included. Limited offer, limited availability, price subject to change without notice.

Eyes Adrift: A Rebirth For Its Famous Members

BY WES ORSHOSKI

NEW YORK—With the exception of maybe Lynyrd Skynyrd, one would be hard pressed to name another band that has experienced as much career-related heartbreak as alt-rock supergroup Eyes Adrift, which features ex-Nirvana bassist Krist Novoselic, former Sublime skinsman Bud Gaugh, and Meat Puppet Curt Kirkwood.

"It's like we're 'the tragedy band.' We're fuckin' awash in all this grim shit. But you know what's gonna



pull us out of it? Our music. Our music is groovy," says Kirkwood, whose Meat Puppets dissolved in the late '90s, as heroin tightened its grip on his brother, Cris, the band's bassist. (Nirvana ended with Kurt Cobain's 1994 suicide, while Bradley Nowell's 1996 heroin overdose spelled the end for Sublime.)

A rebirth for each of its three members, Eyes Adrift—whose eponymous debut arrived Sept. 24 on SpinArt—was formed shortly after Novoselic caught a Kirkwood solo gig in Seattle last year. A day or so after the show, Novoselic called Kirkwood to see if he'd be interested in jamming.

"If you're in my shoes, and you see how my life has progressed, having Krist call me is not a small thing," Kirkwood says, referring to he and his brother's appearance on Nirvana's *MTV Unplugged* and the resulting prominence it delivered to the Meat Puppets.

Coincidentally, Gaugh, having just left the Long Beach Dub Allstars, phoned a few days later with the same inquiry. Soon after, all three convened in Austin and began recording, writing, and cutting many songs on the spot. "It was just beautiful," Novoselic says. "We were laughing the whole time; and that's the way it should be."

SpinArt is working "Alaska" to commercial modern-rock and is also preparing a video for the song. Managed by Austin-based Corey Moore, Eyes Adrift will soon return to the road for a jaunt that will continue through the end of the year. Says Novoselic, "It's great to be back in the game again."

The Classical Score

by Steve Smith

IMMORTAL BELOVED: Anne-Sophie Mutter always knows what the first question in any interview regarding her latest recording is going to be. "Why do the Beethoven again?" she moans, eyes rolled skyward. With a laugh that belies her seeming indignation, she asks, "Can we start with something else?"

Still, after an impromptu chat about her favorite restaurants in Manhattan (Picholine and Jean-Georges, in case you're curious), the first question remains. Given the classical recording industry's current slump and the widely held notion that new recordings of standard repertoire aren't smart business, why has Mutter—one of the world's best-loved violinists and an ardent champion of contemporary composers—joined forces with Kurt Masur and the New York Philharmonic to rerecord Beethoven's Violin Concerto? Their new disc will be issued Oct. 8 by Deutsche Grammophon, but with Beethoven's concerto already well represented in the catalog—including a widely admired 1979 recording by Mutter on the same label—why do it again?

"Because I can't go to the restaurant all of the time," is the quick response, accompanied by another hearty laugh before Mutter's consummate professionalism asserts itself. "A recording is a snapshot of an artist's life and development," she says. "What you live through in more than 20 years fills you with a depth that wasn't there when you were younger. At 38, I'm reconsidering and putting down a second viewpoint of core repertoire, and the Beethoven is certainly the crown of that repertoire. It's so removed from the anger and physical force Beethoven very often shows us; the concerto is a summary of philosophy, human spirit, and love."

Mutter's first recording of the work, made with her mentor, Herbert von Karajan, and the Berlin Philharmonic, displayed the already estimable skills of a young performer caught in the first blush of what would become an enduring career. That recording still merits consideration, but it's clear from the onset that Mutter's new recording—captured live in May during Masur's emotionally charged final weekend as New York Philharmonic music director—is filled with greater interpretive depth, nuance, and insight than its predecessor.

Asked for specific ways in which her view of the work has changed, however, Mutter demurs. "One would have to go back and compare, which is something I've

never been interested in doing," she explains. "Music is something that is ever-changing: Even if you burn it on a CD, in the moment that the concert ends, we have it in our hearts but it's gone. It's a sculpture I have to rebuild the next evening. In that sense, I don't want to compare what I do today to what I did 22 years ago. The way I see the architecture of these three movements will never change; the cathedral basically stands as it did, but in the smaller aspects of that building, there will be much more detail and depth of understanding."

Masur and his well-honed orchestra provide ideal support for Mutter's elastic pace and structure, much as they did in her second re-



recording of the Brahms Violin Concerto five years ago. "What Masur brought to the New York Philharmonic was tremendous refinement and beauty of sound," Mutter says. "He's a very, very demanding maestro who doesn't let you get away with anything, but he's also a musician who lets you fly free. In that respect, he very much resembles Karajan. It's the quality of leadership and partnership, listening and stepping back if necessary, which is also required from a soloist."

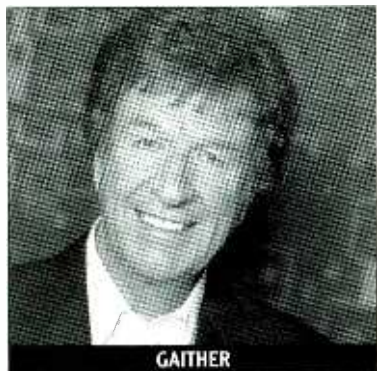
Mutter switches to recital mode in October, touring with works by Brahms, Faure, Gershwin, Kreisler, and new husband André Previn that will make up her next CD, *Song and Dance*, due next year. Mutter will present the program with pianist Lambert Orkis in Chicago; Boston; New York; Newark, N.J.; Washington, D.C.; and Philadelphia. Of Previn's "Tango Song and Dance," she gushes, "It's so beautiful and clever, and rhythmically terribly difficult—the last movement is rhythmically the most difficult piece I've ever played in my life." At the end of the month, she returns to the Boston Symphony to perform Previn's new Violin Concerto, which she premiered there in March; she brings that work to New York next April.

Higher Ground™

by Deborah Evans Price



STILL GOING STRONG: At an age when many artists might consider retirement, Southern gospel patriarch **Bill Gaither's** career continues to gain momentum. *Let Freedom Ring*, a multi-artist project by **Bill & Gloria Gaither & Their Homecoming Friends**, debuted at No. 1 on the Top Contemporary Christian album chart last issue, marking the Gaithers' first time at that chart's summit. The Gaither gang also debuted at No. 3 on the chart with *God Bless America* [Over the Counter, *Billboard*, Sept. 28].



GAITHER

In this issue, *Let Freedom Ring* and *God Bless America* are No. 6 and No. 7, respectively, on the Top Contemporary Christian album chart.

Both projects, the latest in the popular Gaither Gospel series, were released Sept. 10 by Gaither's Spring House label, distributed via EMI Music Distribution to the general market and via EMI Christian Music Group's Chordant Distribution in the Christian retail market. Issued on cassette, CD, DVD, and VHS, *Let Freedom Ring* and *God Bless America* also claimed the No. 35 and No. 44 spots, respectively, on The Billboard 200, the highest debuts ever for both Gaither and any Southern gospel music on that chart.

Gaither product always does well on the *Billboard* Top Music Video chart, as *Let Freedom Ring* and *God Bless America* debuted at No. 1 and No. 2, respectively. "We're excited," the 66-year-old singer/songwriter says. "We just do our art, and we want to do it the best we can do it, and when people buy it like they are buying it, it's very exciting!"

Recorded live at Carnegie Hall in April, the patriotic-themed projects feature performances by the **Gaither Vocal Band**, the **Hoppers**, the **Martins**, **Jessy Dixon**, **Janet Paschal**, **Sandi Patty**, **Larnelle Harris**, **Mark Lowry**, **Natalie Grant**, **Andraé Crouch**, **George Beverly Shea**, and others. They were in the works for two years, long before the tragedies of Sept. 11, 2001. "For a long time, patriotism wasn't cool," Gaither observes. "But it's very easy now for people to say,

'I'm proud to be an American.'"

"Timing was terrific," Spring House president **Barry Jennings** adds. "It was a positive message in the midst of all that [Sept. 11 coverage]."

Other factors that contributed to strong sales were a busy tour schedule that included performances at the National Quartet Convention (Sept. 9-14 in Louisville, Ky.) and having Spring House mail a new catalog to 1.3 million homes. The projects were broadcast over 11 cable outlets, including PAX-TV, Family Net, and Trinity Broadcast Network, and began airing Sept. 22 on BET.

Gaither says, "No matter where we go, people say, 'We see you all the time.' Television must be making a difference."

According to Jennings, the direct-response TV spots were tagged to drive consumers into such retailers as Target and Family Christian Stores, and he credits Chordant with "taking this project to new heights."

It may seem unusual to release two titles simultaneously, and other artists might be concerned that it might split sales, but Gaither says he had too much great material to limit to one video. Obviously, it didn't hurt sales. In fact, according to Jennings, "85% of consumers who buy one, buy both" when Gaither releases two simultaneously.

In the past 10 years, Gaither has released nearly 70 video titles, with 10 debuting at No. 1 on the *Billboard* Top Video chart since 1997. Next on the agenda, the Gaither Vocal band will film a video in Australia at the Sydney Opera House in November for release next year. In January, look for Spring House to release two new Gaither projects, *Heaven* and *Meeting in the Air*.

NQC WRAP UP: Southern gospel fans from 40 states and a dozen foreign countries gathered for the 45th annual National Quartet Convention at the Kentucky Fair & Expo Center in Louisville. Among the highlights were **Bill Gaither's** "Class Sing," a two-hour event featuring more than 40 artists... In other news, **Jonathan Martin** has left the Spring Hill family trio the **Martins**. **Paul Lancaster**, formerly with **Sunday Drive**, has joined sisters **Judy Martin Hess** and **Joyce Martin McCollough**... Spring Hill Music Group is now being distributed through Word Distribution. It was previously with Chordant... **Legacy Five** will travel to London Oct. 6 to record with the **London Philharmonic Orchestra** for its first Daywind release... **Mark Bishop** has a new solo release, *Faith, Family & Friends*, on Sonlight Records.

In The News

- Nashville-based management company Blanton Harrell Cooke & Corzine is partnering with Moose Management president Mitch White and has signed new Vertical Music artist Kara, whose eponymous debut disc bowed Sept. 3. White joins Blanton Harrell Cooke & Corzine as VP of artist development and brings along clients Fernando Ortega and Watermark. The company handles the careers of artists Amy Grant and Michael W. Smith and author Frank Peretti.

- EMI Christian Music Group, Word Entertainment, and Provident Music Group are again partnering to issue the latest in the *WoW* series. *WoW Hits 2003* hits the Christian retail market through Chordant Distribution Group and general-market outlets through EMI Music Distribution Oct. 1. It includes 30 songs by such Christian artists as Steven Curtis Chapman, Nicole C. Mullen, and CeCe Winans. Also coming is the first *WoW* holiday collection, *WoW Christmas*, streeting Oct. 1 via Word, and *WoW Hits 2003: The Videos* (Sparrow, on DVD/VHS).

- Melissa Greene has joined Sparrow Records group Avalon, replacing soprano Cherie Adams, who is pursuing a solo career. Greene joins Avalon members Michael Passons, Jody McBrayer, and Janna Long. McBrayer recently issued a solo album, *Who I Am*, on Sparrow; Long's solo set, *Janna*, is slated for release Nov. 5. With Greene in place, Avalon is preparing for its Joy Christmas tour. Also, look for Adams to add "author" to her résumé, as she's working on a new book geared toward single Christian women.

- Big Idea's first full-length VeggieTales movie, *Jonah*, premiered Sept. 19 in Nashville to enthusiastic response. Numerous country and Christian music artists attended (many with their small children in tow), including Michael W. Smith, Sara Evans, Trace Atkins, Plus One's Nate Cole, and Steve Taylor.

- Steven Curtis Chapman, Third Day, TobyMac, and Fred Hammond were among those who performed Sept. 11 at Madison Square Garden in New York at A Tribute to Grace and Hope, a special event commemorating the first anniversary of the terrorist attacks. Chapman performed a new song he'd finished minutes before taking the stage, titled "Remember the Day." New York firemen, police officers, and political dignitaries, including Governor George Pataki, also participated in the event.

In The Spirit™

by Lisa Collins



TAKING IT UP: Arrow Records is shifting into high gear with the Sept. 17 appointment of **Shawn Tate** (formerly of EMI Gospel) as its new GM. The recent announcement signals the quest of the 4-year-old, Atlanta-based label—an affiliate corporation of Dr. **Creflo A. Dollar's** World Changers Ministries—to be a major player on the gospel music scene.

"The label is looking to compete on a national level with Pastor [Taffi L.] Dollar's vision of signing artists who sing life music—music that is positive and inspirational in nature," Tate says. "I look forward to building a team that gives flight to that vision."

Tate, who will manage all areas of the label's operations, says he has a three-point plan. "First, we're going to be signing world-class talent to inspire the unchurched and the churching, to establish national distribution so that this talent can be heard, and to prove that an independent church-based label can be successful and win."



TAFFI DOLLAR

The label currently has a roster of four acts, including Dr. **Creflo A. Dollar & the Changing Your World Mass Choir**. Their November 2000 release, *From the Heart of God*, marked the label's official bow into the gospel marketplace. Tapping into the national network of churches forged by Creflo Dollar Ministries (including its 20,000-strong, Atlanta-based church), the CD sold upwards of 20,000 units.

Tate says, "That says to me that a church-based record-company model can be successful. Given the right record and extended marketing platform, Arrow Records is poised to be a vibrant and profitable entity that maximizes relationships with churches and ministries around the world."

Taffi L. Dollar—who serves as Arrow Records CEO and is also Creflo's wife—says, "The addition of Shawn Tate to our staff is only the first of several changes we will be making to position the label to do great things. With the incredible

artists we have on the label and the strong team we are assembling, we believe that Arrow Records will be a force in the gospel music industry."

Tate anticipates a minimum of four to five releases in 2003, beginning with a first-quarter release from **Generation J**, an urban- and pop-flavored brother-and-sister foursome, and including a follow-up release from Dollar and his Changing Your World Mass Choir.

SPEAKING OF PREACHERS: Ablife Records' Dr. **Ed Montgomery** and **ALC Featuring Mark Taylor** have released their new live double-CD, *Mark Taylor and ALC: Total Live Experience*, which was recorded at Montgomery's 6,000-member Abundant Life Cathedral in Houston. The collection features Montgomery, along with producers **Chris Walker** and Taylor (Abundant Life Cathedral's musical director), and the 70-voice **Abundant Life Cathedral Choir**. It is the third production from Ablife Records, a division of Montgomery's ministry... Bishop **Andrew Merritt & the Straight Gate Mass Choir** recorded their latest CD Sept. 15, at the Straight Gate International Church in Detroit. Special guests included **Fred Hammond** and former **Commissioned** member **Keith Staten**.

PRAISE WHERE PRAISE IS DUE: That's the mission of the Detroit-based Gospel Music Hall of Fame & Museum, whose sixth annual induction ceremony—set for Oct. 26—will honor the achievements of **Charles Fold & the Charles Fold Singers**, **Dr. Charles Hayes & the Cosmopolitan Church of Prayer Choir**, **Lee Williams & the Spiritual QCs**, **Bill & Gloria Gaither**, Rev. **Cleophus Robinson**, **Daryl Coley**, and **Yolanda Adams**.

"This year's event will once again demonstrate the Gospel Music Hall of Fame & Museum's commitment to preserving and celebrating the work of the world's legendary gospel entertainers," founder **David Gough** says. Dr. **Bobby Jones** will host.

BRIEFLY: **Richard Smallwood**, **Donald Lawrence**, and **Karen Clark-Sheard** are winging their way across the country with the Alliance tour, which also features newcomers **Ted & Sheri**, **Maurette Brown-Clark**, and **Vanessa Williams**. Kicking off Aug. 30 in Louisville, Ky., the tour will wind down Nov. 3 in Dover, Del.... Central South Gospel played host to its inaugural National Retailer's Conference in Nashville Sept. 29-Oct. 1.

Flaming Lips, Beck Pucker Up On Joint Tour

Two Established Headliners Will Play Separately And Together On The Same Bill

BY SUSANNE AULT

LOS ANGELES—In what's shaping up to be a great rock pairing, Beck's upcoming theater tour will use the Flaming Lips as both a backing and support act.

In the mode of Tom Petty & the Heartbreakers' similar duty with Bob Dylan more than a decade ago, this is one of the few times a bill of this sort, with two established headliners playing separately and together, has been put together in a while.

"I think it's very unusual—it's definitely casting an eye toward Neil Young and Crazy Horse," says Jim Guerinot, partner in Rebel Waltz Management and Beck's manager. "We want this tour to be a real event—something you might not see again."

Beck sees it as "an interesting alchemy that really starts a cool musical dialogue . . . Why not?" he asks. "There's no rule book here."

Flaming Lips frontman Wayne Coyne was caught off-guard by Beck's invitation to join together on tour. "We looked at each other and said, 'This is bizarre.' But what he did is a ballsy move," he says. "This just sounds too cool."

Beck and the Flaming Lips are primarily booked into 2,500-5,000-capacity theaters; in most

cases either act could probably headline these relatively intimate-sized venues.

Minneapolis' Orpheum Theatre begins the 11-date, East Coast first



leg Oct. 12. Other stops—booked by Creative Artists Agency for Beck and American Artists for the Flaming Lips—include the Chicago Theater Oct. 18 and Toronto's Massey Hall Oct. 20. Two Beacon Theater shows Oct. 30-31 close things out in New York.

A 14-date West Coast leg is on deck—but not confirmed—to start Nov. 12 at Austin's Bass Performance Hall. Also anticipated to be included in the routing is Los Ange-

les' Universal Amphitheatre Nov. 25, with that leg wrapping Dec. 2 at Portland, Ore.'s Arlene Schnitzer Concert Hall.

NICE PRICE

Despite the uniqueness of the package and the intimacy of the venues, tickets average \$35, with a few \$45 exceptions for larger markets like New York. Considering the uniqueness of Beck's outing, tour organizers could have upped the gross potential by playing larger buildings and/or pricing tickets higher.

"The biggest gross possible is not necessarily the best presentation possible" is how Guerinot explains that going into amphitheatres and arenas "wouldn't be consistent to what the presentation of the music will be."

Beck is making the rounds this fall in support of his latest album, *Sea Change*, which is being described as his most somber, introspective (translation: best-suited to theaters) creation yet. Or as Elliott Lefko, VP for House of Blues Canada (which is promoting the Massey Hall date) puts it,

"Here's some difficult music, but he's giving it to you in the best setting possible." For their part, the Flaming Lips are known for a bouncier, loopier musical style—"like Walt Disney meets Led Zeppelin," Coyne says. That contrasts with Beck's quieter vibe, which he introduced during a number of acoustic concerts he played in August as his first public foray with *Sea Change*.

But Coyne predicts that the Flaming Lips will still dish out their usual light and video-screen theatrics for their opening set. "Beck likes those elements of our shows. He wants us to do something of that scale—[to] do some bombastic things," Coyne explains, adding that he's confident the Flaming Lips can then seamlessly turn it down a notch when transitioning to the position of backing band.

With the combined strength of Beck and the Flaming Lips—both of their latest albums are getting the critics' kiss of approval—"this could be an arena tour," American Artists' Trip Brown believes. "But Beck did want to play small. He didn't want people to have to sit half a mile away."

Denise Fresina, executive director of Syracuse, N.Y.'s Landmark Theatre (hosting Beck and the Flaming

Lips Oct. 26), echoes that sentiment: "As a music aficionado, I want to feel it, see it, and smell it—and the only way you can do that is in a theater."

Early indicators suggest the tour should do well just the way it is, easily out-grossing Beck's last major trek, the January/February 2000 Midnite Vultures tour. That 12-date theater outing, which included seven sellouts, drew about 3,860 people each night and averaged \$102,692 per show. The Beck/Flaming Lips pairing, with its similar parameters, should average about the same amount but ultimately pull in more dollars because of the roughly 25 dates so far scheduled. A third leg is a possibility for next spring.

And like many of the Midnite Vultures shows, this bill should generate sellout business. "Chicago sold out immediately [during its Sept. 16 onsale] . . . Minneapolis is on track to do the same thing [for its Sept. 21 onsale]," says Andy Cirzan, VP of concerts for Jam Productions, which is promoting both those shows. "We did minimal marketing. But we shouldn't have even done that in hindsight . . . You know what? Any promoter would be pulling your leg if they said they were doing a lot for the tour."

EASY TO PROMOTE

Tour sources admit that they won't be putting the traditional marketing muscle behind the event, saving a good amount of money along the way: Few, if any, radio spots will run, and print ads will be modestly placed.

Alternately, organizers are largely relying on Beck fans to regularly surf his Web site for tour updates. In fact, 80% of the tickets are pegged to sell via the dates' various Internet presales.

Cirzan shares the view of a lot of the tour's promoters, which include Clear Channel Entertainment and Metropolitan Entertainment Group, that "it's obvious they could play way bigger venues looking at ticket sales [most of which haven't gone on sale]. But [Beck] is the kind of intelligent artist who is setting up a situation where he's going to play to people who totally love him. Then it's really amazing that he is taking the Flaming Lips out with him. He's totally going the extra mile."

As far as those small venues undoubtedly leaving many people without tickets, Coyne fittingly brandishes some rock attitude: "Feel compassionate about people who can't get into a rock concert? That's silly. Helping out homeless people—let's do that."

'It's A Long Way To The Top' Shows Potential Of Baby-Boomer Market

BY CHRISTIE ELIEZER

SYDNEY—A package tour of 30 Australian acts from the '50s, '60s, and early '70s called *It's a Long Way to the Top* has grossed \$10 million Australian (\$5.5 million) and opened up the music industry here to the commercial potential of the baby-boomer market.

The shows will yield a live album and a DVD. At the same time, a two-hour behind-the-scenes documentary airs on the government-run ABC-TV network Nov. 26, to be released as a DVD in conjunction with a coffee-table book.

A scaled-down version with a dozen acts is slated for a run through regional centers in early 2003. A sequel tour featuring acts from the mid-'70s to the early '80s is also in the cards, according to Michael Chugg, managing director of Michael Chugg Entertainment. He says, "It confirmed my belief that Australians over 40 don't go out only because there's nowhere for them to go."

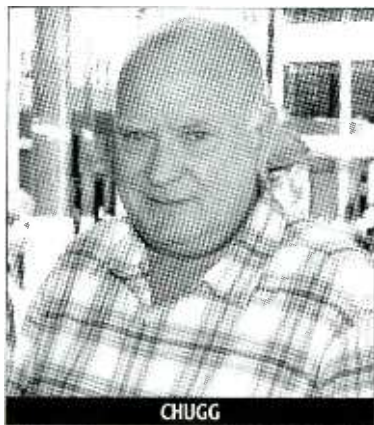
It's a *Long Way to the Top* was inspired by a 13-part ABC-TV series of that name from 2001, which chronicled the growth of Australian rock. It was the network's

highest-rated series. One of the acts, Billy Thorpe, called Chugg—who was his roadie in the '60s—and suggested taking its first three episodes on the road.

Chugg had also sensed Australians were starting to look at their musical past in the nationalistic euphoria following the 2000 Sydney Olympics. He calculated that a fast-paced 3½-hour show with multimedia visuals and 40 chart-toppers would sell out six metropolitan gigs. A budget was set at \$4.5 million Australian (\$2.5 million), and tickets ranged from \$80 Australian to \$135 Australian (\$43.82-\$73.94). His partners in the venture were theater/concert promoters Jacobsen Entertainment (its chairman, Kevin Jacobsen, played in the *Joye Boys* in the '50s, backing his singer brother Col Joye, who was on the tour), U.S. promoter Jack Utsick, theater producer Amanda Pelman, and talent manager Brian deCourcy.

Chugg miscalculated. It's a *Long Way to the Top* ended up tapping 19 shows, shifting 135,000 tickets, and doubling the original budget. He estimates that the planned regional run could yield a further 90,000 tickets.

Part of the tour's success lies in audiences shifting their focus to Australian acts after the low Australian dollar slowed down international tours—promoters take more chances with young global acts



wanting to build up an audience. Among the new acts Chugg toured this year were Fu Manchu, Gomez, Spiritualised, and Black Motorcycle Rebel Club. The popularity of Japanese festivals Mt. Fuji (in July) and Supersonic (in August) has brought acts into the region. "George Clinton was someone I'd tried to get here for years," Chugg

says. "He came to Japan and then to Australia, and the shows resulted in some of the wildest crowd scenes I have seen."

But the greatest significance of *It's a Long Way to the Top* is its impact on the careers of its acts. While many of the acts re-formed for the tour, some—like Joye, Normie Rowe, the Atlantics, John Paul Young, Ross Wilson, and Marcia Hines—continue to perform. "With a few exceptions, many of them struggle to make money," Chugg says. "I think this tour will reactivate a lot of work for these acts."

Mushroom Marketing GM Carl Gardiner agrees: "The music industry has yet to work out that many of these older baby-boomer acts have a lucrative future in corporate gigs and related opportunities."

Artists find the tour rewarding on another level. Ross Wilson of the band Daddy Cool says, "It was personally a buzz for me, meeting up with some of those '50s guys like Col Joye. Backstage everyone knew they were part of something momentous, because that entire lineup would never come together again. I think the audience got that vibe, too."



by Ray Waddell

Venue Views™

ZZ'S OVERSEAS: That little ol' band from Texas has taken its boogie thing to Europe, beginning with an Oct. 1 stop at **Hartwall Arena** in Helsinki. The tour will be out until Nov. 1, when **ZZ Top** plays the **Hammer-smith Apollo** in London.

The Euro trek is a make-up of sorts for dates lost when a 1999 European leg was canceled after bassist **Dusty Hill** was diagnosed



ZZTOP

with Hepatitis C. But with Hill now in remission, ZZ has a new RCA album coming out next year, and life is good.

"We've got some new material and a new show, so Europe is getting the best of both worlds," ZZ Top guitarist **Billy F. Gibbons** says. "Of course, it's making us work a little harder."

Gibbons says the European shows include "some old blues songs we rediscovered, a couple of the songs from our new recorded project, and the rest of it is three chords and really loud shit."

He adds that Texas boogie is "presently quite the fashion" in Europe. "I guess trends come and go, but one thing that has managed to remain quite attractive is American pop culture, particularly throughout Europe. France was the last card to fall, so to speak, but even in the stiffest of grinds, American pop culture reigns supreme."

That said, Gibbons believes ZZ Top's trademark raunchy sound translates loud and clear in diverse cultures. Production capabilities, interestingly enough, are usually compatible. "Europe is not as predictable as the good old U.S.A. in terms of what the rooms look like and who's gonna be there," Gibbons explains. "The power is still different. That's one of the significant issues that's always first at the top of the equipment guy's list: 'Let's get this power thing worked out.'"

A veteran crew helps. "We've got a lot of familiar faces with us, familiar

with how to get the ZZ sound sounding like ZZ," Gibbons says. "We've got some very specialized and peculiar back-line equipment, guitars, and personal effects that are just that and can't be compromised, in our opinion. So the road crew has the rather formidable challenge of getting everything ready and plugged in, whether it's Stuttgart, Arkansas, or Stuttgart, Germany."

Previously, ZZ Top has been known for its lavish, over-the-top production touches, like bringing Texas to the world via live coyotes and rattlesnakes onstage. "That was the 1976 tour, during the period when giant stage productions were the order of the hour," Gibbons recalls. "Presently, the bulk of ZZ fans want us back in the palm of their hands, three guys playing three chords. They like videos and they like the cars, but the simple thrash-and-bash presentation from the Texas trio is what they like best."

The European dates are actually an addendum to some U.S. dates the band played this summer. "We made a brief escape from the recording studio and played a run of intimate appearances at select casinos coast to coast. It was a blast—tight, right, and outta sight. Those shows gave us a chance to see the light of day for a change—a chance to fire it up and make it greasy."

Obviously, these greasy shows include the new material, but "a ZZ show is not a ZZ show without 'Cheap Sunglasses,' 'Sharp Dressed Man,' 'Nationwide,' or even 'Waitin' for the Bus/Jesus Just Left Chicago.' Right about the middle of the program we leave about three or four empty spaces for spot calls. It keeps us on our toes and allows us to experiment and have a good time."

A new release is set for first-quarter 2003, followed by a tour of "wherever, whenever," Gibbons says. "I wouldn't be surprised to see the trucks fire up around February and March." Already booked is a return to RodeoHouston at **Reliant Stadium**; last year at the final RodeoHouston at the **Astrodome**, ZZ Top drew more than 57,000 people at a first-time play of the event.

Gibbons says 2003 will be a busy and exciting year for the band. "We'll take a nice little holiday and then get back to spankin' the plank."

ZZ Top is booked by **Rob Light** at Creative Artists Agency in the U.S., and **Barry Dickins** at International Talent Booking books the band in Europe. **Bill Ham** at Lone Wolf is ZZ Top's longtime manager.

OCTOBER 5 2002		Billboard	BOXSCORE™	CONCERT GROSSES	
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER	
ELTON JOHN & BILLY JOEL	Philips Arena, Atlanta Sept. 17	\$2,025,750 \$177/\$87/\$47	19,409 sellout	in-house	
NEIL DIAMOND	Worcester's Centrum Centre, Worcester, Mass. Sept. 13-14	\$1,423,665 \$67.50/\$37.50	22,914 two sellouts	Concerts West, Sal Bonafede, Apregan Entertainment Group	
BRUCE SPRINGSTEEN & THE E STREET BAND	Compaq Center, San Jose, Calif. Aug. 27	\$1,285,275 \$75	17,137 sellout	House of Blues Concerts	
NEIL DIAMOND	Continental Airlines Arena, East Rutherford, N.J. Sept. 18	\$1,041,753 \$75/\$57.50	15,460 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group	
NEIL DIAMOND	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Sept. 17	\$932,318 \$75/\$57.50	13,021 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group	
CHER, CYNDI LAUPER	Target Center, Minneapolis Sept. 15	\$869,162 \$77.75/\$57.75/\$32.75	13,692 sellout	Clear Channel Entertainment	
THE WHO, COUNTING CROWS	Greek Theatre, Los Angeles Sept. 18	\$794,790 \$504/\$49	6,146 sellout	Nederlander Organization	
BRUCE SPRINGSTEEN & THE E STREET BAND	Rose Garden, Portland, Ore. Aug. 20	\$793,200 \$75	10,576 14,446	House of Blues Concerts	
AEROSMITH, CHEAP TRICK, RUN-D.M.C.	DTE Energy Music Center, Clarkston, Mich. Sept. 18	\$749,065 \$80/\$32.50	15,139 sellout	Clear Channel Entertainment, Palace Sports & Entertainment	
AEROSMITH, CHEAP TRICK, RUN-D.M.C.	Blossom Music Center, Cuyahoga Falls, Ohio Sept. 12	\$744,076 \$77.50/\$63.50/\$35.50	16,800 17,500	House of Blues Concerts	
NEIL DIAMOND	Pepsi Arena, Albany, N.Y. Sept. 21	\$734,070 \$67.50/\$37.50	12,540 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group	
NEIL DIAMOND	Mohegan Sun Casino, Uncasville, Conn. Sept. 12	\$724,740 \$85/\$65	9,115 sellout	Clear Channel Entertainment, Sal Bonafede, Apregan Entertainment Group	
NEIL DIAMOND	Verizon Wireless Arena, Manchester, N.H. Sept. 23	\$678,398 \$67.50/\$37.50	10,985 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group	
REVOLUCION 2002: JAGUARES, MORRISSEY, JUMBO	Arrowhead Pond, Anaheim, Calif. Sept. 13	\$673,675 \$75/\$25	12,969 sellout	Nederlander Organization	
CHER, CYNDI LAUPER	U.S. Bank Arena, Cincinnati Sept. 8	\$658,291 \$85.25/\$35.25	9,081 11,270	Nederlander Organization	
CHER, CYNDI LAUPER	The Mark of the Quad Cities, Moline, Ill. Sept. 13	\$656,440 \$68.50/\$50	10,564 sellout	Clear Channel Entertainment, in-house	
NEIL DIAMOND	New Orleans Arena, New Orleans Sept. 5	\$616,823 \$67.50/\$37.50	13,390 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group	
NEIL DIAMOND	Sovereign Center, Reading, Pa. Sept. 10	\$537,195 \$67.50/\$37.50	8,362 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group	
CHICAGO	Greek Theatre, Los Angeles Sept. 20-21	\$503,108 \$70/\$30	11,613 12,304 two shows one sellout	Nederlander Organization	
NEIL DIAMOND	Cumberland County Civic Center, Portland, Maine Sept. 20	\$493,890 \$67.50/\$37.50	7,840 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group	
BOW WOW, B2K, IMX	First Union Spectrum, Philadelphia Sept. 20	\$457,650 \$37.50	12,748 sellout	Clear Channel Entertainment	
BONNIE RAITT & LYLE LOVETT	Greek Theatre, Los Angeles Sept. 22-23	\$455,780 \$75/\$40	10,039 12,301 two shows	Nederlander Organization	
ALAN JACKSON, JOE NICHOLS, CYNDI THOMSON	St. Pete Times Forum, Tampa, Fla. Sept. 20	\$452,338 \$46/\$36	10,516 11,102	Jack Utsick Presents	
NEIL DIAMOND	The Pyramid, Memphis Sept. 8	\$413,938 \$67.50/\$37.50	9,809 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group	
CREED, JERRY CANTRELL, 12 STONES	UMB Bank Pavilion, Maryland Heights, Mo. Aug. 16	\$398,946 \$52/\$38.50	9,716 21,000	Clear Channel Entertainment	
KENNY CHESNEY, SARA EVANS	Freedom Hall Coliseum, Louisville, Ky. Aug. 25	\$392,525 \$30	15,701 16,309	Kentucky State Fair	
GOO GOO DOLLS, THIRD EYE BLIND, VANESSA CARLTON	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 16	\$391,625 \$35/\$25	12,591 14,029	Clear Channel Entertainment	
ROBERT PLANT, MOE.	Greek Theatre, Los Angeles Sept. 12	\$387,560 \$115/\$40	6,155 sellout	Nederlander Organization	
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Journal Pavilion, Albuquerque, N.M. Aug. 22	\$383,135 \$48/\$28	12,011 sellout	Clear Channel Entertainment	
TOBY KEITH, MONTGOMERY GENTRY	New York State Fair, Syracuse, N.Y. Aug. 30	\$382,662 \$32/\$30	13,263 16,400	in-house	
AREA2 FESTIVAL: DAVID BOWIE, MOBY, BUSTA RHYMES, & OTHERS	The Gorge, George, Wash. Aug. 16	\$380,552 \$63/\$31.50	6,104 13,500	House of Blues Concerts	
TOOL, TOMAHAWK	Gund Arena, Cleveland Aug. 30	\$375,568 \$38.50	10,067 15,739	Clear Channel Entertainment	
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	UMB Bank Pavilion, Maryland Heights, Mo. Aug. 17	\$373,054 \$42/\$15.50	14,482 21,002	Clear Channel Entertainment	
LUTHER VANDROSS, GERALD LEVERT, ANGIE STONE, KEKE WYATT	Verizon Wireless Amphitheater, Virginia Beach, Va. Aug. 17	\$372,804 \$57.50/\$14	13,206 20,000	Clear Channel Entertainment	
TOOL, TOMAHAWK	United Center, Chicago Aug. 29	\$372,141 \$38.50	9,666 12,500	Jam Prods.	

Copyright 2002, VNU Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville. Phone: 615-321-9171. Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

ALBUMS

Edited by Michael Paoletta

POP

► JACKSON BROWNE

The Naked Ride Home
PRODUCERS: Jackson Browne, Kevin McCormick
Elektra 62793

At a time when veteran artists are either lying dormant or scrambling to cook up youth-driven ideas, Jackson Browne is simply chugging along, writing and recording the kind of songs that have long been his signature. There are no scratch beats or production tricks courtesy of Fred Durst, nor are there incongruous remixes featuring Ashanti or Nelly. Such a move might lessen Browne's mainstream visibility, given today's current sales climate. But it also keeps his dignity and creative legacy intact, which is far more important in the long run. *The Naked Ride Home* is precisely what we need from Browne right now—or any other time, for that matter. He provides intricately drawn, often poetic pop-rock tunes that examine matters of the heart, the human condition, and the world at large. He assumes his listeners are capable of thought and emotion beyond “ooh-baby-baby” sentiments, and he seems to demand a willingness to consume arrangements that lean on good ol’ fashioned piano/guitar/drums arrangements. If only a few more artists would take such a stand.—**LF**

► DELBERT McCLINTON

Room to Breathe
PRODUCERS: Gary Nicholson, Delbert McClinton
New West 6042
 Delbert McClinton's last album, *Nothing Personal*, was a certifiable hit, both critically and commercially. It would be a challenge for some artists to follow such a terrific success, but this is Delbert McClinton, for whom cutting cool tracks is business as usual. He's got a good boogie number with “Blues About You Baby” and a truly anthemic Texas country nugget, “Lone Star Blues,” complete with an all-star Texas choir, including Joe Ely, Marcia Ball, Steve Earle, Rodney Crowell, and

SPOTLIGHTS



THE ROLLING STONES

Forty Licks
PRODUCERS: various
ABKCO/Virgin 2438-13378

It is always gratifying to rediscover every few years that “Street Fighting Man” still teems with menace, “(I Can't Get No) Satisfaction” is frustration set to music, “Sympathy for the Devil” is downright freaky, “Start Me Up” does just that, and “Honky Tonk Woman” is raunch personified. The Stones songbook never sounded better than on this first collection to feature remastered hits from their entire catalog. How these guys evolved and even defined their musical times remains fascinating: “She's a Rainbow” is a tingling, well-executed trip, “Get Off My Cloud” flips off the world, “Angie” is incredibly gentle. The Stones made disco cool with “Miss You” and found country on “Tumbling Dice.” In addition to the hits, there are four fine new songs here: “Keys to Your Love,” “Stealing My Heart,” “Don't Stop, and” “Losing My Touch.” Forty years in, the Rolling Stones still own the best licks in rock'n'roll, and they're proving it again here and on the road right now.—**RW**

INDIA.ARIE
Voyage to India
PRODUCERS: various
Motown 4755

India.Arie offers nuggets of wisdom and self-help galore on *Voyage to India*, her sophomore set for Motown. The Atlanta native, who burst on the scene last year with her critically acclaimed *Acoustic Soul*, follows a similar path of acoustically driven, feel-good tunes on this stellar set. The infectious rhythm of “Get It Together” seduces listeners while the subtle message of making your life better sinks in: “One shot to your heart without break-



ing the skin/No one has the power to hurt you like your kin/Kept it inside didn't tell no one else... From 15 years of holding the pain/And now you only have yourself to blame if you continue to live this way.” Similarly, lead single “Little Things” employs pieces of Rufus’ “Hollywood” while reminding listeners to remember the simple things in life. While, at times, *Voyage to India* seems a bit too preachy, Arie has a way of bringing everything together in a very palatable way.—**RH**



DISTURBED

Believe
PRODUCER: Johnny K.
Reprise/Warner Bros. 2-48361

Nü-metal band Disturbed struck multi-platinum with its debut, *The Sickness*, and it is well-poised to hit a similar mark with this follow-up. Reuniting with producer Johnny K., the group opted for a more stripped-down sound this time out, displaying the tight musicianship it has honed by spending 22 months on the road. Frontman David Draiman shows that he is an ample singer, refraining from the quirky vocal squallings that graced *Sickness* for a more straight-ahead croon. “Breathe” and “Mistress” feature irresistible guitar hooks, and the slow yet heavy groove of “Devour” shows the influence of Black Sabbath. But if the label wants to immediately break this album wide open, it should follow up current hit “Prayer” with “Darkness,” a mournful yet addictive ballad that could reap the type of monster airplay that “Outside” did for Staind.—**CLT**

Butch Hancock. McClinton knows few peers as a honky-tonk lyricist, and he's reinforced that perception with “Won't Be Me,” “The Rub,” “Ain't Lost Nothing,” and “Money Honey.” “Smooth Talk” is a cautionary tale cloaked in a tasty R&B/funk groove. McClinton finishes the deal with a snazzy jump blues titled “New York City.” *Room to Breathe* swings.—**PVV**

► RYAN ADAMS

Demolition
PRODUCERS: various
Lost Highway 088 170 333

When Ryan Adams signed with Lost Highway last year, part of the deal was that the label would try, release-wise, to keep pace with his seemingly nonstop songwriting. Having already tacked a free five-song EP onto the first pressing of last

year's celebrated *Gold*, the label further makes good on that promise with this demo collection. Among these 13 cuts are spare, acoustic numbers that seem like outtakes from the ex-Whiskeytown frontman's solo debut, 2000's *Heartbreaker*, and rockers that could have easily made *Gold*. (“You Will Always Be the Same” is an example of the former, “Hallelujah” the latter.) Especially nice are the piano-

peppered “Cry on Demand,” the air-guitar-inspiring singalong “Hallelujah,” the comical “Tennessee Sucks,” and the morose final cut, “Jesus (Don't Touch My Baby).” *Gold* left many Adams fans listening in awe at the leaps and bounds by which he was growing as a songwriter. This record doesn't do that; and though that's just fine, it makes *Demolition* less diverse and ultimately less exciting. But, without question, the writing and performances here are top shelf.—**WO**

► CKY

Infiltrate Destroy Rebuild
PRODUCER: Chad I. Ginsberg
Island 440 063 100

In a sea of bands striving to sound like a cross between Korn and Puddle of Mudd, CKY gets a giant gold star for blazing its own stylistic path. Sure, the material that constitutes this set hits enough of the guitar-crunching, hard-grooved marks needed in order to score with fist-waving teens. But cuts like the anthemic first single “Flesh Into Gear” (which is also featured on the soundtrack to the upcoming *Jackass: The Movie*) also have enough unique elements to raise it above the competition. Singer Daron Miller has a gritty, grumbly delivery that works well against Chad I. Ginsberg's axe work, as well as atop the rhythm section of Vern Zaborowski (bass) and Jess Margara (drums). Together, they mine a sound that is sometimes reminiscent of classic metal, while other times, they exhibit a jagged punk edge. At all times, they keep things appropriately aggressive, yet melodic enough to ensure interest from the mainstream rock masses. A band to keep a close eye on.—**LF**

★ TED NUGENT

Craveman
PRODUCERS: Ted Nugent, Drew and Chris Peters
Spitfire 15174

Ted Nugent—gonzo guitarist, unabashed American patriot, shameless meat-eater/hunter—cranked out a sure-to-become-classic with *Craveman*. The album is full bluntnugity: over-the-top, sex-fueled lyrics and anthemic compositions featuring bluesy undercurrents that have guitars roaring with rock'n'roll fury. But those who know it's all in the name of fun realize that therein lies the Nuge's charm. “My Baby Likes My Butter on Her Gritz” is the seductive grind of the seediest

(Continued on next page)

VITAL REISSUES

MILES DAVIS

The Complete Miles Davis at Montreux: 1973-1991
PRODUCER: Claude Nobs
Montreux Sounds/Columbia/Legacy CXK86824

After a single, fiery visit in 1973 (and his temporary retirement), Miles Davis didn't visit the Montreux Jazz Festival for another decade. Once he did return, though, Montreux became an almost yearly event for the legendary trumpeter until the year of his death, 1991. And all of these shows were recorded. This massive 20-disc boxed set—produced by the festival's Montreux Sounds label and released via Columbia/Legacy in North America

and by Warner Music in Europe and Japan—collects these performances for an extravagant tribute. While not up to the usual Legacy standard of illustration or, especially, annotation, this set does offer an unprecedented picture of Davis doggedly in pursuit of the onstage muse even in his last years. Except for the gala 1991 tribute concert conducted by Quincy Jones, all of the material is previously unreleased; whether all of this music stands up to repeated listening, though, is highly arguable. In Europe, Warner preceded the complete boxed set with a single-disc highlights compilation; rather uncharacteristically, Legacy is not replicating this con-



sumer-friendly (if oddly programmed) item for the U.S. market. The full Montreux collection is a massive one, with much repetition of repertoire from the various multi-show stands in the '80s. There are, for instance, nine versions of “Time After Time” (and, despite Davis' minimalist wizardry, one probably never needs to hear more than a couple of takes on the Cyndi Lauper hit). Also, it's sad to say, aside from the provocative acid-rock band of 1973 and the mid-'80s shows featuring high-brow funk guitarist John Scofield, much of the material has dated severely. Granted, the keyboard-heavy latter-day bands sounded edgy for the time—and sax-

ophonist Kenny Garrett always sounds great—but the years have not treated the synthesizer tones and overall electro-funk aesthetic very kindly, including that of a borrowed Prince tune, “Movie Star.” It's the eight discs featuring Davis in league with Scofield that make the traversal worth it, particularly for Scofield's witty, gritty “What It Is” and several subtly different renditions of “Star People” (the title track of an underappreciated 1983 Davis studio set that Legacy should reissue). Blowing a long lover's lament on this steamy blues, Davis shows that he remained the ultimate snake-charmer to the very end.—**BB**

CONTRIBUTORS: Bradley Bambarger, Leila Cobo, Gordon Ely, Larry Flick, Rashaun Hall, Jill Kipnis, Gail Mitchell, Wes Orshoski, Michael Paoletta, Christa L. Titus, 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 preceding page)

striptease, whereas "Damned If Ya Do" could be any working Joe's lament: "Sexpot's" wah-wah effects gleefully channel Jimi Hendrix's funkiness, and surprisingly mellow closer "Earthtones" has the free spirit of an improv jam session. On the battle cry "Rawdogs & Warhogs," Nugent, a National Rifle Assn. board member, proudly attests, "I'm American made, American born/From my hands my flag will not be torn away . . . And I'm ready to fight/Just pick out the night." Strangely, the thought of this man legally owning a weapon actually makes me feel safer about national security.—**CLT**

OK GO

OK Go

PRODUCERS: Howard Willing, Damian Kulash Jr.

Capitol 33724

While OK Go's debut album isn't introspective or particularly thought-provoking, it is incredibly fun rock fare replete with catchy choruses and a quirky musicality. This Chicago-based foursome's first single, "Get Over It," is a head-bopping tune expressing people's tendency to overhype their own problems. The project's take on romantic relationships is anything but deep, as evidenced on the poppy "You're So Damn Hot" and even on the more emotional "1000 Miles Per Hour." A sometimes staccato vocal delivery mixes with notable keyboard work on "There's a Fire," a tune with a "don't cry wolf" motto. The album's closing track, "Bye Bye Baby," is a funny take on the Hollywood culture, where even pets can leave you "in search of careers and richer soils."—**JK**

R&B/HIP-HOP

► SOUNDTRACK

Brown Sugar

PRODUCERS: various

Magic Johnson Music/MCA/UMG Soundtracks 3028

For those in the music business, a love of music is often as strong as any other loves in their lives. Actors Taye Diggs and Sanaa Lathan explore that dichotomy in the new Fox Searchlight film *Brown Sugar*. Like the film, the accompanying soundtrack balances themes of love and music. The ethereal Angie Stone takes listeners to church with "Bring Your Heart," while "Easy Conversation" shows a new side of Jill Scott. The smooth, guitar-driven track is wonderfully accented by Scott's gentle whisper. Erykah Badu and Common pay homage to hip-hop on the hypnotic "Love of My Life (An Ode to

Hip-Hop)." Other highlights include Rahsaan Patterson's soulful "You Make Life So Good" and three versions of the title track ("Brown Sugar [Fine]," "Brown Sugar [Raw]," and "Brown Sugar [Extra Sweet]") by rapper/actor Mos Def, who plays an aspiring rapper in the film.—**RH**

► ISYSS

The Way We Do

PRODUCERS: various

Arista 7822-14731

Given the various new girl groups on the R&B/hip-hop/pop horizon—including TG4, LovHer, Exhale, and Lyric—it will be interesting to see which one emerges as the new leader of the pack. Isyss (the acronym for Intelligent Sexy Young Soul Sisters) stakes its claim with this debut crafted by beat-conscious producers Kevin "Shek'spere" Briggs, Dent, and Christopher Henderson, among others. While some cuts come off as formulaic, there's no denying the songwriting foursome's penchant for smooth, angelic harmonizing on the teen-angst subjects of love (the catchy "Day + Night" with Jadakiss, "Single for the Rest of My Life"), a roommate from hell ("Oh No She Didn't"), date no-shows ("Stood Up"), and that special someone ("Beautiful U"). As long as they steer clear of the cookie-cutter trap, Lamyia, Letecia, Ardena, and Quierra—winners of the 2002 Soul Train Lady of Soul Award for best R&B/soul or rap new artist—stand a good chance of making it.—**GM**

COUNTRY

► TRAVIS TRITT

Strong Enough

PRODUCERS: Billy Joe Walker Jr., Travis Tritt

Columbia 86660

Travis Tritt stormed onto the scene more than a decade ago as that rare soulful balladeer also capable of rebel-rousing Southern boogie. Over the years, he has added impressive songwriting chops to his bag of tricks, a talent well-evidenced on his second Columbia release, where he had a hand in writing nine of 12 tracks. "You Can't Count Me Out" is a bluesy acoustic uptempo, and Tritt takes total ownership of "Can't Tell Me Nothin'," a crisp, soaring ballad. Tritt revisits familiar but nonetheless effective romantic territory on "Strong Enough to Be Your Man" and "Now I've Seen It All," then waxes stone country on "Country Ain't Country." "Doesn't Anyone Hurt Anymore" could provide radio with desperately needed soul, and Tritt shows his mastery of boogie on the barroom rave-up "Time to Get Crazy." He reteams with

runnin' buddy Marty Stuart on the pulsing "I Can't Seem to Get Over You." Enjoying a career resurgence of sorts, Tritt's latest should do well to further cement him as one of country's most formidable talents.—**RW**

★ GUY CLARK

Dark

PRODUCERS: Guy Clark, Verlon Thompson, Darrell Scott, Chris Latham

Sugar Hill 1070

In *Dark*, Guy Clark's latest Sugar Hill release, the revered singer/songwriter has crafted yet another masterwork, laced with humor, clever wordplay, sharply drawn characters (several of them female), and more than a touch of sadness. Clark is brilliantly descriptive on songs like "Mud" and the title cut. "Magnolia Wind" taps into Clark's underrated romantic sensibilities, and "Soldier's Joy" manages to be both gruesome and lighthearted in one masterful turn. Gently delivered character studies like "Homeless," "Dancin' Days," and the battle-scarred "Bag of Bones" are nothing short of brilliant, but perhaps the record's high point is "Queenie," in which one can still feel Clark's barely contained anger over some S.O.B. shooting his dog. Pure genius.—**RW**

LATIN

► THE SPANISH HARLEM ORCHESTRA

Un Gran Día en el Barrio

PRODUCERS: Aaron Luis Levinson, Oscar Hernández

Ropeadope 7567-93135

Described by its label as "Harlem's answer to Cuba's Buena Vista Social Club," *Un Gran Día* actually transcends its barrio roots. Not merely Harlem's answer to Buena Vista, it exemplifies the New York salsa sound developed in the '50s, '60s, and '70s: brash, loud and aggressive, heavy on the metals (with prominent trombones), and heavy on jazz-influenced improvisation. *Un Gran Día* can also be simply beautiful, notably in "Obsesión," a classic bolero offset by jazzy improvisation; a more traditional descarga can be heard on the instrumental "Tambori," while Willie Colón's fast-clipped "La Banda" is a straight-ahead, relentless salsa. When all is said and done, *Un Gran Día* works simply because the ensemble is outstanding, and the soloists—many of them long overlooked—superb. And while the elements are there to make it a nostalgia piece, it is, thankfully, too dynamic to be only that.—**LC**

CLASSICAL

► ARVO PÄRT

Orient & Occident

PRODUCER: Manfred Eicher

ECM New Series 1795/289-472-080

As much as one might long for Arvo Pärt to be more musically ambitious (just as one might wish his English counterpart, John Tavener, to be less so), this would be missing the point of the Estonian composer's otherworldly art. The three premiere recordings *Orient & Occident* comprises don't carry the tragic weight or great expressiveness of such past Pärt milestones as *Tabula Rasa* or *Te Deum*. But they do course with the heartfelt intimacy characteristic of all the man's works. In particular, *Wallfahrtslied* (Pilgrim's Song) for string orchestra and male chorus is a moving memorial for a friend; it could very well become one of the composer's more popular pieces. The other works here—the brief, monophonic East-meets-West title piece for string orchestra and the quiet, half-hour-long psalmody of *Como Cierva Sedienta* for orchestra and women's chorus—will appeal to Pärt fans (as well as newcomers), even if the music is ultimately less striking than Pilgrim's Song. The performances by longtime Pärt interpreter Tõnu Kaljuste and the Swedish Radio Symphony and Chorus are ideal.—**BB**

WORLD

► SALIF KEÏTA

Moffou

PRODUCERS: Salif Keïta, Jean Lamoot, Freddy Zerbib

Decca/Universal Classics Group 8527

Malian artist Salif Keïta has released a magnificent acoustic album that immediately brings to mind his nickname—The Golden Voice of Africa. Keïta opened a music club in Bamako, Mali, called Moffou. In bestowing the same name on his new album, Keïta seems to be signifying a return to a sound that's more African than Afro-pop. There's certainly nothing equivocal about the music we hear on *Moffou*. Keïta's songwriting was surely inspired by the traditional sounds and instruments of Mali. Stylistically, the delicious groove of "Madan" perfectly illustrates Keïta's roots vibe. The song has a righteous bounce, driven by the polyrhythmic percussion and the buzzing strings of lute, guitar, and *kamele n'goni*. The song cooks relentlessly. At a less hectic tempo, Keïta sings with remarkable elegance

in the sparse arrangement of "Sourvent" and delivers a mighty duet with Césaria Évora on "Yamore."—**PVV**

★ ANOUAR BRAHEM

La Pas du Chat Noir

PRODUCER: Manfred Eicher

ECM 1792/440-016-373

Who would have thought that the supremely subtle oud (the ancient Arabic lute) could be featured on a recording with piano, that most dominantly Western of instruments? Meticulously arranged and ideally, gorgeously recorded, *La Pas du Chat Noir* features Tunisian oud virtuoso/composer Anouar Brahem in a fresh setting conceived at the keyboard and then realized with pianist François Couturier and accordionist Jean-Louis Matinier. The result is as redolent of the French minimalism of Satie and, even more so, his Catalan successor Mompou as it is of traditional Arabic music. There is a hushed, highly concentrated quality to this Pan-Mediterranean musical *haiku*, with the notes purified down to their absolute essence. The entire package—music, sound, cover design—is ECM at its best. As much as any of the label's "crossover" hits (such as Arvo Pärt and *Officium* by Jan Garbarek and the Hilliard Ensemble), this album brims with appeal for all who have an ear for the best in music.—**BB**

GOSPEL

► CANDI STATON

Proverbs 31 Woman

PRODUCERS: Marcus Williams, Candi Staton

Beracah 0-8536-54560

In the midst of the 1970s disco boom, Candi Staton spent time atop international dance charts with now-classic gems like "Young Hearts Run Free," "When You Wake Up Tomorrow," and "Victim." After a long, successful run as a contemporary gospel artist, Staton returns to her dance roots musically with an album that is still gospel in content. As writer of 12 of the album's 14 selections, co-producer/artist Staton is in top form. Her still-avid dance and gospel following—as well as the uninitiated—will find plenty here to feast on. The title track is exuberant, straight-ahead house/disco, while "Tell It" takes a totally credible reggae turn. "When There's Nothing Left but God" is potent, down-home blues, and "I Need to Make Some Changes" is contemporary R&B. Miss Candi is back, and the news is nothing but good.—**GE**

N O T E W O R T H Y

ALISON MOYET

Hometime

PRODUCERS: the Insects

Sanctuary 06076-84570

It's been a hot second since Ms. Moyet's last studio album (*Essex*)—eight years, to be exact. And while two retrospectives arrived in the interim, hardcore fans have simply been salivating for something completely new and fresh. Welcome to *Hometime*. Beautifully produced by the Insects (Massive Attack, Goldfrapp) and primarily penned by the artist herself, *Hometime* finds Moyet tackling signature themes like love, lust, and, yes, heartbreak. "Yesterday's Flame" is steeped in Portishead sensi-



bilities, while the single-worthy "Do You Ever Wonder" will likely have many listeners rediscovering vintage

Dionne Warwick recordings. "Should I Feel That It's Over," is, simply put, today's Moyet giving us classic Moyet (think "All Cried Out"). With *Hometime*, Moyet surely delivers the best album of her career.—**MP**

EVOLUTION

Unnatural Selection

PRODUCERS: J. Sutton, B. Jamieson, J. Hanna

Nettwerk America 30274

British producers Jon Sutton and Barry Jamieson—more commonly known as Evolution—have been making sweet music together since 1987. In the ensuing years, the duo has remixed more than 150 records, recorded a



dance-pop cover of Chic's "Everybody Dance," and founded an *über*-DJ-friendly label (Fluid Recordings). With

Unnatural Selection, the beat-smart duo at long last unleashes its debut full-length. And, yes, it's been well worth the wait. Throughout the course of 11 tracks, these brothers in rhythm weave a multi-textured musical tapestry, with ambient nuances washing over sturdy progressive house/trance foundations (witness "Crocodile Man"). The set's lead single, the hypnotic and anthemic "Walking on Fire" (featuring the sublime vocals of Jayn Hanna) is currently nestled in the top 10 of the *Billboard* Hot Dance Music/Club Play chart; in a perfect world, radio wouldn't be too far behind. Hanna also makes an appearance on the chilled "Making Sense." Sweet surrender, indeed.—**MP**

SINGLES

Edited by Chuck Taylor

POP

★ SIXPENCE NONE THE RICHER

Breathe Your Name (3:58)

PRODUCERS: Paul Fox, Matt Slocum

WRITER: not listed

PUBLISHERS: Squint Songs/My So-Called Music, ASCAP

Reprise 509010 (CD promo)

Sixpence None the Richer, the force behind 1998's sunny No. 2 hit, "Kiss Me," has been MIA for quite a while, and the band returns to a pop landscape that is barely recognizable. That makes one sigh wistfully when hearing return single and Reprise debut "Breathe Your Name," a wonderfully melodic, lyrically substantive song that makes up for lost time. The sweet, optimistic tones of Sixpence lead singer Leigh Nash are as angelic as ever, as she mines a performance that is both heart-warming and potent in its subtle way. Adult top 40 radio has a gem in this track, and hopefully stations will be mindful that grown-ups still enjoy good, old-fashioned mature pop music with their daily dose of rock, rock, and more rock. "Breathe Your Name" deserves to be a hit. Look for the upcoming *Divine Discontent* Oct. 29.—**CT**

O-TOWN **These Are the Days** (4:07)

PRODUCERS: David Frank, Steve Kipner

WRITERS: S. Kipner, D. Frank, W. Hector

PUBLISHERS: Sonic Graffiti/Muso Music/Griff Griff/EMI April/Universal PolyGram International, ASCAP

J Records 21174 (CD promo)

Timing is everything, particularly when your primary audience is an easily distracted 12-year-old girl. O-Town was able to capitalize on the youth movement with the truly beautiful, top five "All or Nothing" last year—but seasons change, and the very idea of boy pop has become top 40 radio's nemesis (mind you, only in the U.S.). To make matters worse, the quintet's return single, "These Are the Days"—while a pretty good Bon Jovi imitation—lacks the grandeur and immediate charms of that previous hit with its plodding melody line and dull vocals. One also has to wonder what kind of muscle J Records will put into a new project by O-Town; when the act was signed, Clive Davis' label was new and he had a lot to prove in breaking this act. Now that there's an Alicia Keys in the house, will the same full-force charge be in place for these guys? Let's hope they invested their financial dividends wisely.—**CT**

R&B

► DRU HILL **I Should Be . . .** (4:23)

PRODUCER: RoundTable

WRITERS: J. Featherstone, A. Joyner, J. Askew, M. Featherstone, C. Featherstone

PUBLISHER: not listed

Def Soul 15672 (CD promo)

With solo projects garnering varying degrees of success and egos finally put aside, Dru Hill finally gets back to the business of making good music with "I Should Be . . .," the group's

SPOTLIGHTS



SANTANA FEATURING MICHELLE BRANCH **The Game of Love** (4:18)

PRODUCERS: Clive Davis, Carlos Santana

WRITERS: A. Ander, R. Nowels

PUBLISHER: not listed

Arista 5168 (CD promo)

It's hard to fathom the fervor in store for Carlos Santana's upcoming *Shaman*, due this month. After all, who could have predicted the mind-boggling world domination of "Smooth," the long-lived artist's collaboration with Rob Thomas, and then "Maria Maria" with the Product G&B—which together ruled The Billboard Hot 100 for months and won every possible accolade that pop culture could conceivably bestow. The first single to launch the new project, "The Game of Love," featuring vocals from Michelle Branch, is destined to become an instant out-of-the-ballpark smash, with its easy, breezy midtempo vibe, cool, signature guitar licks from Santana, and the savvy marketing that links multiple generations of music fans with surprising ease. Melodically, "Game" sounds remarkably close to New Radicals' 1999 hit, "You Get What You Give," which was also co-penned by Rick Nowels (is co-writer Alex Ander a pen name for New Radicals' collaborator Gregg Alexander?), while young Branch handles her lofty task with the command of a seasoned pro. This is that rare song that is both commercially accessible and substantive enough to make critics cheer in approval. Let the "Game" begin.—**CT**

first single in almost two years. The song marks a return to form for the Baltimore quintet of Sisqó, Nokio, Woody, Jazz, and newcomer Scola whose harmonies are as sharp and

PEARL JAM **I Am Mine** (3:35)

PRODUCERS: Pearl Jam, Adam Kasper

WRITER: E. Vedder

PUBLISHER: not listed

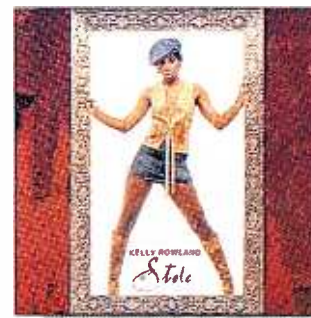
Epic ESK59211 (CD promo)

Although Pearl Jam is no longer the multi-platinum titan it was in the mid-'90s, the group's recent singles have continued to perform strongly at rock radio, be they surging major-key anthems ("Given to Fly") or moody slices of psychedelia ("Nothing as It Seems"). "I Am Mine," from the forthcoming *Riot Act*, is neither, instead deriving its power from a vaguely omi-



nous, sliding electric guitar progression, a sturdy waltz tempo, and Eddie Vedder's instantly memorable chorus melody. Although references to "all the innocents lost at one time" strike a Sept. 11-themed chord, the lyrics also remind that time is fleeting and life is meant to be lived to the fullest ("I know I was born and I know that I'll die/The in-between is mine"). Acoustic strumming and light organ touches color the background, while guitarist Mike McCready's classic rock-leaning solo is a nice finishing touch. A sure-bet at rock outlets, "I Am Mine" also has the kind of universal appeal that could earn Pearl Jam some long-overdue crossover airplay. Look for the full-length set Nov. 12.—**JC**

fluid as ever. Lyrically, "I Should Be . . ." is your typical tale of a man in love with another man's woman. However, in the hands of Def Soul's bad-boy band, the average lyric is



KELLY ROWLAND **Stole** (3:56)

PRODUCERS: Dave Deviller, Sean Hosein, Steve Kipner

WRITERS: D. Deviller, S. Hosein, S. Kipner

PUBLISHERS: BMG Songs/Little Engine Entertainment/Big Caboose Music, ASCAP

Music World/Columbia 59234 (CD promo)

Kelly Rowland steps away from her Destiny's Child gig to make her solo debut with *Simply Deep*. Clearly distancing herself from the pop sensibilities of the multi-platinum trio, lead single "Stole" proves that Rowland is willing to take a risk to prove a point. The midtempo single, which blends R&B with rock, chronicles the all-too-familiar story of school violence, via a stop-in-your-tracks lyric: "One kid with the promise/The brightest kid in school, he's not a fool/Reading books 'bout science and smart stuff/It's not enough/Cause smart don't make you cool/Well he's not invisible anymore/With his father's nine and a broken fuse/Since he walked through that classroom door/He's all over prime time news." Rowland will likely gain a whole new fan base with her combination of social commentary and impressive vocal talent. And the timing couldn't be better, as "Dilemma"—her collaboration with Nelly—wraps an impressive seven weeks atop The Billboard Hot 100. "Stole" looks to only be the beginning for Rowland, one of the brighter new lights to hit the pop and R&B scene; expect major action.—**RH**

turned up a notch. The song's hook also makes a thinly veiled reference to the group's 1998 hit, "5 Steps." That said, it's good to see the guys together again doing what they do best. *Dru*

NEW & NOTEWORTHY

LAS KETCHUP **The Ketchup Song** (3:32)

PRODUCER: Manuel Ruiz "Queco"

WRITERS: M. "Queco," M. Benito

PUBLISHERS: Sony/ATV Publishing Holdings LLC

Shaketown Music/Columbia (CD promo)

As soon as "The Ketchup Song" pours from the airwaves, it seems to tantalize the taste buds of everyone it touches. This ticklish novelty track is already No. 1 in nearly two dozen countries, and it doesn't take a music critic to figure out why: It is a maddeningly giddy, catchy, cute, singable, danceable slice of musical mayhem, more contagious than Eiffel 65's "Blue (Da Ba Dee)" and less



grating with repeated listening than Los Del Rio's "Macarena." The chorus is loosely based on the melody of Sugarhill Gang's "Rapper's Delight,"

whipped into a youthful froth by Las Ketchup, a bevy of gals from Spain. The American release has been reworked in rudimentary Spanglish—English and Spanish literally go back and forth *within* each sentence, so that the lyric makes no sense whatsoever. But then comes the chorus of, "Asereje ja de je de jebe tu de jebere seibiunouva," over which you can pretty much sing any words you want, and the party begins. There's no science that can be applied to that occasional song that spreads over pop culture like a fever, so you might as well give in now. Resistance is utterly futile.—**CT**

World Order, their follow-up to 1998's *Enter the Dru*, is due Nov. 12.—**RH**

ROCK

RYAN ADAMS **Nuclear** (3:22)

PRODUCERS: David Domanich, Ryan Adams

WRITERS: Ryan Adams

PUBLISHERS: Barland Music, BMI

Lost Highway MRNR-02354 (CD promo)

Boasting more of a pulse than many of the other cuts on Ryan Adams' new demo collection *Demolition*, "Nuclear" certainly seems a logical choice for a first single; but, just like "New York, New York," from 2001's celebrated *Gold*, it's far from the best track on the album. (That distinction might belong to the pretty ballad "Cry on Demand," or even the more uptempo cut "Hallelujah.") Even so, you really can't go wrong with any of Adams' material. And this track is further proof. Introduced and quietly dusted with a spooky-feeling steel guitar, "Nuclear" rides a simple rock beat, over which Adams utters such great (albeit vague—maybe that's why they're so great) lines as, "This is where the summer ends/In a flash of pure destruction, no one wins/Going nuclear." The playing gets loud and dense during a few changes, which keeps things exciting. But the real hook is how Adams spices the tune with a dash of glummy vocals. As the tune gets more raucous, it reminds one of some of the louder material on Whiskeytown's (Adams' former band) 1997 masterpiece *Stranger's Almanac*. Another cool touch is Adams' lyric about the Yankees losing to the Braves. It's like a rite of passage for great American singer/songwriters—sooner or later you have to mention baseball.—**WO**

AC

GLORIA GAYNOR **I Never Knew** (3:36)

PRODUCERS: Ken & Jon

WRITER: K. Livingston

PUBLISHERS: Dad's Dreamer Music/Warner-Tamerlane Publishing, BMI

Logic Records 95560 (CD promo)

It was 1979 when Miss Gloria Gaynor topped The Billboard Hot 100 with a little disco nugget called "I Will Survive." Some 23 years later, she and that track are continuing to do exactly that. The Grammy Award-winning song continues to spin at radio, dance clubs, weddings, bar mitzvahs, you name it; "I Will Survive" was also deemed the No. 1 dance song of the 20th century in a recent VH1 top 100 countdown. Stepping beyond that lofty record of achievement hasn't been easy for Gaynor, but a new project on Logic Records aims to start a fresh career chapter for the singer. "I Never Knew," in its original form, is a beautiful, plush ballad, sung with robust conviction, about finding new love. Dancefloor proponents have already taken the remixed version of the track—doctored by Hex Hector, Cruz & Bagz, and Silent Nick—to the top of the Club Play chart. Now, wouldn't it be nice if adult R&B stations and AC also took notice of this deserving talent? Look for the full-length, *I Wish You Love*, out now.—**CT**

A New 'Motown' Style Review

MBK Entertainment CEO Searches For Old-School Style Talent

Jeff Robinson is CEO of New York-based MBK Entertainment, an artist-management firm and record label whose best-known client is MBK/J artist Alicia Keys.

The Lehman College graduate's industry background includes working with mentor and former Uptown Records executive Kurt Woodley, former Columbia black music president Michael Mauldin, and ex-Warner Bros. urban executive Benny Medina. Prior to hearing Keys at an after-school arts program, Robinson managed Zelma Davis of C&C Music Factory and BLACKstreet's Chauncey Hannibal and Eric Williams.

What is the operating philosophy behind MBK the record label?

Artist development, whether it's an R&B or hip-hop act. Too many labels are focused on the almighty dollar, rushing and taking the hit-and-miss approach: throwing projects up against the wall to see what sticks. I want to bring back the traditional, hands-on approach. Working and talking with the artists so they don't just feel like a commodity; improving their interview skills, taking time to understand their music and the audience that's out there. That makes the difference between a long-term and a short-term career.

It took eight years for Alicia to get where she is now, dealing with naysayers who thought the music was too different or that she needed to sing to track. We'd both get frustrated, but thank God she's an incredible worker. A normal human being would have fallen out a long time ago.

What do you listen and look for in an artist?

I like artists who have an old-school, '70s throwback vibe to them even though they're young. That's what I listen for in their voices and look for in their personas. I'm basically trying to build my own Motown review. I'm all about bringing back some of that old-school flavor from back in the days when you went to concerts and felt you saw a *show*.

Who else is on the MBK roster?

Right now, I'm gearing toward three or four releases next year, with distribution through BMG. There's Shawn Kane, a 23-year-old soul singer from Ohio who reminds me of Sam Cooke, and 18-year-old Jessica Wilson and her band, Hillside (all of whom are also 18 and 19 years old), who are throwbacks to Rufus and Chaka Khan. I'm also proud to announce the signing of one of my all-time favorite groups: Mint Condition, whom I feel never got their just due in the business. They were

Rhythm, Rap, and The Blues™

by Gail Mitchell



ON THE RECORD: Penalty Associated Label (P.A.L.) Group and Native Records have signed a multi-year distribution deal. First up among the independent hip-hop projects under the new alliance is *The Exodus* by the Gospel Gangstaz. The Grammy Award-nominated group's fourth set arrives Oct. 15.

The Exodus also marks the first release on the group's newly established Camp 8 Records, which concurrently inked a joint-venture deal with Native. Slated for second-quarter 2003 release is the compilation *Camp 8: The Flood* featuring Camp 8/Native acts **City Mac**, **Aqua Black**, **Sonz of Prophets**, and **Elite**.

Native Records is headed by president/CEO **Kenneth Smith**. **Neil Levine** is president/CEO of P.A.L., which recently entered into a partnership with Ryko Distribution.

R&B/funk diva **Teena Marie** signs with Cash Money, which is re-upped with Universal . . . Former RCA senior VP **Kevin Evans** is eyeing a late fall date for the first release from his recently launched That's Funny! Entertainment label, which solely signs comedians. In addition to a CD, a full-length DVD/VHS will be produced on each individual comic. The 25-plus roster thus far includes **Dick Gregory**, **Paul Mooney**, **Joe Torry**, **Phyllis Stickney**, and **A.J. Jamal**. The Los Angeles-based label may be reached at 310-521-5111 . . . **Prince** is planning a three-disc live album, *One Nite Alone . . . Live*, culled from his spring tour. NPG Music Club members will get the first shot at the boxed set, with subsequent national and international distribution this fall.

SOMMERS' TIME: For his second album, 2001's *360 Urban Groove* (which peaked at No. 10 on the Top Contemporary Jazz Albums chart), sax man **Jimmy Sommers** recruited **Genuwine**, **Eric Benét**, **Sparkle**,



Coolio, **Les Nubians**, and **Raphael Saadiq**. And he's dipping back into the R&B/hip-hop pool for the as-yet-untitled new album he's currently recording, which is once again for Higher Octave Jazz.

"Thus far, **Avant** will be on this one, **Snoop Dogg** is doing something, and I'm hooking up to write with **Joe**," says Sommers, who's also reuniting with producer **Steve "Stone" Huff**. "I hate the smooth-jazz [moniker]. I like more funky, dirty jazz with R&B and hip-hop. I just love R&B music. That's what's hot right now on the radio, and there are so many talented people to work with out there."

Hoping to finish the new album in two months for a first-quarter 2003 release, Sommers is also working with **DJ Spinna** and others on a dance album. "Being an instrumentalist is a slow build," he acknowledges. "But I'm putting together a catalog for the long haul."

SAVE THE DATE: Oct. 8 is the date, and L.A.'s Pacific Design Center is the place for "In the Mix: Women in Power," presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences (NARAS), BMI, and Good Vibe Marketing. Panelists **Yolanda Adams**, Essence Entertainment's **Candice Bond McKeever**, Warehouse Music's **Violet Brown**, Def Jam/Def Soul's **Tina Davis**, Martin Chase Productions' **Debra Martin Chase**, and Elektra Entertainment's **Sylvia Rhone** will talk about their journeys to the top. Moderator is NARAS VP **Angelia Bibbs-Sanders**.

Producer/songwriter **Rodney Jerkins** will be among the honorees at the fifth annual dinner presented by Rev. **Jesse Jackson's** Rainbow-PUSH coalition, set for Oct. 10 at L.A.'s Beverly Hilton Hotel.

The first Southwest regional Hip-Hop Summit is slated for Oct. 11-12 in Dallas/Fort Worth at the Adolphus Hotel. Following in the footsteps of previous New York and L.A. events, the gathering is organized in association with the Hip-Hop Summit Action Network, launched by Min. **Ben Muhammad** and **Russell Simmons**. Among the Dallas organizers is rapper/native son **the D.O.C.**

Speaking of Simmons, he is among supporters of the upcoming "African and African Descendants World Conference Against Racism" held Oct. 2-6 in Bridgetown, Barbados. Among the conference discussions: What role the media, culture, and the arts play in uprooting racism. For more info, visit the web site for the Black World Today (tbwt.com).

6 Questions



ROBINSON

always way ahead of their time, and I think their time is now. Alicia will probably be out next summer.

Can you give a sneak peek at what Alicia has up her sleeve?

Now that would be letting the cat out of the bag, wouldn't it? [I will

say] that she will still produce and collaborate with artists and producers she has always admired. She has just finished recording a hot joint called "Warrior" for Nas' new album.

What musical trends are you picking up on?

People are looking for real talent, real singing. Right now on the hip-hop front, artists are using different kinds of loops and adding new lyrics. But that's going to burn out quickly. People want real music, not someone just walking up and down the stage singing over a tape.

What would you change about the record industry?

I wish there was more of a personal bond with the artists rather than just everything being so corporate. There are very few Berry Gordys around anymore. And we need to find a way to deal with the issue of downloading from the Internet. If we don't, the industry will be in the poor house in the next five years.

GAIL MITCHELL

OCTOBER 5, 2002		Billboard HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	DILEMMA FO: REEL/UNIVERSAL/UMRG	Nelly Featuring Kelly Rowland ↗
2	2	GANGSTA LOVIN' RUFF RYDERS/INTERSCOPE	Eve Featuring Alicia Keys ↗
3	3	MOVE B***H DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	Ludacris Featuring Mystikal & Infamous 2.0 ↗
4	6	HEY MA ROC-A-FELLA/DEF JAM/IDJMG	Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya ↗
5	11	WORK IT THE GOLD MIND/ELEKTRA/VEEG	Missy "Misdemeanor" Elliott
6	4	NOTHIN' DEF JAM/IDJMG	N.O.R.E. ↗
7	5	CLEANIN' OUT MY CLOSET WEB/AFTERMATH/INTERSCOPE	Eminem ↗
8	12	LUV U BETTER DEF JAM/IDJMG	LL Cool J ↗
9	10	GOOD TIMES RUFF RYDERS/INTERSCOPE	Styles ↗
10	9	TRADE IT ALL EPIC	Fabulous Featuring P. Diddy & Jagged Edge ↗
11	7	HOT IN HERRE FO: REEL/UNIVERSAL/UMRG	Nelly ↗
12	8	I NEED A GIRL (PART TWO) BAD BOY/ARISTA	P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggeri ↗
13	15	PO' FOLKS ATLANTIC	Nappy Roots Featuring Anthony Hamilton ↗
14	16	GIMME THE LIGHT BLACK SHADOWZ/HARD/VP	Sean Paul ↗
15	13	IF I COULD GO! ELEKTRA/VEEG	Angie Martinez Featuring Lil' Mo & Sacario ↗
16	17	OH YEAH! CASH MONEY/UNIVERSAL/UMRG	Big Tymers Featuring Tateeze, Boo & Gotti
17	14	DOWN 4 U MURDER INC./DEF JAM/IDJMG	Irv Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita ↗
18	20	WHEN THE LAST TIME STAR TRAK/ARISTA	Clipse ↗
19	18	STILL FLY CASH MONEY/UNIVERSAL/UMRG	Big Tymers ↗
20	19	IN DA WIND SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring Cee-Lo & Big Boi ↗
21	22	GRINDIN' STAR TRAK/ARISTA	Clipse ↗
22	24	CHING, CHING BEAT CLUB/INTERSCOPE	Ms. Jade Featuring Timbaland & Nelly Furtado
23		REACT J	Erick Sermon Featuring Redman
24	23	FEEL IT BOY VP/VIRGIN	Beenie Man Featuring Janet ↗
25		BY MYSELF COLLIPARK/IN THE PAINT/KOCH	Ying Yang Twins Featuring Mr. Ball ↗

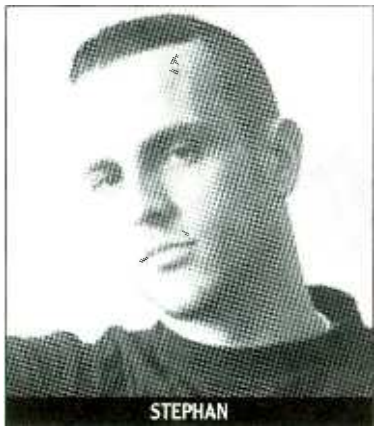
Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 98 mainstream R&B and 47 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ↗ Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

Beat Box™

by Michael Paoletta



WELCOME TO THE FACTORY: Prior to creating his first underground club track—"Filthy Hetero," based around a snippet from John Waters' cult film *Female Trouble*—in the mid-'90s, DJ/producer **Tom Stephan** was more apt to be found listening to the industrial-strength sounds of bands like British trio **Nitzer Ebb**.



STEPHAN

Growing up outside Buffalo in upstate New York, the London-residing Stephan says he discovered house music by chance when a friend introduced him to New York's Sound Factory club in 1991.

"I couldn't believe what [DJ] **Junior Vasquez** was doing with the music," Stephan recalls. "He wasn't simply playing one track after the next. He was totally reconstructing the tracks on the spot. From that point on, I was forever converted to house music."

In the years since, Stephan has created progressive-leaning, tribal-infused house tracks using a handful of monikers: **Tracy & Sharon's** "Filthy Hetero" and **Superchumbo's** "Get This" and "The Revolution" are standouts. In fact, it's the latter recording alias that has become Stephan's primary alter ego. As Superchumbo (Portuguese for "super-leaded petrol"), Stephan has remixed for **Darude** ("Sandstorm"), **Missy "Misdemeanor" Elliott** ("Get Ur Freak On"), **Kylie Minogue** ("Can't Get You out of My Head"), **Basement Jaxx** ("Get Me Off"), **Yoko Ono** ("Kiss Kiss Kiss"), and **Danny Tenaglia** ("Headhunter"), among others. He also produced **Kevin Aviance's** cover of Nitzer Ebb's "Join in the Chant."

On Sept. 24, Twisted/the Right Stuff issued Superchumbo's first beat-mixed compilation, *Get the Lead Out!—Irresistible Remixes and Lead-Heavy Beats by Tom Stephan*, which strings together 14 of Stephan's club remixes and original productions. (An alternate version, *Leadhead—The Sound of Superchumbo*, with a different track listing and cover art, will be released

Oct. 21 by Twisted/Loaded in the U.K.) Highlights include "Sonido" by **Plastic Surge** (aka Stephan and DJ **Miguel Pellitero**), "Dance" by **Nipple** (aka Stephan and engineer **Pete Gleadall**), and the new Superchumbo single, "Irresistible" (featuring **Victoria Wilson-James**), streeting Oct. 22.

"Before 'The Revolution,' people really weren't paying much attention to me, and now they are," explains Stephan, who is managed by **Mitch Clark** of Sanctuary Artist Management in London. "The one thing I knew was that I wanted 'Irresistible' to sound nothing like 'The Revolution.' While I'm still on the same musical path, I believe 'Irresistible' is a bit less underground. Sometimes, you have to give the people what they don't yet know they need."

STAR PEOPLE: Expect DJ/producer **Peter Rauhofer's** Star 69 imprint to keep a hectic release schedule between now and the end of the year. On Oct. 22, the label, in conjunction with **Mind Train Records**, will issue the **Orange Factory** and Rauhofer remixes of **Yoko Ono's** "Yangyang."

In November, the label will release *This Is Star 69, Vol. 2*, beat-mixed by **JRNY** (aka **Jose Reyes**); **Friburn & Urik** mixes of **E-N Featuring Ceevox's** "Don't Leave Me This Way"; **Size Queen's** "I Am Ready," which samples **B Beat Girls' "For the Same Man"**; **DJ Disciple & Cyn Camacho's** "Fantasy Reality"; and, in a special arrangement with MCA, **Murk** and Rauhofer remixes of "Rise Up" by **Funky Green Dogs**.

SUMMIT TIME: With the arrival of this issue, card-carrying members of the global club community will be converging in New York for the ninth annual **Billboard Dance Music Summit**. In addition to visiting the summit's daily panels and official nightly artist/DJ showcases, summit attendees should consider attending the inaugural **UndagroundArchives.com Choice Awards**.

Taking place Oct. 3 from 6:30-10 p.m. at the Opaline nightclub in the East Village, the event is free to summit badgeholders (\$5 for their guests). Twenty-four awards, voted on by Web site visitors, will be handed out in several categories, including best club, best indie label, and best DJ.

Created to promote and identify the best in New York-based soulful dance music, **undagroundarchives.com** explores the industry via interviews, news items, exclusive mixes, event calendars, and photos. Definitely a site worth investigating.

Debut Metro Area CD Arrives

BY MAGGIE STEIN

NEW YORK—Morgan Geist and Darshan Jesrani of New York-based production outfit Metro Area know the value of hype. After releasing a string of wildly popular 12-inch singles, many in the dance-music community accused the duo of generating buzz by putting out a limited quantity of records without re-pressing them.

When questioned about this practice, Geist—who helms the independent label **Environ Records** (home to Metro Area releases)—explains it thus: "I think about the fact that I make these things that aren't going to biodegrade for a million years. I don't think I should waste the plastic."

Today, the eco-conscious and eco-friendly producer/label head is anticipating the Oct. 29 release of Metro Area's eponymous, debut full-length. In fact, Geist is figuring out how to properly market, distribute, and promote the innovative dance CD.

"You have to send out tons of promotional copies, and it costs a lot to do that," Geist notes. "I've operated Environ on a shoestring budget for so long."

Challenging, indeed, but Geist and Jesrani find solace knowing that this set wholly reflects them. In other words, they weren't swayed by outside forces to create something that is not them. *Metro Area* spotlights previously released tracks and new productions—all with the duo's signature disco bent.

Although this CD will introduce some people to an entirely fresh sound, Geist and Jesrani agree that their music has many points of entry for those who don't regularly visit nightclubs.

"Dance music has rhythm, which means you can move to it," Jesrani explains. "The jazzy sounds are a point of entry for older people who like that sound. We also use live instruments, which people can relate to."

Juilliard School-trained musician

Mike Kelley is responsible for the warm strings heard on the set. "Mike could have become one of those classical musician robots, but he was really excited about working with us and doing something different," Geist says. (Environ has plans to release Kelley's own project, **Kelley Polar Quartet**, in the near future.)



METRO AREA

Both Geist and Jesrani know it is the use of live musicians that injects their music with a decidedly organic sound. In addition to Kelley, the disc features **Dei Lewison**, **Dee Silk**, **Ana Dane**, and **James Duncan**, among others. Such players add layers and layers of depth to Metro Area's songs, all of which are written/produced by Geist and Jesrani and published by **Hydroelectric Music, ASCAP**.

Since its first single, "Atmosphérique," Metro Area's music has been heralded as the new cutting-edge sound in numerous international consumer dance-music magazines—which, Geist says, is Environ's main marketing tool besides DJs. Speaking of the DJ department, Metro Area tracks like "The Art of Hot" and "Caught Up" have been embraced by a diverse collection of turntablists,

including **King Britt**, **Ron Trent**, **Derrick Carter**, and **DJ Spinna**.

Shawn Schwartz, owner of Brooklyn, N.Y.-based record store/lounge **Halcyon**, is looking forward to the release of the duo's album. "The four singles they have released are some of the most sought-after underground records of the past few years," he offers. "This disc will definitely capture new ears, both among retro-inspired kids and the older crowd more geared toward house and techno."

Jesrani and Geist originally bonded over a love of classic R&B, deep house, and slick techno sounds from Detroit and Chicago. Three years ago, the two began working together in Jesrani's lower Manhattan loft. Since then, Metro Area has developed a trademark sound that culls elements from the above-mentioned musical genres.

But prior to meeting in New York, Geist had founded Environ while still a college student in rural Ohio. He found an ally in Kent, Ohio-based **Dan Curtin**, who was producing and releasing tracks on his own label, **Metamorphic Records**.

"Dan exposed me to techno. He really inspired me to start my own label," Geist acknowledges. "I wanted to be able to release all the music I really liked. I didn't want to have to ditch something because it wasn't dancefloor-oriented enough."

Today, the self-managed Metro Area works its turntable skills in clubs and at parties around the globe. At the same time, the duo is working on creating a unique party vibe in its own backyard. Recently—and in addition to the duo's monthly gig at the **APT lounge**—Geist and Jesrani treated New Yorkers to a feisty DJ set at **P.S. 1**, a museum in Queens, N.Y.

Alex Koch of **Backroom Entertainment** in Frankfurt handles the act's bookings for Europe, while **Caroline Hoste** of Brooklyn-based **Music 2 Productions** handles the U.S. market.

- **Edition Terranova**, *Hitchhiking Nonstop With No Particular Destination* (K7 Records album). Mixing dancehall, punk, and nü-electro, Berlin-based Edition Terranova continues to explore a variety of sonic sensations on this, its sophomore full-length. Helping out in the vocal department are, among others, **Stereo MC's** collaborator **Cath Coffey** (covers of **Shuggie Otis's** "Out of My Head" and **Bob Marley's** "Running Away") and ex-**Slits** member **Ariane** ("Mongril").

- **Behrouz & MV (Envy)**, *In House We Trust 2* (Yoshitoshi Recordings album). With two discs—one mixed by San Francisco-based DJ/producer Behrouz, the other by Canadian DJ/producer MV (Envy)—the second volume in this series

The Beat Box Hot Plate

maintains the high standard of its predecessor. Choice cuts include **Luke Fair's** remix of **Kings of Tomorrow's** "I Want You (For Myself)," **Rob Rives'** remix of **Humate's** "Choose Life," **Narcotic Thrust's** chart-topping "Safe From Harm," and **Morel's** "Funny Car" as reconstructed by **Hydrogen Rockers** (aka **Dirty Vegas**).

- **Cassius**, "The Sound of Violence" (Astralwerks single). This, the second single culled from Cassius' brand-new full-length, *Au Rêve*, is poised to fare much better on dancefloors than its sorely overlooked predecessor, "I'm a Woman." Handling vocal

duties is **Steve Edwards**, who delivers a mantra-like hook ("Feel like I wanna be/Inside of you/When the sun goes down") that will surely have all of clubland singing along. **David Guetta**, **Audio Bullys**, **Tiefschwarz**, **Cosmo Vitelli**, and **Narcotic Thrust** provide remixes.

- **Various artists**, *Abstract Afro Lounge IV* (King Street Sounds album). Love to hear percussion? So do the contributors to this late-night, tribal-infused workout. New York duo **Mateo & Matos** offers the moody "Congo Deep," while **Peven Everett** delivers the soulful "I Can't Believe I Loved Her." **Frederic Galliano's** "Bien Sofe' De'!" with its electronic atmospherics, is a tad techier than the tracks surrounding it.

MICHAEL PAOLETTA

OCTOBER 5
2002

Billboard HOT DANCE MUSIC

Club Play

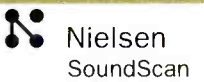
TITLE IMPRINT & NUMBER/PROMOTION LABEL

Artist

NUMBER 1 1 Week At Number 1

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	2	5	EMPIRES (REMIXES)	J 21227	Lanya ♀
2	3	6	WHATCHULOOKINAT (THUNDERPUSS & FULL INTENTION MIXES)	ARISTA 15191	Whitney Houston
3	5	10	ADDICTED TO BASS	MTA 27754/V2	Puretone ♀
4	7	12	I DON'T WANT YOU (WIDE LIFE & DEZROK MIXES)	NERVOUS 20517	Wide Life
5	11	19	ALL THE THINGS SHE SAID (REMIXES)	INTERSCOPE PROMO	T.A.T.U. ♀
6	1	2	I NEVER KNEW	LOGIC 95608	Gloria Gaynor ♀
7	9	16	WALKING ON FIRE	NETTWERK 33160	Evolution Featuring Jayn Hanna
8	4	4	INSANE	GROOVILICIOUS 281/STRICTLY RHYTHM	Dark Monks Featuring Mim
9	16	26	GOTTA GET THRU THIS (THE PASSENGER, STELLA BROWNE, & CITIZEN S. MIXES)	ISLAND 57959/UMG	Daniel Bedingfield ♀
10	6	1	SAFE FROM HARM	YOSHITOSHII 083/DEEP DISH	Narcotic Thrust Featuring Yvonne John Lewis
11	13	17	OPEN UP YOUR MIND	PROVOCATIVE 77719/CAPITOL	Eyes Cream
12	19	29	TWO MONTHS OFF	JBO 27764/V2	Underworld
13	18	23	DIVINE	PALM 7072	Supreme Beings Of Leisure
14	15	21	SLEEP	NETTWERK 33146	Conjure One
15	12	8	YOU GOTTA BELIEVE (REMIXES)	TOMMY BOY SILVER LABEL 2374/TOMMY BOY	Fierce Ruling Diva
16	23	31	HOW MANY	EMERGE 30008/CENTAUR	Taylor Dayne
17	8	3	LET YOUR WILL BE DONE (REMIXES)	IT'S TIME CHILD/UNIVERSAL PROMO/UMG	Ann Nesby Featuring Ricky Dillard & New G
18	10	7	SHOW ME	STAR 69 1238	Suzanne Palmer
19	24	27	EXTREME WAYS	V2 91204	Moby ♀
20	27	30	LOVE STORY	XL IMPORT/BEGGARS GROUP	Layo & Bushwacka!
21	17	11	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez ♀
22	29	39	OTHERWISE	CHINA/SIRE PROMO/REPRISE	Morcheeba
23	14	9	IN THE UNDERGROUND	GROOVILICIOUS 280/STRICTLY RHYTHM	Psycho Radio
24	21	15	WORK IT OUT (VICTOR CALDERONE & MAURICE JOSHUA MIXES)	MUSIC WORLD/MAVERICK PROMO/COLUMBIA	Beyonce ♀
25	30	34	GENEDEFEKT	RELIEF 72012/CAJUAL	Green Velvet
26	32	38	HE THINK I DON'T KNOW (HQ2 CLUB MIX)	MCA ALBUM CUT	Mary J. Blige
27	20	20	KISS KISS KISS (THE SUPERCHUMBO MIX)	MINDTRAIN 002	Ono
28	31	32	SHINY DISCO BALLS	SUBUSA 003/SUBLUMINAL	Who Da Funk Featuring Jessica Eve
29	33	37	DAY DREAM (LOOKING FOR DANGER)	JELLYBEAN 2847	M'Black
POWER PICK					
30	40	—	SERVE THE EGO (REMIXES)	ATLANTIC PROMO	Jewel
31	34	45	SEARCH'N	247 2403/ARTEMIS	Nicole J. McCloud ♀
32	37	44	MOTHER	SERIOUS 063869/MCA	M-Factor
33	25	18	I'M A WOMAN	ASTRALWERKS 38831	Cassius And Jocelyn Brown
34	36	41	OBJECTION (TANGO)	EPIC PROMO	Shakira ♀
35	44	—	NO ONE'S GONNA CHANGE YOU	GROOVILICIOUS 282/STRICTLY RHYTHM	Reina
36	39	49	ENDANGERED SPECIES	SAINT GEORGE IMPORT/SONY	Deep Forest
37	42	48	ALL TO YOU (STONEBRIDGE REMIXES)	UNIVERSAL IMPORT	Seiko
HOT SHOT DEBUT					
38	—	—	INSATIABLE	SONDOS 024	Thick Dick Featuring Lataza Waters
39	49	—	SUPER WOMAN	KING STREET 1148	GTS Featuring Karyn White
40	47	—	DESIRE	MOONSHINE 88486	GusGus ♀
41	26	14	TREAT ME RIGHT (GUIDO OSORIO & JON CUTLER REMIXES)	NERVOUS 20518	Kim English
42	28	22	FREE YOUR MIND	STAR 69 12431	Celeda
43	22	13	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455	Cher
44	41	42	FIRST KISS (PRIMER BESO)	ZOOM 84984/SONY DISCOS	Nayer
45	—	—	ORIGINAL SIN (JUNIOR VASQUEZ REMIX)	ROCKET/UNIVERSAL PROMO/UMG	Elton John ♀
46	35	25	SICK (REMIXES)	TOMMY BOY SILVER LABEL 2377/TOMMY BOY	Sneaker Pimps ♀
47	—	—	STEVE MCQUEEN (REMIXES)	A&M PROMO/INTERSCOPE	Sheryl Crow ♀
48	46	46	TAKE ME WHERE YOU ARE	247 2402/ARTEMIS	Fiori
49	38	24	DON'T SAY GOODBYE (REMIXES)	UNIVERSAL 019123/UMG	Paulina Rubio ♀
50	43	28	BOOMERANG	MOONSHINE 88485	Cirrus ♀

Maxi-Singles Sales and Sales Breakouts data compiled by



Maxi-Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL

Artist

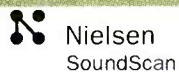
NUMBER 1 6 Weeks At Number 1

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez ♀
2	4	3	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455/WRN	Cher
3	3	4	FULL MOON (DANCE MIXES)	ATLANTIC 85320/AG	Brandy ♀
4	2	2	HEAVEN	ROBBINS 75037	DJ Sammy & Yanou Featuring Do
5	7	5	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	COLUMBIA 79751/CRG	Marc Anthony ♀
6	5	7	SONG FOR THE LONELY	WARNER BROS. 42422	Cher ♀
7	10	10	WHY DON'T WE FALL IN LOVE (ERICH LEE REMIXES)	RISE/COLUMBIA 79774/CRG	Amerie ♀
8	6	6	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher ♀
9	12	12	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMG	iiO ♀
10	8	8	THE NEED TO BE NAKED	TOMMY BOY 2366	Amber
11	9	9	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink ♀
12	11	15	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido ♀
13	13	11	MADAME HOLLYWOOD (REMIXES)	EMPEROR NORTON 70030	Felix Da Housecat
14	—	—	I DON'T WANT YOU	NERVOUS 20517	Wide Life
15	16	18	WHATCHULOOKINAT (THUNDERPUSS & FULL INTENTION MIXES)	ARISTA 15191	Whitney Houston
16	14	13	I NEVER KNEW	LOGIC 95608	Gloria Gaynor ♀
17	18	14	ADDICTED TO BASS	MTA 27754/V2	Puretone ♀
18	17	19	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade ♀
19	—	—	YOU CAN'T GO HOME AGAIN!	MCA 582896	DJ Shadow
20	15	16	BABY'S GOT A TEMPER	XL/MUTE/MAVERICK/REPRISE 42456/WARNER BROS.	Prodigy ♀
21	—	—	LIKE A PRAYER	RADIKAL 99125	Mad'house
22	22	17	DAYS GO BY	CREOENCE 77712/CAPITOL	Dirty Vegas ♀
23	—	—	GOTTA GET THRU THIS	ISLAND 570975/UMG	Daniel Bedingfield ♀
24	—	—	BURN FOR YOU	GROOVILICIOUS 277/STRICTLY RHYTHM	Kreo'
25	25	25	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink ♀

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

Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by



THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	NUMBER 1	DJ SAMMY	ROBBINS 75031	Heaven
2	2	DIRTY VEGAS	DIRTY VEGAS	CREOENCE 39986/CAPITOL	Dirty Vegas
3	4	THE HAPPY BOYS	THE HAPPY BOYS	ROBBINS 75030 [M]	Trance Party (Volume Two)
4	3	MOBY	MOBY	V2 27127	18
5	7	OAKENFOLD	OAKENFOLD	MAVERICK 48204/WARNER BROS.	Bunkka
6	5	SOUNDTRACK	SOUNDTRACK	IMMORTAL 12064/VIRGIN	Blade 2
7	NEW	LADYTRON	LADYTRON	EMPEROR NORTON 7058* [H]	Light & Magic
8	6	MARY J. BLIGE	MARY J. BLIGE	MCA 112959*	Dance For Me
9	8	VARIOUS ARTISTS	VARIOUS ARTISTS	J 20034	This Is Ultimate Dance!
10	9	SUPREME BEINGS OF LEISURE	SUPREME BEINGS OF LEISURE	PALM 2887 [M]	Divine Operating System
11	10	SASHA	SASHA	KINETIC 54726 [H]	airdrawndagger
12	11	THE RIDDLER	THE RIDDLER	TOMMY BOY 1556 [H]	Dance Mix NYC — Vol. 2
13	NEW	DISCO BISCUITS	DISCO BISCUITS	MEGAFORCE 1301	Senor Boombox
14	13	AMBER	AMBER	TOMMY BOY 1520 [H]	Naked
15	15	LOUIE DEVITO	LOUIE DEVITO	DEE VEE 9003/MUSICRAMA	Louie DeVito's [trance sessions]
16	12	DJ ENCORE	DJ ENCORE	ULTRA 1123 [H]	DJ Encore Presents: Ultra.Dance 02
17	17	LOUIE DEVITO	LOUIE DEVITO	DEE VEE 9002/MUSICRAMA	Louie DeVito's Dance Factory
18	16	DJ SHADOW	DJ SHADOW	MCA 112957*	The Private Press
19	19	VARIOUS ARTISTS	VARIOUS ARTISTS	VERVE 589606/VG	Verve/Remixed
20	18	THE CRYSTAL METHOD	THE CRYSTAL METHOD	SAM 1125*/ULTRA	Community Service
21	14	BT	BT	FR/R/REPRISE 7818/RHINO	10 Years In The Life...
22	NEW	DJ ESCAPE	DJ ESCAPE	GROOVILICIOUS 35119/STRICTLY RHYTHM	Party Time 2003 Part One
23	20	NIGHTMARES ON WAX	NIGHTMARES ON WAX	WALIP 8095*	Mind Elevation
24	NEW	THE HAPPY BOYS	THE HAPPY BOYS	ROBBINS 75032	Mix Show 2
25	NEW	VARIOUS ARTISTS	VARIOUS ARTISTS	RAZOR & THE 8941	Pulse

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: C Certification for net shipment of 100,000 units (Gold). Certification of 200,000 units (Platinum). Certification of 400,000 units (Multi-Platinum). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [H] indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT DANCE BREAKOUTS

Club Play

Maxi-Singles Sales

1	I'LL BE HERE Automagic DEFINITY	1	EMPIRES (REMIXES) Lanya J
2	DARK BEAT Ralph Falcon & Oscar G TWISTED	2	DID I DREAM Lost V/itness RADIKAL
3	DANCE TO THE MUSIC Laszlo Panaflex STAR 69	3	WITHOUT YOU Mary Griffin CURB
4	MASTER BLASTER (JAMMIN') Darrell Labrado MONKEYPOD	4	REACH (REMIX) Lil' Mo' Yin Yang STRICTLY RHYTHM
5	EVIL MOOGAFOOGA Spacefunk MTA	5	DADDY DJ Daddy DJ RADIKAL

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.



BY JILL KIPNIS

This year's Billboard Dance Music Summit, taking place Sept. 30–Oct. 2 at the New York Marriott Marquis, will stress the importance of dance's crossover appeal and the necessity of sharing business ideas on a global basis. Over the course of three days, attendees will learn about the latest in dance-music promotion, publicity and publishing, and hear about current musical trends at panel discussions, performances and several private meetings.

The conference, which is subtitled *Crossing Over... This Business of Dance and Electronic Music*, has been consciously expanded to have a more international feel, says Billboard dance editor Michael Paoletta. "We want to learn from people in Europe, and we want them to learn from us," he says. "We're also giving industry executives a chance to sit together at a closed-door meeting the first day of the Summit to discuss the reality of what is going on. We hope they will really discuss the business at hand and say things they might not say in front of a roomful of attendees."

The conference's first day will also include a private meeting of DJ record pools, which will later be opened up to all Summit participants. Panels on day two will include "Dance/Electronic Music 101: Basic Business Set-Up," which will discuss the ins and outs of operating an independent label. Panelists include Cory Robbins of Robbins Entertainment, known for the DJ Sammy record "Heaven," and Warren Schatz of Tommy Boy Records, who has worked with such artists as Vicki Sue Robinson and Evelyn "Champagne" King. At the "Crossing Over: The Sharing of Ideas" panel, U.S. executives, including the Beggar's Group's Lesley Bleakley and Moonshine Music's Steve Levy and U.K. representatives Eddie Gordon of Neo Records and Damian Harris of Skint Records, will discuss worldwide business issues. The day will also include "Diva Worship," a panel about the importance of singers in

dance music that will feature Yoko Ono, Jody Watley and Candi Staton. The "Promotion and Publicity" discussion will include comments by Liz Rosenberg, the Warner Bros. rep for mega artists including Madonna, Cher and Bette Midler.

The "Heard It All Before" panel on day three, which will discuss dance music's future on radio, will have representatives from Virgin Records, Maverick Records, XM Satellite, Music Choice and a variety of radio stations. A publishing discussion will feature executives from such companies as ASCAP, Bug Music, Cherry Lane and BMI Europe. Additionally, "The Pioneers of Dance/Electronic Music—The Remix" will feature industry veterans such as Tom Moulton (who invented remixing in the early 1970s),

**INSIDE:
Radio • Gear • Midwest Beat**

Vincent Montana Jr. (of the Salsoul Orchestra), James Mtume (who worked with Miles Davis, Phyllis Hyman and Stephanie Mills) and Eddie O'Loughlin (founder of Next Plateau Records). A panel called "Nü-Electro: Hype or Reality?" (Billboard, July 27) will focus on this new sound and its potential to go mainstream.

The Summit's slate of events will also include a variety of evening celebrations. The opening-night party, to take place at Club Shelter and celebrating the 10th anniversary of Kurosh Nasser's Nasser Music Business Solutions, will feature live performances by Morel and Iio, as well as DJ sets from Carl Craig, Saeed & Palash, John Selway and Christian Smith. The Nü-Electro Party on Oct. 1 at the Centro-Fly club will include performances by DJs Larry Tee and Tommie Sunshine, as well as acts W.I.T., Mount Sims and Avenue D. Jody Watley, Alcazar and Tammi Wright will take part in the event's closing-night party. ■

Dancing On Air: Radio Jumps In

More stations are embracing the format or leaning toward it—and they're finding their music from a variety of sources.

BY PATRICK MCGOWAN

Large markets like New York, Chicago, Boston and Seattle have always been able to maintain a healthy dance-music radio station. Now, new dance-music stations are starting to crop up in cities like Denver, Phoenix, Austin and San Francisco. Such stations were among the first in the country to play Kylie Minogue's "Can't Get You Out of My Head" and "Love at First Sight," "Gotta Get Through This" by Daniel Bedingfield and "Heaven" by DJ Sammy & Yanou Featuring Do—all of which have become staples at mainstream top-40 radio. With more new dance-leaning or dance-based stations emerging in the U.S. marketplace and a larger percentage of import dance tracks hitting as well, things are heating up.

Since the marketing and promotion of dance records is less aggressive than that for typical pop records, dance-radio program directors tend to spend more time seeking out new music on their own. Most of the PDs surveyed admit that most new music is discovered via European charts, online stations (like London's Capital FM and KISS FM), syndicated programs and music downloads.

Import releases make up the bulk of these dance-station playlists. Steve Bartel, PD of WPYO Orlando, says his station's playlist is an "80/20 split of import to domestic releases." Since these records are usually discovered months before their artists are signed to domestic labels, downloading from the Internet is an important tool for obtaining new music for airplay.

Phil Michaels, PD of WPYM Miami, also plays many imports. "I play a lot [of imports] that usually get signed domestically, which is a great feeling," he says.

Chris Shebel, PD of WKIE Chicago, recognizes that U.S. labels are beginning to pay more attention to the number of new dance stations. Because of this, he says the labels are "picking up import songs quicker."

PRE-LABEL INTEREST

Many programmers, like Jon McDaniel of KNHC Seattle, rely on *Global Groovz*—a weekly syndicated show that breaks new dance titles from around the world—for discovering new music. In fact, he says he ends up airing a good portion of the same tracks on his station. *Global Groovz* was created by WQSX Boston's Jerry McKenna and media consultant Jack Cyphers last year. While on frequent trips to Europe, Cyphers noticed the large number of dance-based titles, most of which would work in the American marketplace. *Global Groovz* has spotlighted tracks

by Kylie Minogue, Daniel Bedingfield, X-Press 2 and Sophie Ellis Bextor—"all before labels took interest," McKenna notes.

With this globalization of dance music, which brings with it a plethora of new tracks and artists, radio stations face tough decisions in deciding how to split airtime between domestic and import tracks. Because of some regional differences in their audiences' musical tastes, most dance stations program according to the lifestyles and music scenes in their respective areas. Programmers also rely on networking with other PDs to measure regional hits against national hits.

While some of these radio

For McKenna, "good songs with solid production and lyrics" work well. And songs like Dirty Vegas' "Days Go By" and Iio's "Rapture (Tastes So Sweet)" have successfully crossed over from dance stations to top-40. Bartel notes a current "boom" in product, citing artists like Ian Van Dahl, Sylver, Deedee and Lasgo. Furthermore, he says, newer acts like Daniel Bedingfield and Kosheen are quickly becoming core artists on these stations, along with such established dance artists as Madonna, Jennifer Lopez, Kylie Minogue, Cher and Amber. Whether they're spinning trance, freestyle, breakbeats or even disco, it's clear that each of these dance stations has a unique sound and group of core artists to call its own.

ONE SONG AWAY

With so many variations and textures of dance music currently available, PDs have to consider many elements in balancing a station's playlist. For someone like WKIE's Shebel, this means using "strong pop songs by artists with credibility."

At KCJZ San Antonio, PD Doug Bennett says, "It's important to find the recognizable, mainstream records that provide the format with familiarity but don't dilute the perceived edginess of the dance format." His station uses English music by core Latin artists as balance records. "I use the Shakiras and Thalias to balance the Darudes and Sylvers," he says.

R&B and hip-hop is used, but not quite as aggressively as the dance titles, notes Bartel, adding, "We will wait a little longer than most 'traditional' rhythmic stations." WPYO Orlando considers hit records by Ashanti, Ja Rule and Nelly as dance music. "We are never a song away from a dance record," WPYO music director Jill Strada states. "We pay attention to the rhythmic chart, and we test urban music in call-out." On a sample hour of WPYO, listeners could hear Robert Miles' "Children," Cam'ron's "Oh Boy," and PPK's "Resurrection."

McKenna wholly understands such a programming philosophy. "As far as currents go, it isn't only about dance," he says. "We play anything rhythmic-based that appeals to our demo. That means everything from Ashanti and Ja Rule to Marc Anthony and No Doubt."

According to McDaniel, using pop records from Europe balances out the domestic dance music on his station. He points to international artists like Blue, Atomic Kitten, A-I and Rhianna. "They sound right at home on our station and do a great job of adding texture to the sound," he notes.

Continued on page 36



80/20 split: WPYO's Bartel



Import player: WPYM's Michaels



Seeks pop cred: WKIE's Shebel

stations are 100% dance, others blend a mix of current pop, R&B & hip-hop, Latin and other European pop hits. All programmers interviewed for this article agreed that mainstream dance songs are better

received than more electronic or experimental sounds. "It has to have that mainstream sound, as well as a hook and a melody," Michaels offers. "It can't sound like a song from Pluto, if you know what I mean."



Ultra.Trance:1

Your Favorite
Pumping
Trance Anthems
Featuring

Sasha
DJ Tiesto
4 Strings
Sinead O'Connor
Trance Allstars
Underworld

Double CD available for \$21.98.
Album in stores October 1st.

In the US, order from your Caroline Distribution
sales force: New York office: 212.886.7500 /
California office: 323.468.8626.

In Canada, order now from your local
EMI Canada sales representative.

ultrarecords.com



Also available from
Ultra Records

Great Gear!

The pro-audio industry and "traditional" musicians once viewed DJs with suspicion. But, after longtime jocks like Dr. Dre and Fatboy Slim became hitmakers, the DJs' stock rose exponentially in the eyes of hard- and software manufacturers. Companies that previously only paid lip service to "record spinners" soon threw themselves into a market where the DJ became a very attractive customer. What's new . . . **BY JIM TREMAYNE**

The DJ industry has traveled eons from the disco era—a time when the introduction of pitch control on a turntable was considered earth-shattering news. No longer viewed as members of a nascent market, DJs of the new millennium are blessed with a near embarrassment of technological riches—from CD players with "touch-sensitive" jog dials to laptop-friendly music-production systems to more digital effects than taste should really allow.

Within the professional audio industry and its insular cadre of "traditional" musicians, DJs have always been viewed with suspicion, if not outright derision. But, after longtime jocks like Dr. Dre, the Chemical Brothers, Fatboy Slim and others became bona fide hitmakers in the early and mid-'90s, the DJ's stock rose exponentially in the eyes of gear manufacturers. Even companies that previously only paid lip service to "record spinners" began

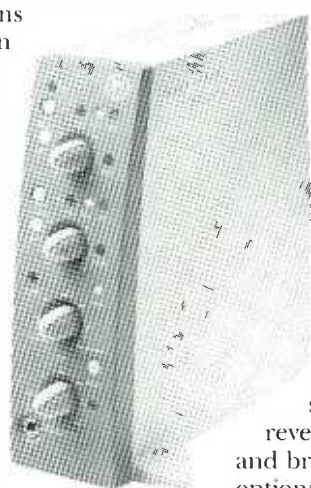


hurling themselves into a market where the DJ soon became considered a very attractive customer. The technological advances have been flowing with speed ever since.

What are some of the industry's hotter new items? Which ones do users consider revolutionary? Let us count the ways.

Numark's TTX1.

One of the better-known names in the DJ industry, N. Kingstown, R.I.-based Numark Industries has earned plenty of notice with the recent release of its feature-packed TTX1 turntable. Somewhat modeled as a Technics-1200-on-steroids, the TTX1 gives the DJ more user-friendly features than any other turntable currently on the market and is adaptable for whatever application is needed. Vinylists will notice that the TTX1's platter ben-



Mbox



TTX1 (top) and DJM 500



Pioneer's CDJ-1000.

By now, most DJs are aware of the CDJ-1000, which Long Beach, Calif.-based Pioneer Electronics debuted in 2001. But its impact on the DJ market bears some repeating. There was a time—the early 1990s, to be exact—when the CD was viewed as anathema to the old-school club DJ. And to the scratch jock? Not even a conversation.

The fact that early CD players from Numark, Denon and others lacked a tactile component was an initial factor in the CD's relative absence in clubland. However, when CD-burning became easier and cheaper—and remixer/producer/DJs realized they could spin their new creations without having to wait for an acetate—top global DJs started to warm to the format.

Move forward a few years, and we've entered the age of the "digital turntable," a unit that offers analog features like scratching, cueing and more in a digital environment. In 2000, Los Angeles-based American Audio beat everyone to market with its Pro Scratch 1 unit, but Pioneer seemed to create a more sustained splash with its CDJ-1000, despite its steeper price and larger size.

"It's the player that revived the tabletop CD market," says Randy White, DJ buyer for Annandale, Va.-based Washington Music Center. "It's revolutionary because of its design and how accurate it is." In short, the unit offers a touch-sensitive jog dial that allows users to brake and

efits from a higher torque (rotation force) than the industry-standard Technics model. Additionally, the unit's physical design is interchangeable. Its pitch fader (capable of plus/minus 50% pitch range) and button cartridges (for RPM, etc.) can pop out to be rearranged in vertical or horizontal configurations, according to the user's preference. Plus, the unit comes equipped with straight and S-shaped tonearms.

Other features include S/PDIF digital outputs, detachable power and audio connections, on-board BPM counter and a key-lock function that allows the user to maintain any key on a song while adjusting tempo. Additionally, instant reverse control and continuously adjustable platter start and brake times allow DJs a variety of turntable-effect options.

Professor Stephen Webber of the Boston-based Berklee College of Music has employed the TTX1 as an instrument in various projects. "The fact that you can lock the key of the vinyl record you are playing and then speed up or slow down the tempo up to 50% is absolutely revolutionary," he says. "I recently played on a session for a film composer. I was flying in beats over a song to beef it up groove-wise. She loved the tone of the drums on one particular loop that I had, but the loop was way too fast. When I slowed it down enough to sync with the tune, the drums sounded totally different—all flabby and way too low. With the TTX1, I was able to use the key-lock feature to keep the timbre of the drum kit the same, while slowing the record down about 30%."

release a track in a fashion similar to vinyl. Additionally, a "wave display" allows the DJ to view a graphic of a CD's sound level. The unit can store favorite cue and loop points and remember them via internal memory or a multimedia memory card. Along with American Audio's scratch-friendly units, the Pioneer piece has also given fire to a burgeoning group of "digital turntablists" (DJs who "scratch" with CDs).

In the past year, the CDJ-1000 has become a standard unit in many of the world's more upfront nightclubs. At New York City's Arc club (previously Vinyl), where Danny Tenaglia spins his "Be Yourself" party each Friday night, a Pioneer unit sits in the spacious DJ booth. And, for a DJ like Tenaglia, who's always breaking the latest music, it's key. More than any other unit, he says, the CDJ-1000 allows the globally revered DJ/producer to play and "work" edits that he made that very day in his home studio. "For the record, I am still a huge fan of the Pioneer CDJ series," Tenaglia says. "They are always my first choice. The options are incredible."

Digidesign's Mbox.

Though certainly not a DJ-specific product, Digidesign's 1991 release of Pro Tools caused ripples in the music community that continue to this day. The Grammy-winning multi-track digital audio workstation eventually caught on with music-making DJs, and they began to use it to create dancefloor tracks. Certainly easier to negotiate than vintage hardware pieces, the Pro Tools package nonetheless was exorbitantly priced, putting it out of range for most DJs not named Vasquez or Oakenfold.

However, Digidesign didn't sleep on the DJ market, and in 2000 it released Digi 001, a less-expensive, scaled-down version of Pro Tools. (Digi 002 is expected to ship by year's end.) And, in 2001, the company debuted the Mbox, a "micro-studio" system that allows users (like globetrotting DJs) to create tracks on their laptops, no matter if they're in the comfort of home or flying coach. The Mbox package includes Pro Tools LE software and an "audio peripheral" (or box) that connects via USB to a laptop. Fire it up, and off you go into production-land.

The LE version of Pro Tools includes five easy editing tools: Zoom (for detailed editing), Trimmer (for resizing audio and MIDI regions), Selector (for picking pieces to edit), Grabber (for taking and moving audio regions), Scrubber (for moving a "playback head" over audio regions) and Pencil (for corrections). Although it doesn't have an ASIO driver that allows compatibility with other manufacturers' programs (like Propellerhead's popular Reason, for example), the program offers 25 tracks of audio and 128 MIDI tracks in a very portable system.

DJ Liquid Todd (aka Todd Wilkinson) is a convert. When he's not spinning his Solid State radio-mixshow on New York's K-Rock (92.3-FM), Todd travels for gigs (like his current opening slots for Oakenfold) and makes tracks using Pro Tools and the Mbox. "I love the Mbox," says Todd. "It's the cheapest Pro Tools rig yet. For only \$450, you get the same ProTools LE software that I use everyday with my Digi 001 and a cool little interface that connects to any Mac by USB cable; Windows support is coming soon. The USB powers the Mbox so no other cables

Continued on page 42

Tribute To Excellence



Navarre Entertainment Media
Congratulates Trans World on 30 years of excellence!

NAVARRE
CORPORATION
7400 49th Avenue North, New Hope MN 55428
800.728.4000 • WWW.NAVARRE.COM

REDISCOVERING GOLD

Gold titles are also used as balance records. Shebel calls it "preserving history. We play classics as far back as the disco days" (but he adds that such songs are played primarily during the daytime).

McDaniel also spins a lot of gold titles during the day, decreasing play in the evening "For the daytime," he says, "with the exception of a few 'Oh wow' records from the '80s that we pop in from time to time, the early-'90s is as far back as we go."

KCJZ San Antonio evolved from a rhythmic oldies station; it's still "gold-heavy," says Bennett. "It lends a familiarity to a format that most of the audience is just beginning to learn about."

Upon hearing this, McKenna adds, "We are a gold-based station. Most of our gold comes from pop, dance or R&B genres. But, being a former club rat, I do make exceptions for songs that I know were huge in this city. It may be a title from Stevie B., Machine's 'There But For the Grace of God Go I' or Shawn Christopher's 'Another Sleepless Night.' None of these titles test well, but there is a place for them if they are well protected by smashes."

TEENS VS. ADULTS

Bartel acknowledges that some of his freestyle-gold titles, such as "Diamond Girl" and "Take Me in Your Arms," are 15 to 20 years old, but that the majority of the gold titles at the station are five years old. Music director Strada adds, "Just like in any other format, there are songs that just don't

Dance & Electronic Music

get old—they're the anthems, the dance-music classics."

Many of these stations are researching music based on their audience and the lifestyle of that audience. This is how they keep their stations on target, PDs say. "Our station has a very small teen audience," notes Shebel, who adds that most dance-music stations are adult-based. "Teens are more into hip-hop. We are a pure 18-to-49 radio station, which is what I would call adult."

WKTU New York and WQSX Boston are fine examples of adult-leaning dance stations. "If you want adults, you must give them what they want: the music they grew up with and the contemporary titles they love," states McKenna. "You can throw in a few titles to give the station edge, but you can't get too cool for the room or you'll lose them." On a recent afternoon, WQSX segued from Cher's "A Different Kind of Love Song" into Nelly's "Dilemma" into Haddaway's "What Is Love."

But someone like Bartel definitely sees his audience growing with the format. "In the three and a half years we have been on the air, we have seen the growth of the teen numbers evolve into adult numbers," Bartel explains. "At one time, the station was in a fight to the top-5 18-to-34 in Orlando. Now, the station has brought the younger listeners along into the 18-to-34 demo. Promotionally, we

are on our game with visibility at teen spots, college campuses, high schools and malls, so those teens ultimately result in increased 18-to-34 numbers for us."

ROOF-RAISING

The bulk of mainstream radio is dictated by call-out research, which measures audience trends in music. That said, how do dance stations approach tracks that have negative or unfamiliar test results at mainstream radio? "I don't think dance music doesn't test well; it's just an unfamiliar type of music," Strada says. Most stations, though, test more than just dance in their research.

Not every station does call-out research. In fact, most rely on phones, e-mails, monitoring other stations and local clubs. An internal listener panel is also used as a research tool by WPYM's Michaels, who has seen his dance songs test well. "Our dance songs test through the roof...with passion," he notes.

Across the pond, Europeans are inundated with dance music on a daily basis. It's part of their daily culture and part of their advertising world (the Nike commercial featuring Elvis vs. JXL's "A Little Less Conversation"). The latter is also true in the U.S., where Madison Avenue executives often turn to dance/electronic music to sell a variety of products. Which poses the question: Has dance music finally hit the masses like it already has in Europe?

Michaels points to "the quality of the music and the great mass appeal of the dance hits." He also points to recent TV spots and even a Janet Reno fund-raiser that featured dance music. "It's crossing over to mainstream now more than ever," he continues. "It's only the beginning. I feel this is one of the formats of the future. As long as the dance scene stays healthy in Europe, we'll continue to have a stream of dance hits."

For Bennett, it's about good music. "While formats are cyclical, cultivating good music that meets and exceeds the audience's expectations should always be the goal," he explains. "I'm confident that dance music can be a huge, long-term success in the mainstream. To me, the key to making this happen is taking the general familiarity of our best talent to the next level." ■

Most of the PDs surveyed admit that most new music is discovered via European charts, online stations (like London's Capital fm and KISS FM), syndicated programs and music downloads.



MEDICINE DRUM ORIGINAL FACE

Medicine Drum, the international touring band (Burning Man; Glastonbury Festival – UK; Mt. Fuji Festival – Japan; Big Top Tour USA; WOMAD) delivers a hypnotic journey through trance, breaks, dub and progressive house beats, combined with percussive world rhythms and soaring vocals. Their fantastic tech-organic coalescence moves up to the next level with their third album, *Original Face*. In Stores 11.19.2002

www.medicinedrum.com



www.cyberoctave.com

ALSO AVAILABLE FROM MEDICINE DRUM:

Talking Stick
Supernature



CHECK OUT **EARTH DANCE** GLOBAL DANCE PARTY FOR PEACE ON 10.12.2002 WWW.EARTHDANCE.ORG



AND THESE GREAT COMPILATIONS:

Earthdance 1999
Earthdance 2000

SASHA LAZARD THE MYTH OF RED

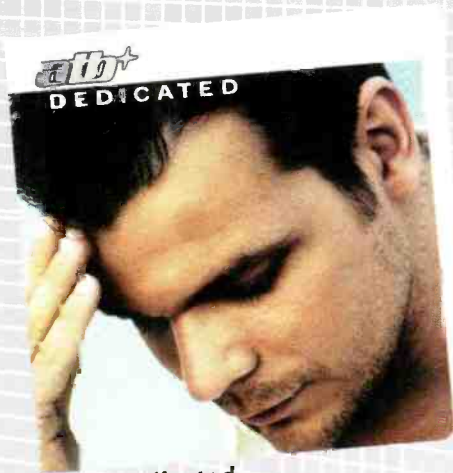
An incredible fusion of Trance, Opera arias, Electronic rhythms, Russian Folk songs and Tribal beats. Packing the floors at clubs from New York to Ibiza to Mexico City to Sydney. As featured in Vogue, Town & Country and Gotham magazines. New mixes of "Battle of Erishkigal" by Minge Binge and WES WALLACE out now!

CLUB PROMOTION: PK PRODUCTIONS/PKPRO7@AOL.COM

www.sashalazard.com

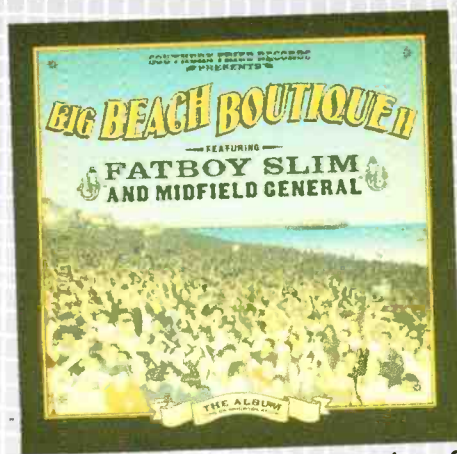


www.higheroctave.com



ATB :: Dedicated

Third album from superstar DJ ATB features "Let U Go," "Hold You" and "You're Not Alone." Includes offer for free bonus cd as well as access to VIP website.



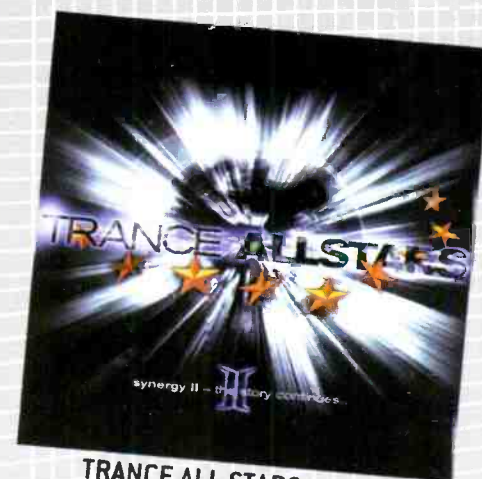
FATBOY SLIM :: Big Beach Boutique 2

The album from the biggest beach party ever seen in the seaside UK resort of Brighton, compiled by Norman Cook (aka Fatboy Slim) & Damian Harris (aka Midfield General; owner, Skint Records). Featuring 17 of the best tracks from the evening, plus a few extras, BBB2 follows the U.S. release of the first Big Beach Boutique via Ministry of Sound earlier this year.



MAURO PICATTO :: The Others

New album by world renown DJ/producer includes 12 fantastic new tracks and remixes including "Pulsar 2002," "Back To Cali," "Joyenergizer" and "Awesome!!!"



TRANCE ALL STARS :: Synergy 2

The combined talents of Europe's biggest-name trance DJs Taucher, Schiller, ATB, & Talla2XLC get together for 2 CDs of amazing club-friendly melodic uptempo grooves. Features "Lost in Love" and a cover of Moby's classic "Go".



CASSIUS :: Au Reve

Long considered one of the cornerstones of the French dance explosion alongside Daft Punk and Dimitri from Paris, the dynamic duo Cassius (Philippe Zdar and Boombass) return with a stunning album that features guest vocals from Jocelyn Brown and Ghostface Killah among others.



ALEX GOLD :: The Ibiza Xtravaganza

Resident DJ Alex Gold presents a slice of a night at the world's largest nightclub - Privilege in Ibiza. Includes "Madelyne," "4 Strings," "Agnelli & Nelson," "Solid Sessions" plus more.



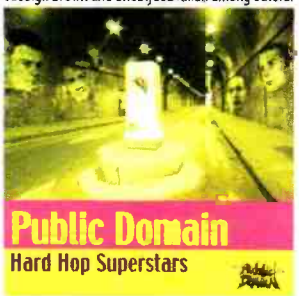
LADYTRON :: Light & Magic

Light & Magic is the follow-up to Ladytron's critically acclaimed and influential debut 604. Produced by Mickey Petralia (Beck), Light & Magic hails both the band's and the new-synth/electra scene's new progression.



MARC ET CLAUDE :: You Own the Sound

Debut album from trance duo Marc et Claude explores trance, techno, chill-out and house. Includes "Tremble," "I Need Your Lovin" and "Loving You."



PUBLIC DOMAIN :: Hard Hop Superstars

Hard dance and hip-hop fusion. A genre-splicing bang up of crunching guitars, intelligent beats and rabid MCing that's almost impossible to resist. Includes "Operation Blade," "Let Me Clear My Throat," and "Rock Da Funky Beats."



RÖYKSOPP :: Melody A.M.

Combining the emotional scale of film and classical music with forward thinking 21st century electronics, this is a record that appeals to a wide audience with both its pop sensibility and subtle musical complexity.



SCHILLER :: Voyage

Journey through sound and emotion with the new album from Schiller. Let them take you on a voyage unlike any you have ever experienced. Includes "Dream Of You," "Distance," and "Dancing With Loneliness." Also available on DVD.



SUNSCREEN :: Ten Mile Bank

A seamless blend of previously unreleased tracks and remixes by dance luminaries such as Mott Darey, Push, Trauser Enthusiasts, Lee Coombs, Angellc and Chiba. Includes "Please Save Me" and "Catch."



THEIVERY CORPORATION :: The Richest Man in Babylon

Highly-anticipated follow-up to 2000's The Mirror Conspiracy. Existing somewhere between rock, dub, psychedelia, latin, and electronic music, Richest Man finds them elevating their signature sound with more contemplative and thought-provoking songwriting. Their first ever full US tour starts in November.



VARIOUS ARTISTS :: Ultra 80's Vs. Electro 01

The definitive soundclash that fuses together yesterday's vibes with a twist of today's technology. Including tracks from KRAFTWERK, GARY NUMAN, MISS KITTIN, FELIX DA HDUSECAT, and many more.



VARIOUS ARTISTS :: Ultra Trance 01

The definitive double CD of today's biggest name club hits and trance anthems. Features radio smashes from Resource, Snap!, Jessy, 4 Strings and Mr Mister, as well as a second CD of more underground cutting edge jams from Tiesto, Sinead O'Connor, Underworld, Sasha and much more! Over 2 hours of music.



VOODOO & SERAND :: In Cold Blood

Hard trance and pumping techno is the specialty of this new electronic duo. Debut album Cold Blood features the hits "Blood Is Pumping", "This Is Acid" and "Cold Blood" as heard in the Wesley Snipes movie Blade 2.



www.americanradiohistory.com

Dance & Electronic Music

Year-To-Date Dance Charts

The chart recaps in the Dance & Electronic Music Spotlight offer a preview of how those categories are shaping up for Billboard's Year In Music issue. The rankings reflect the chart period beginning with the Dec. 1, 2001, issue—the start of the 2002 chart year—through the Sept. 7 issue. Top Electronic Albums and Hot Dance Music Maxi-Singles sales recaps are based on accumulated sales information as compiled by Nielsen SoundScan, with ranks reflecting units sold for each week titles appear on the chart. Dance Club Play recaps are based on a point system that rewards titles based upon chart position and longevity on the chart. The recaps were compiled by Anthony Colombo with assistance from dance-charts manager Ricardo Companioni and electronic-albums chart manager Gordon Murray.



Hot Dance Music/Club Play Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **CHER** (3) Warner Bros.
- 2 **KYLIE MINOGUE** (2) Capitol (1) Blue2/Blueplate
- 3 **ENRIQUE IGLESIAS** (2) Interscope
- 4 **KIM ENGLISH** (2) Nervous
- 5 **THE CHEMICAL BROTHERS** (3) Freestyle Dust/Astralwerks/Virgin
- 6 **DIDO** (2) Arista (1) Cheeky/Arista
- 7 **MARY J. BLIGE** (2) MCA
- 8 **TIMO MAAS** (2) Kinetic
- 9 **SHAKIRA** (3) Epic
- 10 **RES** (2) MCA

Hot Dance Music/Club Play Titles

Pos. TITLE—Artist—Imprint/Label

- 1 **ESCAPE (REMIXES)**—Enrique Iglesias—Interscope
- 2 **BLAME**—Sono—Groovilicious/Strictly Rhythm
- 3 **WISH I DIDN'T MISS YOU (THE REMIXES)**—Angie Stone—J
- 4 **LOVE'S GONNA SAVE THE DAY**—Georgie Porgie—Vinyl Soul/Music Plant
- 5 **LOVE AT FIRST SIGHT**—Kylie Minogue—Capitol
- 6 **THE NEED TO BE NAKED**—Amber—Tommy Boy
- 7 **FIRE**—Dolce—Tommy Boy Silver Label/Tommy Boy
- 8 **IT'S LOVE (TRIPPIN')**—Andrea Brown—Groovilicious/Strictly Rhythm
- 9 **ALIVE**—Kevin Aviance—Emerge/Centaur
- 10 **YOU GIVE ME SOMETHING**—Jamiroquai—Epic

Hot Dance Music/Club Play Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **GROOVILICIOUS** (16)
- 2 **TOMMY BOY SILVER LABEL** (12)
- 3 **EPIC** (10)
- 4 **MCA** (9)
- 5 **NERVOUS** (7)
- 6 **INTERSCOPE** (5)
- 7 **STRICTLY RHYTHM** (5)
- 8 **ARISTA** (5)
- 9 **VIRGIN** (4)
- 10 **CREDENCE** (3)

Hot Dance Music/Club Play Labels

Pos. LABEL (No. of Charted Titles)

- 1 **STRICTLY RHYTHM** (21)
- 2 **TOMMY BOY** (16)
- 3 **EPIC** (13)
- 4 **INTERSCOPE** (8)
- 5 **MCA** (10)

Hot Dance Music/Maxi-Singles Sales Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **CHER** (1) Warner Bros. (1) Warner Bros./WRN
- 2 **MAXWELL** (1) Columbia/CRG
- 3 **MADONNA** (3) Maverick/Warner Bros.
- 4 **USHER** (1) Arista
- 5 **AMBER** (2) Tommy Boy
- 6 **PINK** (2) Arista (1) LaFace/Arista
- 7 **DJ SAMMY** (1) Robbins
- 7 **YANOU** (1) Robbins
- 9 **SADE** (1) Epic
- 10 **DIDO** (1) Arista (1) Cheeky/Arista

Hot Dance Music/Maxi-Singles Sales Titles

Pos. TITLE—Artist—Imprint/Label

- 1 **HEAVEN**—DJ Sammy & Yanou Featuring Do—Robbins
- 2 **SONG FOR THE LONELY (THUNDERPUSS, ILLICIT & ALMIGHTY MIXES)**—Cher—Warner Bros.
- 3 **LIFETIME (BEN WATT REMIX)**—Maxwell—Columbia/CRG
- 4 **WHERE THE PARTY AT (REMIXES)**—Jagged Edge With Nelly—So So Def/Columbia/CRG
- 5 **U DON'T HAVE TO CALL (REMIXES)**—Usher—Arista
- 6 **YES**—Amber—Tommy Boy
- 7 **BY YOUR SIDE (REMIXES)**—Sade—Epic
- 8 **WHAT IT FEELS LIKE FOR A GIRL**—Madonna—Maverick/Warner Bros.
- 9 **THANK YOU (DEEP DISH REMIX)**—Dido—Arista
- 10 **ALIVE (THUNDERPUSS REMIX)**—Jennifer Lopez Featuring Nas—Epic

Hot Dance Music/Maxi-Singles Sales Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **ROBBINS** (6)
- 2 **COLUMBIA** (8)
- 3 **ARISTA** (4)
- 4 **WARNER BROS.** (2)
- 5 **EPIC** (3)
- 6 **MAVERICK** (6)
- 7 **MCA** (5)
- 8 **TOMMY BOY** (2)
- 9 **UNIVERSAL** (2)
- 10 **SOUNDAY** (1)

Hot Dance Music/Maxi-Singles Sales Labels

Pos. LABEL (No. of Charted Titles)

- 1 **WARNER BROS.** (11)
- 2 **ROBBINS** (6)
- 3 **COLUMBIA RECORDS GROUP** (8)
- 4 **ARISTA** (8)
- 5 **EPIC** (3)

Top Electronic Album Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **MOBY** (1) V2
- 2 **DIRTY VEGAS** (1) Credence/Capitol
- 3 **LOUIE DEVITO** (3) Dee Vee/Musicrama
- 4 **THE CHEMICAL BROTHERS** (1) Freestyle Dust/Astralwerks
- 5 **GARBAGE** (1) Almo Sounds/Interscope
- 6 **PAUL OAKENFOLD** (1) Maverick/Warner Bros. (1) Warner Sunset/FFRR/London-Sire (1) Perfecto/Mushroom
- 7 **DAFT PUNK** (1) Virgin
- 8 **ZERO 7** (1) Quango/Ultimate Dilemma/Palm (1) Treacle/Azuli/Kinetic
- 9 **DJ SHADOW** (1) MCA
- 10 **BJORK** (1) Elektra/EEG

Top Electronic Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **18**—Moby—V2
- 2 **DIRTY VEGAS**—Dirty Vegas—Credence/Capitol
- 3 **PULSE**—Various Artists—Razor & Tie
- 4 **BLADE II**—Soundtrack—Immortal/Virgin
- 5 **COME WITH US**—The Chemical Brothers—Freestyle Dust/Astralwerks
- 6 **BEAUTIFULGARBAGE**—Garbage—Almo Sounds/Interscope
- 7 **LOUIE DEVITO'S DANCE FACTORY**—Louie DeVito—Dee Vee/Musicrama
- 8 **DISCOVERY**—Daft Punk—Virgin
- 9 **SIMPLE THINGS**—Zero 7—Quango/Ultimate Dilemma/Palm
- 10 **THIS IS ULTIMATE DANCE!**—Various Artists—J

Top Electronic Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **V2** (1)
- 2 **CREDENCE** (1)
- 3 **ROBBINS** (8)
- 4 **RAZOR & TIE** (2)
- 5 **DEE VEE** (3)
- 6 **IMMORTAL** (1)
- 7 **ULTRA** (5)
- 8 **FREESTYLE DUST** (1)
- 9 **MCA** (3)
- 10 **ALMO SOUNDS** (1)

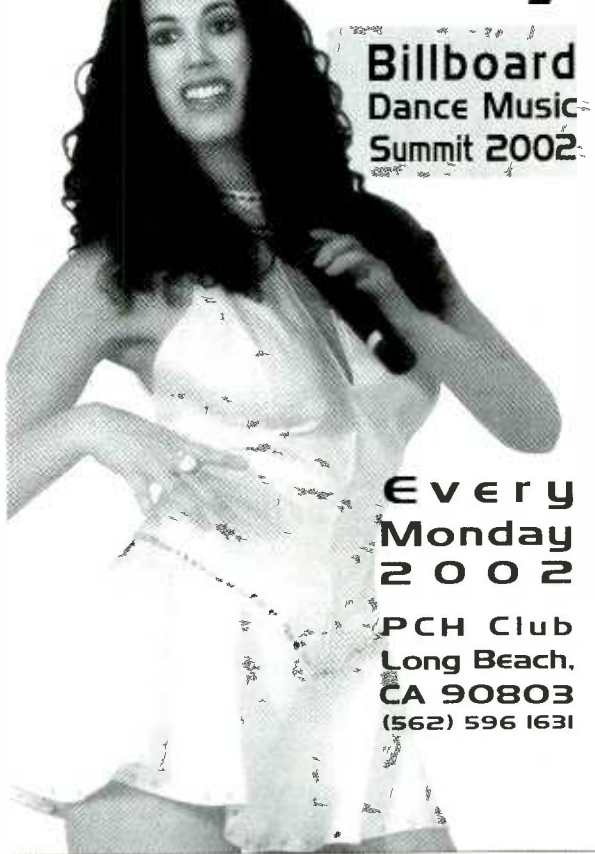
Top Electronic Album Labels

Pos. IMPRINT (No. of Charted Titles)

- 1 **V2** (3)
- 2 **CAPITOL** (1)
- 3 **VIRGIN** (2)
- 4 **RAZOR & TIE** (2)
- 5 **ASTRALWERKS** (9)

"I'm 18, ready to sign & sing"

Bethany



Billboard
Dance Music
Summit 2002

Every
Monday
2002

PCH Club
Long Beach,
CA 90803
(562) 596 1631

www.mp3.com/Bethany
bethany.email@verizon.net

Ron Eckstine Management (310) 441-4536

 **avex group**

3-1-30 Minami-Aoyama, Minato-ku, Tokyo Japan 107-8577

TEL: +81-3-5413-8574 FAX: +81-3-5413-8826

<http://www.avexnet.or.jp/>



Second to none, avex, the only one company!

avex


 **avex group**
HEADQUARTERS
 **avex inc.**
JAPAN
Production and sales of music and visual software


prime direction inc.
JAPAN
Management of music copyrights

HOWDY
INTERNATIONAL INC.
JAPAN
Production and sales of promotional merchandising materials and character goods

axev inc.
Artist Management Agency
JAPAN
Artist management and operation of Avex Artist Academy

velfarre
JAPAN
Management of disco and restaurant


avex distribution inc.
JAPAN
Distribution of music and visual software


to max
JAPAN
Production of TV programs / commercials, animated films and promotional video clips


avex network inc.
JAPAN
Home entertainment information provision service

AV EXPERIENCE AMERICA INC.
U.S.A.
Music and visual software export and international liaison


avex asia ltd.
HONG KONG
Production and sales of music and visual software


avex taiwan inc.
TAIWAN
Production and sales of music and visual software


avex inc. London branch
U.K.
Production and sales of music and visual software

© STOCK IMAGERY / amana Images

Middle Eastern Beat

Clubs, compilations and a hospitality to foreign DJs document Israel's emergence as the region's undisputed capital of electronica.

BY CHUCKY THOMAS and SASHA LEVY

Over the last 10 years, the Middle East has seen a dramatic increase in the popularity of electronic music, both indigenous and exported from the West, with Israel emerging as the region's most responsive territory.

Though trance still takes the lion's share of sales within the genre, local record stores, DJs and clubs have begun to explore the more progressive scenes of house and techno.

The scene is "100% club-driven," says Tomer Ben David, head of promotion for TLV, a leading Tel Aviv club opened a year ago. Key clubs are found in the main cities of Jerusalem, Tel Aviv and Beersheba and the holiday town of Eilat on the Red Sea.

TLV, which produces eight annual Heineken Sun Dance Festivals in Eilat, claims to be the first custom-designed club in Israel. Located in Tel Aviv's old Port neighborhood, it accommodates 2,500 and attracts top foreign DJs such as

audiences than other countries. Tiesto's debut album, *In My Memory*, released on his own Black Hole label last November, is distributed in Israel by Ramat Gan-based Unatex. Oded Janowski, MD of Unatex, says, "Black Hole is the most successful [dance] label we distribute here; the label's series of *Magik* compilations have all sold well."

According to Janowski, London-based deep-house label Circulation is also popular. Label co-owner [with Matt Jackson] Paul Davies says, "Over the last two years, me and my partner have been [to Israel] 10 times," in particular to Jerusalem's Haoman 17, where they are favorites of club owner Reuven Lubin. Haoman 17 is viewed by many in the West as Israel's most influential club, though a question mark now hangs over its future amid reports that Lubin is moving activities to Tel Aviv. Haoman's resident DJ, Sahar Z (Sahar Zanglevitch), also plays abroad, at venues like Chemistry in Amsterdam, The World in New York

Records shop in Tel Aviv. "People don't just come for music, but to meet and learn about parties; it's the center for the whole dance scene," he says.

Even record stores such as Tarbutake, in the small town of Modi'in, have sizable electronic-music sections. Manager Adi Avni imports from Holland and the U.K. but notes, "Israelis will listen to an Israeli artist before a foreign artist."

Besides the country's three main dance labels, Hed Arzi, Helicon, and NMC, there are several other dedicated electronic music labels, including Phonokol—a dance specialist that established the Trust in Trance label—Agnozia and Music Plus subsidiary Krembo Records.

Holon-based Brand New Entertainment Ltd is Avi Brand's leading independent sales and distribution company. BNE offshoot Yo Yo Records was established to take Israeli electronic music—trance in particular—to foreign markets. Its artists include Oforia, with the album *Let It Beat*; Cosma, with debut album *Simplicity*; and newcomers Violet Vision with *First Sign of Communication*. Owner and MD Brand admits he is concentrating on export just now while the Israeli scene is "shaky." He has signed a distribution deal for the entire BNE catalog with EMI in Greece, and in August 2003 Play It Again Sam will distribute the catalog in Spain. Brand already has distribution deals in most European territories, Hong Kong, the U.S., Canada and Mexico. BNE also licenses tracks to foreign companies, including a recent deal with U.K. label Telstar for compilation albums.

Brand, however, has bitter criticism of the Israeli government, claiming the Ministry of Industry and Trade is denying him recognition as an export industry, which would qualify him for help when attending trade fairs. "We're having to do it all ourselves," he complains, but he notes one positive trend: "We recently released a new compilation album of ambient music [*Another Life*] to great international reaction. It's a good sign that there are new directions to take."

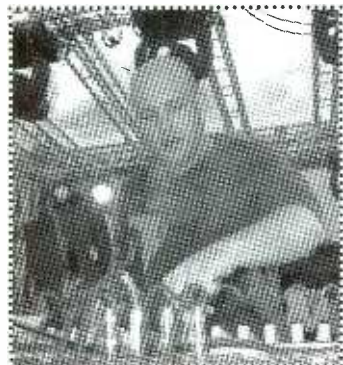
AMERICAN RELEASE

Amit Duvdevani and partner Erez Aizen helm Infected Mushroom, one of Israel's leading psychedelic-trance outfits, which has released three gold albums (20,000 sales) on Yo Yo. The latest, *B.P. Empire*, will be released on the U.S. label Streetbeat. That set, accompanied by a U.S. tour, follows previous American performances that have attracted audiences, "50% of whom were Israelis," notes Duvdevani.

Up-and-coming acts include Mo Shic, who writes, produces, remixes and has a residency at TLV. Internationally, he's performed on John Digweed's KISS FM radio show in the U.K., and his work has been featured on the Bedrock and Reincarnation labels in the U.K. and Pipeline in the U.S.

Flash, three brothers from Nazareth, switched from producing psychedelic trance and claim to be the first to play live house in Israel. Flash has played the Love Parade, is a regular at TLV and wants to appeal to a worldwide audience. "One of our aims is to play outside Israel," says brother Ilan. Two tracks from Flash's latest CD, *Global Tribe* (Agnozia Records), have already been signed to U.K. label Hooj Choons.

Continued on page 42



Amit Duvdevani



Avi Brand



Jackson and Davies



Ilan Ronell

Sasha. "TLV is more dedicated to bringing in house than trance," says Ben David, "but we acknowledge a considerable trance-loving crowd."

Ilan Ronell is co-owner of Music Plus, one of the biggest players on the local electronic-music scene, producing monthly dance magazine *DJ Halv* and the annual *DJ Halv Dance Awards*. According to him, "Israel has become one of the four or five world centers for trance music—if not the leading center."

Alongside Gold Media and, with the full support of Tel Aviv Municipality, Music Plus produces the Love Parade—an annual event representing all sectors of the electronic-music scene and culminating with a rave. Since its first event in 1998, the Love Parade has grown to attract a total of 300,000 revelers. "It's an important tool for us," says Ronell, "because acts get heard in an atmosphere of optimistic vibes."

Despite the shadow of the Intifada (the ongoing Palestinian conflict), 2003's Love Parade—the fifth—is slated to go ahead as usual at the end of August.

MAGIK AND MEMORY

Leading Dutch trance DJ Tiesto remains the biggest draw for Israeli clubbers and dance-music buyers. Since debuting in Eilat four years ago, Tiesto plays in Israel up to three times annually. His manager, Wilfred Dam of Netherlands-based Prime Time Management, suggests Israel is a popular draw for Western DJs because dance music offers a form of escapism from the underlying political troubles; it boasts more "responsive and enthusiastic"

and various dates in Shanghai but claims Israeli crowds are "not like elsewhere in the world."

Lubin capitalizes on Haoman's success by releasing mix CDs compiled by Sahar Z. He says the first Haoman disc, *Sessions 1*, a trance compilation released in 2000 on Tel Aviv label Israeli Music Productions, sold 7,000 copies in Israel alone. The follow-up, *Haoman 17*, out last year, was a deep-house collection that, despite being "less commercial," still sold 5,000 units.

Nick Church, international sales manager of London-based Vital Distribution, sells to two distributors in Israel: Unatex for tech house/house and MCI for the more left-field electronica. Circulation's last CD, *Colours of Circulation*, has been the company's biggest success story there. "I sold 1,100 copies into Israel, which is the biggest quantity I've sold to anywhere in the world, other than the U.K.," says Church, adding Felix Da Housecat's 2001 set *Kiltenz and Thee Glitz* (City Rockers) and certain parts of the NRK catalog—in particular, Jamie Anderson—are also being ordered in "reasonable quantities."

POLITICAL DANGERS

But Israel's political troubles affect sales. Says Church, "The impact seems to be on companies like Tower Records and other chains that were in shopping malls, because they are a target for bombers. The consequence has been that independent shops have seen an increase in their business."

According to Ronell, the mecca for Israeli DJs and electronic music fans is the Music Plus-owned Krembo

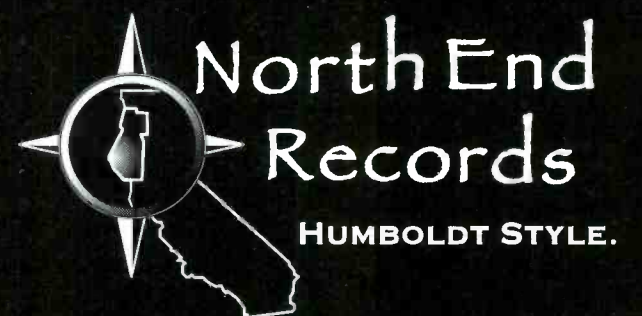
X • project

Specializing in

HARDCORE
PSYCHEDELIC
DANCE MUSIC

original • vinyl
• live electronica •

Brought to you by



Visit www.NorthEndRecords.com/x-project

Contact/Booking: Richard R. Crum • 707.616.9625 • Rick@NorthEndRecords.com

MIDDLE EASTERN BEAT

Continued from page 40

Local promotion is the best tool for shifting units, according to U.K. club and record label Ministry of Sound, which has held events in the Middle East for the past four years, though, according to Gill Kingston, Ministry's international tour manager, "It's only in the past two years that those events have become more regular." Ministry inked a distribution deal with EMI Arabia this year, covering all territories in the Middle East excluding Israel. The first release, *Club Nation*, in February 2002, was mixed by Dubai-based ex-pat Charlie C, a resident at the Planetarium club there, who has hosted Ministry's tour dates in the territory.

Ministry also began releasing domestic-market compilations this year. In Israel it released *Ministry of Sound* as "a brand-introduction CD" and *The Politics of Dancing* by German trance DJ/producer Paul Van Dyk via BNE Records.

The rest of the region, via EMI Arabia, has already seen the release of *Desert Annual* and *Trance Nation 2002* and will shortly receive *Clubber's Guide to Arabia*, containing territory-specific hits, and *Dance Nation 2003*.

Radio presence is paramount to Ministry's success in the region. The 33 stations it syndicates to internationally have 35 million listeners weekly; amongst them Radio One in Lebanon, Syria and Egypt, Dubai FM in the United Arab Emirates, British Forces Radio, which broadcasts over the whole of the Middle East, and Mix FM in Beirut.

Kingston reports Egypt and Lebanon are the most successful markets, due to their "advanced dance-music culture." Despite connections with some of the country's bigger promoters, Ministry has not staged events in Israel in recent years. "We decided that, as an international club, we would draw far too much attention to ourselves, and obviously the security risk is so much greater."

STAY-AWAY DJ'S

Including Israel in Middle East tours is also problematic, as, with the exceptions of Jordan and Egypt, most

Middle Eastern countries deny access to those holding an active Israeli visa or an Israeli stamp in their passports. Paul Wells, GM of U.K.'s Elite Management, says Ministry's radio station links are very useful: "If you want to tour an act and promo, it's great." His Western DJ clients, among them U.K.-based Colin Dale and Kenny Hawkes and U.S.-based Josh Wink and David Alvarado, are regularly requested by Israeli promoters. London-based DJ Hawkes remains undeterred by the political troubles but avers, "Most A- and B-list DJs in the U.K./U.S. won't go and play."

But there are financial incentives, points out Steve B, GM of Brighton-based 7pm Management. "[Israel's] big night is a Thursday, which is great, as far as DJs and agents are concerned—effectively, you can get a weekend rate for a week night."

Radio BU99FM also has become an important part of the dance scene. Established in 1999 as Israel's first non-stop, upbeat music station, it's now the top-rated radio station for 12-to-25-year-olds, according to TGI advertising industry research. Program director and DJ Gabi Biton says the station features local and international DJ club sets and has an exclusive arrangement on Friday nights with Ministry of Sound's syndicated radio. BU also puts out compilation CDs, including *B A Clubber* (NMC) and recent No. 1 *B Happy* (Phonokol), and organizes weekly parties nationally.

Political tensions have been both an engine and a brake on the dance scene. Since the 2001 suicide bombing attack outside Tel Aviv's Dolphinarium disco, which left some 20 young people dead, nightclubs have been viewed as a sensitive target. In February, security forces went on high alert following intelligence warnings that Palestinian terrorists were planning another attack at a nightclub in central Israel. Additionally, according to Haoman 17 manager Chani Shalom, the outdoor parties, which drove the trance scene, are no longer so popular, due to the difficulties of security, "because of the situation."

Nevertheless, proving local resiliency, The Dolphinarium, with its outdoor dance floor, recently served as both TLV and Ku Millennium club's 2003 summer location. ■

GREAT GEAR

Continued from page 34

are needed. The Mbox has two XLR/line inputs: a cool little plug that accepts both (two outputs, two stereo inserts, an S/PDIF digital in and out and two headphones jacks—a big one on the back and a little 1/8-inch plug on the back).

"Pro Tools is great because it only has two screens—mix and edit—which makes it easy to use," Todd continues. "But it's also very powerful and can handle MIDI as well as it does audio. People think you need another program to do sequencing, but I don't understand why you would want to complicate your working environment like that. The MIDI functionality on Pro Tools is very powerful and easy to get your head around. There are now literally hundreds of AudioSuite/RTAS plug-ins—not as many as there are for VST, but almost as many good ones. I'm a fan."

Other Entries

Though Hollywood, Fla.-based Stanton Magnetics has marketed and promoted the product for more than a year before it recently became available through a limited number of retail outlets, Final Scratch still maintains a buzz throughout the DJ community. Co-designed by influential Canadian techno jock John Acquaviva, Final Scratch marries MP3 technology with a club DJ's head, allowing the user to spin digital MP3 files from a PC as if he were spinning a vinyl 12-inch record. Stay tuned.

Pioneer gained huge DJ props with the releases of its DJM-500 and DJM-600 four-channel mixers. Loaded with effects and, in the case of the 600, boasting sampling and crosslader contours, the Pioneer pieces became mixers of choice to a new generation of DJs. Now Montebello, Calif.-based TASCAM—long known for its multi-track recording products—has upped the ante with its X-9 model mixer. Using the same layout as the Pioneers, the X-9 offers better sound for club use and even more features—like optional MIDI in/out/thru connectors, dual-effects processor, dual sampler and assignable foot-switch control for the hands-full DJ. A monster mixer for club and recording applications. ■

Vellum Entertainment presents

HOT NEW
MAXI-SINGLE / 12" VINYL

"Circle" 8 powerful house, trance, gothic, and chillout mixes from Chris "The Greek" Panaghi, Rob & Heathaz & Vertigo Deluxe

Circle

ATTENTION ALL DJs:
GRAND PRIZE

- Pioneer DJM3000 19" Mixer w/effects (courtesy of ProSound & Stage Lighting)
- Winning Remix placed on Suzy's next single
- Full page editorial piece in Remix Magazine

Visit www.SuzyK.com for contest rules, instructions, and finalist prizes

REMIX CONTEST

PRO SOUND The Official Gear Provider for the Suzy K Remix Contest
Mention "Promo 2002" on your next ProSound purchase of \$50 or more & receive \$10 off! • (800) 945-9300 www.PSSE.com
*Not valid on Korg, Roland or Behringer products. Restrictions apply.

REMIX
wea
REMYN

VELLUM ENTERTAINMENT

CONTACT: **Michelle Broome** (310) 318-9006 • www.SuzyK.com • PROMOTION: **Brad LeBeau** (212) 274-9800 • www.promotion-lift.com

Billboard[®]
spotlights

music & money

2

Coinciding with **Billboard's 2002 Music & Money Symposium**, Billboard turns its spotlight on the business behind making music. We look at survival strategies for distributors and labels selling into cash-challenged retail accounts, the continually rising value of music-publishing assets, and the growing activity and influence of entertainment-business attorneys.

Take advantage of this opportunity to promote your financial or management service business to companies that make and distribute music.

Issue date: November 16

Ad close: October 22

BONUS DISTRIBUTION

Billboard
MUSIC & money
symposium

November 12, 2002 • NYC

Contact: Ian Remmer 323.525.2311
323.525.2395fx • iremmer@billboard.com

New York
646.654.4696

Los Angeles
323.525.2307

Nashville
615.321.4297

London
44.207.420.6072

'Road' Seems A Sure Path To Success For Capitol's Urban

BY PHYLLIS STARK

NASHVILLE—Australian native Keith Urban has lived in Nashville for 10 years, and it has been a decade of ups and downs for him.

The ups included a Grammy Award nomination and winning both the Country Music Assn.'s Horizon Award and the Academy of Country Music's top new male vocalist prize last year. The downs included a cocaine addiction Urban is now recovering from.

Golden Road, due Oct. 8, is Urban's second solo album for Capitol Records since disbanding his former band, the Ranch, which also recorded for Capitol. His eponymous solo debut, released in 2000, peaked at No. 17 on the Top Country Albums chart the following year and has been certified gold by the Recording Industry Assn. of America. *Keith Urban* spawned four singles, including the No. 1 "But for the Grace of God" and two other top five hits.

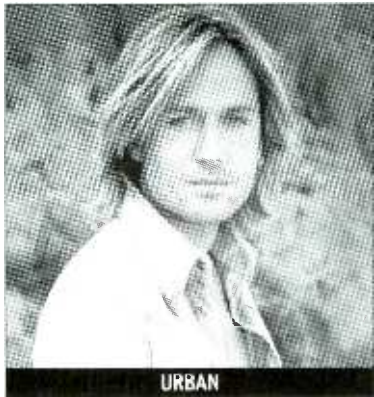
Golden Road appears poised to be an even bigger success. Urban produced the album and was joined by co-producer Dann Huff for six tracks. Its highlights include a song Urban wrote for his father, "Song for Dad," plus the sadly gorgeous "You'll Think of Me" and "You're Not My God," a song Urban wrote with Paul Jefferson that addresses Urban's addiction and recovery process.

The moving lyrics include the chorus, "You're not my God/And you're not my friend/You're not the one that I will walk with in the end/You're not the truth/ You're a temporary shot/ You ruin people's lives and you don't give a second thought."

Urban says of his addiction, "It's something that took its toll on me and kind of derailed me." Writing the

song, he says, "was therapeutic."

Urban says one of his goals for *Golden Road* was to make a record that is "a little closer to who I am. I have a few sides to me, like every artist does. I have the real romantic side, which is very genuine. And I have a very rough, unpolished, raw



URBAN

side. I was hoping we could achieve both on this album [and] cover the gamut of my personality." The album also showcases Urban's love of "organic instruments, especially banjo." He plays the ganjo, a guitar/banjo hybrid, on several songs.

The album was partly inspired, he says, by John Mellencamp's 1987 album *The Lonesome Jubilee*, which Urban calls "a real turning point in my life," because it was the first time he'd heard a true blending of country and rock sensibilities on a record that resembled the kind of music he wanted to make.

Urban is a triple threat as a singer, songwriter, and an amazingly gifted guitar player. And while *Golden Road* doesn't show off his talents as a musician as much as his previous efforts, which contained blazing instrumen-

tal tracks, it is Urban's best showcase yet for his vocal and writing talents. It features eight songs he either wrote or co-wrote, including two he penned with Rodney Crowell. Also included is a rather obscure cover of "Jeans On," a 1976 pop hit for singer David Dundas.

Urban says he has "this really sick memory for songs I haven't heard in forever. I remember hearing that song when I was 9 . . . There's just something about it. I love the groove. It's really reminiscent of the kind of stomp that Waylon Jennings used to do."

The first single from *Golden Road*, "Somebody Like You," is currently at No. 4 on Hot Country Singles & Tracks after 14 weeks. The song's momentum was partly driven by a video featuring model Nikki Taylor, and its success caused Capitol to move up the release date of the album from its originally scheduled Nov. 5 debut.

Capitol Records senior VP of marketing Fletcher Foster says Taylor's appearance in the video "has gotten us exposure beyond country," including coverage on TV shows *Entertainment Tonight* and *Access Hollywood*.

Capitol is running TV and radio spots leading up to *Golden Road's* release. "The last record was a gold record, and it's over 2 years old, so we want to make sure our core country consumer knows this [new] record is out," says Foster, who adds there will also be "radio specials galore" around its release.

Programmers at WUSN (US99) Chicago are so high on *Golden Road* that the station is airing a "theater-of-the-mind" promotion that includes the sound of spray paint cans being shaken and the promo, "We're spray painting America's country station gold." The buildup will culminate in Urban's private performance concert for US99 listeners Oct. 14.

"It's such an amazing album," US99 operations manager Eric Logan says. "There is such a quantum leap from where Keith was and where he is now with this project, which is why we're so excited about doing what we're doing. This project is not a hard one to get behind."

Urban and his band are constantly on the road and spent part of this year touring as part of the Brooks & Dunn Neon Circus and Wild West Show. "I love playing live," says the singer, who is booked by Creative Artists Agency. "It is a hugely important part of what I do. Playing live is everything to me."

His recent televised performances include Farm Aid and the Canadian Country Music Assn. Awards. Urban is managed by Borman Entertainment, and his music is published by Ten Ten Music Group.

Nashville Scene

by Phyllis Stark



OTHER VOICES: What started out as an experiment aimed at recording just one song in concert evolved not only into **Nanci Griffith's** first live CD in 14 years but also her first DVD release. The projects, both titled *Winter Marquee*, were released Sept. 24 on Rounder Records.

They were recorded in May at the Tennessee Theater in Knoxville in the midst of a just-ended 15-month tour. "It was a total spontaneous accident," Griffith says of the projects' origin. "We were trying to capture the **Phil Ochs** song [What's That I Hear?], and we started taping every show." The results sounded so good, she says, the project grew from there.



GRIFFITH

In addition to Griffith's longtime band, **the Blue Moon Orchestra**, the CD and DVD include a guest appearance by **Emmylou Harris** on the new song "Goodnight New York." Griffith calls the new projects "such a tribute to my Blue Moon Orchestra," which has been performing with Griffith with mostly the same lineup for 16 years. She says *Winter Marquee* "really captures them."

"I'm just so excited about this record," she continues. "When you're out there in the middle of a tour, especially one as long and vigorous as this one, you sometimes wonder if you're delivering what you want to deliver onstage. Now that I have caught a little breath, I can say, 'Yes. We had fun out there.'"

The 14-song CD includes many of Griffith's best-known songs, as well as four she never recorded before. The 18-song DVD features five new tracks. In addition to "That's What I Hear" and the **Julie Gold**-penned "Goodnight New York," the CD's new recordings are **Townes Van Zandt's** "White Freight Liner" and Griffith's own "Last Train Home." Folk artist **Tom Russell**, who records for Hightone Records and joined Griffith and her

band on much of the tour, performs with her on two songs.

Griffith has recorded several of Gold's songs over the years. She says "Goodnight New York" is her favorite since "From a Distance," calling the song "such a treasure to my heart." On the anniversary of the Sept. 11 terrorist attacks, Griffith was invited to sing "Goodnight New York" on *Late Show With David Letterman*, making a round-trip cross-country journey between tour dates to perform on TV. She says the song was perfect for the occasion because it "celebrates the American dream rather than memorializing a tragedy."

For these new projects, Griffith chose to return to her former label home, Rounder. She last recorded for the label in 1986. "This project is so organic, and it is a real celebration for me of my earlier work," she says. "So it just felt right for it to be in the hands of people who have always understood my music."

Following major-label stints on MCA and Elektra, Griffith says she is "so glad to be free of the major-label pressure to record and put out an album every two years. For me, if it takes five years, that's how long it will take." While she won't rule out signing with a major again someday, Griffith says that "the major labels, at the moment, are in the process of redefining what they are, and I'm glad not to be caught up in that whole chaos."

Still, her recording experiences have been mostly positive ones. "All of my albums are still in print. I've never had an album shelved, never been dropped by a label. I've lived to tell."

Although she resides in Nashville, Griffith's music has always been classified as outside the mainstream on Music Row. Even so, she says, "the magical thing about Nashville is that it has open arms for music of all genres. **Stevie Winwood** is as welcomed into the music community as **Dobie Gray** and people like myself and **John Prine**. Music Row has always been welcoming, even if we haven't traveled their road."

And although she hasn't been considered a country artist—at least not by mainstream country radio—for many years, Griffith says the format "will always be a dear, cherished love."

Now that her lengthy stint on the road is finished, Griffith plans to take the next year off from touring to concentrate on songwriting.

Pro-Duce In Deal With Uni South

BY DEBORAH EVANS PRICE

NASHVILLE—Following the announcement of its entrance into the Christian music arena (*Billboard*, Sept. 28), Universal South Records further expands by inking a creative development deal with the Pro-Duce Section. Based in the famed Muscle Shoals Sound studios in Alabama, the Pro-Duce Section is a talent-development consortium formed by songwriter/producers Walt Aldridge, Gary Baker, and Mac McAnally.

"Gary, Walt, and Mac have got to be the best talent magnets you can find," Universal South senior partner Tony Brown says. "The whole idea of the label was to get involved in different genres of music, and we needed to align ourselves with people who can do more than country."

Aldridge, Baker, and McAnally have each had stints as recording artists. Between them, they have had songs recorded by Backstreet Boys, Alabama, LeAnn Rimes, Jessica Simpson, 98°, Lonestar, John Michael Montgomery, and Reba McEntire. McAnally's production credits include Sawyer Brown, Ricky Skaggs, and Jimmy Buffett.

"Part of the excitement is that you don't know exactly what they are going to bring in, because they have such diverse musical histories and have succeeded in so many different formats," Universal South senior partner Tim DuBois says.

Baker says, "This is a great opportunity. I've always been a fan of Tim and Tony. They are nice guys, smart businessmen, and great song men."

OCTOBER 5
2002

Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan					Sales data compiled by Nielsen SoundScan								
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	4	DIXIE CHICKS MONUMENT/COLUMBIA 86840/CRG (12.98 EQ/18.98)	Home	1	38	47	47	46	LEANN RIMES ● CURB 76738 (11.98/17.98)	I Need You	1
2	2	2	9	TOBY KEITH ▲ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	39	37	35	39	ANTHONY SMITH MERCURY 170292 (11.98/17.98) [M]	If That Ain't Country	26
3	4	3	23	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	40	40	36	41	TRICK PONY ● WARNER BROS. 47827/WVRN (11.98/17.98)	Trick Pony	12
4	6	5	94	SOUNDTRACK ▲ LOST HIGHWAY 170069/MERCURY (12.98/18.98)	O Brother, Where Art Thou?	1	41	43	39	42	KELLY WILLIS RYKODISC 10622 (16.98 CD) [M]	Easy	29
5	3	7	34	ALAN JACKSON ▲ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	42	44	44	43	CHRIS CAGLE ● CAPITOL 34170 (10.98/17.98) [M]	Play It Loud	19
6	8	10	53	MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	43	44	44	44	GARTH BROOKS ▲ CAPITOL 31330 (10.98/18.98)	Scarecrow	1
7	7	4	5	LEE ANN WOMACK MCA NASHVILLE 170287 (12.98/18.98)	Something Worth Leaving Behind	2	44	46	38	45	TRACE ADKINS CAPITOL 30618 (10.98/17.98)	Chrome	4
8	9	6	6	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	2	45	48	52	45	ALLISON MOORER UNIVERSAL SOUTH 170295 (12.98 CD) [M]	Miss Fortune	35
9	11	8	5	DIAMOND RIO ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3	46	50	50	46	GUY CLARK SUGAR HILL 1070 (16.98 CD)	The Dark	46
10	5	—	3	REBECCA LYNN HOWARD MCA NASHVILLE 170288 (11.98/18.98)	Forgive	5	47	54	59	47	CAROLYN DAWN JOHNSON ARISTA NASHVILLE 69336/RLG (10.98/16.98)	Room With A View	8
11	12	9	4	MONTGOMERY GENTRY COLUMBIA 86520/SONY (11.98 EQ/17.98)	My Town	3	48	45	43	48	HANK WILLIAMS MERCURY/UTV 170268/UMRG (24.98 CD)	The Ultimate Collection	32
12	13	11	94	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	Greatest Hits	1	49	50	46	49	MONTGOMERY GENTRY ● COLUMBIA 67167/SONY (11.98 EQ/17.98)	Carrying On	6
13	14	12	10	DARRYL WORLEY DREAMWORKS 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	1	50	56	48	50	SOUNDTRACK LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10
14	15	13	10	KENNY CHESNEY ▲ BNA 67976/RLG (12.98/18.98)	Greatest Hits	1	51	53	64	51	REBA MCENTIRE ● MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1
15	16	15	54	TOBY KEITH ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	52	51	49	52	VARIOUS ARTISTS TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
16	10	—	3	AARON TIPPIN LYRIC STREET 185033/HOLLYWOOD (12.98/18.98)	Stars & Stripes	10	53	54	60	53	VARIOUS ARTISTS DUALTONE 01127/RAZOR & TIE (18.98 CD)	Dressed In Black: A Tribute To Johnny Cash	53
17	18	16	74	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	1	54	60	53	54	ROY D. MERCER CAPITOL 40226 (10.98/16.98) [M]	The Family Album	35
18	24	28	46	GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	55	61	—	55	VARIOUS ARTISTS ROUNDER 610506/DJMG (17.98 CD)	O Sister 2: A Women's Bluegrass Collection	55
19	17	14	60	BLAKE SHELTON ● WARNER BROS. 24731/WVRN (11.98/17.98)	Blake Shelton	3	56	57	60	56	DIAMOND RIO ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
20	20	17	69	BRAD PAISLEY ▲ ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	57	59	60	57	STEVE HOLY CURB 77972 (11.98/17.98) [M]	Blue Moon	7
21	22	20	9	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	12	58	49	58	58	WAYLON JENNINGS BMG HERITAGE/RCA 95788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19
22	23	18	58	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/DJMG (11.98/17.98)	New Favorite	3	59	67	62	59	PAT GREEN REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
23	19	19	100	TRAVIS TRITT ▲ COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8	60	65	66	60	CLEDUS T. JUDD MONUMENT 85891/SONY (11.98 EQ/17.98) [M]	Cledus Envy	19
24	21	23	85	LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1	61	52	40	61	THE FLATLANDERS NEW WEST 6040 (17.98 CD) [M]	Now Again	19
25	26	24	51	GARY ALLAN ● MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4	62	41	56	62	VARIOUS ARTISTS CURB 78727 (5.98 CD)	The Best Of America	21
26	28	29	39	GEORGE STRAIT ● MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	63	55	41	63	PATTY LOVELESS EPI 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19
27	25	21	103	SARA EVANS ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6	64	58	42	64	SIXWIRE WARNER BROS. 48312/WVRN (11.98/17.98) [M]	Sixwire	38
28	30	27	7	PHIL VASSAR ARISTA NASHVILLE 67048/RLG (11.98/17.98)	American Child	4	65	39	—	65	RADNEY FOSTER DUALTONE 01128/RAZOR & TIE (17.98 CD)	Another Way To Go	39
29	31	30	61	TRACY BYRD RCA 67009/RLG (11.98/17.98)	Ten Rounds	12	66	63	67	66	KENNY ROGERS OND 8640/MADACY (17.98 CD)	Kenny Rogers Love Songs	63
30	27	26	75	BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	67	68	54	67	PAM TILLIS LUCKY DOG 86546/SONY (17.98 EQ CD)	It's All Relative: Tillis Sings Tillis	54
31	32	25	12	SHEDAISY LYRIC STREET 185015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	3	68	62	55	68	ANDY GRIGGS RCA 67006/RLG (11.98/17.98)	Freedom	7
32	29	22	11	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	4	69	73	71	69	VARIOUS ARTISTS TIME LIFE 18862 (17.98 CD)	Classic Country: More Great Story Songs	69
33	33	31	20	KELLIE COFFEY BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5	70	66	72	70	VARIOUS ARTISTS MADACY 3654 (30.98 CD)	Country Favorites	66
34	34	32	11	JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)	Burn	1	71	69	65	71	MARK CHESNUTT COLUMBIA 86540/SONY (11.98 EQ/17.98)	Mark Chesnutt	23
35	35	33	23	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/18.98)	Totally Country	2	72	64	51	72	VARIOUS ARTISTS ROUNDER 610499/DJMG (11.98/17.98)	O Sister! The Women's Bluegrass Collection	35
36	36	34	30	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5	73	71	63	73	SOUNDTRACK COLUMBIA 86403/CRG (12.98 EQ/18.98)	We Were Soldiers	14
37	42	45	18	EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13	74	71	63	74	JOHNNY CASH LEGACY/COLUMBIA 86808/SONY (17.98 EQ CD)	Johnny Cash At Madison Square Garden	60
							75	75	—	75	ALAN JACKSON ▲ ARISTA NASHVILLE 69339/RLG (12.98/18.98)	When Somebody Loves You	1

● 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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Platinol). △ Certification for 200,000 units (Platinol). * 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.

OCTOBER 5
2002

Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan					Sales data compiled by Nielsen SoundScan						
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	DIXIE CHICKS ◆ MONUMENT 68195/SONY (10.98 EQ/17.98) [M]	43 Weeks At Number 1	Wide Open Spaces	243	18	18	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	115	
2	2	RASCAL FLATTS ▲ LYRIC STREET 185011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	120	14	14	GARY ALLAN ▲ MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	146		
3	3	DIXIE CHICKS ◆ MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	160	15	15	ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	361		
4	4	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	Coyote Ugly	112	16	16	GEORGE JONES LEGACY/EPI 69319/SONY (7.98 EQ/11.98)	16 Biggest Hits	100		
5	6	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	122	17	17	HANK WILLIAMS JR. ▲ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	432		
6	7	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	199	18	18	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (17.98 EQ/11.98)	16 Biggest Hits	181		
7	9	NICKEL CREEK ● SUGAR HILL 3909 (17.98 CD) [M]	Nickel Creek	94	21	21	JOHN DENVER MADACY 4750 (5.98/9.98)	The Best Of John Denver	221		
8	8	SHANIA TWAIN ◆ MERCURY 536003 (12.98/18.98)	Come On Over	255	20	20	TRAVIS TRITT ▲ WARNER BROS. 46001/WVRN (10.98/17.98)	Greatest Hits - From The Beginning	298		
9	11	THE JUDDS CURB 77965 (7.98/11.98)	Number One Hits	115	21	21	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	140		
10	16	FAITH HILL ▲ WARNER BROS. 47373/WVRN (12.98/18.98)	Breathe	150	22	22	KEITH URBAN ● CAPITOL 97591 (10.98/16.98) [M]	Keith Urban	92		
11	13	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	262	23	23	ALISON KRAUSS ▲ ROUNDER 610325/DJMG (11.98/17.98) [M]	Now That I've Found You: A Collection	288		
12	12	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	211	24	24	LEE GREENWOOD ▲ CAPITOL 98568 (11.98 CD)	American Patriot	36		
					25	25	TIM MCGRAW ▲ CURB 77886 (7.98/11.98)	Everywhere	217		

● 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 releases of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Platinol). △ Certification for 200,000 units (Platinol). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 5
2002

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
			PLAYS	PERCENT							PLAYS	PERCENT			
			1 Week At Number 1		NUMBER 1										
1	2	27			TEN ROUNDS WITH JOSE CUERVO B.J. WALKER, JR. (C. BEATHARD, M. HEENEY, M. CANNON, GOODMAN)	Tracy Byrd RCA ALBUM CUT	1	31	35	8		I WISH YOU'D STAY F. ROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	31	
2	1	5			BEAUTIFUL MESS M.D. CLUTE, DIAMOND RIO (S. LEMAIRE, C. MILLS, S. MINOR)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	1	32	30	20		MINE ALL MINE D. HUFF, S. HEDDISY (K. OSBORN, H. POOLE)	SheDaisy LYRIC STREET ALBUM CUT	28	
3	3	6			THE IMPOSSIBLE B. ROWAN (K. LOVEFACE, L. T. MILLER)	Joe Nichols UNIVERSAL SOUTH 172241	3	33	46	8		A LOT OF THINGS DIFFERENT N. WILSON, B. CANNON, K. CHESNEY (B. ANDERSON, D. HILLON)	Kenny Chesney BNA ALBUM CUT	33	
4	5	8			SOMEBODY LIKE YOU D. HUFF, K. URBAN (K. URBAN, J. SHANKS)	Keith Urban CAPITOL ALBUM CUT	4	34	41	8		UNUSUALLY UNUSUAL D. HUFF (M. MCGUINN)	Lonestar BNA ALBUM CUT	34	
5	4	1			I MISS MY FRIEND F. ROGERS, J. STROUD (T. MARTIN, M. NESLER, T. SHAPIRO)	Darryl Worley DREAMWORKS 450378	1	35	38	9		AT THE END OF THE DAY D. HUFF (K. COFFEY, B. JAMES)	Kellie Coffey BNA ALBUM CUT	33	
6	10	10			WHERE WOULD YOU BE M. MCBRIDE, P. WORLEY (R. PROCTOR, R. FERRELL)	Martina McBride RCA ALBUM CUT	6	36	42	6		ON A MISSION C. HOWARD (I. DEAN, K. TRIBBLE, D. L. MURPHY)	Trick Pony WARNER BROS. ALBUM CUT/WRN	36	
7	9	9			WORK IN PROGRESS K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	7	37	43	8		YOU CAN'T HIDE BEAUTIFUL C. FARREN (M. DULANEY, J. SELLERS)	Aaron Lines RCA ALBUM CUT	37	
8	7	3			THE GOOD STUFF B. CANNON, N. WILSON, K. CHESNEY (J. COLLINS, C. WISEMAN)	Kenny Chesney BNA ALBUM CUT	1	38	40	10		WAITIN' ON JOE R. VAN HOY (S. AZARI)	Steve Azar MERCURY 172257	38	
9	11	11			AMERICAN CHILD B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	9	39	39	14		THE LAST MAN COMMITTED E. HEATHERLY (H. HEATHERLY)	Eric Heatherly DREAMWORKS 450835	36	
10	6	7			I KEEP LOOKING S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)	Sara Evans RCA ALBUM CUT	5	41	45	5		I'M NOT BREAKIN' G. HUNT, G. LEACH, S. HOLY (J. FOSTER, M. CHRISTIAN)	Steve Holy CURB ALBUM CUT	40	
11	13	14			MY TOWN B. CHANCEY (J. STEELE, R. NIELSEN)	Montgomery Gentry COLUMBIA 79786	11	42	44	9		BEAUTIFUL GOODBYE J. HANSON, G. DORRMAN (J. HANSON, K. PATTON-JOHNSTON)	Jennifer Hanson CAPITOL ALBUM CUT	41	
12	8	4			UNBROKEN B. GALLIMORE, J. STROUD, T. MCGRAW (H. LAMAR, A. ROBOFF)	Tim McGraw CURB ALBUM CUT	1	43	33	17		CADILLAC TEARS L. REYNOLDS (L. SATCHER, W. VAWBLE)	Kevin Denney LYRIC STREET ALBUM CUT	30	
13	12	12			CRY M. FREDRIKSEN, F. HILL (A. APARD)	Faith Hill WARNER BROS. 165881WRN	12	44	49	2		CHROME D. HUFF (J. STEELE, A. SMITH)	Trace Adkins CAPITOL ALBUM CUT	43	
14	15	17			THESE DAYS M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (J. STEELE, D. WELLS, S. ROBSON)	Rascal Flatts LYRIC STREET ALBUM CUT	14	45	55	3		PRACTICE LIFE D. MALLDY (A. GRIGGS, B. JAMES)	Andy Griggs With Martina McBride RCA ALBUM CUT	44	
15	16	22			LANDSLIDE DIXIE CHICKS, L. MAINES (S. NICKS)	Dixie Chicks MONUMENT 79791/EMN	15					HOT SHOT DEBUT			
16	20	24			WHO'S YOUR DADDY? J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS ALBUM CUT	16	46	50	10		MAN TO MAN T. BROWN, M. WRIGHT (J. O'HARA)	Gary Allan MCA NASHVILLE 172256	45	
17	22	27			SHE'LL LEAVE YOU WITH A SMILE T. BROWN, G. STRAIT (D. BLACKMAN, J. KNOWLES)	George Strait MCA NASHVILLE 172255	17	47	43	10		EVERYDAY ANGEL R. FOSTER (R. FOSTER)	Radney Foster QUALTONE ALBUM CUT	43	
18	19	23			FORGIVE M. WRIGHT, T. BRUCE (R. L. HOWARD, T. BRUCE)	Rebecca Lynn Howard MCA NASHVILLE 172242	18	48	44	8		IF HER LOVIN' DON'T KILL ME A. TIPPIN, B. WATSON, M. BRADLEY (T. W. MACK, J. RICH, V. MCGEHE)	Aaron Tippin LYRIC STREET ALBUM CUT	44	
19	18	21			THICKER THAN BLOOD A. REYNOLDS (J. YATES, G. BROOKS)	Garth Brooks CAPITOL ALBUM CUT	18	49	52	7		A MEMORY LIKE I'M GONNA BE B. BECKETT, J. LASETER (J. LASETER, R. MURRAH)	Tanya Tucker TUCKERTIME ALBUM CUT	48	
20	14	15			COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS 450815	1	50	58	2		I'D LOVE TO LAY YOU DOWN G. COLE (F. A. MACRAE)	Daryle Singletary AUDIUM ALBUM CUT	49	
21	17	13			LONG TIME GONE DIXIE CHICKS, L. MAINES (D. SCOTT)	Dixie Chicks MONUMENT 79790/EMN	2	51	52	60		WHEELS R. KINGERY, S. WHITEHEAD (R. KINGERY)	Hometown News VFR ALBUM CUT	50	
22	24	34			RED RAG TOP B. GALLIMORE, T. MCGRAW, D. SMITH (J. WHITE)	Tim McGraw CURB ALBUM CUT	22	52	57	4		THESE ARE THE DAYS B. GALLIMORE, H. LAMAR (H. LAMAR, S. BENTLEY)	Holly Lamar UNIVERSAL SOUTH ALBUM CUT	51	
23	25	28			STRONG ENOUGH TO BE YOUR MAN B. J. WALKER, JR., T. TRITT (T. TRITT)	Travis Tritt COLUMBIA 79787	23	53	53	3		SHE'LL GO ON YOU M. WRIGHT, F. ROGERS (M. NARMORE)	Josh Turner MCA NASHVILLE 172254	52	
24	23	26			LIFE HAPPENED B. J. WALKER, JR., A. S. MARTIN (P. J. MATTHEWS, K. K. PHILLIPS)	Tammy Cochran EPIC ALBUM CUT/EMN	23	54	58	1		MY OLD MAN T. HEWITT, J. NIEBANK (R. ATKINS, T. HEWITT)	Rodney Atkins CURB ALBUM CUT	53	
25	21	20			SOMETHING WORTH LEAVING BEHIND M. WRIGHT, L. A. WOMACK (B. BEAVERS, T. OUGLAS)	Lee Ann Womack MCA NASHVILLE 172245	20	55	57	1		JOHN J. BLANCHARD B. TERRY (A. SMITH, C. WALLIN)	Anthony Smith MERCURY ALBUM CUT	54	
26	26	29			FALL INTO ME R. MARK (D. ORTON, J. STOVER)	Emerson Drive DREAMWORKS ALBUM CUT	26	56	45	47		MODERN MAN K. LEHNING, B. CHANCEY (M. PETERSON, B. ROBERTS, F. GOLDE)	Michael Peterson MONUMENT ALBUM CUT/EMN	44	
27	29	36			EVERY RIVER K. BROOKS, R. OUNN, M. WRIGHT (ANGELD, T. LITTLEFIELD, K. RICHEY)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	27	57	56	1		NINETEEN SOMETHIN' C. LINDSEY (C. DUBOIS, D. LEE)	Mark Wills MERCURY ALBUM CUT	56	
28	27	31			'TIL NOTHING COMES BETWEEN US S. HENDRICKS (T. MARTY, K. HARVICK, R. MARSHALL)	John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	27	58	47	15		THE BALL S. PARKER, P. WORLEY (J. OTTO, P. J. MATTHEWS, K. K. PHILLIPS)	James Otto MERCURY 172244	45	
29	32	37			I JUST WANNA BE MAD B. GALLIMORE (K. LOVEFACE, L. T. MILLER)	Terri Clark MERCURY ALBUM CUT	29	59	60	3		THIS SIDE A. KRAUSS (S. WATKINS)	Nickel Creek SUGAR HILL ALBUM CUT	58	
30	30	32			ONE DAY CLOSER TO YOU P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, M. GANNA)	Carolyn Dawn Johnson ARISTA NASHVILLE ALBUM CUT	30	60	51	2		YOU DA MAN R. STUVE (C. DINAPOLI (J. CLARK, C. WISEMAN)	Jameson Clark CAPITOL ALBUM CUT	51	
												STARS ON THE WATER T. BROWN, G. STRAIT (R. CROWELL)	George Strait MCA NASHVILLE ALBUM CUT	50	

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. 149 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. * Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. M Maxi-Single available. S Cassette Single available. V Vinyl Single available. V Vinyl Single available. C Cassette Maxi-Single available. © 2002 VNU Business Media, Inc. All rights reserved.

OCTOBER 5 2002 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	13	9 Weeks At Number 1		NUMBER 1		SOUNDTRACK ▲ ⁶ LOST HIGHWAY/MERCURY 170069/IDJMG 0 Brother, Where Art Thou?
2	2	6			NICKEL CREEK	SUGAR HILL 3941	This Side
3	3	13			ALISON KRAUSS + UNION STATION	ROUNDER 610495/IDJMG	New Favorite
4	4	10			DOLLY PARTON	BLUE EYE 3946/SUGAR HILL	Halos & Horns
5	5	12			SOUNDTRACK	LOST HIGHWAY 170221/MERCURY	Down From The Mountain
6	6	11			VARIOUS ARTISTS	TIME LIFE 18701	Time-Life's Treasury Of Bluegrass
7	8	2			VARIOUS ARTISTS	ROUNDER 610506/IDJMG	0 Sister 2: A Women's Bluegrass Collection
8	6	11			PATTY LOVELESS	EPIC 85651/SONY	Mountain Soul
9	9	11			VARIOUS ARTISTS	ROUNDER 610499/IDJMG	0 Sister! The Women's Bluegrass Collection
10	11	11			RHONDA VINCENT	ROUNDER 610474/IDJMG	The Storm Still Rages
11	10	9			SOUNDTRACK	VANGUARD 79586	Songcatcher
12	12	12			RALPH STANLEY	DMZ/COLUMBIA 86625/CRG [M]	Ralph Stanley
13	13	11			CHRIS THILE	SUGAR HILL 3931	Not All Who Wander Are Lost
14	14	11			HAYSEED DIXIE	DUALTONE 01118 [M]	A Hillbilly Tribute To Mountain Love
15	15	12			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.

OCTOBER 5 2002 Billboard® TOP COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	7	7 Weeks At Number 1		NUMBER 1		LONG TIME GONE MONUMENT 79790/CRG Dixie Chicks
2	2	30			GOD BLESS THE USA CURB 73128 Lee Greenwood		
3	9	23			THAT'S JUST JESSIE LYRIC STREET 164063/HOLLYWOOD Kevin Denney		
4	4	11			CAN'T FIGHT THE MOONLIGHT ● CURB 73116 LeAnn Rimes		
5	3	19			THE IMPOSSIBLE UNIVERSAL SOUTH 172241/UMRG Joe Nichols		
6	8	25			ROCKY TOP '96 DECCA 155274/MCA NASHVILLE The Osborne Brothers		
7	6	30			I SHOULD BE SLEEPING DREAMWORKS 450362/INTERSCOPE Emerson Drive		
8	5	47			AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 5137/MADACY Randy Travis		
9	7	32			WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD Aaron Tippin		
10	—	—			NIGHT DISAPPEAR WITH YOU LYRIC STREET 164050/HOLLYWOOD Brian McComas		

Latin Notas™



by Leila Cobo

MTV EN ESPAÑOL: MTV has announced that it will air the first MTV Video Music Awards Latin America (MTVVMALA) live on its MTV2 U.S. feed. In a groundbreaking move, one week after the awards show—on Friday, Nov. 1—the show will air again, this time on MTV U.S. during prime time (*Billboard Bulletin*, Sept. 25). This marks the first time that a special of this nature will run on MTV in another language (Spanish) with English subtitles. Although MTV has ventured into Spanish territory before—notably with the *Shakira Unplugged* special—that show featured mostly music. While the MTVVMALAs will feature music in Spanish and English (confirmed acts include **Santana** with **Michelle Branch**, **Maná**, and **System of a Down**), all the hosting and most of the talking will be *en español*.

But was it this bilingualism that turned viewers off the Latin Grammys last week, with ratings down to almost half what was attained during the first broadcast in 2000?

"The simple answer is, we're not sure [if the Spanish will be a turn-off]," MTV/MTV2 president **Van Toffler** says. "We do know that because we appeal to a younger demographic, they're much more adventuresome on how they watch television, how they watch film. We're hoping that sense of adventure will transcend to [this show]."



ZEL

Unlike CBS, a network with a broad appeal, MTV generally targets a younger, niche audience specifically looking to hear pop and rock. But MTV Networks Latin America president **Antoinette Zel** says that regardless of how it does in the U.S., the awards show is focused on MTV Latin America's audience. "We want to be pure to what the mission of the show is," Zel says. "We have an audience of 13 million homes that are going to connect with this show and make it a very credible property in the long term."

Latin Notas would love for MTV to get into the habit of airing shows in the Spanish language. Although the U.S. has MTVS, which is 100% Spanish-language, it is digitally distributed and not as widely available as MTV. For many, in fact, the lackluster development of new Latin talent can be directly attributable to the lack of a youth-driven music channel. If the awards show is a success on MTV and MTV2, Toffler says, "it might lead to additional programming in Spanish and potentially in other languages. And us catering further to this Hispanic audience."

Outside the U.S., the MTVVMALAs—which take place Oct. 24 in Miami Beach—will air live on MTV Latin America's various feeds and later on MTVs around the world.

AWARDS SPIKE SALES: Despite the low ratings earned by the Latin Grammy Awards telecast Sept. 18 on CBS, several performers were big sales winners. Notable gainers included **Alejandro Sanz**, whose *MTV Unplugged* jumped from No. 62 on the *Billboard* Top Latin Albums chart to No. 14; **Celia Cruz**, whose *La Negra Tiene Tumbao* jumped from No. 54 to No. 17; and **Carlos Vives**, whose *Déjame Entrar* moved from No. 41 to No. 22. (See *Over the Counter*, page 77.)

TOURS, TOURS, TOURS: Latin music's top artists have embarked—or are on the verge of embarking—on simultaneous cross-country fall tours. Mexican rock band **Maná** kicks off its *Revolución de Amor* world tour Sept. 29 in Denver and will play 12 U.S. cities through October. **Rubén Blades** begins his 12-city, mid-size venue tour in support of his new release, *Mundos*, Oct. 12 in Miami. **Shakira's** Tour of the Mongoose kicks off Nov. 8 in San Diego and includes 30 U.S. cities through next February. Shakira will play a handful of European dates in December and will then return to the U.S. before heading for Mexico and South America.

NEW MATH: Contrary to the Hot Latin Tracks chart that appeared in the Sept. 21 issue of *Billboard*, **Jennifer Peña's** Univision release "El Dolor de Tu Presencia" actually held a fifth week at No. 1. A revision by Nielsen Broadcast Data Systems removed one play from **Enrique Iglesias'** Universal Latino track "Mentiroso," a change that made a difference at the top of the chart. The revision was made after the chart's production deadline had passed. Iglesias did move to the top of the chart in the following week.

BY HOWELL LLEWELLYN

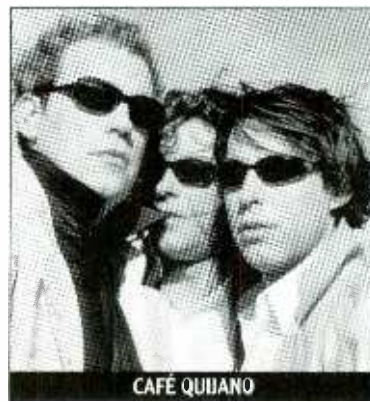
MADRID—Though the Spanish music industry has been knocked sideways by growing piracy at one end and by CD-driven TV phenomenon *Operación Triunfo* at the other, during the past year, one thing has remained constant. Unassuming Latin rock band **Café Quijano** entered Spain's sales charts at No. 5 in May 2001 with its third Warner Spain album, *La Taberna del Buda* (The Buddha's Tavern), and no fewer than 67 weeks later, the album is still there—at No. 4, having sold nearly 500,000 units.

To celebrate this quiet success, on Sept. 2 Warner Spain released a four-album boxed set, *100% Quijano*, which includes **Café Quijano's** three studio albums—1997's *Café Quijano*, 1999's *La Extraordinaria Paradoja Del Sonido Quijano*, and *La Taberna del Buda*—plus a DVD featuring live versions of 20 of its best songs and all its videoclips.

LONG LIVE 'BUDA'

"We hope to have two references in the top 10 at the same time, because we think *La Taberna* will stay high in the charts for a while," Warner Spain A&R local product manager Txema

Café Quijano Aims For '100%' Success



CAFÉ QUIJANO

Rosique says. "The durability of *La Taberna* is the success of good songs and constant work. The album has produced five singles, and the band has played on TV more than 60 times."

Café Quijano—consisting of teetotal brothers Manolo, Oscar, and Raúl Quijano—recorded *La Taberna del Buda* at Westlake Audio Studio in Los Angeles in early 2001 and began pre-promotion 18 months ago. Since then, the group has played more than 200 concerts to promote the album, including a current 105-gig tour of Spain—the biggest the country has seen this year—that ends Oct. 31.

"Only four or five Spanish albums have stayed so high in the charts for so long," elder brother and singer Manolo says. "We are very proud to have shown that by putting our hands to the task we can keep the public's support. We do as much TV and radio promotion as we can, despite the long tour we are on."

CAFÉ SERVES SEVERAL MARKETS

Café Quijano is also known outside Spain, with its albums released in several European territories, the U.S., and Latin America. In years past, the band has been nominated for a Latin Grammy Award (best new artist) and a general-market Grammy Award (best Latin alternative rock album).

The band's debut album, *Café Quijano*, was released in Spain and Mexico only, where it sold 75,000 and 45,000 units, respectively. *La Extraordinaria Paradoja Del Sonido Quijano* was moved in more territories, selling a total of 500,000 units. Warner Spain says *La Taberna del Buda* has shifted 1 million units, which means a half-million between Latin America, the U.S., and Europe.

The band is a regular on Cadena SER's Latino network Cadena DIAL, the second-most popular in Spain, with a daily audience of 1.5 million. DIAL director Francisco Herrera says, "The lyrics are easy to understand, and the songs are catchy."

Manola Quijano says, "On *La Taberna*, we wanted to get a Latino sound mixed with the force of rock and to make things more simple from the maximum level of virtuosity and difficulty. In each song, there are at least two or three different atmospheres. The compositions are simple but in no way obvious, and they surprise at every turn."

Quijano explains that the album is a tribute to the brothers' father, a music teacher who used to play his guitar in a local bar in their home city of León. "We used to play along with him—it was our first contact with the public," Quijano recalls. "As our father is short and tubby, as well as bald, he looks a bit like a buddha."

The album features guest appearances from several L.A. session musicians, including guitarist Michael Landau, pianist David Foster, saxophonist Don Marquis, and drummer Vinnie Colaiuta. The band plans to return to Westlake Audio studio next May to record its fourth album.

América Latina...

In Mexico: In celebration of her 40-year career, Spanish diva Rocío Dúrcal returned Sept. 19 to the Auditorio Nacional in Mexico City for a concert recorded for release as a live album at the end of the year. The album is the second of two live discs Dúrcal recorded in the same venue. The first was titled *El Concierto* (The Concert) and released in 1992 on BMG. The only song that will be repeated on *El Concierto II*—due for release in November on BMG—is a new version of "Amor Eterno" (Eternal Love). Other tracks to be included are "Vestida de Blanco" (Dressed in White) and "Te Sigo Amando" (I Still Love You). A *ranchera* set includes "Si Nos Dejan" (If They Let Us) and "A Media Luz" (At Half Light). Dúrcal also sang tracks recorded during her early career and a duet—"Acompáname" (Come With Me)—with special guest Enrique Guzmán, with whom she sang the track in 1962 for the movie of the same name.

TERESA AGUILERA

In Argentina: Rock band Rata Blanca has hit the road to promote its new album, *El Camino del Fuego* (The Road of Fire), released in Argentina through Tocka Discos. In October, it will tour Colombia and the U.S., returning to Buenos Aires for a Nov. 2 concert at the 7,000-capacity Luna Park arena. The band's album is set for a U.S. release Sept. 28 through Delanuca, and a special vinyl edition will hit stores in Italy through the Underground Symphony label. . . . Popular Uruguayan legend Ruben Rada has inked a deal with EMI Argentina and will celebrate with the immediate release of "Alegre Caballero" (Happy Gentleman), the first single from a new album due in October. Rada's last album, the platinum-certified *Quién Va a Cantar* (Who's Going to Sing), was released in 2000 on Universal. . . . BMG artist Gustavo Cerati will deliver his long-awaited new solo album in November, co-produced with Toy Hernandez (Control Machete) in Buenos Aires. Featured musicians include Leandro Fresco, DJ Zucker, and celebrated folklore percussionist Domingo Cura.

MARCELO FERNANDEZ BITAR

In Colombia: A new type of Colombian music is coming from Chocó, a state located on the Pacific coast of Colombia. That music is by Nina, a 21-year-old singer who is winning airplay, thanks to an original mix of *chirimía* (traditional music of that region, replete with African percussion and winds) with pop and rap. Nina is the daughter of Nino Caicedo, leader of veteran salsa band Guayacán, whose production skills have been instrumental in making his daughter's music sound contemporary without betraying her roots. Although all cuts on Nina's eponymous debut (on Virgin Colombia) are in Spanish, she spent two years in England, leading many to speculate about future English-language recordings.

GUSTAVO GOMEZ

OCTOBER 5 2002 **Billboard** HOT LATIN 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/PROMOTION LABEL	
1	2	1	13	NUMBER 1		1
2	1	2	9	EL DOLOR DE TU PRESENCIA R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	1
3	1	2	9	MENTIROSO E. IGLESIAS, L. MENDEZ (E. IGLESIAS, C. GARCIA ALONSO)	Enrique Iglesias UNIVERSAL LATINO	1
4	3	3	11	VUELA MUY ALTO J. REYES (ESTEFANO)	Jerry Rivera ARIOLA/BMG LATIN	3
5	6	6	9	PERDONAME MI AMOR J. GUILLEN (R. GONZALEZ, MORA)	Conjunto Primavera FONOVISA	4
6	5	4	21	A DIOS LE PIDO G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	2
7	7	7	28	Y TU TE VAS R. L. TOLEDO (F. DE VITA)	Chayanne SONY DISCOS	1
8	11	14	7	GREATEST GAINER		7
9	8	8	10	NO ME ENSEASTE ESTEFANO (ESTEFANO J. REYES)	Thalia EMI LATIN	7
10	8	8	10	ANGEL DE AMOR FHER-A-GONZALEZ (FHER-A-GONZALEZ)	Mana WARNER LATINA	6
11	9	12	10	POR MAS QUE INTENTO K. SANTANDER, J. M. LUGO (K. SANTANDER)	Gilberto Santa Rosa SONY DISCOS	9
12	4	5	27	ENTRA EN MI VIDA A. BAQUEIRO (L. GARCIA, N. SCHAHRIS)	Sin Bandera SONY DISCOS	4
13	12	23	5	TODO MI AMOR SHEPPARD, K. GIOIA (T. VERGES, B. JAMES)	Paulina Rubio UNIVERSAL LATINO	11
14	10	11	11	VOY A VOLVERTE LOCA A. JAIN (R. VERGARA, F. DIEZ)	Alejandro Montaner SONY DISCOS	10
15	21	29	5	ASEREJE M. RUIZ (M. RUIZ)	Las Ketchup SONY DISCOS	13
16	19	16	11	ESTOY SUFRIENDO A. VALENZUELA, D. VALENZUELA (G. LIZARRAGA)	German Lizarraga DISA	13
17	13	10	14	NO ME SE RAJAR J. LIZARRAGA, A. LIZARRAGA (J. C. FRAYLE)	Banda El Recodo FONOVISA	10
18	20	26	7	TE SOLTE LA RIENDA P. RIVERA (J. A. JIMENEZ)	Lupillo Rivera SONY DISCOS	16
19	15	15	19	CUANDO TE ACUERDES DE MI B. SILVETTI (M. A. SOLIS)	Marco Antonio Solis FONOVISA	11
20	23	21	14	VIVIENDO M. ANTHONY, J. A. GONZALEZ (F. OSORIO, J. VILLAMIZAR, M. ANTHONY)	Marc Anthony COLUMBIA/SONY DISCOS	11
21	16	13	21	YO PUEDO HACER B. SILVETTI (R. MONTANER, M. FLORES)	Ricardo Montaner WARNER LATINA	2
22	33	34	24	JURO POR DIOS A. VALENZUELA, D. VALENZUELA (J. ZAZUETA)	Banda Tierra Blanca LA SIERRA	16
23	18	20	19	UNA LAGRIMA NO BASTA A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	7
24	22	17	17	ES POR AMOR D. POVEDA (ESTEFANO, D. POVEDA)	Alexandre Pires RCA/BMG LATIN	8
25	14	22	13	CARITO E. ESTEFAN, JR., S. KRYS, C. VIVES, A. CASTRO (C. VIVES, E. CUADRADO)	Carlos Vives EMI LATIN	14
26	25	30	18	CON ELLA K. SANTANDER, D. SETAN COURT (K. SANTANDER, D. SANCHEZ)	Cristian ARIOLA/BMG LATIN	9
27	24	24	11	MAS DEBIL QUE TU R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	19
28	37	38	12	TU FORMA DE SER CUMBIA A. GARZA, R. GARZA (NOT LISTED)	Alberto Y Roberto DISA	26
29	30	18	26	DEL OTRO LADO DEL PORTON R. AYALA, F. MARTINEZ (F. MARTINEZ)	Ramon Ayala Y Sus Bravos Del Norte FREDDIE	12
30	35	37	17	ARBOLES DE LA BARRANCA EL COYOTE Y SU BANDA TIERRA SANTA (C. TERRANEGRA SALAZAR)	El Coyote Y Su Banda Tierra Santa EMI LATIN	28
31	31	39	6	YO TE SEGUIRE QUERIENDO E. PAEZ (A. TORRES)	Nico Flores Y Su Banda Puro Mazatlan RCA/BMG LATIN	29
32	27	32	9	TANTO QUE TE DI E. NAZARIO, T. TORRES (L. FONSI, C. BRANT)	Ednita Nazario SONY DISCOS	27
33	32	35	15	POR LAS DAMAS J. NAVARRETE, C. ALVARADO (M. CAMPOS)	Cardenales De Nuevo Leon DISA	29
34	36	36	11	25 ROSAS A. MACIAS (J. SEBASTIAN)	Cuisillos De Arturo Macias MUSART/BALBOA	32
35	45	—	2	AMOR DE INTERNET NOT LISTED (NOT LISTED)	Socios Del Ritmo IM	33
36	29	25	22	SI TU TE VAS G. RUBIN (G. RUBIN, C. VIE)	Paulina Rubio UNIVERSAL LATINO	5
37	34	43	4	NO QUE NO J. G. DEGOLLADO, S. DEGOLLADO (R. TOVAR)	Control EMI LATIN	35
38	34	28	11	CADA DIA MAS NOT LISTED (R. GUIRADO)	Los Canelos De Durango CINTAS ACUARIO/SONY DISCOS	28
39	28	31	17	VESTIDO BLANCO A. BUENROSTRO, M. BUENROSTRO (J. GISEL J. CASAS)	El Poder Del Norte DISA	21
40	NEW	1	1	HOT SHOT DEBUT		38
41	26	19	14	TE VAS R. PEREZ (R. PEREZ, R. LUIV)	Luis Fonsi UNIVERSAL LATINO	38
42	NEW	1	1	JUGO A LA VIDA M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	7
43	NEW	1	1	CARALUNA L. F. OCHOA, BACILOS, G. VASQUEZ (J. VILLAMIZARI)	Bacilos WARNER LATINA	40
44	39	27	21	NO SE VIVIR E. MARTINEZ (J. M. FIGUEROA)	Jose Manuel Figueroa UNIVERSAL LATINO	21
45	NEW	1	1	BAM BAM E. ESTEFAN, JR., S. KRYS (E. REGUEIRA)	Rabanos CRESCENT MOON/SONY DISCOS	42
46	41	50	3	LA COSITA V. DOTE, V. WALL (V. DOTE, L. CASTRO, J. CANARIO)	Ilegales EMI LATIN	41
47	42	48	4	CAPRICHIO MALDITO M. MORALES (P. GARZA)	Los Rieleros Del Norte FONOVISA	42
48	NEW	1	1	SI TUVIERA QUE ELEGIR B. SILVETTI (R. MONTANER, Y. MARRUFO)	Ricardo Montaner WARNER LATINA	45
49	46	—	7	KILOMETROS A. BAQUEIRO (L. GARCIA, N. SCHAHRIS)	Sin Bandera SONY DISCOS	31
50	NEW	1	1	EL AMOR NO TIENE EDAD J. A. LEDEZMA (R. AMPARO)	El Coyote Y Su Banda Tierra Santa EMI LATIN	47
51	50	—	19	LA PLAYA N. WALKER (X. SAN MARTIN)	La Oreja De Van Gogh SONY DISCOS	30
52	NEW ENTRY	15	15	TE AVISO, TE ANUNCIO (TANGO) S. MEBARAK, R. L. MENDEZ (S. MEBARAK, R. L.)	Shakira EPIC/SONY DISCOS	16
53	40	40	15	ARRANCAME J. M. ELIZONDO, M. A. ZAPATA (O. VILLARREAL)	Pesado WEA/EMI/SONY DISCOS	34

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 99 stations (39 Latin Pop, 17 Tropical/Salsa, 43 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Video availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE	ARTIST						
1	1	1	20	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS	21	20	CARITO EMI LATIN	CARLOS VIVES
2	4	2	22	ANGEL DE AMOR WARNER LATINA	MANA	22	22	KILOMETROS SONY DISCOS	SIN BANDERA
3	5	3	27	Y TU TE VAS SONY DISCOS	CHAYANNE	23	27	TE AVISO, TE ANUNCIO (TANGO) EPIC/SONY DISCOS	SHAKIRA
4	3	1	31	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	24	31	SI TUVIERA QUE ELEGIR WARNER LATINA	RICARDO MONTANER
5	2	1	28	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	25	28	BAM BAM CRESCENT MOON/SONY DISCOS	RABANOS
6	6	1	21	VUELA MUY ALTO ARIOLA/BMG LATIN	JERRY RIVERA	26	21	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS
7	8	1	27	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	27	—	ES POR TI SURCO/UNIVERSAL LATINO	JUANES
8	9	1	23	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO	28	23	LA CADENA SE ROMPIO SONY DISCOS	CHARLIE ZAA
9	10	1	29	NO ME ENSEASTE EMI LATIN	THALIA	29	37	CARALUNA WARNER LATINA	BACILOS
10	7	1	30	VOY A VOLVERTE LOCA SONY DISCOS	ALEJANDRO MONTANER	30	—	TU NO SOSPECHAS SONY DISCOS	JOROI
11	14	1	31	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA	31	30	JUST LIKE A PILL ARISTA	PINK
12	15	1	35	ASEREJE SONY DISCOS	LAS KETCHUP	32	35	LA VIDA QUE VA WARNER LATINA	KABAH
13	11	1	—	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER	33	—	ENTRE EL AMOR Y EL ODIS SONY DISCOS	ANGEL LOPEZ
14	12	1	26	ES POR AMOR RCA/BMG LATIN	ALEXANDRE PIRES	34	26	TAN SOLO TU WARNER LATINA	NEK FEATURING LAURA PAUSINI
15	13	1	36	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS	35	36	SHHH EMI LATIN	A. B. QUINTANILLA Y LOS KUMBIA KINGS
16	16	1	—	CON ELLA ARIOLA/BMG LATIN	CRISTIAN	36	—	UNDERNEATH IT ALL INTERSCOPE	NO DOUBT FEATURING LADY SAW
17	17	1	33	TANTO QUE TE DI SONY DISCOS	EDNITA NAZARIO	37	33	QUEDATE SONY DISCOS	LARA FABIAN
18	25	1	38	TE VAS UNIVERSAL LATINO	LUIS FONSI	38	38	TORERO SONY DISCOS	CHAYANNE
19	19	1	39	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO	39	—	LLOVIENDO ESTRELLAS ARIOLA/BMG LATIN	CRISTIAN
20	18	1	40	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	40	40	UNA PROMESA LIGERES	RENE

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE	ARTIST						
1	2	1	25	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA	21	25	UN BESO UNIVERSAL LATINO	GRUPO MANIA
2	1	1	17	VUELA MUY ALTO ARIOLA/BMG LATIN	JERRY RIVERA	22	17	TANTO QUE TE DI SONY DISCOS	EDNITA NAZARIO
3	3	1	33	VIVIENDO COLUMBIA/SONY DISCOS	MARC ANTHONY	23	33	UNDERNEATH IT ALL INTERSCOPE	NO DOUBT FEATURING LADY SAW
4	4	1	—	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS	24	—	ES POR TI SURCO/UNIVERSAL LATINO	JUANES
5	7	1	20	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	25	20	JUST LIKE A PILL ARISTA	PINK
6	6	1	12	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	26	12	EMBOSCADA EMI LATIN	VICO C
7	5	1	29	ANGEL DE AMOR WARNER LATINA	MANA	27	29	EL AMOR MIO FONOVISA	RABITO
8	10	1	28	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO	28	21	COMPLICATED ARISTA	AVRIL LAVIGNE
9	23	1	—	NO ME ENSEASTE EMI LATIN	THALIA	28	—	A QUE NO TE ATREVES UNIVERSAL LATINO	DOMINGO QUINONES
10	9	1	32	DOS LOCOS J&N/SONY DISCOS	MONCHY & ALEXANDRA	30	32	GATA SALVAJE RCA/BMG LATIN	PABLO MONTERO
11	13	1	24	BESAME EN LA BOCA SONY DISCOS	ELVIS CRESPO	31	24	MAL ACOSTUMBRADO LATINO/SONY DISCOS	FERNANDO VILLALONA
12	15	1	30	NOS SOBRO LA ROPA UNIVERSAL LATINO	DOMINGO QUINONES	32	30	SI NO TE HUBIERAS IDO FONOVISA	MARCO ANTONIO SOLIS
13	22	1	34	ASEREJE SONY DISCOS	LAS KETCHUP	33	34	CARALUNA WARNER LATINA	BACILOS
14	11	1	26	LA COSITA EMI LATIN	ILEGALES	34	26	VOY A VOLVERTE LOCA SONY DISCOS	ALEJANDRO MONTANER
15	27	1	35	BAM BAM CRESCENT MOON/SONY DISCOS	RABANOS	35	35	NOCHES DE FANTASIA KAREN UNIVERSAL LATINO	JOSEPH FONSECA
16	19	1	31	ENTRE EL AMOR Y EL ODIS SONY DISCOS	ANGEL LOPEZ	36	31	QUITARRA J&N/SONY DISCOS	YOSKAR SARANTE
17	8	1	—	CARITO EMI LATIN	CARLOS VIVES	37	—	MI BOMBON EMI LATIN	CABAS
18	14	1	—	SE ME SUBE UNIVERSAL LATINO	MANNY MANUEL	38	—	VETE Y DILE RCC	SERGIO VARGAS
19	18	1	—	Y TU TE VAS SONY DISCOS	CHAYANNE	39	—	SE ME OLVIDO CRESCENT MOON/SONY DISCOS	GIAN MARCO
20	16	1	—	AMOR AMOR PRESTIGIO/SONY DISCOS	DOMINIC	40	—	TE VAS UNIVERSAL LATINO	LUIS FONSI

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE	ARTIST						
1	1	1	22	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	21	22	NO SE VIVIR UNIVERSAL LATINO	JOSE MANUEL FIGUEROA
2	2	1	21	EL DOLOR DE TU PRESENCIA FONOVISA	JENNIFER PENA	22	21	CAPRICHIO MALDITO FONOVISA	LOS RIELEROS DEL NORTE
3	4	1	34	ESTOY SUFRIENDO DISA	GERMAN LIZARRAGA	23	34	EL AMOR NO TIENE EDAD EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
4	3	1	19	NO ME SE RAJAR FONOVISA	BANDA EL RECODO	24	19	ARRANCAME WEA/EMI/SONY DISCOS	PESADO
5	5	1	25	TE SOLTE LA RIENDA SONY DISCOS	LUPILLO RIVERA	25	26	QUE BUENA SUERTE MUSICMEX/SONY DISCOS	BANDA EL LIMON
6	13	1	26	JURO POR DIOS LA SIERRA	BANDA TIERRA BLANCA	26	33	EL SUBE Y BAJA DISA	GRUPO MONTEZ DE DURANGO
7	7	1	27	MAS DEBIL QUE TU EMI LATIN	INTOCABLE	27	27	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA
8	10	1	28	DEL OTRO LADO DEL PORTON FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	28	25	IT'S OK FONOVISA	ROGELIO MARTINEZ
9	18	1	32	TU FORMA DE SER CUMBIA DISA	ALBERTO Y ROBERTO	29	32	FUI TAN FELIZ COSTARUA/SONY DISCOS	ADAN CHALINO SANCHEZ
10	16	1	—	ARBOLES DE LA BARRANCA EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	30	—	NINA Y MUJER DISA	LIBERACION
11	11	1	28	YO TE SEGUIRE QUERIENDO RCA/BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN	31	28	BALAME WEA/EMI/SONY DISCOS	LOS TIGRILLOS
12									

Spain's SGAE Negotiates With Heirs To Win De Moraes Deal

BY LEILA COBO

MIAMI—Spain's Society of Authors and Publishers (SGAE) has negotiated a three-year deal to collect the public performance rights and part of the mechanical rights of the entire catalog of Brazilian composer/poet/writer Vinicius de Moraes. The agreement covers all territories except for Brazil, where de Moraes' works will continue to be administered by his five children through their company, VM (which stands for

Vinicius Moraes).

De Moraes, widely considered the premier lyricist of the *bossa nova* movement, produced a body of work paralleled perhaps only by that of Caetano Veloso and Tom Jobim, his longtime writing partner. With Jobim, he authored such classics as "Insensatez" (Insensitive), "Água de Beber" (Water to Drink), and "Garota de Ipanema" (The Girl From Ipanema)—which is, after the Beatles' "Yesterday," the most

performed song in the world, according to SGAE.

Jobim and de Moraes also wrote the songs for his play *Orfeu da Conceição* (Black Orpheus), which was made into two film versions featuring his music.

De Moraes' music catalog is owned in its majority by BMG Publishing in Spain, which in turn is affiliated with SGAE. But public-performance rights and other music rights had been handled since 1964 by SACEM/SDRM in France.

That agreement remained in place even after de Moraes' death in 1980 at age 67.

SGAE's new deal comes after lengthy negotiations with de Moraes' children. According to SGAE's Brazil representative, Vanisa Santiago, the move had more to do with personal than business reasons. "They simply wanted to make sure they wouldn't get a smaller share than they were getting [before]," Santiago says. "But beyond getting more or less, the cultural aspect is what motivated them. And the fact that we had offices in Brazil.



Grammy Get-Together. Following the Latin Grammy Awards held Sept. 18 in Los Angeles, EMI Latin hosted a nominees/winners party at the House of Blues featuring performances by Cabis, Ilegales, and Alex Syntek. Pictured during the party, from left, are EMI Latin U.S. president/CEO Jorge A. Pino, EMI Recorded Music Latin president/CEO Rafael Gil, Carlos Vives, Thalía, and EMI Recorded Music chairman Alain Levy.



Life Giving. The Latin Music Industry for the City of Hope will honor Tomás Muñoz, Sony Music International senior consultant of creative services, during the first Spirit of Life Award dinner, which takes place Oct. 23 in Miami Beach. The gala event will raise funds for the City of Hope Cancer Center. Pictured during a pre-gala event in Miami Beach, from left, are multiple Grammy Award-winning producer Rudy Pérez, chair of the 2002 music industry campaign; his wife, Betsy Pérez; and Muñoz.



SANTIAGO

"[His children] are creative people, and they know their father's catalog very well," Santiago continues. "They wanted to do something to ensure that the catalog wouldn't be anonymous for future generations. That's what motivated them the most in transferring administration rights."

De Moraes' children will have a major input in what is done with the catalog, Santiago says. Plans include the release of a CD boxed set that would include a video made by the artist's daughter Susana de Moraes, a filmmaker.

The set would be released next year to coincide with what would have been de Moraes' 90th birthday. Beyond the collection itself, Santiago says that SGAE plans to fully review and document de Moraes' entire catalog to facilitate its use worldwide.

Jazz Notes™



by Steven Graybow

UNITED: On Sept. 9, 2001, Wynton Marsalis and the Lincoln Center Jazz Orchestra arrived in Los Angeles. The following day, they rehearsed until well past midnight. Sept. 11 was to have been a day of press conferences and rehearsals, but needless to say the horrific events that transpired that day changed everyone's plans.



MARSALIS

Ironically, the band had traveled to the West Coast to perform and record a new Marsalis epic, a 12-part suite titled *All Rise* containing inherent themes of unity and the recognition of a kindred human spirit. "These ideas are everything that jazz is," Marsalis says. The work can be heard on the double-disc *All Rise* (Sony Classical, Oct. 1), which features Marsalis, the Lincoln Center Jazz Orchestra, the Paul Smith Singers/Northridge Singers of California State University, the Morgan University Choir, and the Los Angeles Philharmonic Orchestra, conducted by Esa-Pekka Salonen.

Like the blues chorus, which is traditionally presented in a 12-bar structure, *All Rise* comprises 12 distinct movements. Marsalis says that "everything is put into the context of the blues, because the blues has elements of folk music from everywhere in the world." The work's 12 parts encompass jazz, classical music, a New Orleans funeral march, Brazilian rhythms, Eastern tonalities, and "just about every form of music known to man, everything that has come before and that leads up to the music that represents the world we live in today."

Preparation for *All Rise* began more than a decade ago, when Kurt Masur, musical director of the New York Philharmonic, suggested to Marsalis that he compose a symphonic piece. "At the time, I had not even composed for a big band, let alone an orchestra," Marsalis recalls. "I honestly thought he was joking. But it put the idea into my head, and soon after I began learning how to orchestrate." *All Rise* features more than 150 musicians and vocalists, all of whose parts were composed and arranged by Marsalis.

Despite the events of Sept. 11,

2001, Marsalis and the Lincoln Center Jazz Orchestra performed *All Rise* in full, as planned, at the Hollywood Bowl Sept. 13, 2001, and recorded the epic Sept. 14-15 with the events of the week still fresh in their minds. A portion of the proceeds of the Sept. 13 concert were donated to the relief efforts of the Red Cross.

"There was a feeling that we were on a mission to bring people together, to give them solace," recalls Mary Fiance-Fuss, director of public relations for Jazz at Lincoln Center. "It was ironic that the tour was called United in Swing, because that echoed the sentiment spreading throughout the country, that everyone had to pull together. Every date we did sold out. The music has harrowing moments, and then uplifting sections of pure joy. It feels like it was made specifically for these times, in a situation where music can genuinely provide healing for people."

Whether tragedy and fear added a sense of urgency to the recording of *All Rise* is conjecture. What is certain is that it is an affecting work in which a person of any background is certain to find a part of themselves. More importantly, it is unavoidable that they will see how their cultural identity is part of a larger puzzle and how it can comfortably join hands with other seemingly disparate pieces of the greater whole of humanity. When the final moments of "Movement XII: I Am (Don't You Run From Me)" conclude with an uplifting choir and a jaunty slice of New Orleans swing, one can't help but feel elated and perhaps a bit more connected to those around them.

This is the 10th year of touring for Marsalis and the Lincoln Center Jazz Orchestra, as the United in Swing tour continues with dates in 50 U.S. cities, Europe, and a two-week residency in Japan. They can also be seen on *Journey With Jazz at Lincoln Center*, a 13-part series airing on the BET on Jazz cable channel, featuring live performances and discussions with Marsalis and members of the orchestra, beginning Sept. 26.

AND: Vocalist Tierney Sutton's third Telarc outing, *Something Cool* (Sept. 24) features unexpected selections from the great American songbook, including a take on Willie Nelson's "Crazy" and a scattling romp through E.Y. Harburg and Harold Arlen's "Ding-Dong! The Witch Is Dead" from *The Wizard of Oz*. Sutton heads the University of Southern California's jazz vocal department.

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL		
1			1	ENRIQUE IGLESIAS	Quizas	1
				UNIVERSAL LATIN 064385 (11.98/18.98)		
2	1	1	5	MANA	Revolucion De Amor	1
				WARNER LATINA 48566 (10.98/18.98)		
3	4	5	15	JUANES	Un Dia Normal	2
				SURCO 017532/UNIVERSAL LATIN (16.98 CD) [M]		
4	3	2	8	CONJUNTO PRIMAVERA	Perdoname Mi Amor	2
				FONOVISA 86237 (9.98/13.98) [M]		
5	23	—	2	VARIOUS ARTISTS	2002 Latin Grammy Nominees	5
				GRAMMY 49152/WARNER LATINA (10.98/18.98)		
6	2	3	3	GILBERTO SANTA ROSA	Viceversa	2
				SONY DISCOS 84781 (6.98 EQ/16.98) [M]		
7	7	7	13	JENNIFER PENA	Libre	2
				UNIVISION 310053/UG (9.98/13.98) [M]		
8	6	4	7	VARIOUS ARTISTS	Arcoiris Musical Mexicano	2
				UNIVISION 310073/UG (11.98/15.98)		
9	5	6	13	LOS TEMERARIOS	Una Lagrima No Basta	1
				AFG SIGMA 0529/FONOVISA (10.98/16.98)		
10			1	LIBERACION	Historia Musical	10
				DISA 72702/UG (8.98/13.98) [M]		
11	9	11	18	THALIA	Thalia	1
				EMI LATIN 39753 (10.98/17.98) [M]		
12	18	21	44	MARC ANTHONY	Libre	1
				COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)		
13	8	9	27	CHAYANNE	Grandes Exitos	1
				SONY DISCOS 84667 (10.98 EQ/16.98) [M]		
14	62	63	44	ALEJANDRO SANZ	MTV Unplugged	1
				WARNER LATINA 41541 (10.98/17.98) [M]		
15	10	8	9	BANDA EL RECODO	No Me Se Rajar	1
				FONOVISA 86228 (9.98/13.98) [M]		
16	12	15	24	SIN BANDERA	Sin Bandera	12
				SONY DISCOS 84806 (16.98 EQ CD) [M]		
17	54	—	18	CELIA CRUZ	La Negra Tiene Tumbao	17
				SONY DISCOS 84972 (10.98 EQ/16.98) [M]		
18	19	26	23	VICENTE FERNANDEZ	Historia De Un Idolito Vol. 2	2
				SONY DISCOS 84282 (10.98 EQ/15.98) [M]		
19	11	10	8	LOS ACOSTA	Historia Musical: 30 Pegaditas	8
				DISA 72702/UG (8.98/13.98) [M]		
20	29	38	4	LAS KETCHUP	Hijas Del Tomate	20
				SONY DISCOS 87433 (15.98 EQ CD) [M]		
21	21	—	2	CRISTIAN	Grandes Exitos	21
				ARIOLA 95787/BMG LATIN (16.98 CD)		
22	41	51	44	CARLOS VIVES	Dejame Entrar	1
				EMI LATIN 35956 (9.98/15.98) [M]		
23	14	13	13	VARIOUS ARTISTS	15 Postales De Amor	11
				LIDERS 950415 (7.98/13.98)		
24			1	MANU CHAO	Live Album	24
				VIRGIN 13242 (16.98 CD)		
25	17	16	13	VARIOUS ARTISTS	La Hora Sonidera	8
				DISA 72404/UG (7.98/13.98)		
26	15	17	10	VARIOUS ARTISTS	Pegaditas De...Ayer Y Hoy	14
				DISA 72702/UG (8.98/13.98)		
27	13	14	7	JERRY RIVERA	Vuela Muy Alto	8
				ARIOLA 94877/BMG LATIN (10.98/15.98) [M]		
28	25	22	4	GERMAN LIZARRAGA	German Lizarraga	16
				DISA 72702/UG (13.98 CD)		
29	24	18	29	MONCHY & ALEXANDRA	Confesiones...	8
				J&N 84839/SONY DISCOS (8.98 EQ/13.98) [M]		
30	27	20	16	VICENTE FERNANDEZ	Historia De Un Idolito Vol. 1	1
				SONY DISCOS 84185 (10.98 EQ/16.98) [M]		
31	20	19	11	SOUNDTRACK	El Clon	19
				SONY DISCOS 84951 (15.98 EQ CD)		
32	22	23	9	LOS TUCANES DE TIJUANA	Jugo A La Vida	10
				UNIVERSAL LATIN 018816 (8.98/13.98) [M]		
33	16	12	8	EDNITA NAZARIO	Acustico	3
				SONY DISCOS 84956 (16.98 EQ CD) [M]		
34	30	41	32	ALEXANDRE PIRES	Alexandre Pires	3
				RCA 87883/BMG LATIN (14.98 CD) [M]		
35	28	25	8	A.B. QUINTANILLA Y LOS KUMBIA KINGS	Shhh!	1
				EMI LATIN 29745 (9.98/14.98)		
36	31	24	8	LOS ORIGINALES DE SAN JUAN	Perro Malagradecido	9
				EMI LATIN 40864 (9.98/15.98) [M]		
37	34	29	4	LOS HURACANES DEL NORTE	Pa'l Norte	15
				FONOVISA 86240 (9.98/13.98)		
38	33	31	10	GRUPO BRYNDIS	Hablando De Amor Poemas	10
				DISA 72899/UG (17.98 CD)		
39	40	27	5	GRUPO MANIA	Latino	21
				UNIVERSAL LATIN 018980 (9.98/14.98)		
40	32	30	36	PILAR MONTENEGRO	Desahogo	2
				UNIVISION 310026/UG (9.98/13.98) [M]		
41			1	RUBEN BLADES	Mundo	41
				SONY DISCOS 84625 (8.98 EQ/16.98)		
42	36	33	39	VARIOUS ARTISTS	Las 30 Cumbias Mas Pegadas	1
				DISA 727015/UG (8.98/13.98)		
43	48	—	3	VICO C	Emboscada	43
				EMI LATIN 22528 (10.98/13.98)		
44	26	73	3	PLAYERO	Playero 42: Episodio I	26
				BM 51182 (7.98/13.98)		
45	35	28	29	LOS TEMERARIOS	Historia Musical	1
				DISA 727024/UG (8.98/13.98)		
46	39	35	44	MARCO ANTONIO SOLIS	Mas De Mi Alma	1
				FONOVISA 0527 (10.98/16.98) [M]		
47	46	40	17	LOS ORIGINALES DE SAN JUAN	20 Grandes Exitos	18
				UNIVISION 310063/UG (9.98/13.98)		
48	37	37	8	ANGEL LOPEZ	En Mi Soledad	37
				SONY DISCOS 84882 (8.98 EQ/16.98)		
49	38	32	8	LOS RIELEROS DEL NORTE	Cuesta Arriba	20
				FONOVISA 6229 (9.98/13.98)		

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL		
50	43	34	14	INTOCABLE	Suenos	1
				EMI LATIN 37745 (9.98/15.98) [M]		
51	50	42	5	GRUPO EXTERMINADOR	A Calzon Quitado	38
				FONOVISA 86235 (9.98/13.98)		
52	63	56	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	El Numero 100	5
				FREDDIE 1845 (8.98/14.98) [M]		
53	47	49	4	LOS TERRIBLES DEL NORTE	20 Corridazos	47
				FREDDIE 71851 (7.98/13.98)		
54	44	44	14	VARIOUS ARTISTS	Puras Cumbias Sonideras	21
				MOCK & ROLL 950416/LIDERS (6.98/11.98)		
55	64	—	12	LA LEY	MTV Unplugged	13
				WEA ROCK 40949/WARNER LATINA (10.98/16.98) [M]		
56	51	45	37	LOS ANGELES AZULES	Historia Musical	2
				DISA 727014/UG (8.98/13.98) [M]		
57	56	50	36	JOAN SEBASTIAN	En Vivo: Desde La Plaza El Progreso De Guadalajara	1
				MUSART 2524/BALBOA (7.98/13.98) [M]		
58	45	36	48	GRUPO BRYNDIS	Historia Musical Romantica	1
				DISA 727012/UG (8.98/13.98) [M]		
59	58	52	33	JOAN SEBASTIAN & MARCO ANTONIO SOLIS	Los Grandes	14
				MUSART 2548/BALBOA (7.98/13.98)		
60	42	39	14	ALICIA VILLARREAL	Soy Lo Prohibido	3
				UNIVERSAL LATIN 014824 (8.98/13.98) [M]		
61	55	53	43	JOSE ALFREDO JIMENEZ	Las 100 Clasicas Vol. 1	27
				ARIOLA 79005/BMG LATIN (18.98 CD)		
62	57	54	37	JOSE ALFREDO JIMENEZ	Las 100 Clasicas Vol. 2	39
				ARIOLA 79006/BMG LATIN (18.98 CD)		
63	59	55	34	LOS BUKIS	Greatest Hits	39
				FONOVISA 6166 (8.98/12.98)		
64	53	43	18	ELVIS CRESPO	Urbano	4
				SONY DISCOS 84662 (9.98 EQ/15.98)		
65	52	47	10	ROGELIO MARTINEZ	Atrévete A Olvidarme	18
				FONOVISA 86216 (8.98/12.98)		
66	49	46	8	JESSIE MORALES: EL ORIGINAL DE LA SIERRA	Ranchero Y Mucho Mas	29
				UNIVISION 310065/UG (9.98/13.98)		
67	67	58	7	VARIOUS ARTISTS	Super Bachatazos 2003	67
				J&N 84916/SONY DISCOS (13.98 EQ CD)		
68	67	58	7	ELIADES OCHOA	Estoy Como Nunca	58
				HIGHER OCTAVE WORLD 12480/HIGHER OCTAVE (16.98 CD)		
69	66	48	11	EL COYOTE Y SU BANDA TIERRA SANTA	El Amor No Tiene Edad	48
				EMI LATIN 37687 (9.98/13.98)		
70	71	68	14	RAMON AYALA Y SUS BRAVOS DEL NORTE	En Vivo...El Hombre Y Su Musica	13
				FREDDIE 71815 (8.98/14.98)		
71	60	75	11	LOS SUENOS AZULES	Grandes Exitos Del Momento	60
				DOUBLE PLAY 4063 (6.98 CD)		
72	70	71	11	LOS RIELEROS DEL NORTE	Los Mejores Exitos	30
				FONOVISA 84202 (8.98/12.98)		
73	61	66	11	DI BLASIO	Gardel Di Blasio	55
				ARIOLA 88926/BMG LATIN (10.98/15.98)		
74			1	SPANISH HARLEM ORCHESTRA	Un Gran Dia En El Barrio	74
				ROPEADOPÉ/ATLANTIC 93135/AG (17.98 CD)		
75			1	LOS ORIGINALES/LOS RAZOS	Que Buena...La Lucha De Las Estrellas	16
				EMI LATIN 37975 (9.98/13.98)		

LATIN POP ALBUMS			TROPICAL/SALSA ALBUMS			REGIONAL MEXICAN ALBUMS		
1	ENRIQUE IGLESIAS	QUIZAS (UNIVERSAL LATIN)	1	GILBERTO SANTA ROSA	VICEVERSA (SONY DISCOS)	1	CONJUNTO PRIMAVERA	PERDONAME MI AMOR (FONOVISA)
2	MANA	REVOLUCION DE AMOR (WARNER LATINA)	2	MARC ANTHONY	LIBRE (COLUMBIA/SONY DISCOS)	2	JENNIFER PENA	LIBRE (UNIVISION/UG)
3	JUANES	UN DIA NORMAL (SURCO/UNIVERSAL LATIN)	3	CELIA CRUZ	LA NEGRA TIENE TUMBAO (SONY DISCOS)	3	VARIOUS ARTISTS	ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)
4	VARIOUS ARTISTS	2002 LATIN GRAMMY NOMINEES (GRAMMY/WARNER LATINA)	4	CARLOS VIVES	DEJAME ENTRAR (EMI LATIN)	4	LOS TEMERARIOS	UNA LAGRIMA NO BASTA (AFG SIGMA/FONOVISA)
5	THALIA	THALIA (EMI LATIN)	5	JERRY RIVERA	VUELA MUY ALTO (ARIOLA/BMG LATIN)	5	LIBERACION	HISTORIA MUSICAL (DISA/UG)
6	CHAYANNE	GRANDES EXITOS (SONY DISCOS)	6	MONCHY & ALEXANDRA	CONFESIONES... (J&N/SONY DISCOS)	6	BANDA EL RECODO	NO ME SE RAJAR (FONOVISA)
7	ALEJANDRO SANZ	MTV UNPLUGGED (WARNER LATINA)	7	GRUPO MANIA	LATINO (UNIVERSAL LATIN)	7	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
8	SIN BANDERA	SIN BANDERA (SONY DISCOS)	8	RUBEN BLADES	MUNDO (SONY DISCOS)	8	LOS ACOSTA	HISTORIA MUSICAL: 30 PEGADITAS (DISA/UG)
9	LAS KETCHUP	HIJAS DEL TOMATE (SONY DISCOS)	9	ELVIS CRESPO	URBANO (SONY DISCOS)	9	VARIOUS ARTISTS	15 POSTALES DE AMOR (LIDERS)
10	CRISTIAN	GRANDES EXITOS (ARIOLA/BMG LATIN)	10	VARIOUS ARTISTS	SUPER BACHATAZOS 2003 (J&N/SONY DISCOS)	10	VARIOUS ARTISTS	LA HORA SONIDERA (DISA/UG)
11	MANU CHAO	LIVE ALBUM (VIRGIN)	11	ELIADES OCHOA	ESTOY COMO NUNCA (HIGHER OCTAVE WORLD/HIGHER OCTAVE)	11	VARIOUS ARTISTS	PEGADITAS DE...AYER Y HOY (DISA/UG)
12	SOUNDTRACK	EL CLON (SONY DISCOS)	12	SPANISH HARLEM ORCHESTRA	UN GRAN DIA EN EL BARRIO (ROPEADOPÉ/ATLANTIC/AG)	12	GERMAN LIZARRAGA	GERMAN LIZARRAGA (DISA/UG)
13	EDNITA NAZARIO	ACUSTICO (SONY DISCOS)	13	MANNY MANUEL	MANNY MANUEL (UNIVERSAL LATIN)	13	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
14	ALEXANDRE PIRES	ALEXANDRE PIRES (RCA/BMG LATIN)	14	FRANK REYES	DEJAME ENTRAR TI (J&N/SONY DISCOS)	14	LOS TUCANES DE TIJUANA	JUGO A LA VIDA (UNIVERSAL LATIN)
15	A.B. QUINTANILLA Y LOS KUMBIA KINGS	SHHH! (EMI LATIN)	15	PROYECTO UNO	TODO EXITOS DE PROYECTO UNO (LIDERS)	15	LOS ORIGINALES DE SAN JUAN	PERRO MALAGRADECIDO (EMI LATIN)
16	PILAR MONTENEGRO	DESAHOGO (UNIVISION/UG)	16	CABAS	CABAS (EMI LATIN)	16	LOS HURACANES DEL NORTE	PA'L NORTE (FONOVISA)
17	VICO C	EMBOSCADA (EMI LATIN)	17	VARIOUS ARTISTS	LATIN GROOVE (PUTUMAYO)	17	GRUPO BRYNDIS	HABLANDO DE AMOR POEMAS (DISA/UG)
18	PLAYERO	PLAYERO 42: EPISODIO I (BM)	18	RAULIN RODRIGUEZ	OERROCHE DE AMOR (J&N/SONY DISCOS)	18	VARIOUS ARTISTS	LAS 30 CUMBIAS MAS PEGADAS (DISA/UG)
19	MARCO ANTONIO SOLIS	MAS DE MI ALMA (FONOVISA)	19	VARIOUS ARTISTS	CONGO TO CUBA (PUTUMAYO)	19	LOS TEMERARIOS	HISTORIA MUSICAL (DISA/UG)
20	ANGEL LOPEZ	EN MI SOLEDAD (SONY DISCOS)	20	VARIOUS ARTISTS	BACHATAHITS 2002 (J&N/SONY			

Aberbach Recalls Presley Dealings With Fondness

BY JIM BESSMAN

NEW YORK—The resurgent interest in all things Elvis Presley coinciding with the 25th anniversary of his death held special significance for Julian J. Aberbach, who founded the estimable Hill and Range music publishing company, subsequently called the Aberbach Group of Music Publishing Companies.

Now age 93, the publishing legend vividly recalls how in 1956 he contracted with Sun Records owner Sam Phillips, who also owned the label's Knox and HiLo music publishing companies, to transfer all of the songs that Presley recorded for Sun to the Aberbach Group.

The same year, Aberbach engineered the transfer of Sun's contract to RCA Records for \$40,000, as well as the contract making Colonel Tom Parker Presley's manager, giving him 25% of all Presley's income for the duration of his contract between Presley and RCA.

But Aberbach also organized two music publishing companies, Elvis Presley Music and Gladys Music (named after Presley's mother), with Presley owning half of both companies and Aberbach and his late brother and partner, Jean Aberbach, splitting the other half.

"I gave Elvis a check for \$2,500, an advance against royalties of his stock ownership, and he promptly went to the Cadillac dealer and got a pink one—his first," says Aberbach, a native of Austria who served in the U.S. army during World War II and who launched Hill and Range with his brother in 1943 with an emphasis on country music.

CREATING THE KING

The Aberbachs then enlisted their cousin Freddy Bienstock, then a Chapell & Co. song plugger (and its future chairman prior to its acquisition by Warner Communications). "Within two years [of Presley's signing to RCA], Elvis had a standing order of 1 million

records per release," says Aberbach, who lauds Parker's and RCA's promotional efforts. "But it was the songs that made Elvis the King, and we now had to organize a steady flow of songs. With Freddy's help, we got approximately 15 of the most talented songwriter teams to write for him—and Freddy presented the songs to Elvis, who made the ultimate choice."

The rest, of course, is history—which might not have transpired had Aberbach not convinced RCA country music recording manager Steve Sholes to come up with the \$40,000 needed to sign Presley.

Aberbach already had a relationship



ABERBACH

with Sholes, having signed future Country Music Hall of Famer Hank Snow to an exclusive songwriter's contract out of the Aberbach Group's Los Angeles office, then getting Sholes to record him in the U.S.—as Canadian Snow was already an RCA artist at home. Snow then cut "I'm Movin' On," which brought him overnight country music stardom domestically in 1950.

In 1955, Snow told Aberbach of a young singer whom he had recently picked up for his road show. "He was a young man who worked without a cowboy outfit, with black pants and a white shirt, and once onstage, the girls

would not let him off," Aberbach recounts. "I asked for his name, and Hank told me it was Elvis Presley."

Aberbach flew to Shreveport, La., where Presley was starring on the landmark *Louisiana Hayride*, "but I found out there was no way I could do any business with him because he had the contract with Sun—and Knox and HiLo furnished all the songs for his sessions. But Bob Neal—a Memphis disc jockey who managed Elvis' personal appearances—explained to me that Elvis, although popular, was strictly a regional artist who needed better bookings. I knew that Colonel Tom Parker was no longer managing Eddie Arnold, and Bob had no objection to me explaining the situation to Parker."

TAKING PARKER TO PRESLEY

Aberbach persuaded Parker to meet the Presleys. "Simultaneously, I started talking to Steve Sholes, who would be my most important contact if a deal could be arranged," Aberbach continues. "Steve knew everything about Elvis and that his Sun contract was on the market for \$40,000—at the time a very large sum. It was an open secret that [Atlantic Records founder] Ahmet Ertegun was very much interested but did not have the money, and that [Columbia A&R head] Mitch Miller was also interested but felt that \$40,000 was way too much for a local artist."

Aberbach's only hope for his own deal was for Sholes to get the money from RCA to make the deal with Sun.

"Being married with a family, he wasn't inclined to take any big chances," Aberbach notes of Sholes. "He knew very well that if he would ask for \$40,000 and not be successful with Elvis, it could cost him his job. On the other hand, he knew full well that if he should be successful with Elvis, he could realize his dream of being recording manager in charge of all the RCA recording divisions."

It took Aberbach one year to get Sholes to make the move. Looking back now, Aberbach—who still retains his 25% share of the Presley publishing companies (his brother's share remains with his widow, while Lisa Marie Presley owns her father's 50%)—notes that when Presley died, his estate was a mess.

"Colonel Parker wanted to sell us Elvis' share in the two music publishing companies for \$1,500,000," Aberbach says. "At that point I talked to Priscilla, who had the great idea not to sell Graceland but to make a museum out of it, and I told her never to sell the music publishing companies, as they would constitute an annuity for the family for a very long time."

Presley's widow wisely followed Aberbach's advice.

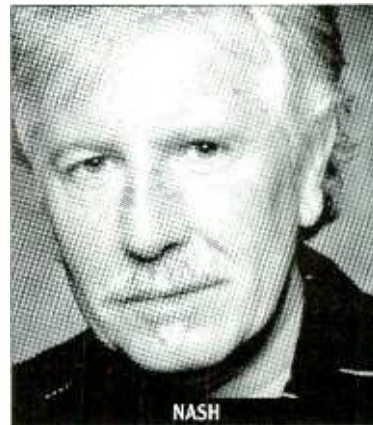
Words & Music™



by Jim Bessman

A SURVIVOR'S SONGS: Graham Nash's new Artemis Records album, *Songs for Survivors*, is aptly titled, as the Rock & Roll Hall of Famer (as a member of Crosby, Stills & Nash) has been writing songs since his days with the paramount 1960s British pop band, **the Hollies**.

"It mirrors the title of my first solo album [from 1971], *Songs for Beginners*," Nash says, "but at the same time, I'm glad to be a survivor." Here he points to album track "Lost Another One," which recounts the death of a friend; the album is dedicated to the memory of his friends **Cass Elliott, Michael Hedges, Allan McDougal, and George Harrison**.



NASH

"A lot of people haven't survived this madness," the Nashnotes (BMI) writer continues. He makes clear, though, that he refers not only to surviving the music business but also to surviving modern life.

"It behooves us to cherish our friends and family because life is very fleeting and fragile," notes Nash, whose post-Hollies work has been both deeply personal and politically forward. His new album's "Where Love Lies Tonight" and "Come With Me," he notes, "fit right in" with his classic Crosby, Stills & Nash love song "Our House," while lead track "Dirty Little Secret," which concerns the horrifying, historically overlooked 1921 Tulsa, Okla., race riot, reflects his sociopolitical consciousness.

But his songwriting hasn't changed much, he says, since his career-altering exit from the Hollies in 1968 and ensuing move to California—and Crosby, Stills & Nash.

"I've always wanted the direct, simple, accessible song," Nash says, "but I have to push myself with every song that I write: If I can satisfy myself, there's a good chance I can satisfy you."

He realizes, of course, that his pop-chart-topping prime is long past. "I'm

older, and it's always a youth-oriented business," he says, adding: "but that doesn't mean that good songs aren't still being written."

NEXT AT NEXT DECADE: Next Decade Entertainment has signed singer/songwriter **Paul Ruderman**—whose songs "Wish" and "Sunshine" have scored on college radio playlists—to a worldwide administration agreement. The company has also entered into a worldwide publishing agreement with Jean Doumanian Productions to administer the music controlled by the company in its films, including such **Woody Allen** productions as *Everyone Says I Love You*.

Meanwhile, Next Decade president **Stu Cantor** reports that **Harry Belafonte** has renewed the company's exclusive worldwide administration agreement for his Clara, Shari, and Julie Music publishing companies. The Harburg Foundation and Glocca Morra Music have also extended their exclusive administration agreement with Next Decade for the works of legendary lyricist **E.Y. "Yip" Harburg**, which include "April in Paris," "(It's Only) A Paper Moon," and "Brother Can You Spare a Dime."

BUD E. LUVS OZZY: It had to happen. Someone was bound to do an **Ozzy Osbourne** tribute album. But who could guess it would be the fabulous **Bud E. Luv**, San Francisco-based lounge lizard extraordinaire?

Luv's *Diary of a Loungeman*, which Oglio Records releases Oct. 8, features the wacky one's wonderful renditions of such Osbourne/**Black Sabbath** classics as "Iron Man," "Paranoid," and "Mr. Crowley." Of *Blizzard of Ozz's* "Crazy Train," Luv notes, "If any song ever lent itself to a cha-cha arrangement, it's this one. I dare you not to dance!"

All this will no doubt befuddle fans of Luv, author of *You Oughta Be Me: How to Be a Lounge Singer and Live Like One* (St. Martin's Press), who's best-known for crooning songs associated with such Vegas cronies as **Frank Sinatra, Tom Jones, and Sammy Davis Jr.** (Luv actually wrote a promo piece for Reprise's reissue of Davis' *The Wham of Sam*.)

"To be honest, I wasn't familiar with Ozzy's work—as I now know I should have been," an embarrassed Luv admits. "I have no idea how he got by me all these years, [because] he's such a huge talent. He really should have a TV show one of these days—I just know he'd find an audience, maybe on cable."



SESAC Circles New York. SESAC recently showcased Nashville songwriters Roxie Dean, Bekka Brown, Regie Hamm, and Phillip Coleman at a New York Songwriters Circle event at legendary Greenwich Village club the Bitter End. Pictured standing, from left, are SESAC's Trevor Gale, Brown, Hamm, SESAC's Linda Lorence, Coleman, and the Songwriters Circle's Tina Schafer. Pictured seated, from left, are Dean and the Songwriters Circle's Julie Henry.

Studio Monitor™

by Christopher Walsh



COMPOSER/DIRECTOR: On Sept. 24, Euphonix, manufacturer of large-format consoles and digital recording equipment for the music recording, post-production, broadcast, and live sound industries, announced that Grammy Award- and Academy Award-winning composer **Hans Zimmer** has joined the Palo Alto, Calif.-based company's board of directors.



Among Zimmer's film scores are *The Lion King*, *Crimson Tide*, *Black Hawk Down*, *Gladiator*, *Rain Man*, *Driving Miss Daisy*, *Radio Flyer*, and *Thelma & Louise*. Along with his position as head of music for DreamWorks SKG, he is co-owner, with **Jay Rifkin**, of the Santa Monica, Calif.-based Media Ventures film scoring facility, a 40,000-square-foot complex that is home to more than a dozen resident composers.

In addition to his impressive discography, Zimmer has long been a pioneer in the use of modern technology in the recording of music for film and TV, integrating synthesizers, samplers, and computers with traditional orchestral instrumentation. Zimmer, an early adopter of Euphonix equipment, owns three of the manufacturer's consoles: two CS3000 digitally controlled analog consoles and a System 5 digital console.

"He's got an eye for the future," says **Paul de Benedictis**, Euphonix's director of marketing communications, "and obviously ended up in the right place. It's very exciting for us—he's a very well-respected person in this industry. We've always been connected with him, but this will be much bigger. For over 10 years, Hans Zimmer has owned a Euphonix mixing console, starting with the CS Series."

More recently, Zimmer acquired a System 5 console for his private composing room, de Benedictis adds. "That might seem extravagant in some sense, but he has a

huge amount of electronic instruments and so forth that he needs to control."

"I so rely on technology, as I think the whole industry does, that it seems to be a wise thing to get involved a bit," Zimmer says from Euphonix's headquarters. "We might not always know what we are doing, but we certainly know *how* we would like to do it. Right now, we're running three [Euphonix] systems, and they've always been running really well. When we bought [the first one], it was just an obvious choice, because it was the way we were thinking all along. We're working on the ergonomics, the layout. It's getting interesting, because the stuff sounds really good. Now we just have to find the right interfaces."

Zimmer joins board members **Dieter Meier**, chairman; **Martin Kloiber**, VP of technology; **James Dobbie**, former Euphonix CEO and long associated with the company; and **Walter Bosch**, who has a distinguished résumé in the publishing, marketing, and advertising industries.

On the eve of the 113th Audio Engineering Society (AES) Convention, manufacturers are hoping for a successful show after the sluggish national economy and last year's terrorist attacks resulted in a far smaller and quieter AES Convention in New York. But along with the addition of Zimmer to the board of directors, de Benedictis says that Euphonix is enjoying strong sales of System 5 to music recording, post-production and broadcast facilities. "Recently, things have opened up, and the larger entertainment companies are expanding," he states. "There's a dramatic upswing in sales of these consoles—sometimes two at a time—to very large companies. There's definitely some momentum here. It's an exciting time."

"It's always about, 'What does the future bring?'" Zimmer says. "The System 5 works great for us, but, you know, as soon as you're used to it, you're looking for the next great leap forward. That's what we're all trying to work together on."

Euphonix will exhibit at the AES Convention, to be held Oct. 5-8 at the Los Angeles Convention Center. Products on display will include the new Max Air broadcast console; Version 4.0 software for the R-1 multitrack hard-disk recorder, which includes AES-31 batch export/import capability, among other features; and Version 2.6 software for System 5.

The Clubhouse Emerges As Homey Upstate Haven

BY CHRISTOPHER WALSH

RHINEBECK, N.Y.—Almost entirely through word-of-mouth, a growing number of audio professionals have discovered the Clubhouse, a homey, comfortable recording facility in this historic Hudson River Valley town. One year after its inaugural sessions, the Clubhouse is emerging as a valuable resource for producers, engineers, and artists across a wide range of budgets, projects, and musical genres.

Among the clients who have worked here in its first year are top producers John Boylan, John Platania, David Torn, Adam Steinberg, John Holbrook, James Farber, and Dean Sharpe. The fertile, natural vibe of the region has made it a haven for artists and musicians—Woodstock is a short drive from here—but Clubhouse CEO/engineer Paul Antonell sees the comprehensive range of services and amenities, including five recently completed residential suites, as the facility's primary draw.

"John Boylan is a really special guy," Antonell says of the producer of Linda Ronstadt, Boston, and the Charlie Daniels Band, to name but a few. "The records that he works on all seem to be very successful. He did a bunch of demos and got a chance to try the room out. That's what's happening: People try the



Clubhouse Headquarters. The control room at the Clubhouse features a Neve 8058 Mk II console.

room, and it generates more work."

Platania, a guitarist known for his long association with Van Morrison, is producing up-and-coming artist Nik Rael here. At a recent session, the Clubhouse control room was filled with the rootsy, soulful Rael and his band, recorded in the spacious, adjacent tracking room. Reminiscent of both Morrison and Otis Redding, the recording demonstrates the exceptional sonic characteristics of both the studio and Neve 8058 Mk II/Studer A827-equipped control room. Also featured at the Clubhouse: a 1922 Steinway B grand piano, real echo chambers, and a generous collection of microphones, guitars, keyboards, and amplifiers.

Of course, the Clubhouse features

a Pro Tools MIXplus system with three Digidesign 888 I/O units for workstation recording/editing/mixing and a Genelec 5.1 monitoring array for multichannel mixing. "Pro Tools is the dominant format at this point," Antonell says, "but we still do a lot of analog work."

Antonell has also solidified full-time maintenance for the Clubhouse, along with a dedicated staff including studio manager Daniel Goodwin and engineers Sean Price and Chris Powers. A veteran engineer and studio owner (the original Clubhouse was in Germantown, N.Y.), Antonell has made a considerable investment in the new facility during an uncertain time for the music industry and the national economy. But the end result, a world-class residential recording facility in a beautiful, tranquil region 90 minutes north of Manhattan, is positioned to accommodate myriad projects, from major to indie label to unsigned.

"We're diversifying as much as we can," Antonell says. "I'm flattered that we're being considered for [a major-label artist's upcoming project], but our bread and butter has been independent bands. We're just focusing on what clients want: to get their projects done and their product delivered."

OCTOBER 5, 2002 Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 28, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
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)	BEAUTIFUL MESS Diamond Rio/ M.D. Clute Diamond Rio (Arista Nashville)	BY THE WAY Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)	DILEMMA Nelly featuring Kelly Rowland/ Bam, R. Bowser (Fo' Reel/Universal)
RECORDING STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Brian Garten	RIGHT TRACK (New York) Brian Garten	CARTEE DAY (Nashville, TN) Michael D. Clute	CELLO CHATEAU MARMONT (Hollywood, CA) Jim Scott	RIGHT TRACK (New York) Brian Garten
CONSOLE(S)/ DAW(S)	Neve VX	Neve VX	Neve VXS 72	Neve 8038, Neve BCM10	Neve VX
RECORDER(S)	Pro Tools	Pro Tools	Fairlight MSX 3+	ATR 124, Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Fairlight MSX 3+	BASF 900, Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Rich Travali	HIT FACTORY (New York) Rich Travali	CLUTE'S PLACE (Nashville, TN) Michael D. Clute	VILLAGE RECORDER (Los Angeles) Jim Scott	HIT FACTORY (New York) Rich Travali
CONSOLE(S)/DAW(S)	Neve VR/ Pro Tools	Neve VR/ Pro Tools	Nuendo and Wavelab	Neve 8048, Pro Tools	Neve VR/ Pro Tools
RECORDER(S)	Studer A820	Studer A820	Nuendo and Wavelab	ATR 124, Pro Tools	Studer A820
MIX DOWN MEDIUM	Quantegy 499	Quantegy 499	Nuendo and Wavelab	BASF 900	Quantegy 499
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	MASTERFONICS (Nashville, CA) Benny Quinn	SONY (New York) Vlado Meller	HIT FACTORY (New York) Herb Powers
CD/CASSETTE MANUFACTURER	UNI	UNI	BMG	WEA	UNI

© 2002, VNU Business Media, Inc. All rights reserved. Hot 100, R&B & Country appear each week; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Dance Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Keith Caulfield, Telephone 323-525-2297, Fax 323-525-2394 or 323-525-2395, kcaulfield@billboard.com.

AUSTRALIA

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



The Vines



Kylie Minogue



Silverchair

SYDNEY—The Australian music business had reason to cheer last year as its sales rose in a worldwide market largely drenched in red ink. This year, the sales slide has caught up with the land Down Under, and bad news abounds. But a handful of key Aussie acts have reaffirmed the market's role as a source for international hits.

After an 8% rise in unit sales in 2001, the Australian market fell between 5% and 8% in the first half of 2002. As a result, labels have been more discerning about marketing spending. Even when they have attempted expensive TV campaigns for some major releases, these have failed to ignite sales.

More independent retailers have fallen by the wayside, and heavy discounting by mass chains has tightened the margins for music-specialist outlets.

The low Australian dollar (worth about 55 cents to the U.S. dollar) has precluded many concert and promotional tours by international acts, which might have boosted record sales. And ARIA (Australian Record Industry Association), which estimates that piracy rose to 9% of the market, bemoans the fact that courts are still lenient on pirates.

AT HOME AND ABROAD

So much for the bad news. The good news: The success abroad of Kylie Minogue, Silverchair, Darren Hayes, Holly Valance and the Vines means international music executives still see the Great Southern Land as a source of inventive English-language repertoire.

At home, the level of new quality talent has continued to bubble up, supported by a network of college and dance radio stations. Promoters find that the reduction of international tours has been a boon for Australian acts.

"It's partly that audiences are going to see their home-grown acts live and are realizing how good they are," suggests Michael Chugg, MD of concert promotion company Michael Chugg Entertainment. "Since the Sydney Olympics [in September 2001], a nationalist fervor swept this country and destroyed any 'cultural cringe' [against homegrown acts] that might have been there. Australian acts are hot in their own back garden."

The rise of a third commercial metropolitan radio network, DMG, has provided audiences with easier access to a

Australian Acts Score Abroad

Despite Slipping Domestic Sales, Diverse Oz Music Scene Takes Heart From Global Success Of Kylie, Silverchair and Vines

BY CHRISTIE ELIEZER

greater range of acts. Cable TV, in particular, Channel [V], has kicked in as a significant marketing force. DVD has proven to be a huge growth market, while the Internet has been an invaluable resource for some companies.

A DIVERSIFIED PORTFOLIO

What remains impressive is the diversity of talent here.

Australian acts that made their debut in the ARIA top-40 charts this year include rock bands (George, the Vines, Waikiki, Sneak, the Butterfly Effect), singer-songwriters (David Franj, Charlton Hill, Dan Greenwood), pop acts (Shakaya, Holly Valance, Hayley Aitken, Delta Goodrem, Scott Cain), hip-hop posers (1200 Techniques, Machine Gun Fellatio), dance acts (Disco Montego, BJ Caruana) and country singers (Brooke McClymont).

"Quite clearly, we're not just a rock market anymore," says Peter Bond, president of Universal Music Australia. "We're capable of having hits from R&B, dance and country-music artists."

Denis Handlin, chairman/CEO of Sony Music Entertainment Australia, says it's all about marketing music to new consumers. "We have incredible opportunities and the biggest audience ever to sell our music to, which we should be positive about and aggressively market to," he says.

Shaun James, chairman of Warner Music Australia, agrees. "We want to promote ourselves as an industry, which is exciting," he says.

John O'Donnell, who took over mid-year as MD of EMI Music Australia, says the size of this market (Australia's population is 19.5 million) precludes it from tapping the full

potential in dance and pop. "We haven't produced a great dance act out of this country," O'Donnell says. He adds that Australia's geographical distance leaves it relatively untouched by financial and political issues abroad. "We have a fertile creative environment," he explains, "and although the live scene is not as huge as in the halcyon days of the '80s, it is still a breeding ground for strong bands."

Despite its international successes, Australia's failure to break even more acts remains a dilemma. Executives agree the already expensive proposition is made harder as the U.S. appears to have become more insular in its tastes since Sept. 11.

Ed St. John, MD of BMG Australia, points out how the industry is finding ways to break the global market. One strategy is to employ overseas executives in marketing and A&R divisions, and another is for labels to develop Australian acts in conjunction with overseas affiliates, from the demo stage, sharing manufacturing and promotional costs.

"Rather than turn up in America with a finished record and hope they like it, it's better to ensure they will like it by getting them involved in the first place," St. John says.

LOOKING AHEAD

The major labels believe that fourth-quarter Christmas sales will allow them to at least break even. Given the state of the global market, that is an achievement for an industry that is worth \$370 million (Australian \$700 million) wholesale.

Unlike the markets in the northern hemisphere, the Australian industry has a second spurt of retail activity after Christmas. This is during the market's heaviest touring season, which lasts until late February.

Universal Music Australia, which signed six new acts this year, took the market-share lead with 26%. After triple-platinum success with Enrique Iglesias and Eminem and double-platinum with Nelly, the company is gearing up for a big second half with new releases from Bon Jovi, U2, Shania Twain and Mariah Carey.

Says Bond, "It's not good enough to be satisfied with reaching 300,000 units on a release. You see it as just a starting point."

Sony Music Entertainment Australia found success with

Continued on page 58

Australia's Key Record Companies

Here's a select guide to the leading Australian labels.

BMG AUSTRALIA

Top Executive: Ed St. John, MD
Artists Include: John Farnham, Bachelor Girl, Nikki Webster, You Am I, Augie March, Wendy Matthews, Hamish, Lavaland, Irwin Thomas.

Priorities: "I think we'll achieve a 10% market share by the end of the year, as we have 20 huge album releases for the second half of the year," says St. John. "We're going to devote a lot of human and financial resources to breaking our domestic acts overseas."

Web Site: www.click2music.com.au



EMI's John O'Donnell

EMI MUSIC AUSTRALIA

Top Executive: John O'Donnell, MD
Artists Include: Kasey Chambers, Alex Lloyd, the Living End, Silverchair (Eleven), GT, 12th Man, paulmac, Dan Brodie, Troy Cassar-Daley (Essence), David Bridie, Bodyjar, Paul Kelly.

Priorities: "Taking Kasey Chambers' album *Barricades & Brickwalls* from four to six times platinum by her October national tour," says O'Donnell. "We will also be

focusing on breaking Kasey and Alex Lloyd in markets outside Australia. We aim to take our 24.1% local-repertoire market share even further with great new releases."

Web Site: www.emimusic.com.au

FESTIVAL MUSHROOM RECORDS

Top Executive: Roger Grierson, chairman
Artists Include: Kylie Minogue, 28 Days, Motor Ace, Christine Anu, Yothu Yindi, Machine Gun Fellatio, george, sonicanimation, Gerling, Jimmy Little, Rockmelons, NoKTuRNL.

Priorities: "We've gone up against the biggest in Australia and shown we can win," says Grierson. "Now we want to continue to take our artists to the global arena."

Web Site: www.finrecords.com.au

SHOCK RECORDS

Top Executive: David Williams, chairman
Artists Include: Superheist, Monarchs, TISM, Diana Ah Naid (Origin), Titanics.

Priorities: "We want to continue our growth in radio and market share," says Williams, "expand our DVD division, which has been a real income source for us in the last two years, and expand our involvement in Australian repertoire through direct-signing and our production and distribution division for indie labels and artists."

Web Site: www.shock.com.au

SONY MUSIC ENTERTAINMENT AUSTRALIA

Top Executive: Denis Handlin, chairman/CEO
Artists Include: Something for Kate, Killing Heidi (Roadshow), Selwyn, Tina Arena, Human Nature, Shakaya, Delta Goodrem, 1200 Techniques, Midnight Oil, Jebediah, Space Like Alice (Roadshow), Frenzal Rhomb, David Campbell.

Priorities: "To continue to be the best and most creative record company in Australia and to work in partnership with our retailers to give consumers great entertainment and value," says Handlin. "We're looking to increase sales and build long-term success for our acts. We are very focused on breaking our new Australian albums and capitalizing on the strong interest in our Australian artists by overseas affiliates."

Web Site: www.sonymusic.com.au

UNIVERSAL MUSIC AUSTRALIA

Top Executive: Peter Bond, president
Artists Include: Powderfinger, Grinspoon, Dan Greenwood, Holly Valance (Engine Room), H-Block 101, Cruel Sea, Joanne, Brooke McClymont, Spiderbait, Anita Spring.

Priorities: "Breaking our biggest local act Powderfinger abroad," says Bond. "We have great talent on the roster but we first need to get serious chart action for them at home. We want to grow our market share even further, after growing from 19% to 26% in recent times."

Continued on page 57

LOCAL

FMR

Amiel
 The Androids
 Archie Roach
 Christine Anu
 george
 Gerling

Kylie Minogue
 Olivia Newton John
 Paul Kelly
 Puretone
 Rockmelons
 sonicanimation

SPUTNIK

28 Days
 Daniel Merriweather
 Machine Gun Fellatio
 motor ace

RAPIDO

One Dollar Short

FESTIVAL NZ

betchadupa
 Carly Binding
 The D4
 Rhombus

ALBERT PRODUCTIONS

AC/DC
 Breed 77
 Happy Life

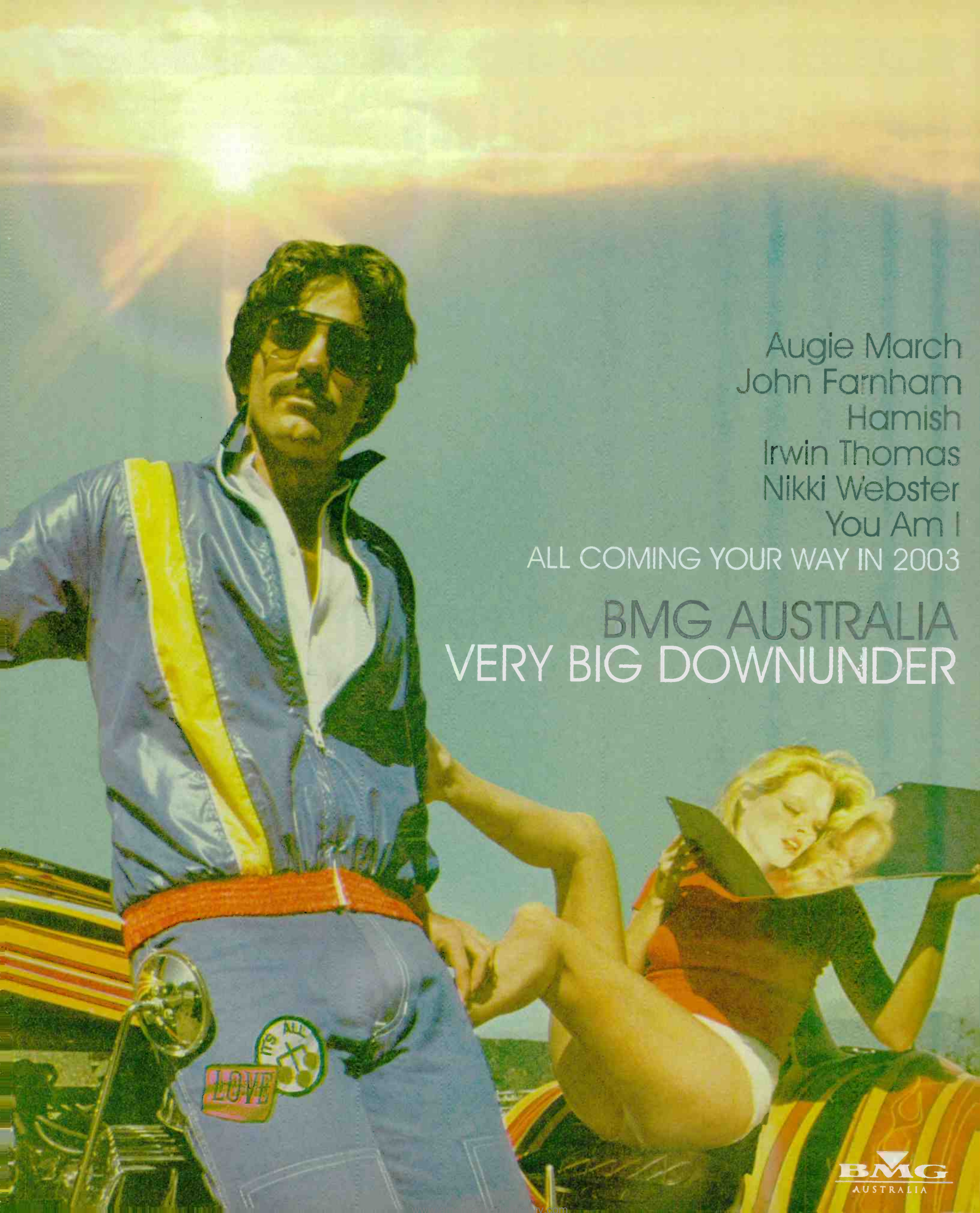
VICIOUS

Madison Ave
 Mark James
 J Wess
 Rogue Traders

INTERNATIONAL

ECHO
 DISNEY
 FANTASY
 GUT
 HOLLYWOOD
 PALM PICTURES
 PIAS
 RYKO
 TOMMY BOY ENTERTAINMENT
 TVT

Our Indie 2002
 THE MAJOR INDEPENDENT VEHICLE



Augie March
John Farnham
Hamish
Irwin Thomas
Nikki Webster
You Am I

ALL COMING YOUR WAY IN 2003

BMG AUSTRALIA VERY BIG DOWNUNDER

BMG
AUSTRALIA

Aussie Music Labels Look Beyond Their Borders

As they cope with a difficult business climate at home, companies in every sector of the Australian music industry are aggressively seeking income from ventures around the globe. Billboard Australasian bureau chief Christie Eliezer provides a capsule look at some of these companies' efforts.

AIM RECORDS

Many Americans would be surprised to know that one of New Orleans' best-known roots labels, AIM Records, is run from the sleepy hamlet of Byron Bay in New South Wales. It has 140 titles, with Louisiana acts like Wild Magnolias and Terrance Simien, because, says owner and blues promoter Peter Noble, "I love that kind of music." Initially, Noble set up AIM 20 years ago to provide Aussie distribution for acts he pre-

sented on tour, like John Mayall, Dr. Feelgood and Canned Heat. Now AIM licenses and records products and distributes them around the world.

AUSTERO

With competition from the new metropolitan radio network DMG set to eat into its advertising share in the next two years, leading radio network Austereo is looking at international territories to top up its income. Austereo already has interests in stations in Greece and Malaysia and was among the bidders when U.S. broadcaster CanWest announced it was selling its TV and radio assets in New Zealand for \$160 million (\$302 million Australian).

BIG DAY OUT

Long seen as a prime showcasing and marketing opportunity for alternate music acts from around the globe, the Big Day



Rajon Music's Brendon Burwood

Out festival draws up to 300,000 people over half a dozen outdoor shows in New Zealand and Australia. Its promoter, Creative Entertainment, has been exploring how to take the festival to South Africa, while Brazilian promoters have also expressed interest in staging the event in their market. Both plans are pending.

DAINTY CONSOLIDATED ENTERTAINMENT

Five years ago, veteran tour-promotion company Dainty Consolidated Entertainment considered launching musicals on Broadway and London's West End. But a more lucrative move was to obtain the license for Southeast Asia and South Africa for the Abba musical *Mamma Mia!*, through a deal with Abba's company Littlestar and Universal Music Africa. The musical's 13-month run in Melbourne alone grossed \$23.8 million (\$45 million Australian).

HOT RECORDS

Hot Records started in 1983 in the back of Sydney record store Didgeidoo. The label signed indie acts such as the Laughing Clowns, Celibate Rifles and the Triffids and set up operations in the U.K. as a distributor. Last year, the *Songbird* album by the late Washington, D.C., folk singer Eva Cassidy sold 2 million units in the U.K. (prompting Hot to move from a cottage in the British village of Angmering to a former bank building). *Songbird* also went gold in the U.S.

Another Cassidy album, *Imagine*, was issued in August. Says co-owner Martin Jennings, "This kind of success doesn't change your ideals, it just gets you out of debt."

JACOBSEN ENTERTAINMENT

Tour promoter Jacobsen Entertainment went public on

Sony Music Australia

1200 Techniques *

Aneiki *

Tina Arena

David Campbell

Endorphin

Even **

Delta Goodrem

Darren Hayes *

Charlton Hill

Hi-5

Human Nature

Jebediah

Jerk

*Rachael Kane

*Killing Heidi

Anna-Maria La Spina

Lo-tel

Midnight Oil

Pete Murray

Sandrine

Selwyn

Shakaya

Something for Kate

*Space Like Alice

Sunk Loto

*The Butterfly Effect

*Wicked Beats Sound System



WE'RE GETTING HOTTER
AND OUR SUMMER IS JUST BEGINNING

www.sonymusic.com.au

In association with
* Roadshow Music * Rubber Records * Wah Wah Music

the Australian stock exchange in mid-August, raising \$18 million to fund its expansion into Asia and onto Broadway with its theatrical productions and musicals like *Aida* and *Shout!*, the musical about '50s Aussie rocker Johnny O'Keefe. Company director Col Joye explains that it's easier to entice previous superstar touring clients like Michael Jackson and Barbra Streisand by offering performances in a dozen cities throughout the region, rather than just Australia alone. "You've got to think of the world when you work on projects like these," says Joye.

RAJON MUSIC

The Rajon label, which has enjoyed sales of \$30 million (Australian) by packaging budget and medium releases as if they were full-priced CDs, set up operations in the U.K. this year. That follows the company's move last year into Asia and New Zealand. Rajon CEO Brendan Burwood hopes to register a 1% to 2% share of the British market by 2005, by working its own catalog, acquiring labels and working closely with local majors and indies on third-party licensing deals and back-catalog joint ventures. "The margins are better overseas," he explains.

SANITY

Music-retail market leader Sanity Music moved into the U.K. market this year, first by refitting 77 Our Price stores the company bought in October 2001 from Virgin Entertainment Group. The shops now sport the chain's nightclub. Sanity executive director Ian Duffell says the group will further expand in U.K. regional areas and is looking at the U.S. market, where Duffell headed Virgin's operations for 10 years. He says the current retail climate in the U.S. will provide opportunities to pick up smaller chains for a lower price. ■

KEY RECORD COMPANIES

Continued from page 54

We've been focused on result-orientated marketing and promotion with the strongest possible presence at retail."

Web Site: www.universal-australia.com.au

WARNER MUSIC AUSTRALIA

Top Executive: Shaun James, chairman

Artists Include: Taxiride, the Whitlams (Yak), Keith Urban, Pnau, Shihad, Palladium, Disco Montego, Magic Dirt, Pacifier, the Superjesus.

Priorities: "To grow the business in a flat market," says James. "Continue to grow the domestic roster's share of our business from 24%, and also break our acts from Australia and New Zealand abroad."



Warner's Shaun James

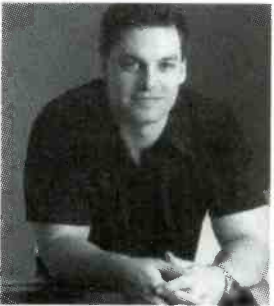
Web Site: www.warnermusic.com.au

ZOMBA RECORDS AUSTRALIA

Top Executive: Paul Paoliello, MD

Artists Include: Area-7, Dangerfeld, Friendly, Hayley, Honeysmack, the Star Girls, Sneak.

Priorities: "Primarily developing our local roster," says Paoliello, "namely 16-year-old singer-songwriter Hayley Aitken and rock band Sneak, both with albums out this year, *Watching TV* and *Still Life Moving*, respectively. We also have international albums from Justin Timberlake, Nick Carter and Jennifer Love Hewitt to concentrate on."



Zomba's Paul Paoliello

Web Site: www.zra.com.au ■

Now Seeking International Distribution Everything you need to know about Australian Blues!



A unique Australian CD series, Volumes 1 to 5 include virtually every important blues act in Australia of recent times, plus a retrospective blues edition coming soon to make Real Australian Blues the **ultimate archival collection!**

Hear these and check out our catalogue, or buy online:

www.empirerecords.com.au



ph: 61+3 9417 7707
fax: 61+ 3 9417 5294
paul@studio52.com.au
23-25a Johnston St Collingwood 3066
Victoria Australia

Rumour has it this is the best arena
in the Southern Hemisphere...

SYDNEY **SuperDome**
right in the heart of Sydney

For once, the rumour is true!



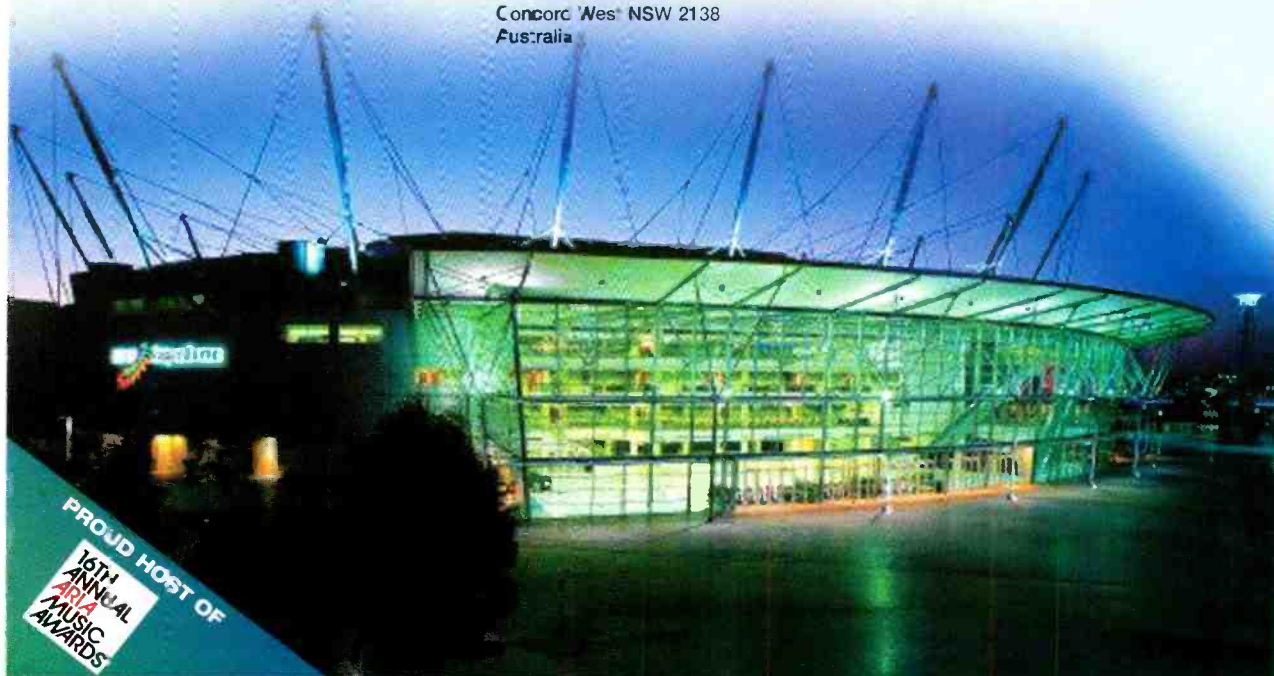
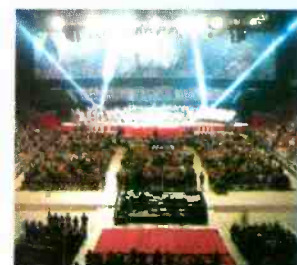
- 21,000 seat capacity
- Centrally located - Sydney Olympic Park
- 25% of Australia's population within driving distance
- Ample Parking - 10,000 available parking spaces
- Easy Access via Public Transport
- Venue for the best Olympics ever
- World Class Corporate Seating
- Award Winning in-house catering
- Staffed by carefully selected industry professionals



Contact details:

Phone: +61 2 8765 4321
Fax: +61 2 8765 4333
Email: info@superdome.com.au
Web: www.superdome.com.au

Olympic Boulevard
Sydney Olympic Park NSW 2127
PO Box 111
Concord West NSW 2138
Australia



AUSTRALIAN ACTS ABROAD

Continued from page 53

Shakira (its target is to double the current 250,000 units of her *Laundry Service* album), Jamiroquai (250,000), Creed (170,000), Celine Dion (150,000) and System of a Down (140,000). It expects big pre-Christmas sales from Jennifer Lopez, Oasis, Bruce Springsteen, Wyclef Jean, Pearl Jam, Rage Against the Machine, Tori Amos and the Dixie Chicks, and from developing acts John Mayer, Kelly Osbourne, Our Lady Peace, Xzibit, Amerie and the Coral.

Sony's reshuffled A&R division signed four new acts this year and entered into licensing deals with Roadshow Music, record producer Paul Kosky's Wah Wah Music and manager David Caplice's Random Records.

EMI Music Australia signed three new acts and consolidated itself in third place, says O'Donnell. He is most excited that EMI's local roster makes up 24.1% of its business, the largest of all the multinational companies based here. Aside from Robbie Williams' *Sing When You're Winning* and *Swing When You're Winning*, which sold a total of 400,000 units, its three biggest sellers for the first half were local: country singer Kasey Chambers' *Barricades & Brickwalls* (300,000), singer-songwriter Alex Lloyd's *Watching Angels Mend* (170,000) and rock band Silverchair's *Diorama* (110,000). EMI expects big figures from Coldplay, the Rolling Stones and Moby, all acts touring in the market.

Warner Music Australia signed four acts and, under new A&R chief Dan Hennessey, reshuffled its roster to create a more diverse lineup. Its three biggest sellers were Linkin Park (300,000), Red Hot Chili Peppers (100,000) and P.O.D. (80,000). Chairman Shaun James predicts the second half will make up 60% of the label's annual sales, with strong leadoffs from local rock bands Taxiride, the Whitlams and Pacifier, and new releases from R.E.M., matchbox twenty and Faith Hill.

BMG's St. John says that 2002 will go down as the com-

stomp

www.stomp.com.au

REDEFINING 'INDEPENDENCE' IN AUSTRALIA

Stomp Pty Ltd is the most innovative independent record company and one stop facility in Australasia.

EXCLUSIVE IN-HOUSE LABELS



EQ Recordings - Electronic music specialists.
exclusive licensing and finished product deals for Australia and New Zealand



Stomp Visual - Leading the DVD generation.
exclusive licensing and finished product deals for Australia and New Zealand

Label Representation for Australia and New Zealand; Sanctuary, Ventura, Revelation, Roadrunner, Peaceville, Sub Pop, Favored Nations, Classic Recordings, OM Records, Subliminal, Distance, Soma, Bedrock, Yoshitoshi, Siesta and many more..

STOMP PTY LTD

5 Harper Street
Abbotsford, Melbourne
Victoria, Australia 3067

ph. +61 3 9412 3555 fax. +61 3 9495 6255
email - info@stomp.com.au

STOMP eXPORTS AUSTRALIA

www.stompexports.com

Australasia's premier exporter of entertainment software to wholesalers, distributors, one-stops, retailers, web sites and mail order companies.

Representing products from all Australian, Japanese and Asian Major and Independent labels for:

CD - DVD - Video - LP / 12" - Merchandise - Software - Books

Contact Stomp Exports for access to these services:

- * Daily new release information by e-mail or fax
- * Over 250,000 catalogue items
- * On-line catalogue
- * Cheap door to door freight service
- * UK and USA offices
- * Exceptional customer service
- * Overstocks and Deletions

INTERNET FULFILMENT

Stomp is the exclusive fulfilment partner for Australia's premier entertainment site www.sanity.com.au.

Stomp's technology and expertise can provide an international fulfilment service - direct to consumer or bulk.

Need some entertaining financial advice ?

Roseby, Rosner and Young have become the confidant and advisor to many renowned and top-rated international artists and technicians in both the entertainment and film industries during the past 27 years.

We are now able to provide superior **Royalty Audit/Accounting services** - do not hesitate to call us for further details.

Protect your interests while in Australia, New Zealand, and major countries throughout South East Asia - **contact us, we shall be pleased to assist you.**



199 Toorak Road, (PO Box 121)
South Yarra 3141, Melbourne Australia
Telephone: (03) 9827 3366 61 3 9827 3366
Facsimile: (03) 9827 7888 61 3 9827 7888
Email: rry@rosroy.com.au
Website: www.rosroy.com.au

Accountants International Taxation Advisors Tax Agents

A U S T R A L I A

pany's biggest year and predicts a market share rise to 10%. After Alicia Keyes, Usher and Pink each sold 150,000 units, he estimates a 40% rise from a full schedule in the second half of 2002. New sets from perennials John Farnham and Elvis Presley are expected to shift up to 300,000 by year's end. Meanwhile, the company plans releases from 10 domestic acts, including You Am I, Bachelor Girl, Irwin Thomas, Nikki Webster and Hamish, as well as from TLC, Christina Aguilera, Santana and Foo Fighters. The label signed three acts this year.



BMG's Ed St. John (right) and the Calling

The two major independents, Festival Mushroom Records and Shock Music Group, now claim a collective 8% market share. Festival Mushroom Records scored its fourth No. 1 album debut by a local act with Motor Ace, held strong with Kylie Minogue (420,000 units), Garbage (120,000) and George (110,000) and is working an Olivia Newton-John duets set with contemporary local acts as one of its big releases for Christmas.

Shock, meanwhile, has thrived on compilations. A licensing deal with toymaker Mattel for the Barbie CD series shifted 300,000 units, and *Wild FM* and *Dance Now* dance compilations sold 200,000 units each. The indie's major Australian release is by rock band Superheist, expected to hit platinum (70,000 units) by the end of the year.

DVD IS MVP

DVD has proven to be a strong growth sector, as hardware prices dropped. All labels report growth in the format, some more than others.

Sony Music's Handlin says, "This year, our growth in music DVD will be over 100% on last year and over 600% on 2000." Sony committed more resources and signed up rugby champions Andrew Johns and Matthew Burke to create DVD sporting titles.

EMI, which set up its own DVD division, reports a 100% growth from last year. Warner Music's James claims a 40% share of the music DVD market. Shock's new division, which expected first-year sales of \$1.06 million (Australian \$2 million), found it closer to \$3.71 million (Australian \$7 million).

Labels have continued to tap the Internet's potential in marketing. EMI, for instance, tests designs for artwork compilations from its database of 150,000. In a recent experiment, Alex Lloyd recorded three cover songs suggested by online fans; purchasing the record allowed them first crack at tickets for a tour, which consequently sold out without advertising. Warner Music's successful Web site SongShop was set up for film and TV licensing online, while BMG discovered its 20,000-strong database was effective in marketing pop acts.

DVDs also are proving to be a savior of music retail rocked by heavy discounting by mass merchants. By selling \$31 (Australian) new releases at between \$19 and \$21, they have gained an 8% share of the music-retail market. The music chains, which report a 3% drop in volume, have continued to market themselves as exciting destinations for consumers and champions of new acts. Sanity and HMV expanded outlets and suppliers have applauded the arrival of the Virgin Megastore brand in the market.

The independent retail sector, which constitutes 30% of the market, has been hardest hit by discounting. Gavin Ward, MD of the Leading Edge chain, a buying group of 200 independent outlets, reports that sales through independents are down 11%. Ward predicts that sales will rise between 3% and 4% in the last quarter, but much of it will be from DVDs.

Continued on page 60

ROADSHOW MUSIC
A Division of Roadshow Films Pty Ltd
Level 4, 235 Pyrmont Street, Pyrmont NSW 2009 Sydney - Australia
Telephone: (612) -9552-8600 Facsimile: (612) -9552-8755
www.village.com.au



ROADSHOW
MUSIC

THE LABEL THAT BROUGHT YOU SAVAGE GARDEN & KILLING HEIDI
NOW WE INTRODUCE YOU TO...

DARREN HAYES, ANEIKI, RACHAEL KANE, THE BUTTERFLY EFFECT, WICKED BEAT SOUND SYSTEM



ZOMBA RECORDS

AUSTRALIA



Singer songwriter
HAYLEY AITKEN

"this Australian teenage singer/songwriter has co-written a mature, acoustic guitar driven slice of radio heaven. Her vocals are pure blue-eyed soul and shimmer on this deft production"

SUNDAY TELEGRAPH, NEWS LTC

5 piece rock outfit
SNEAK

"Gutsy and deep, yet laced with high as a kite soaring melodies, Sneak is firmly rooted in the fuss-free organic energy of rock n roll"



Too scandalous
DANGERFEELD

"Sydney-born brothers will poke and prod you until you're reminded that all great musical movements had something to say"

ZOMBA RECORDS AUSTRALIA Level 3, 22-24 City Rd. Chippendale NSW 2008 Australia
Ph: +61 2 8260 0300 Fx: +61 2 8260 0333 e: info@zra.com.au www.zra.com.au

When it comes to
COUNTRY MUSIC
DOWN UNDER

your one major contact point is the



Country Music Association of Australia

Australia's peak
country music
industry organisation

**MEMBERSHIP OPEN
TO INTERNATIONALS**

Organisers of

TOYOTA



For details, and everything
else you want to know about
country music in Australia visit

www.countrymusic.asn.au

AUSTRALIAN ACTS ABROAD

Continued from page 59

INDIES UPRISING

One of the most promising developments in the market is the rise of the independent labels and the prediction of an explosion of indie acts.

"Unlike 10 years ago, many major labels have shrunk their commitment to local acts," declares Roger Grierson, chairman of Festival Mushroom Records. "Australian acts are not going to stop making music because a multinational decides it doesn't want to have an A&R department. You can sense a growth of a DIY philosophy, to kick start something because it has to be done."

Shock, which dropped its production and development deals with indie labels four years ago to concentrate on its own signed acts, has now reactivated that P&D division, sensing it will bring major income growth.

Most indies are reluctant to release sales figures. Unofficial figures by retailers put the independent sector between 15% and 20% of the local market. This has been due to the success of independents such as Engineroom Music (the Vines, Holly Valance, Lash), Michael Gudinski's Liberation Music and Ralph Carr's Standard Music.

Carr is the former manager of Epic diva Tina Arena, now focusing on independent A&R. "The future of A&R is in the satellite labels," he says. "That has been the case overseas for some years, and it's becoming obvious in Australia. It's a good thing for the industry, and it's a good thing for the artists."

Standard's artists tend to find homes in major labels overseas. The FM rock band In Vertigo has been signed to

Atlantic and the pop duo S2S to Columbia. Singer-songwriter David Franj, whose sophomore single went top 5, has drawn interest from five U.S. labels, Carr says, and rock guitarist Nat Allison aroused the interest of veteran L.A.-based producer Mike Chapman.

"Breaking an act is hard, so we sign our acts young, get their songs up to par, ensure they have quality production and attract major interest abroad," Carr says.

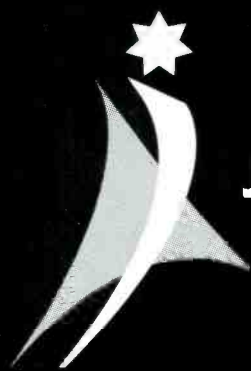
Liberation Music is an example of synergy between Gudinski's varied interests, including Mushroom Music Publishing, Mushroom Pictures, Frontier Touring and Premier Artists booking agency. The label's biggest success this year was the soundtrack to the youth-orientated TV series *The Secret Life of Us*, which uses a lot of Mushroom publishing and Liberation repertoire, including pop-rock band Waikiki, dance act Origene, singer-songwriter Jackie Bristow and hard-

rock band Anotherrace. (In 1998, Gudinski sold his record label to News Corp's Festival Records but retained his publishing interests.)

The soundtrack has sold 70,000 units and boosted the profile of the acts. "Working with film and TV is a great way to break young acts and help our cash flow," says Liberation MD Warren Costello. "We have the situation where radio will play a track off the soundtrack even though it is not a single, has no accompanying video and comes with no promotion. Radio's become a lot more positive and exciting this past year. But TV remains a more powerful medium. *The Secret Life of Us* gets a weekly viewership of 1.2 million, and no radio station can compare with that. When you're an independent, you have to be smarter, cheaper and quicker than the big guys." ■



Sony Australia chairman/CEO (left) Denis Handlin and Sony Music International president Rick Dobbis



JACOBSEN ENTERTAINMENT LIMITED

"THE BUSINESS OF SHOW BUSINESS"

**TOURING FOR 40 YEARS
NOW A PUBLIC COMPANY**

CONCERTS, THEATRICALS AND SPECIAL EVENTS

Jacobsen Entertainment Limited. Level 4, 10 Quay Street, Haymarket Sydney 2000 Australia

Telephone: 612 9211 6899 Facsimile: 612 9211 6966 Email: jacobsen@jacobsen.com.au Web: www.jacobsen.com.au

INTERNATIONAL

GERA Endorses Reducing Music Tax

Retail Assn. Supports Labels' Efforts In Lowering VAT On Sound Recordings

BY TOM FERGUSON

LONDON—European music merchants have thrown their weight behind record labels' efforts to have the level of value-added tax (VAT, or



MOORE

In its statement, GERA-Europe says, "Different VAT rates are now being applied to cultural products across the EU. Although film and concert tickets enjoy lower VAT rates, the EU member states are not allowed to apply reduced VAT rates to sound recordings. GERA-Europe finds this situation illogical and asks for the same rules to be applied to sound recordings as to other cultural products."

U.K.-based GERA-Europe VP and British Assn. of Record Dealers director general Bob Lewis tells *Billboard*: "We support the initiatives of IMPALA, the IFPI, and other bodies to seek a reduction in VAT. Any governmental action to change VAT legislation—with a reduction which would be reflected in an advantage to the consumer at [the] retail level—is welcomed by retailers."

He adds, "If governments take action on lowering VAT—which would be reflected in a lowering of retail prices—that surely would help increase our sales. It would also help combat piracy and the proliferation of home copying, which is affecting our business badly, resulting in the loss of investments and jobs."

The IFPI has welcomed the GERA stance and the increased level of cooperation on the issue. Frances Moore, the IFPI's Brussels-based regional director for Europe, says, "The record industry and retailers are united in the fight to reduce VAT on sound recordings. We feel there is discrimination between recordings and other cultural goods that are already entitled to a reduced rate."

Moore adds, "We have the support of the French government, who raised the issue with European Commission president Romano Prodi [at a meeting in Brussels] on Sept. 16. We wel-

come GERA's statement, and we shall continue to work together at a national and European level to end the tax discrimination on sound recordings."

Much of the music industry's recent activity concerning VAT has centered on the existing EU VAT directive, which enables individual states to lower VAT on products specified in Annex H of the document. The IFPI and IMPALA have lobbied for recorded music to be added to that annex.

In July, representatives of the IFPI met in Brussels with Frits Bolkestein, the European Commissioner in charge of the internal market, which is also looking into the VAT issue (*Billboard*, July 27). But at that meeting—described at the time by one IFPI insider as "disappointing"—Bolkestein told the labels that any decision on a Pan-European change would have to be agreed to unanimously by the EU's council of ministers of finance.

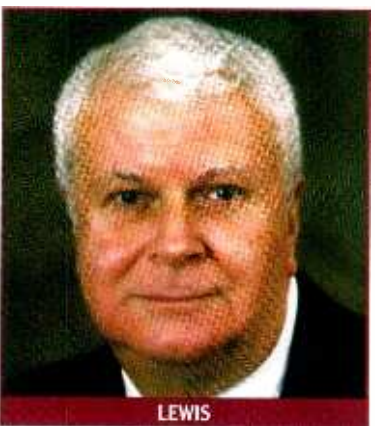
Unfortunately for those seeking change, there has so far been a mixed response from individual countries to the industry's lobbying on VAT. The U.K. government, for example, is not keen on any change, although there have been encouraging signs from France and Italy.

Indeed, several French ministers have made the VAT issue part of their agenda, and recently minister of culture and communication Jean-Jacques Aillagon came out in favor of including music as a cultural good and has committed to raising the issue with his counterparts in other EU countries (*Billboard*, July 27).

The Italian government has also expressed support for the suggestion that music should receive the same treatment as other cultural products and for a standardized level of VAT on records. But despite that stated support, a recent parliamentary motion presented by Italian opposition parties that proposed lowering the current VAT rate on music from 20% to 4% was rejected (*Billboard*, August 3).

sales tax) applied to recorded music reduced to match that of other "cultural goods," such as books, across the European Union (EU).

In a statement issued Sept. 18 in Brussels, the European arm of the Global Entertainment Retail Assn. (GERA) announced it was endorsing efforts "targeted at the reduction of VAT on sound recordings." GERA-Europe says it is now working closely with



LEWIS

other such trade groups as labels body the International Federation of the Phonographic Industry (IFPI), independent music companies association IMPALA, and authors group GESAC on the issue. IMPALA has been particularly vocal in its efforts to raise the issue with the EU.

The level of VAT applied to records in EU member states varies from country to country. At its highest—in Denmark and Sweden, for example—it runs at 25%; in Luxembourg, it is 15%. In the U.K., which is the largest music market in the EU, the rate is 17.5%. But the level of VAT applied to books—defined as "cultural goods"—runs from 0% in the U.K. to 25% in Sweden and Denmark, generally averaging around the 5% mark.



Free Record Shop Buys Norway's Hysj! Hysj!

BY JENNIFER DEMPSEY

AMSTERDAM—Dutch-based European retail chain Free Records Shop (FRS) Holding N.V. is looking north for future expansion, following its acquisition of Hysj! Hysj!, Norway's largest music retail chain.

In June, Hysj! Hysj!, which was founded in 1990, filed for bankruptcy (*Billboard Bulletin*, June 12). Theo Olierook, Netherlands-based VP of FRS, says the company has now acquired the chain from Kristoffer Olsen, the 39-year-old chairman of Oslo-based wholesale clothing firm Jotunfjell Partners. Earlier this year, Jotunfjell Partners acquired the 24 Hysj! Hysj! stores wholly owned by businessman Tom Bergesen (who owned 56% of the Hysj! Hysj! parent company) and the chain's co-founders, Rolf Kjos-Hanssen (28%) and Are Pedersen (16%) (*Billboard*, July 13).

Olierook declines to disclose the amount paid for Hysj! Hysj! but says, "We bought the stores because we would become the market leader; the name Hysj! Hysj! was already established in the country. We tried to buy them when they went bankrupt in June this year, but we didn't succeed. We stayed in contact with Kristoffer Olsen, who said he planned to sell the chain in two to three years. But he then agreed to sell three months later."

When the acquisition is formalized, FRS claims it will have a market share of 25% in Norway, which will make it the clear local market leader. FRS also operates in four other European countries: the Netherlands, where it is also market leader with 193 outlets; Belgium (54); Finland (12); and Luxembourg (two).

"We plan to expand further in Norway," Olierook says, "but not as fast as in the last 18 months. Over the next five years, we plan to have 60 shops in Norway. As to expansion elsewhere, we had looked to France but decided that the market there is not as hot as it has been over the last couple of years. Instead, we



OLIEROOK

will be looking at Denmark and Sweden."

FRS expects the Norwegian deal to be finalized later this month, after due diligence is completed. The Hysj! Hysj! chain currently employs 68 people in Norway and has an annual turnover of approximately 20 million euros (\$19.6 million). The 16 shops that FRS is acquiring are based

mainly in shopping centers.

"When the chain went bankrupt, there were 24 stores," Olierook says. "They then closed another eight stores, which we would have done as well because we thought it was difficult for these stores to make any money. There are 16 stores now, which we believe we can make a profit on. In the end there

will be 14 Hysj! Hysj! stores, as we will close two stores that are in the same malls as existing FRS shops. We started with 14 FRS stores [in Norway] in January 2001. Over the last

18 months, that has grown to 27. In total, at the end of this month, we will have 41 stores in Norway," Olierook says that most of the Hysj! Hysj! stores will be rebranded as FRS shops during the next two to three years.

The Norwegian chain had also operated two stores in neighboring Sweden, but those outlets are not part of the current deal. "We haven't bought the two Swedish stores," Olierook reports. "One is closed, and the other has been sold to Next Stop, a wholesaler."



RIAJ Survey Says 66% In Japan Copy Music At Home

BY STEVE McCLURE

TOKYO—Japan's recording industry is once again sounding the alarm about the rapid spread of illegal home copying of prerecorded music.

Music is copied onto CD-R and rewritable (CD-RW) discs at a rate of 236 million discs a year, according to survey data released Sept. 19 by labels body the Recording Industry Assn. of Japan (RIAJ).

The survey polled 1,000 people

from high-school age to their mid-50s and was conducted between June 14 and July 3 this year. Some 66% of respondents said they had made personal recordings in the past six months, compared with 53% who purchased new CDs. It also claims that 48% of the CD-R/RWs sold in Japan are used to make copies of prerecorded music.

Of those responding to the survey,

26% said that they bought fewer CDs after starting to use CD-Rs, compared with 18% who said they bought more CDs.

Highlighting the role here of the CD-rental industry—a unique feature of the Japanese market—the survey found that more than

40% of the CDs that were copied onto CD-Rs had been rented. More than 25% were borrowed from

friends and acquaintances.

According to the RIAJ, "This survey was conducted with the purpose of researching the actuality of personal recordings and users' attitudes toward personal recordings in a world with rapidly evolving digital technology."

The survey is the RIAJ's latest attempt to raise awareness of what it says is the threat posed to the music industry by illegal copying and file sharing.





JAPAN		UNITED KINGDOM		GERMANY		FRANCE		
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
(DEMPA PUBLICATIONS INC.) 09/25/02		(OFFICIAL UK CHARTS CO.) 09/23/02		(MEDIA CONTROL) 09/25/02		(SNEP/IFOP/TITE-LIVE) 09/24/02		
SINGLES		SINGLES		SINGLES		SINGLES		
1	1	NEW	1	1	1	1	1	
NEW	OOKINAFURUOKEII KEN HIRAI DEFSTAR	NEW	JUST LIKE A PILL PINK ARISTA	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA	
2	2	1	2	2	2	2	2	
NEW	THE BIGAKU AVA MATSUURA ZETIMA	NEW	THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN INNOCENT/VIRGIN	2	MENSCH HERBERT GRONEMEYER EMI	2	INCH' ALLAH MC SOLAAR EAST WEST	
3	3	NEW	3	3	3	3	3	
NEW	KISEKI / NO. 1 BOA AVEV TRAX	NEW	WHAT I GO TO SCHOOL FOR BUSTED UNIVERSAL	3	COMPLICATED AVRIL LAVIGNE ARISTA	3	7	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
4	4	NEW	4	4	4	4	4	
NEW	WISHING ON THE SAME STAR NAMIE AMURO AVEV TRAX	NEW	CLEANIN' OUT MY CLOSET EMINEM INTERSCOPE	4	I'M ALIVE CELINE DION COLUMBIA	4	3	MANHATTAN-KABOUL RENAUD/AXELLE RED VIRGIN
5	5	NEW	5	5	5	5	5	
NEW	VALENTI BOA AVEV TRAX	NEW	EVERYDAY BON JOVI ISLAND	5	STILL IN LOVE WITH YOU NO ANGELS POLYDOR	5	4	LA BOMBA KING AFRICA HOT TRACKS
6	6	2	2	6	10	6	5	
NEW	IT'S ALL ABOUT LOVE DREAMS COME TRUE DCT RECORDS	NEW	GOT TO HAVE YOUR LOVE LIBERTY X V2	6	LIEBER GOTT MARLON & FREUNDE SONY	6	5	RIEN QUE LES MOTS (TI AMORE) UMBERTO TOZZI & LENA KA EAST WEST
7	7	NEW	3	7	6	7	61	
NEW	LIKE A STAR IN THE NIGHT MAI KURAKI GIZA STUDIO	NEW	STRANGE & BEAUTIFUL AQUALUNG B UNIQUE	7	ONE NITE STAND SARAH CONNDR FEATURING WYCLEF JEAN EPIC	7	61	I'M ALIVE CELINE DION COLUMBIA
8	8	4	4	8	NEW	8	6	
NEW	NEMURENYORU WA KIMI NO SEI MISIA RHYTHMEDIA TRIBE	NEW	NESSAJA SCOOTER KONTOR/VEDEL	8	THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN VIRGIN	8	6	AU SOLEIL JENIFER ISLAND
9	9	NEW	5	9	12	9	95	
NEW	KITAKAZE TO TAIYO YELLOW GENERATION DEFSTAR	NEW	FEEL IT BOY BEENIE MAN FEATURING JANET JACKSON VIRGIN	9	ADDICTIVE TRUTH HURTS FEATURING RAKIM INTERSCOPE	9	95	LE SF* LE 6-9 ULM
10	10	NEW	10	10	7	10	8	
NEW	MUSHOKU AZUMI UEHARA GIZA STUDIO	NEW	DEM GIRL (I DON'T KNOW WHY) DIXIE & NEUTRINO EAST WEST	10	BECAUSE I LOVE YOU MARK OH MEETS DIGITAL ROCKERS SONY	10	8	WITHOUT ME EMINEM INTERSCOPE
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		
12	17	13	NEW	11	34	13	25	
NEW	THE PERFECT VISION MINMI VICTOR	NEW	GRACE SUPERGRASS PARLOPHONE	11	DREAMER/GETS ME THROUGH OZZY OSBOURNE EPIC	13	25	EN APESANTEUR CALOGERO MERCURY
14	NEW	14	NEW	22	NEW	15	91	
NEW	AIR TAKAKO UEHARA AVEV TRAX	NEW	SHE HATES ME PUDDLE OF MUDD GEFEN	22	GANGSTA LOVIN' EVE FEATURING ALICIA KEYS INTERSCOPE	15	91	I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC
17	26	15	NEW	23	38	18	31	
NEW	NADA SOUSOU RIMI NATSUKAWA VICTOR	NEW	POSITIVITY SUEDE EPIC	23	EVERYTIME YOU NEED ME THE FLAMES EMI	18	31	I SAY A LITTLE PRAYER KARINE COSTA WARNER STRATEGIC MARKETING
13	NEW	23	NEW	27	NEW	29	33	
NEW	COME BABY YASUYUKI OKAMURA & TAKKYU ISHINO KI/DM	NEW	EVERYONE SAYS "HI" DAVID BOWIE COLUMBIA	27	WILL IT EVER NATURAL ARIOLA	29	33	BY THE WAY RED HOT CHILI PEPPERS WARNER BROS.
17	NEW	31	NEW	29	41	31	NEW	
NEW	HIMAWARI SHELA AVEV TRAX	NEW	PRAYER DISTURBED REPRISE	29	GET OVER YOU/MOVE THIS MOUNTAIN SOPHIE ELLIS BEXTOR POLYDOR	31	NEW	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
ALBUMS		ALBUMS		ALBUMS		ALBUMS		
1	1	1	1	1	1	1	1	
NEW	GLAY UNITY ROOTS & AWAY FAMILY UNLIMITED	NEW	PAUL WELLER ILLUMINATION INDEPENDIENTE	1	HERBERT GRONEMEYER MENSCH EMI	1	NEW	LORIE TENDREMENT EGP
2	2	2	2	2	2	2	1	
NEW	SPITZ MIKAZUKI ROCK UNIVERSAL	NEW	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE	2	AVRIL LAVIGNE LET GO ARISTA	2	1	PATRICK BRUEL ENTRE-DEUX RCA
4	4	1	1	3	4	3	2	
NEW	MIKA NAKASHIMA TRUE SONY MUSIC ASSOCIATED RECORDS	NEW	ATOMIC KITTEN FEELS SO GOOD INNOCENT/VIRGIN	3	EMINEM THE EMINEM SHOW INTERSCOPE	3	2	RENAUD BOUCAN D'ENFER VIRGIN
5	5	5	5	4	NEW	4	NEW	
NEW	TAMIO OKUDA E SONY	NEW	PINK MISSUNDAZTOOD ARISTA	4	DIE FLIPPERS ISABELLA ARIOLA	4	NEW	ISABELLE BOULAY AU MOMENT D'ETRE NOUS V2
8	8	11	11	5	3	5	3	
NEW	VARIOUS ARTISTS LOVE LIGHTS 3 WARNER MUSIC JAPAN	NEW	NELLY NELLYVILLE UNIVERSAL	5	ROSENSTOLZ MAGNETIC POLYDOR	5	3	MANU CHAO RADIO BEMBA SOUND SYSTEM VIRGIN
3	3	6	6	6	6	6	4	
NEW	BON JOVI BOUNCE UNIVERSAL	NEW	EVA CASSIDY IMAGINE BLIX STREET	6	ATOMIC KITTEN FEELS SO GOOD VIRGIN	6	4	INDOCHINE PARADIZE COLUMBIA
7	7	4	4	7	12	7	5	
NEW	HITOMI SELF PORTRAIT AVEV TRAX	NEW	ENRIQUE IGLESIAS ESCAPE INTERSCOPE	7	CELINE DION A NEW DAY HAS COME COLUMBIA	7	5	LES RITA MITSOUKO LA FEMME TROMBONE VIRGIN
6	6	12	12	8	14	8	6	
NEW	V/A KISS DRAMATIC LOVE STORY BMG FUNHOUSE	NEW	EMINEM THE EMINEM SHOW INTERSCOPE	8	PINK MISSUNDAZTOOD ARISTA	8	6	NATACHA ST PIER DE L'AMOUR LE MEUX COLUMBIA
6	6	8	8	9	5	9	9	
NEW	AIKO AKI SOBANIRUYO PONY CANYON	NEW	OASIS HEATHEN CHEMISTRY BIG BROTHER	9	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE	9	9	EMINEM THE EMINEM SHOW INTERSCOPE
2	2	16	16	10	7	10	7	
NEW	TACKEY & TSUBASA HATACHI AVEV TRAX	NEW	MS. DYNAMITE A LITTLE DEEPER POLYDOR	10	BRUCE SPRINGSTEEN THE RISING COLUMBIA	10	7	ZEBDA UTOPIE D'OCCASE BARCLAY

CANADA		SPAIN		AUSTRALIA		ITALY		
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
(SOUNDCAN) 10/05/02		(AFVE) 09/25/02		(ARIA) 09/23/02		(FIMI) 09/23/02		
SINGLES		SINGLES		SINGLES		SINGLES		
1	1	1	1	1	1	1	1	
NEW	A MOMENT LIKE THIS KELLY CLARKSON S/RCA/BMG	1	EVERYDAY BON JOVI MERCURY/UNIVERSAL	1	COMPLICATED AVRIL LAVIGNE ARISTA	1	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2	2	2	2	2	2	2	
NEW	GET READY SHAWN DESMAN VIK/BMG	2	CHIQUAHUA DJ BOBO ARIOLA/BMG	2	RAMP! THE LOGICAL SONG SCOOTER SHOCK	2	2	COMPLICATED AVRIL LAVIGNE ARISTA
3	3	4	4	3	3	3	3	
NEW	EVERYDAY BON JOVI ISLAND/UNIVERSAL	4	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA/SONY	3	OBJECTION (TANGO) SHAKIRA EPIC	3	3	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
4	4	3	3	4	9	4	6	
NEW	SOMEBODY LIKE YOU KEITH URBAN CAPITOL/EMI	3	EL AIRE QUE ME DAS REMIXES BUSTAMANTE VALE MUSIC	4	JUST A LITTLE LIBERTY X V2	4	6	IN MY PLACE COLDPLAY PARLOPHONE
5	5	10	10	5	4	5	5	
NEW	HOT IN HERRE NELLY FO REEL/UNIVERSAL	10	GANBAREH! SASH BLANCO Y NEGRO/VITGIN	5	TRIBUTE TENACIOUS D EPIC	5	5	KISS KISS HOLLY VALANCE LONDON
6	6	NEW	NEW	6	7	6	4	
NEW	JUST LIKE A PILL PINK ARISTA/BMG	NEW	WHY AYE MAN MARK KNOPFLER MERCURY/UNIVERSAL	6	TWO WRONGS (DON'T MAKE A RIGHT) WYCLEF JEAN FEATURING CLAUDETTE COLUMBIA	6	4	BY THE WAY RED HOT CHILI PEPPERS WARNER BROS.
7	7	NEW	NEW	7	6	7	7	
NEW	IN MY PLACE COLDPLAY EMI	NEW	IT JUST WON'T DO THAT TIM DELUXE BLANCO Y NEGRO	7	A THOUSAND MILES VANESSA CARLTON A&M	7	7	EVERYDAY BON JOVI ISLAND
8	8	3	3	8	NEW	8	14	
NEW	I NEED A GIRL (PART TWO) P. DIDDY & GINUVINE ARISTA/BMG	NEW	TRY IAN VAN DAHL VALE MUSIC	8	SYMPHONY OF LIFE TIMA ARENA COLUMBIA	8	14	LE VENT NOUS PORTERA NOIR DESIR CAROSELLO
9	9	8	8	9	10	9	8	
NEW	DAYS GO BY DIRTY VEGAS POPULAR	8	SOY YO MARTA SANCHEZ MUXXIC	9	RICH GIRL SELWYN EPIC	9	8	WHEREVER YOU WILL GO THE CALLING RCA
10	10	6	6	10	5	10	9	
NEW	HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/UNIVERSAL	6	AVE MARIA REMIXES DAVID BISBAL VALE MUSIC	10	EVERYDAY BON JOVI ISLAND	10	9	LA RONDINE MANGO WEA
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		
11	NEW	1	NEW	21	36	12	NEW	
NEW	LIFE GOES ONE LEANN RIMES CUBA/WARNER	NEW	WHATCHULOOKINAT WHITNEY HOUSTON ARIOLA/BMG	21	TIME AFTER TIME NOVAPACE MINISTRY OF SOUN	12	NEW	CALLETH YOU, COMETH I THE ARK VIRGIN
19	NEW	2	NEW	22	29	15	NEW	
NEW	MADAM HOLLYWOOD FELIX DA HOUCAT EMPEROR NORTON	NEW	POSITIVITY SUEDE COLUMBIA	22	MAGIC DISCO MONTEDG FEATURING KATIE UNDERWOOD WEA	15	NEW	(CRACK IT) SOMETHING GOING ON BOMFUM MC'S FEATURING JESSICA FOLCKER EPIDROME/SONY
20	23	8	NEW	24	31	17	NEW	
NEW	DON'T SAY GOODBYE PAULINA RUBIO UNIVERSAL	NEW	LETHAL INDUSTRY DJ TIESTO VALE MUSIC	24	IT'S OK ATOMIC KITTEN INNOCENT/VIRGIN	17	NEW	WHY AYE MAN MARK KNOPFLER MERCURY
21	RE			28	39	21	27	
NEW	COMPLICATED AVRIL LAVIGNE ARISTA/BMG			28	39	21	27	BEAUTY ON THE FIRE NATALIE IMBRUGLIA RCA
27	RE			31	NEW	24	NEW	
NEW	HEAVEN DJ SAMMY & YANOU FEATURING DD ISBA/DEP INTERNATIONAL			31	THE VINEYARD AUGIE MARCH ARISTA	24	NEW	POSITIVITY SUEDE EPIC
ALBUMS		ALBUMS		ALBUMS		ALBUMS		
1	1	1	1	1	3	1	NEW	
NEW	AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG	NEW	ENRIQUE IGLESIAS QUIZAS POLYDOR/UNIVERSAL	1	EMINEM THE EMINEM SHOW INTERSCOPE	1	NEW	GIGI D'ALESSIO UNO COME TE RCA
2	2	2	2	2	1	2	NEW	
NEW	DISTURBED BELIEVE REPRISE/WARNER	2	ALEX UBAGO QUE PIDES TU? DRO/WARNER	2	ENRIQUE IGLESIAS ESCAPE INTERSCOPE	2	NEW	GIANNI MORANDI L'AMORE CI CAMBIA LA VITA EPIC
3	2	3	1	3	2	3	1	
NEW	VARIOUS ARTISTS NOW! THAT'S WHAT I CALL MUSIC 7 EMI	3	REVOLUCION DE AMOR MANA WARNER MUSIC	3	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE	3	1	FRANCO BATTIATO FLURS 3 COLUMBIA
4	NEW	4	NEW	4	5	4	NEW	
NEW	THEORY OF A DEADMAN THEORY OF A DEADMAN 604/ROADRUNNER/UNIVERSAL	NEW	THE CRANBERRIES STARS—THE BEST OF THE CRANBERRIES MERCURY/UNIVERSAL	4	AVRIL LAVIGNE LET GO ARISTA	4	NEW	THE CRANBERRIES STARS—THE BEST OF THE CRANBERRIES ISLAND
5	3	5	3	5	4	5	2	
NEW	EMINEM THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL	5	3	5	4	5	2	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
6	6	5	5	6	NEW	6	4	
NEW	NELLY NELLYVILLE FO REEL/UNIVERSAL	5	5	6	NEW	6	4	GIORGIA GREATEST HITS (LE COSE NON VANNO MAI...) DISCHI DICI/COCCOLATA/BMG
7	4	7	4	7	8	7	8	
NEW	COLDPLAY A RUSH OF BLOOD TO THE HEAD CAPITOL/EMI	7	4	7	8	7	8	MANGO DISINCANTO WEA
8	5	8	8	8	6	8	5	
NEW	DIXIE CHICKS HOME MONUMENT/COLUMBIA/SONY	8	8	8	6	8	5	STADIO OCCHI NEGLI OCCHI EMI
9	NEW	9	10	9	26	9	7	
NEW	LIFEHOUSE STANLEY CLIMBFALL DREAMWORKS/UNIVERSAL	9	10	9	26	9	7	LIGABUE FUORI COME VA? WEA
10	NEW	10	7	10	25	10	3	
NEW	ISABELLE BOULAY SES PLUS BELLES HISTOIRES SIDERAL/SELECT	10	7	10	25	10	3	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.

Global Music Pulse™

Edited by Nigel Williamson



WORLD RHYTHM: Former *Faithless* guitarist and *Dido* collaborator **Dave Randall** released his genre-breaking debut album under the moniker *Slovo* Sept. 16. Titled *Nommo* and released via Ruff Life Records, the set combines spoken word, vocals, and

Berklee College of Music who collaborated with **Frank Zappa** and **Jean Luc Ponty**. In 1988, the pianist composed a piece for Australia's bicentennial celebrations using a jazz trio and a youth orchestra. Recently, he received critical acclaim for his collaboration with jazz trumpeter **James Morrison** and orchestras in Australia and Germany on concertos he composed for trombone and trumpet. The Zavod Award's inaugural recipient, **Adrian Pertout**, was chosen from 45 entries and received \$5,000 Australian (\$2,750) for his composition "Renaissance." It will be performed by the university's symphony orchestra under Sir **John Hopkins** next year. Zavod says, "More than just encouraging composers to write these works, we have to ensure they see the light of day." **CHRISTIE ELIEZER**



SLOVO

dance rhythms from around the globe. With collaborators as disparate as Icelandic singer **Emiliana Torrini**, Kurdistanian poet **Ismail Taha**, and New York rapper **Anthony DeMore**, the album is a musical melting pot filled with the sounds of a Palestinian refugee camp, West African instrumentation, and rock inflections. Randall, 29, tells *Billboard*, "Creating *Nommo* was a labor of love. The album begins with the voice of a 70-year-old Palestinian woman I met on a sand-covered street in the refugee camp of Gaza City, and we carried on from there." Slovo kicked off a European tour Sept. 26 at the Paradiso in Amsterdam. **CHRISTOPHER BARRETT**

SWEET TALK: Rarely does a jazz album cross into the mainstream chart, but Danish vocalist **Caecilie Norby's** *First Conversation* (EMI/Blue Note) landed in the No. 2 slot on the Official Danish Hitlist following its release at the start of this month. Norby says the set grew out of her performances with Swedish husband/bass player **Lars Danielsson** and Danish pianist **Carsten Dahl**. With Norwegian trumpeter **Per Jørgensen** and drummer **Jan Christensen** in the mix, the team used Nordic minimalism as a starting point for what is basically classic American jazz. Norby penned two of the tunes herself; the rest are interpretations of others' songs, including **Glen Campbell's** "Gentle on My Mind" and the **Police's** "Tea in the Sahara." EMI director of international exploitation **Ole Mortensen** says the album will be released in Europe Sept. 26 on Blue Note. **CHARLES FERRO**

JAZZ RENAISSANCE: Composer/performer **Allan Zavod** has set up the Zavod Jazz/Classical Fusion Award through the University of Melbourne. "There seems little encouragement for students of this style," says 49-year-old Zavod, the one-time professor at the

ON THE BEACH: Fatboy Slim will release a live album and DVD of his controversial July show at Brighton beach on the southern coast of England. *Big Beach Boutique II* comes out internationally through his own label, Southern Fried, Oct. 7. The event was attended by 250,000 people—four times the expected number—and resulted in two deaths and major disruption to the English coastal town's emergency services and public transportation system. "It was my manager's idea to do the DVD," Fatboy Slim says. "I was doubtful about the idea of watching a DJ play for 1½ hours, but the night was special. The audience were the stars of the show, and if you've got the hi-fi setup that most people with a DVD have, the sound is cracking." Although signed to U.K. indie Slant Records for studio recordings as Fatboy Slim, the artist describes his involvement at Southern Fried as "head of A&R" but admits he has "no time to do the day-to-day running of the label." **ADAM HOWARTH**

ANZAC ROLL: New Zealand's top musicians will perform for leading international music industry representatives in a week-long November event aimed at increasing music exports. Announcing the initiative at an event celebrating the five-times platinum sales (75,000 units) of *Nature's Best*—a compilation of the country's all-time top 30 songs—prime minister **Helen Clark** said New Zealand music was "on a roll" but needed to find creative ways to be heard abroad. **Mike Chunn**, head of the Australasian Performing Right Assn. in New Zealand, says representatives in the fields of A&R, music law, publishing, and artist management are invited to New Zealand to "sail around, have a holiday, and check out the best of our export-ready talent." Branded New Zealand Music Week, Chunn expects about 30 acts of all genres to perform. **DAVID McNICKEL**

Music & Media

EUROCHART

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

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 09/25/02
SINGLES		
1	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	6	I'M ALIVE CELINE DION COLUMBIA/EPIC
3	2	COMPLICATED AVRIL LAVIGNE ARISTA/RCA
4	3	THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN INNOCENT/VIRGIN
5	4	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC/COLUMBIA
6	27	EVERYDAY BON JOVI ISLAND
7	7	INCH' ALLAH MC SOLAAR EAST WEST
8	NEW	JUST LIKE A PILL PINK ARISTA
9	8	MENSCH HERBERT GRONEMEYER EMI
10	5	WITHOUT ME EMINEM INTERSCOPE
HOT MOVER SINGLES		
15	NEW	WHAT I GO TO SCHOOL FOR BUSTED UNIVERSAL
16	NEW	CLEANIN' OUT MY CLOSET EMINEM INTERSCOPE
24	65	SHE HATES ME PUDDLE OF MUDD GEFGEN
27	40	LIEBER GOTT MARLON & FREUNDE HOME/SONY
28	61	I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC
ALBUMS		
1	1	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
2	2	EMINEM THE EMINEM SHOW INTERSCOPE
3	5	AVRIL LAVIGNE LET GO ARISTA
4	4	ATOMIC KITTEN FEELS SO GOOD INNOCENT/VIRGIN
5	9	PINK MISSUNDAZT000 ARISTA
6	3	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
7	7	HERBERT GRONEMEYER MENSCH EMI
8	6	BRUCE SPRINGSTEEN THE RISING COLUMBIA
9	11	MANU CHAO RADIO BEMBA SOUND SYSTEM VIRGIN
10	8	SHAKIRA LAUNDRY SERVICE EPIC/COLUMBIA

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(STICHTING MEGA TDP 100) 09/23/02
SINGLES		
1	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	3	THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN VIRGIN
3	7	ADDICTIVE TRUTH HURTS FEATURING RAKIM INTERSCOPE
4	2	BECAUSE THE NIGHT JAN WAYNE DIGIDANCE
5	4	COMPLICATED AVRIL LAVIGNE ARISTA
ALBUMS		
1	1	K3 VERLIEFD BMG
2	3	K-OTIC INDESTRUCTIBLE JIVE
3	2	DE DIJK MUZIKANTEN DANSEN NIET MERCURY
4	6	AVRIL LAVIGNE LET GO ARISTA
5	4	ANDRÉ HAZES STRIJDLUSTIG EMI

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 09/19/02
SINGLES		
1	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2	COMPLICATED AVRIL LAVIGNE ARISTA
3	3	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
4	4	(CRACK IT) SOMETHING GOING ON BOWWALKER'S FEATURING JESSICA HOLLICKER EPIC/ROCKWELL
5	7	I'M ALIVE CELINE DION COLUMBIA
ALBUMS		
1	1	BRUCE SPRINGSTEEN THE RISING COLUMBIA
2	2	SVEN-INGVARS GULD & GLÖD—MER HITS AN NAGONSIN NMG/EMI
3	3	KENT VAPEN & AMMUNITION RCA
4	7	ASA JINDER TRO, HOPP & KARLEK VIRGIN
5	6	HELMUT LOTTI MY TRIBUTE TO THE KING CMC/EMI

DENMARK		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 09/24/02
SINGLES		
1	NEW	POSITIVITY SUEDE EPIC
2	NEW	BLINDED BY THE LIGHT FUNKSTAR DE LUXXE FEATURING MANFRED MANN UNIVERSAL
3	NEW	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
4	2	COMPLICATED AVRIL LAVIGNE ARISTA
5	1	GUANTANAMO OUTLANDISH ARIOLA
ALBUMS		
1	1	OUTLANDISH BREAD AND BARRELS OF WATER ARIOLA
2	11	NORAH JONES COME AWAY WITH ME BLUE NOTE
3	2	OLSEN BROTHERS SONGS CMC/EMI
4	12	NIK & JAY NIK & JAY CAPITOL
5	9	CAECILIE NORBY FIRST CONVERSATION CAPITOL

NORWAY		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 09/24/02
SINGLES		
1	1	COMPLICATED AVRIL LAVIGNE ARISTA
2	3	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
3	4	DESENCHANTÉE KATE RYAN ANTILER-SUBWAY
4	5	ROUND ROUND SUGABABES ISLAND
5	2	SERPENTINE MOTORPSYCHO 170
ALBUMS		
1	NEW	GATE JYRRI WEA
2	1	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
3	2	UGRESS RESOUND TUBA
4	NEW	VIKINGARNA KRAMGOA LUTAR 2002 EMI
5	3	AVRIL LAVIGNE LET GO ARISTA

NEW ZEALAND		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 09/10/02
SINGLES		
1	1	COMPLICATED AVRIL LAVIGNE ARISTA
2	15	JUST LIKE A PILL PINK ARISTA
3	18	HEAVEN DJ SAMMY & YANOU SHOCK
4	2	JUST A LITTLE LIBERTY X V2
5	12	A LIFETIME LEFT TO WAIT K'LEE UNIVERSAL
ALBUMS		
1	1	LITTLE RIVER BAND GREATEST HITS EMI
2	2	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
3	NEW	AVRIL LAVIGNE LET GO ARISTA
4	6	EMINEM THE EMINEM SHOW INTERSCOPE
5	8	NELLY NELLYVILLE UNIVERSAL

PORTUGAL		
THIS WEEK	LAST WEEK	(PORTUGAL/AFPI) 09/23/02
SINGLES		
1	3	UNDERNEATH YOUR CLOTHES SHAKIRA COLUMBIA
2	6	WHENEVER, WHEREVER SHAKIRA EPIC
3	7	HERE I AM BRYAN ADAMS A&M
4	5	O AMOR NOS GUIARA SANDY & JUNIOR MERCURY
5	21	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
ALBUMS		
1	1	SHAKIRA LAUNDRY SERVICE COLUMBIA
2	2	JAMES GETTING AWAY WITH IT... LIVE SOM LIVRE
3	3	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
4	4	MARTINHO DA VILA MARTINHO DEFINITIVO COLUMBIA
5	5	MICHAEL BOLTON THE ULTIMATE COLLECTION COLUMBIA

ARGENTINA		
THIS WEEK	LAST WEEK	(CAPIF) 09/24/02
ALBUMS		
1	2	DIEGO TORRES UN MUNDO DIFERENTE RCA
2	4	DIVIDIDOS VENGO DEL PLACARD DE DTRD BMG
3	NEW	RITA LEE BOSSA 'N BEATLES LIDERES
4	3	MANA REVOLUCION DE AMOR WEA LATINA
5	1	ERREWAY SENALES COLUMBIA
6	7	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
7	NEW	JOSH GROBAN JOSH GROBAN 143 RECORDS
8	NEW	VARIOUS ARTISTS MTV UNPLUGGED UNIVERSAL
9	5	BERSUIT VERGARABAT DE LA CABEZA CON BERSUIT UNIVERSAL
10	8	LUCIANO PEREYRA SOY TUYO EMI

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
ATOMIC KITTEN Feels So Good (V)			3	6						10
COLDPLAY A Rush of Blood to the Head (E)			2	9		7		3	5	6
EMINEM The Eminem Show (U)	5		8	3	9	5		1		
AVRIL LAVIGNE Let Go (B)	3			2		1		4		4
NELLY Nellyville (U)	4		5			6		7		

Morgan Is A Gem In Amber's Catalog

Newfoundland Artist Releases 'Seven Years' After Six-Year Hiatus

BY LARRY LeBLANC

TORONTO—From the windswept island of Newfoundland, thrust away from Canada into the Atlantic Ocean, singer/songwriter Pamela Morgan has developed a commanding legacy during three decades.

"Culturally, Pam is one of the two or three most important artists to ever evolve here," says Tony Ploughman, assistant manager of independent record store Fred's in St. John's, Newfoundland. "She's a complete artist."

"Pamela is a powerful singer," says Morgan's former producer Gary Furniss, who is now president of Sony/ATV Music Publishing Canada. "When she sings, it's very spiritual, because of her love of music."

Although arguably undervalued in mainstream music circles, Morgan says, "I've never [made] music because I wanted to be famous. Music is part of who I am; I think it's ingrained in me. I love providing music for people to listen to."

After a six-year hiatus, Morgan has returned with her second solo album, *Seven Years*, released nationally Sept. 25 by Topsail, Newfoundland-based Amber Music. The record is distributed in Canada by Toronto-based Outside Music.

The album's title comes from a traditional Newfoundland ballad of the same name—one of two traditional songs on the album, the other being "Ye Rambling Boys." "The album's theme and the song fitted so well together," Morgan says. "I've been making music for 28 years with rough divisions of seven years for each phase. That's more than a coincidence."

Seven Years has been available since July 29 in Newfoundland. "The album has been in our in-store top five since it came out," Ploughman reports. "It's a beautiful record."

The album was recorded in analog in studios in Toronto and at St. John's throughout 2001 and 2002, with Morgan producing. With subjects including suffering from Alzheimer's, male mid-life crisis, and the continuing exodus of Newfoundlanders moving westward, the record is an absorbing life study.

"At every stage of your life, what you write reflects what you are thinking and your reality," the 44-year-old Morgan says.

Morgan is a partner in 9-year-old Amber Music along with her husband, Andre Wall, and singer Anita Best. Amber's 13-album catalog includes albums by Best; Emile Bènoit, the revered French-speaking Newfoundland fiddler who passed away in 1992; and Morgan's former band, Figgy Duff, which dominated Newfoundland music throughout the '70s and '80s.

In addition to overseeing Amber Music, Morgan has written for stage and film and recently produced singers Vicky Hynes and Mark Bragg. "I never went looking to be a producer," she says. "People came looking for me."

With the years I've been in the studio, I made mistakes that I can prevent other people from making."

One of the most isolated and economically depressed provinces of Canada, Newfoundland has always remained separate from the economic, political, and cultural systems of North America. Islanders think of themselves as Newfoundlanders first and Canadians second. The island was



MORGAN

a British colony until 1949, when a referendum showed a small (52.4%) majority in favor of joining Canada.

Newfoundland's teeming cultural life is drawn from its British Isles heritage and from its innumerable small, secluded communities which, burdened by fierce winters and the lack of mass entertainment, tend to preserve and nurture traditional music.

Morgan's appreciation of Newfoundland culture was shaped in Grand Falls in the '70s by her high-school teacher Jeff Skinner. "He taught us to be proud of where we were from and the way we spoke," she recalls. "At the same time, there was a movement growing on the island, with many peo-

ple thinking in those terms. With my mother being a piano teacher, I grew up with music, so I gravitated toward the musical end of things."

For several years, Morgan researched the history of traditional songs throughout the province. "I never used a tape recorder," she says. "I didn't feel right going in with a tape recorder and taking the music away. I spent time making friends and learning about their lives. I would often sing a song that would remind them about another song."

Figgy Duff formed in 1975. In its early years, the band performed throughout Newfoundland and later in Canada and the U.K., then progressing to Holland, Germany, and the U.S. At home, folk purists were angry about traditional Newfoundland music being tampered with by long-haired musicians using amplifiers, Morgan notes: "Many purists thought traditional music should be kept in an a cappella state."

Figgy Duff disbanded in 1993, following co-founder Noel Dinn's death. Elated that Amber Music has since acquired the rights to the band's six-album catalog, Morgan says, "I needed to own it to keep it alive. I didn't want it to disappear. People are still interested."

Amber Music has been diligent in both licensing music and selling its catalog via the Internet and mail order. Albums and tracks have been recently licensed in Japan, Taiwan, Germany, Spain, Italy, and France. "We've got tracks licensed all over Europe as a result of going to [annual Cannes trade fair] MIDEM for three years," Morgan says proudly. "Every cent I make goes back into the company to keep the music out there and alive. People like it if they know about it. The hardest thing is getting it to people."

Virgin Megastores Japan Web Site Relunched With Amazon Subsidiary

BY STEVE McCLURE

TOKYO—The second major stage of Virgin Entertainment Group's online venture with amazon.com bowed Sept. 19, when Virgin Megastores Japan relaunched its Web site in conjunction with Amazon's Japanese subsidiary.

The revamped Web site, at virginmega.co.jp, includes such familiar Amazon features as editorial reviews, personalization for individual users, and one-click ordering. Transactions via the site will be managed by amazon.co.jp, which is responsible for stocking, selling, delivering product, and providing customer service.

"We are thrilled to offer the first-ever 'mirror site' with Amazon for customers in Japan," Virgin Megastores Japan senior commercial manager Harry Cheng says. He

explains that, although the new Web site is "not a usual mirror site in strict technical terms," the companies refer to it as such "because it 'mirrors' content and features at amazon.co.jp."

For the next three months, customers who log on to Virgin Megastores Japan's old site at virginmegastore.co.jp (which went out of service Sept. 19) will be automatically redirected to the co-branded virginmega.co.jp site.

The Japanese deal is part of a worldwide alliance between Virgin and Amazon announced earlier this year (*Billboard*, July 6); the U.S. Virgin site was relaunched June 24 at virginmega.com. Virgin had stopped selling music and video via the Web at the end of 2000, claiming that operational costs were too high.

VIRGINMEGA.CO.JP powered by amazon.co.jp

NEWSLINE...

Members of the online music community and European Union legislators converged Sept. 18 in Brussels at a seminar organized by Pan-European trade body the European Digital Media Assn. (EDiMA). Attendees were warned that the legitimate digital distribution sector in Europe could crumble in the continued absence of a cross-border framework for digital-music licenses. During the seminar, a licensing project was approved by the board of EDiMA, which includes Vitaminic, Music Choice, fnac.com, virginmega.fr, Tiscali Musix, and amazon.com. The project's aims include initiating direct discussions between rightholders and collecting societies on license terms and conditions. "The fact that EDiMA has formulated this project is a reflection that we have a problem in terms of licensing and in terms of getting content and getting the licenses to distribute that content," EDiMA executive director Lucy Cronin says. "We're hoping that the more licenses we get and the more content we get, the bigger the choice the consumer has with respect to music online."

LARS BRANDLE



ZELNIK

Patrick Zelnik, chief executive and co-founder of French record company Naïve, has been re-elected as president of French independent labels organization UPFI for a two-year term. At the body's Sept. 19 general assembly, Zelnik welcomed the arrival at UPFI of several new label members "[who] represent the new generation of indies." UPFI currently has 75 members. Zelnik told members that he welcomes the new interest in the industry shown by the French government and called for politicians to adopt measures in order to better regulate

the market and fight against potential abuses of dominant position. He adds that he will continue with activities aimed at ensuring "a more balanced development of the music market."

EMMANUEL LEGRAND

Sydney-based Festival Mushroom Records (FMR) has moved swiftly to replace Adam Lang, who recently quit as GM of its publishing arm, Festival Music Publishing, to fill the managing director post at Warner/Chappell Australia (*Billboard*, Sept. 28). Michael Lynch, director of international at FMR, takes over Lang's publishing role Sept. 30. Prior to joining FMR, Lynch was an independent publisher and act manager. His role at FMR is taken by Charlie Fenn, previously senior international marketing manager of international. Fenn will liaise with FMR's existing partners in Asia; his other immediate priorities include setting up releases in the U.K. and Europe for rock bands George and 28 Days, plus dance act Sonicanimation. Lynch and Fenn report to FMR managing director Michael Parisi.

CHRISTIE ELIEZER

Italian labels body FIMI has confirmed that the third Italian Music Awards will be held at the Filaforum venue in Assago (on the outskirts of Milan) in early December. The event—part of a week of concerts, exhibitions, and conferences—will be organized by FIMI in cooperation with Clear Channel. The 25 category awards will be telecast live on state-owned station RAI 2. The winners will be decided by the votes of a 400-member jury of record producers, journalists, DJs, managers, retailers, and young consumers.

MARK WORDEN

U.K. collecting society Phonographic Performance Limited (PPL) members heard a call for greater working relationships with commercial radio at the organization's annual meeting Sept. 18 in London. The keynote speech was delivered by Paul Brown, chief executive of Britain's Commercial Radio Companies Assn., who warned that advertising downturns would mean that PPL members should expect lower revenue from commercial radio this year—despite commercial radio managing to increase its overall share of U.K. advertising spending. Brown also called for a relaxation of U.K. ownership rules for radio groups. In the year ending Nov. 30, 2001, PPL income from licensing fees increased to £72.4 million (\$111 million) from £68.4 million (\$105 million) the year before.

GORDON MASSON

London-based V2 Records has named EMI veteran Tony Harlow as CEO of worldwide operations. He takes the reins from acting group CEO Stephen Navin, who will exit Oct. 1 to join the U.K. government's Department of Culture, Media and Sport as an adviser on the music industry; that post was vacated by Sara John earlier this year following a five-year tenure (*Billboard Bulletin*, Jan. 7). Harlow becomes the chief of a seven-member management team appointed last December to oversee a streamlined, artist-focused V2 Music Group, in the wake of the exit of former CEO Jeremy Pearce (*Billboard Bulletin*, Dec. 7, 2001). Harlow joined EMI in 1989 and most recently served as managing director of its Australian affiliate.

LARS BRANDLE

U.K.'s Mercury Music Prize Continues To Make Temperatures Rise

BY ADAM HOWORTH

LONDON—Since its launch in 1992, the Mercury Music Prize (MMP) has garnered widespread coverage in the British media each year and is considered a valuable marketing tool to beat the annual mid-summer sales slump. But one decade later, does still it work?

The U.S. industry clearly thinks it does. Last year it launched its own version, the Shortlist Prize for Artistic Achievement in Music. But it's the U.K. model, now sponsored by Panasonic, that is credited with turning commercially unknown but artistically credible acts into household names here and boosting their international prospects.

One example was Virgin/Hut-signed rock band Gomez, which won the award in September 1998 with *Bring It On*. The album had peaked at No. 26 on the U.K. sales chart when it was released that April, but the following year the group's sophomore set, *Liquid Skin*, debuted at No. 2. "Gomez were at 60,000 sales before the award and wound up at 400,000 in the U.K. a year after," Hut founder Dave Boyd says. On quantifying the sales impact of winning the MMP, Boyd adds, "It's hard to nail exactly, but the 50,000-80,000 mark is a rough guess."

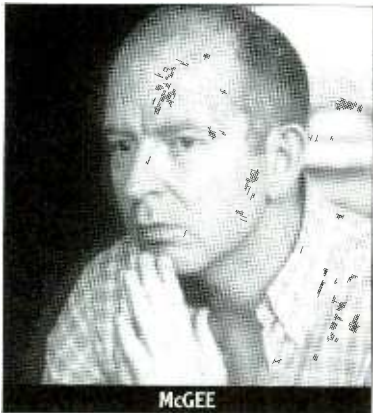
Primal Scream's star was already on the ascent when it picked up the inaugural prize in 1992 with *Screamadelica* (Creation). The album had been preceded by three top 40 singles and reached No. 8 after hitting the stores that September.

But Alan McGee, who at the time headed Creation, feels the prize still had a significant impact. "It helped *Screamadelica* go platinum—and it's still their only platinum record in the U.K.," he tells *Billboard*. McGee, now CEO of U.K. indie label Poptones, says, "The Mercury Music Prize has a significant amount of clout to take a band to platinum status. Kathryn Williams, who I now manage, sold 10,000-15,000 on her last album [*Little Black Numbers* on her own label, Caw], and her nomination in 2000 helped propel her to 40,000 sales. Then EastWest signed her."

Twelve independent judges representing musicians and the media sit on the MMP panel and produce a short-list of 12 albums from entries submitted by record labels (more than 200 albums were submitted this year), from which the eventual winner is chosen.

This year, Polydor U.K./Universal R&B/hip-hop vocalist Ms. Dynamite's debut set *A Little Deeper* got the nod ahead of bookmakers' favorites the Streets (679/Warner) and the Coral (Deltasonic/Sony) at the ceremony, held Sept. 17 at London's Grosvenor

House Hotel (*Billboard*, Sept. 28). "I was convinced she was going to win, but it was a shock on the night," admits A&R director Simon Gavin, who signed the artist to Polydor. "It will have an impact on record sales because it's a leapfrog in artist development. The media exposure is phenomenal, so you don't need to persuade people to write about you."



McGEE

Two days after the award ceremony, Gavin adds, "We had substantial orders. We're up to 170,000 [units shipped] already, and because of the prize I think we'll get to platinum [300,000 units] quite quickly. People will now feel more comfortable playing the record on the radio, and sales will come from that rather than from the prize—but it's because of the prize that she'll be on the radio more."

Rod Campkin, London-based rock and pop manager for the HMV U.K. chain, reports considerable retail

interest in Ms. Dynamite since her award. "Sales doubled overnight, and we expect them to increase further over the weekend [of Sept. 21-22]," he says. "Previous winners were coming from a lower base, but sales of Ms. Dynamite were already substantial. She's the most ideal winner yet—in the past, there've been worthy winners—but if [nominee] David Bowie had won, I don't think it would've said much about the award. The Streets would have been a worthy winner but wouldn't have had the same commercial impact."

Noting that Ms. Dynamite has been nominated in six categories for the U.K.'s Music of Black Origin (MOBO) awards, which take place Oct. 1 in London, Gavin suggests that the artist is "ready to leap to a wider audience."

The British Assn. of Record Dealers, a long-term supporter of the event, provides its members with information on the MMP and point-of-sale material. But director general Bob Lewis stresses that the MMP has greater value than as a sales aid. "It brings to the fore product that might not have sold. Put it this way: [the industry] would be poorer without it—simple as that. Anything that promotes a diverse range of music to the public and gets people talking about it is good for the industry."

Boyd agrees. "I'm glad the prize exists, because it's a recognition of the albums of the year outside of the high-end [U.K. record industry] Brit Awards, which are more commercially driven. These are artists who people don't normally get to hear."

INTERNATIONAL EDITOR

Tom Ferguson

(tferguson@eu.billboard.com)

INTERNATIONAL NEWS EDITOR

Gordon Masson

(gmasson@eu.billboard.com)

INTERNATIONAL SPECIAL SECTIONS EDITOR

Thom Duffy (tduffy@billboard.com)

Billboard London, Endeavour House, 5th Floor, 189 Shaftesbury Ave., London WC2H 8TJ, United Kingdom. Phone: 44 207 420 6003; Fax: 44 207 420 6014.

ASIA BUREAU CHIEF

Steve McClure, 5-12-13 Hgashi Oizumi, Nerima-Ku, Tokyo, Japan, 178; Phone: 813 3867 0617; novallis@twics.com.

GERMAN BUREAU CHIEF

Wolfgang Spahr, P.O. Box 1150, 23795 Bad Segeberg; Phone: 49 4551 81428; 100407.1133@compuserve.com.

AUSTRALASIA BUREAU CHIEF

Christie Eliezer, Ace Media International, 32 Eaglemont Crescent, Eaglemont, Victoria, Australia 3084; Phone: 61 39 459 3188; 100566.3372@compuserve.com.

INTERNATIONAL CORRESPONDENTS

ARGENTINA—Marcelo Fernandez Bitar; Charcas 3397, 6 "A," Buenos Aires, 1425; Phone: 54 11 4772 9494; mfb@usa.net.

AUSTRIA—Susan Ladika-Schuhmayer, Leystrasse 2-8/73, 1200 Vienna; Phone: 43 1 334 9608; 101600.3611@compuserve.com.

BELGIUM—Marc Maes, Kapelstraat 41, 2040 Antwerp; Phone: 32 3 568 8082; maesant@ucom.be.

BRAZIL—Tom Gomes, Rua Cleide No. 55, Sao Paulo, 04616-010; Phone: 55 11 5531 2155.

CANADA—Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario, M1K 3R7; Phone: 416 265 3277; LJE@aol.com.

CHILE—Sergio Fortuño, Eljodoro Yáñez 1783, Providencia, Santiago de Chile; Phone: 562 737 880; stfortuno@iarc.cl.

COLOMBIA—Gustavo Gomez, Calle 105 No. 30-67, Bogotá; Phone: 011 57 1 3387045; gomezcd@hotmail.com.

CZECH REPUBLIC—Mark Adress, Londynska 8, Praha 2, 120 00; Phone: 42 02 22 51 4098; mandress@pna.cz.

DENMARK—Charles Ferro, Hardangergade 4, 1th, DK 2100 Copenhagen; Phone: 45 3369 0701; ferro@post.tele.dk.

FINLAND—Jonathan Mander, Nylandsgata 33B, 14, FI-00120 Helsinki; Phone: 35 8 9612 3008; jm@paperjam.to.

FRANCE—Milane Kang, 52 Rue de la Verrerie, 75004 Paris; Phone: 33 1 48 87 15 99; bourru@club-internet.fr.

GERMANY—Ellie Weinert, Will-Dull Strasse 9, 80638 Munich; Phone: 49 89 157 3250; ellie@songswanted.com.

GREECE—Maria Paravantes, 6 Karyotaki St., Athens 11141; Phone: 93 266 5432; voudaspara@hotmail.com.

HONG KONG—Winnie Chung, Flat B 2/F Chun Hing Mansion, 19-21 King Kwong St., Happy Valley; Phone: 85 2 9275 8275; writestuff@popmail.com.

ICELAND—Birgir Örn Steinarrson, Langahlid 25, IS-105 Reykjavik; biggi@mbli.is.

INDIA—Nyay Bhushan, e-2 Greater Kailash Part II, New Delhi, 110048; Phone: 91 11 641 6666; mail@connectmagazine.com.

IRELAND—Ken Stewart, 75 Sydney Parade Ave., Dublin 4; Phone/Fax: 35 31 283 7695. Nick Kelly, 4 Cowper Village, Rathmines, Dublin 6; Phone: 35 31 496 0397; nkelly@indigo.ie.

ISRAEL—Sasha Levy, 40/2 Nahal Zohar St., Modiin 71700; Phone: 972 8 972 0804; sashi@012.net.il.

ITALY—Mark Worden, Via San Michele Del Corso 5, 20144 Milano; Phone: 39 02 4802 4127; markworden@libero.it.

JAMAICA—Elena Oumano, 51 MacDougal St., Suite 180, New York, N.Y. 10012, USA; Phone: 1 212 477 0222; Fax: 1 212 533 3862.

MALAYSIA—Steven Patrick, No. 7, SS 3/26, Petaling Jaya, Selangor 47300; Phone: 60 12 2930102; steven@thestar.com.my.

MEXICO—Teresa Aguilera, Providencia #1111-1, Col. Del Valle, 03100 Mexico D.F.; Phone: 011 525 559 2627; tereaguilera_2000@yahoo.com.mx.

NETHERLANDS—Jennifer Dempsey, Korte Leidsdwarstraat 35-C, Amsterdam; Phone: 0031 20 421 2065; jfdempsey@hotmail.com.

NEW ZEALAND—David McNickel, P.O. Box 10, 266 Dominion Road, Auckland; Phone: 64 9 634 8969; source@iprolink.co.nz.

PANAMA—Anastacio Puertas Caicedo, San Miguelito Paraiso, calle h casa 8-20, Panama; Phone: 50 7 267 19 36; anastaciopuerta@terra.com.ar.

PUERTO RICO—Randy Luna, Calle Cristobal Colon #1 Interior Caguas, PR 00725; Phone: 787-636-7717; luna_r@hotmail.com.

SINGAPORE—Nazir Husain, Block 7, Everton Park, No. 03-23, 080007 Singapore; Phone: 65 224 2217; keshvani@singnet.com.sg.

SOUTH AFRICA—Diane Coetzer, Suite 217, Postnet X11, Craighall 2024, Gauteng; Phone/Fax: 27 11 442 7954; dcoetzer@iafrica.com.

SOUTH KOREA—Louis Hau, Yongsan-gu, Ichon 1-dong 300-10, Junbo Apartments, No. 808, Seoul; Phone: 82 2792 1195; louisau@yahoo.com.

SPAIN—Howell Llewellyn, Modesto Lafuente 6, 5A, 28010 Madrid; Phone/Fax: 34 91 593 2429; howell@retemail.es.

SWEDEN—Jeffrey de Hart, Mörbygården 63, SE-186 32 Vallentuna; Phone: 46 70 405 1030; jeffrey.dehart@telia.com.

TAIWAN—Tim Culpan, 147-1, 1F, Lane 600, Alley 76, Wu-hsing Street, Taipei. Phone: 88 692 218 0935; journalist@timculpan.com.

THAILAND—Andrew Hiransomborn, 904/232 SV City Rama III Road, Yannawa, Bangkok, 10120. Phone: 66 02 240 3700; andhiran@yahoo.com.

Oz Acts With Indie Roots Top ARIA Nominations

BY CHRISTIE ELIEZER

SYDNEY—The biggest surprise at the Sept. 16 announcement of the "final five" nominations for this year's ARIA Awards was the amount of chart debut acts on the list that emerged from Australia's independent sector.

In the various categories for the awards, organized by the Australian Record Industry Assn. (ARIA), rock bands the Vines (Engine Room/EMI) and George (Festival Mushroom Records [FMR]) pulled six nominations apiece, based on votes from a panel of some 700 execs. Hip-hop act 1200 Techniques (Rubber/Sony) had five nominations, while rock bands the Whitlams (Black Yak/Warner) and the Waifs (MGM) and dance act Paulmac (Eleven/EMI) were other multiple nominees with indie credentials.

This year's list gives a truer picture of the diversity of the acts to have made an impact than in previous years, suggests Ross Fraser, managing director of Melbourne-based indie label Gotham Records. "It's very exciting, and it bodes well for probably the best ARIAs [the industry has] ever had."

Shae Constantine, label manager of Sydney indie Black Yak, home of the Warner-licensed Whitlams, adds, "It is gratifying that indie acts figured so well."

But the ARIA show, scheduled for Oct. 15 at the Sydney Superdome venue, is also a major TV event, shown nationally on the free-to-air Ten Network and pay TV Channel [V], and as such needs major celebrity pulling power. So organizers would have been relieved that four of the country's biggest names led the nominations. Country singer Kasey Chambers (EMI), singer/songwriter Alex Lloyd (EMI), and rock band Silverchair (Eleven/EMI) had seven mentions each. Kylie Minogue (FMR) had six.

Vying for album of the year are Chambers' *Barricades & Brickwalls*,

George's *Polyserena*, Lloyd's *Watching Angels Mend*, Minogue's *Fever*, and Silverchair's *Diorama*.



PARISI

16TH ANNUAL ARIA MUSIC AWARDS

Michael Parisi, managing director of major Aussie indie FMR, says, "The years of hard work are paying off for Kylie—the last few years have been tremendous for her. It's great to see so many new acts nominated. But it's important to remember that this is the result of a few years of hard work. George didn't come out of nowhere to debut [in Australia] this year at No. 1 with their album and go double-platinum. It took three years to get there."

Of the big four acts, only Minogue enjoyed a particularly high profile in Australia during the past 12 months. She toured for Frontier Touring mid-year and is expected to perform at the awards. Chambers

was out of action for much of the year following the birth of her son. Lloyd was abroad touring Europe and the U.S., while Silverchair was sidelined from touring by guitarist/singer Daniel Johns' health problems (*Billboard*, Aug. 17).

"Silverchair have only been able to do a fraction of what an act normally does to promote a new release, on tour and on TV," says the act's Sydney-based manager, John Watson of John Watson Management, who is also president of its label, Eleven. "It's very encouraging that despite that, the ARIAs acknowledge the quality of the *Diorama* album."

A number of award winners were actually announced at the time the nominations were released. Among those, Silverchair's album won in the best cover art, engineer, and producer categories, and 1200 Techniques took best video for its top 40 single here, "Karma." Already confirmed as performing at the awards are Chambers, Taxiride, Shakaya, Grinspoon, George, Selwyn, Motorace, Disco Montego, and the John Butler Trio.

Events Calendar

SEPTEMBER

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, **Gramophone Awards**, Barbican Hall, London. gramophone.co.uk.

Sept. 30-Oct. 2, **Billboard Dance Music Summit 2002**, Marriott Marquis, New York. 646-654-4660.

OCTOBER

Oct. 1, **Second Annual All Star Music Bash**, benefiting the Cystic Fibrosis Foundation, Opryland Resort and Convention Center, Nashville. 615-662-7917.

Oct. 2, **Third Annual Jammy Awards**, Roseland Ballroom, New York. 212-255-8455.

Oct. 4-6, **Music Law Conference**,

presented by and held at the University of Florida Levin College of Law, Gainesville, Fla. 201-776-5227.

Oct. 5-8, **113th Audio Engineering Society (AES) Convention**, Los Angeles Convention Center. 212-661-8528.

Oct. 6, **Carl Wilson Foundation Benefit Concert**, Royce Hall, UC Los Angeles. 323-965-1990.

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, **Fifth Annual Rainbow-PUSH Coalition Dinner Honoring Rodney Jerkins**, Beverly Hilton Hotel, Los Angeles. 310-201-8867.

Oct. 10-12, **Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Oct. 11-12, **Southwest Regional Hip-Hop Summit**, presented by the

Hip-Hop Summit Action Network (HSAN), Adolphus Hotel, Dallas. 214-754-5900.

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, **13th Annual International Bluegrass Music Assn. Awards**, Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 17, **2002 Spirit of Life Award Dinner: A Tribute to Music in Film**, presented by City of Hope, Barker Hangar, Santa Monica Airport. 213-241-7268.

Oct. 17-19, **Amsterdam Dance**

Event, Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 19, **Second Annual World Soundtrack Awards**, Bijloke Concert Hall, Ghent, Belgium. christian.deschutter@filmfestival.be.

Oct. 23, **Spirit of Life Award Gala Honoring Tomas Muñoz**, presented by the Latin Music Industry for City of Hope, Fontainebleau Hilton Resort, Miami Beach. 800-275-1587.

Oct. 24, **MTV Video Music Awards Latinoamerica**, Jackie Gleason Theater, Miami Beach. 305-535-3700.

Oct. 24-27, **World Music Expo (WOMEX)**, Zeche Zollverein, Essen, Germany. womex.com.

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 Ceremo-**

ny, Henry Fonda Theater, Los Angeles. 323-465-3700.

Oct. 30-Nov. 2, **CMJ Music Marathon**, New York Hilton. 917-606-1908.

Oct. 30-Nov. 3, **22nd Annual Black Entertainment & Sports Lawyers Assn. (BESLA) Conference: "Redefining 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. 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 Fall 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.

Nov. 14, **MTV Europe Music Awards**, Palau Sant Jordi Stadium, Barcelona. 44-207-284-7777

DECEMBER

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 11, **NY Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Life Lines

BIRTHS

Girl, Emma Sophia, to **Heidi Herzon** and **Billy Poveda**, Aug. 29 in Los Angeles. Mother and father are executive producers for Oil Factory.

Girl, Lucy Violet, to **Shawn Bates** and **Dr. Paul Webb**, Aug. 29 in San Francisco. Mother is national sales director for Concord Records.

Girl, Lily Bowen Cutler Yost, to **Julie Carter** and **Brian Yost**, Sept. 12 in Los Angeles. Father is a personal manager for Morey Management Group.

Boy, Mateo Jonson Guynn, to **Deidra** and **Jon Guynn**, Sept. 19 in Los Angeles. Father is publisher of *Billboard* sister publication *Airplay Monitor*.

Girl, Mallory Louise, to **Terry** and **Chris Jones**, Aug. 7 in Little Rock, Ark. Girl, Caroline Phillips, to **Shelley** and **David Breen**, Sept. 8 in Nashville. Girl, Ella Riley, to **Heather** and **Brian Payne**, Sept. 16 in Auburn, Ala. All three mothers are members of Christian pop group Point of Grace.

FOR THE RECORD

The Sept. 28 photo of Universal South's senior partners Tony Brown and Tim DuBois should have indicated DuBois on the left and Brown on the right.



Who Wants to Know? The Who was awarded gold records for its UTV CD retrospective, *The Who: Ultimate Collection*, backstage at the Greek Theatre in Los Angeles. The Who had the highest-grossing show in Greek Theatre history Sept. 17, with a \$795,000 take. Pictured, from left, are Nederlander Concerts executive VP Ken Scher, the Who's Roger Daltrey, Universal Music Enterprises (UME) senior VP of A&R Andy McKaie, the Who's Pete Townshend, UME president Bruce Resnikoff, and Nederlander Concerts GM Mike Garcia.

Good Works

BENEFIT FOR BC: Bryan Adams, Jann Arden, Barenaked Ladies, Chantal Kreviazuk, and Sarah McLachlan aim to raise \$1 million from a benefit concert presented by the BC Cancer Foundation. The five Canadian artists will perform Oct. 10 at General Motors Place to benefit the BC Cancer Research Centre. Clear Channel Entertainment Canada VP **Shane Bourbonnais** will spearhead the event in honor of his late wife,

Michele, who died from the disease. Contact: **Yvonne Chiang** at 604-488-1100.

SHOW-MINE-SHIP: Country artist **Stella Parton** will headline the Celebration of Life concert Oct. 6 at the Jennerstown Speedway in Jennerstown, Pa. Also featuring **Twice Robin**, **Kingston Trio's David Peel**, and local entertainer **John Larimer**, the show will benefit the Salvation Army, the American Red Cross, and the area ambulance services, church organizations, and fire departments who assisted with the rescue of the nine coal miners from the Quecreek No. 1

mine in Somerset, Pa., in July. Contact: **Brenda Madden** at 615-331-4742.

SOUNDS WILD: **Billy Bob Thornton** and **Richard Marx** will headline the first Wildlife Benefit Concert Oct. 11 at the Greer Stadium in Nashville. The event, presented by Nashville Sounds and singer/songwriter **Lane Brody**, will benefit Walden's Puddle Wildlife Rehabilitation Center, a nonprofit animal care center that treats more than 1,000 injured wildlife annually. The evening will also feature a silent auction of music memorabilia. Contact: **Kathi Atwood** at 615-269-7071.

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.

Solution to this issue's puzzle (page 94)

O	F	I	T	D	A	M	N	A	D	A	M	S	
H	O	R	A	A	L	I	E	G	E	N	E	S	
N	I	K	K	I	S	I	X	X	O	F	T	E	N
O	L	S	E	N	B	E	T	H	J	E	T	S	
A	N	T	I	S	E	T	A						
C	A	S	B	A	H	K	L	Y	M	A	X	X	
A	L	T	O	E	M	B	O	S	S	D	E	R	
B	L	O	W	B	A	M	B	I	M	O	N	A	
O	A	K	D	O	R	E	E	N	A	B	O	Y	
T	H	E	F	I	X	K	A	R	E	N	S		
L	E	E	F	A	I	R	Y						
O	F	M	E	R	A	I	L	E	J	E	C	T	
F	O	X	X	C	L	E	O	P	A	T	R	A	
F	L	I	E	D	D	E	V	O	N	A	I	L	
S	K	I	D	S	C	D	E	F	E	L	B	E	

MERCHANTS & MARKETING

ESP Keeps Concerts Rockin'

Company's RBTA Program Gives Artists Exposure During Intermissions

BY MARISA STARR BARDACH

A Los-Angeles-based entertainment marketing company has created an alternative promotion channel for artists and record stores by targeting what may be the ideal audience: concert-goers.

Evan Saxon Productions (ESP) produces an audio program, Right Between the Acts (RBTA), that is played during concert intermissions. It is formatted to sound like a radio show, and the program features one song from four different artists.

In order to increase artist awareness, celebrity hosts announce the artists both before and after each song is played. On past tours, hosts have included Duff McKagan of Guns N' Roses, John Bush and Scott Ian from Anthrax, and Jim Ladd, a DJ from radio station KLOS Los Angeles.

RBTA is recorded as if it is taking place live from the concert venue. "At the Nickelback concert at [New York's] Hammerstein Ballroom, the audience heard, 'This is Duff McKagan from Guns N' Roses,' and they started cheering," company founder Evan Saxon says with a chuckle. "They were looking around to see if he was there."

BETWEEN THE MUSIC

Saxon—who has done stints at independent and major record labels, including Capitol Records, IRS Records, and Premiere Radio Network—says the difficulty labels face in gaining exposure for their artists, coupled with the lack of discussion inside the label system of how to creatively increase artist exposure, led him to create RBTA. However, the concept of the business dates back to more than a decade ago, when Saxon attended an Aerosmith/Skid Row concert. While he awaited the headliners, Saxon listened to the recorded music playing over the P.A. system and suddenly became aware of the audience's reaction to it.

"People were into it, really grooving to the songs," Saxon recalls. "I thought, 'If they knew who they were hearing, I bet they'd buy the CD.'"

ESP is responsible for entering into cross-marketing relationships with local retailers. In exchange for being the exclusive retailer on RBTA programming for a given market, ESP works with retailers to create extra display cases designed to hold the headliner's merchandise and the artists' CDs that are featured on RBTA and also arranges for the retailer to put these albums on sale at a discount. For further visibility, ESP creates posters advertising the tour, which are featured in the store five days before the concert. Saxon says the combined exposure gives the headliner an estimated \$30,000 worth of national retail exposure.

ESP retail partners include Trans World, Karma Records, and Compact Disc World. Tower Records—an ESP partner for the past 10 years—is among the retail supporters of the new RBTA program.

"It's a perfect marriage," says Robert Stapleton of Tower Records' national promotion department in Los Angeles. "The audience may already have the headliner's CD, but [Saxon's] playing to people who are music buyers."

WIN-WIN SITUATION

Artists and their representatives have come on board with enthusiasm. Rob McDermott of artist management company the Firm calls RBTA a "great complement to any tour." He adds, "It helps secure visibility for all my building acts, even if it's just an extra stand in a Tower [Records]."

Surprisingly, many of Saxon's now long-time business partnerships began with simple cold calls, he reveals.

And he continues to do business in this fashion.

"We generate business in two ways," Saxon explains. "The first is by referral, using booking agents. The second is through cold calls."

Scott Sokol, booking agent for Pinnacle Entertainment—whose clients include Oasis, Rob Zombie, and Slayer—helps ESP by suggesting upcoming tours and introducing Saxon to artist managers. Saxon calls RBTA "a win-win situation for everybody, with the emphasis on artists helping other artists get their music heard."

"A band [Skrape] on RBTA was heard by the headliner, Pantera, each night of their tour," Sokol says, "and Pantera invited the band to be the opener on their next tour."

Record labels submit the work of artists who wish to be featured on RBTA. The headliner and its management then choose four artists from this list. The headliner has complete creative control over the artists featured on RBTA.

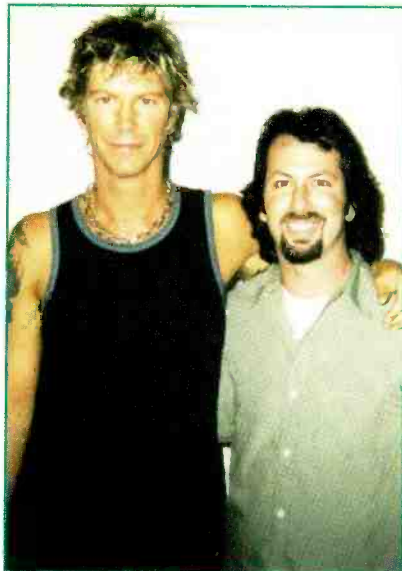
"It's a no-brainer," McDermott says. "All the newest music is on it, and all you have to do is let someone play bands that you approve."

Saxon says there aren't any costs involved for the headliner or its management, as ESP generates revenue by selling spots on RBTA to record labels.

For the future, ESP intends to expand its boundaries geographically. Saxon says that as early as next year, the company plans to climb aboard international tours, specifically in Europe, Japan, and Latin America. RBTA will be featured on upcoming tours of acts Incubus and Enrique Iglesias.

In technological advances, Saxon hopes to upgrade to a video program, rather than only audio. ESP also anticipates featuring RBTA at additional venues besides concert arenas.

"We open the door to all different genres," Saxon says. "One of the big highlights of the business is diversity: It makes life more interesting."



Celebrity Spokesman. Former Guns N' Roses guitarist and RBTA announcer Duff McKagan, left, is pictured with ESP's Evan Saxon.

'At the Nickelback concert at [New York's] Hammerstein Ballroom, the audience heard, "This is Duff McKagan from Guns N' Roses," and they started cheering. They were looking around to see if he was there.'

—EVAN SAXON,
EVAN SAXON PRODUCTIONS

Trans World's Higgins Accentuates The Positive

BY ED CHRISTMAN

SARATOGA SPRINGS, N.Y.—Trans World Entertainment used its fall conference, held here Sept. 9-14, to help ensure that the company turns in a profitable year.

With the meeting themed "The Year of Positive Results," Trans World chairman/CEO Bob Higgins noted in his opening address that some staffers might question that idea "when you see the challenges we faced in music so far this year." But he told the district and regional managers for the 900-store chain that the meeting would serve to show how things are changing and "how we will end the year with positive results." (The company made available an edited copy of Higgins' speech, which he made before *Billboard* arrived at the conference.)

In the first half of the chain's fiscal year, ended Aug. 3, Trans World reported a loss of \$12.8 million, or 31 cents per share, on sales of \$547 million. That loss was more than double the \$6.1 million, or 14 cents per share, in red ink that the chain turned in for the first half of the previous fiscal year, when sales were \$603.7 million.

In an interview with *Billboard*, Higgins said that the year of positive results is "definitely a question mark, but we feel we can make it up in the fourth quarter." He said that Trans World had planned strong marketing programs for the holiday season and that in-store sales would be boosted by the rollout of the chain's listening and viewing stations to the mall stores and about 15% of the free-standing stores. Those stations allow customers to listen to almost every CD and view almost every movie in the store. In his speech, he remarked, "I can assure you that [the stations] will increase your sales."

The mall stores were rebranded last year to FYE, and Higgins told staffers that this year the company's "brand name will be more recognized" than it was last year, which will help. Moreover, in the interview, he said that the company was moving to fix a mistake it made when it rolled out the brand. "We feel we made a mistake last year for not putting 'for your entertainment' in the logo," he said. "We are fixing that and using it now [in the company's marketing campaigns]."

Higgins also told *Billboard* that he disagrees with Best Buy's assessment that mall stores need to be downsized (*Billboard*, Sept. 21). "While mall traffic is off a little, we feel the key is putting the right-size store in whichever mall you are going into. Our goal is to have large-size stores where appropriate."

Turning to the free-standing stores, Higgins said in his speech that they "have proven to be very successful."

The company acquired the secondspin.com online used-CD site in 2000 (*Billboard*, Aug. 26, 2000) and is using that as a springboard into building its used-CD business. After putting used CDs into its free-standing stores, the chain is now experimenting with adding them to select mall stores. He told *Billboard*, "Used CDs are very viable, and we plan on growing this business."



HIGGINS

In looking at the industry's problems, Higgins touched upon CD burning, the lack of commercially available singles, and A&R during his speech. He told *Billboard* that he is enthused that the labels seem "somewhat serious about addressing the single issue," which he labeled a major issue for the customer.

He said the key to the company's fourth quarter is for field management to ensure that all sales associates "interact with the customer on the new listening and viewing stations." He urged them to "stress customer service."

Going forward, Higgins said that Trans World will continue to prune stores from its portfolio, but he predicted that the store count won't drop to less than 850 units. While he plans on opening stores, he said that now is not the right time to acquire stores. "There will be plenty of opportunity for that in 2003 and 2004," he told *Billboard*. "I don't know that they will be cheaper, but people will have addressed some of their problems," apparently meaning that if a chain or two comes up for sale at that time, the weaker stores of those chains will already have been closed.

In the meantime, "we are on very solid footing; we have a great balance sheet," Higgins said. "There are a lot of challenges that the industry is facing, but we see [these challenges] as opportunities."

MUSIC CITY RECORD DISTRIBUTORS, INC.

America's Oldest One Stop -since 1953

- Your salesperson - will be knowledgeable courteous. You will receive great customer service!
- Quality Control - Guaranteed Error -Free Order Processing
- Order Packing - The Best
- Promotional Material - By Request

Visit our website - www.mcrd.com for Product Reviews, Editorial Content, Charts, New Releases, About Music City, and More!

1- 800-467-1050

for new business, call extension 104

Nashville!

The Only Nationwide Distribution Network Of Music And Video Product



Speed. Selection. Service.

- 200,000 unique music, DVD and video SKU's on-hand
- Music, Movies, Books from one source

Call us today at... 800-775-2600 ext. 2151



BAKER & TAYLOR
Information and Entertainment Services

Sharman Pacts With Tiscali In Marketing Deal

BY BRIAN GARRITY

NEW YORK—Sharman Networks, owner of the Kazaa file-sharing network, has entered into a marketing deal with leading European Internet service provider (ISP) Tiscali. Under reported terms of the deal, Sharman will promote the Tiscali broadband service in exchange for a finder's fee for each Kazaa user that signs up for high-speed Internet access. Tiscali serves 7 million customers in 15 countries.

The deal underscores the controversial concept of digital music as a driver of consumer broadband adoption. Some legal and digital-music experts argue that the alliance gives Kazaa a newfound legitimacy and may ultimately help force the music industry to rethink distribution through peer-to-peer networks. (Labels owned by Warner Music Group and Best Buy are already experimenting with secure distribution through Kazaa affiliate Altnet [see story, page 70].) But it remains to be seen whether other ISPs will follow Tiscali's lead.

The pact comes as the music industry steps up legal pressure on U.S. broadband providers to discourage unlicensed downloading among its users and to reveal the names of consumers who traffic excessive copyright infringement. Meanwhile, the Recording Industry Assn. of America and music publishers are embroiled in an ongoing copyright-infringement lawsuit against Kazaa and similar services.

Sharman announced the Tiscali deal in connection with the launch of an updated version of the Kazaa software. The latest incarnation of the service, Kazaa v2, boasts improved security and search functionality. Users may share playlists and download compilations; files may be rated by peers according to technical quality and completeness of meta-data. Frequent users are rewarded with higher priority in download queues.

The international recording industry voiced disapproval regarding the pact. "I am shocked that Tiscali, a company already hosting a legal service, believes that by entering into an agreement with an unauthorized service it will promote the development of legitimate online musical offerings," International Federation of the Phonographic Industry chairman/CEO Jay Berman says. "The opposite is more likely to be true—by subsidizing Kazaa, Tiscali is jeopardizing the development of legitimate online services, and it is important that Internet service providers everywhere understand this."



by Chris Morris

Declarations Of Independents™

ARE YOU A LABEL? After rambling all over Los Angeles the other night, Declarations of Independents wound up getting home with the pockets of our leather jacket bulge with CDs.

At one local songwriters' showcase, discs of all varieties—from homemade burned EPs to full-blown albums with bar codes—were strewn across the tables. Our favorite prize of the night was an authorized live bootleg handed to us by a musician friend at another gig; the track listing was hand-inscribed on the back of a cardboard beer case.

This plethora of product, both handcrafted and factory-made, drove home the fact that the mass-production of music is no longer beyond anyone's means.

In many cases, the music that appears on these discs is of a highly professional caliber, and many (but sadly, still not enough) of the packages could pass muster compared with what emanates from the majors.

Are these the records that are currently bringing the music industry to its knees? No; they're the handiwork of professionals trying to get their music in front of their peers and their fan bases. But in most cases, are they conversely the product of what may be termed a "record label"? Again, no.

Many of the independently made records we pick up on the street—and many in the flood we receive on a daily basis at the office—will be launched into the void without any concrete thought applied to their marketing, publicity, or promotion.

We continue to see a prevailing confusion among independents operating on the entry level. We would never want to discourage any artist from seeking wider exposure for their work by producing a homemade album—and we have in fact discovered several outstanding performers just this year alone via self-released projects.

But we'd like to admonish the makers of what could be termed "bathtub records" that there's a vast difference between a title you make to interest larger record companies or to sell at gigs and one that will attract the interest of retailers, journalists, and radio programmers. And that gulf is what separates an artist engaged in self-promotion and a true record label. Please understand the difference, and keep us all sane.

FLAG WAVING: Steve Forbert's tribute to Jimmie Rodgers, *Any Old Time* (Oct. 8, Koch Records), is a highly personal project for the singer/songwriter.

Like Rodgers, Forbert was born and raised in Meridian, Miss. "I had a lot of direct connections to his bloodlines," says Forbert, who took guitar lessons from one of the country music legend's cousins.

In paying homage to Rodgers—who died of tuberculosis in 1933, after setting the template for modern country with a best-selling series of recordings for Victor—Forbert had several tough acts to follow. Talents as formidable as **Lefty Frizzell** and **Merle Haggard** have recorded memorable album-length salutes, and five years ago **Bob Dylan** helmed a multi-artist tribute.

Forbert says of his own album, "I wanted to pick the tunes that would stand up pretty well on their own



FORBERT

after 70 years without a lot of knowledge about his music—songs that would stand there, that would endure . . . [I asked myself.] 'What are the best tunes that will stand up for someone who doesn't give a damn about the folklore?'"

Co-produced by Forbert, **Garry Tallent**, and **Tim Coats**, *Any Old Time* offers highly personalized takes on both familiar and lesser-known songs from the Rodgers canon. The sweeter side of the Singing Brakeman's music is heard on deftly sung versions of "Why Should I Be Lonely?," "Miss the Mississippi and You," and "My Carolina Sunshine Girl," while his rough and rowdy ways are felt in takes of "Blue Yodel #9" and "Gambling Barroom Blues."

The set features a top-notch Nashville band that includes **the E Street Band's** bassist **Tallent**, drummer **Bobby Lloyd Hicks** of **the Skeletons**, and longtime **Jerry Lee Lewis** sidekick **Kenny Lovelace**.

Forbert emphasizes that Rodgers' influential style is no museum piece. "I think Jimmie was 100% rock-'n'-roll, and he lived it," he says. "[**The Rolling Stones**] 'Country Honk' is not that far from [Rodgers] 'T for Texas.'"

Retail Track™



by Ed Christman

SOME SUMMIT: The National Assn. of Recording Merchandisers (NARM) held a retail summit in Chicago Sept. 18-20 in an attempt to forge a dialogue with music manufacturers on how to work together to confront some of the problems facing the industry.

"The main agenda was to present the retail viewpoint on a few key industry issues and get a dialogue going on them with the supplier community," says **Pam Horowitz**, president of the Marlton, N.J.-based trade association. "We knew we wouldn't solve the issues, but we did think it was a useful way to identify common concerns and hopefully come up with [a] common solution to address those problems."

Among the issues discussed was the value proposition to the consumer, including looking at the singles configuration and technology and how the industry is dealing with CD burning, digital distribution, and copy management.

The meeting was put together by NARM on an invitation-only basis and included large retailers, wholesalers, the five majors, and some independent store owners and distributors. *Billboard* was not invited.

"The challenge of putting a meeting like this together is to find the right balance and breadth of companies and executives so that you have a robust conversation with diverse [points of view] but not a group so large that it becomes dysfunctional and impossible to have dialogue," Horowitz says. "The good news is that we had a small enough group to produce a good opening dialogue. The challenge is how to extend that dialogue to all of the NARM company members that weren't there, and we haven't figured out how to do that yet."

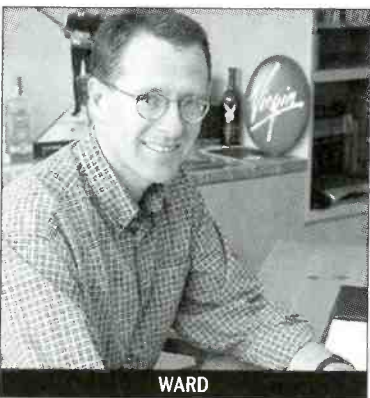
Another component concerning who was there focused on which level of executives would be invited from the majors. Sources suggest that NARM and the retailers were hoping to expand the dialogue beyond the sales and distribution executives to upper label management. This year, Elektra Entertainment chairman/CEO **Sylvia Rhone** and Atlantic Group co-CEO/co-chairman **Val Azzoli** attended. Both received high marks from merchants for their participation.

Virgin Entertainment Group U.S. president **Glen Ward** says, "Both were very conversant on these issues, and what it demonstrated to me was that maybe there is a little bit less of a gap between labels and retail than we thought there was."

Overwhelmingly, those participants at the meeting that *Billboard* contacted said it was very positive and that there is a need to cooperate to work

together to solve industry issues.

In discussing singles, retailers said that the labels appear willing to move forward in exploring whether the configuration can be saved. Ward made available the slide presentation on singles that he gave at NARM. One slide shows the correlation between singles sales and album sales and how album sales have declined as singles sales have become almost nonexistent. Universal Music & Video Distribution is already conducting a test on whether singles cannibalize album sales, as are some of the BMG labels. At the meeting, merchants reported that other majors said that they, too, would join in.



WARD

Ward said that the meeting was "a good start. Now it's all about the follow-up to get some actions going. Things are coming to a head for the industry, and this meeting prompted a healthy debate."

CHANGING UNIVERSE: Galaxy Music, the Pittsburgh-based one-stop, is starting a retail marketing company. Galaxy Music Promotions (GMP) will be run by **George Balicky**, VP at the company, as well as **Tom Wilkerson** and **Tom Haughney**, formerly with Hot Hits, based in Nashville. The company will position itself to work with record labels to promote releases. As part of that initiative, Galaxy will provide genre-specific CD compilations under the name Galaxy of Hot Hits on a six-week cycle, which will be distributed to secondary radio markets, radio professionals, clubs, DJs, and jukebox operators. Initial formats will include pop, rock, country, and urban. In addition, GMP has created a unique video-programming service that will provide music videos for on-site promotion of new product to consumers through Galaxy Music Distributors' independent retail accounts.

In a statement, Galaxy Music Distributors chairman/CEO **Gene Jakiela** said, "One-stop distributors need to work more closely with record labels in order to foster a climate that enhances demand for pre-recorded music."

CD Helps Save The Music 'For The Kids'

BY MOIRA McCORMICK

CHICAGO—*For the Kids*, an all-star charity compilation of children's music due Nov. 5, is putting Nettwerk America Records (distributed by EMI Music Distribution) into nontraditional retail outlets that did not previously carry the label's product—namely, children's specialty stores and membership warehouse clubs, in addition to the more typical major music, book, and mass-merchant chains.

The album features tracks by Sarah McLachlan, Barenaked Ladies, Five for Fighting's John Ondrasik, Semisonic's Dan Wilson, Hootie & the Blowfish's Darius Rucker, Remy Zero, Cake, Guster, Billy Bragg with Wilco, Sixpence None the Richer, Tom Waits, Toad the Wet Sprocket's Glen Phillips, former Del Fuego-turned-children's-artist Dan Zanes, Ivy, Bleu, and Chantal Kreviazuk & Raine Maida. It carries a list price of \$14.98 and is a joint project of Nettwerk and VH1's Save the Music Foundation, a nonprofit organization that provides musical instruments to public schools nationwide; a portion of the album's proceeds are earmarked for Save the Music.

The impetus for creating *For the Kids* came from its co-producers—Nettwerk head of promotion Tom Gates and Nettwerk VP of international A&R Mark Jowett. "I have a degree in elementary education," Gates says, "and Mark has a 5- and 7-year-old. We not only know the artists on the record—we know kids."

Gates says it was conversations "with friends and artists who have children" in which all expressed dismay at the preponderance of what they considered the condescending music currently available for kids that inspired Jowett and he to compile a kids' album with contemporary artists that parents enjoyed.

The CD package itself, with artwork by John Rummen, will cater specifically to preschoolers. "The CD booklet is a foldout coloring book," Gates explains, "with illustrations for each song." Adding further allure for kids, the first 25,000 copies will be packaged with a crayon (donated by manufacturer Colorific Crayons) that is visible in the clear spine. According to Nettwerk head of sales Lilly DiGregorio (who is spearheading the retail campaign), parents will be drawn in by the album's artists, many of whose names are prominently stickered on the front cover.



GATES

For the first time, Nettwerk—via EMI Special Markets—is working with such nontraditional children's retailers as Toys "R" Us, Gymboree, Gap Kids, and Pottery Barn Kids, according to DiGregorio, who notes that traditional music chains like Tower Records and Virgin will carry the album along with mass merchants including Target, Wal-Mart, and Kmart. "We're going into other retail places we've never been," DiGregorio says, "such as [membership warehouse clubs] Costco and Price Club." Rounder Kids, she notes, is handling distribution into Toys "R" Us, Zany

Brainy, and mom-and-pop children's specialty stores.

DiGregorio says promotions begin in early October and there is a possibility that book chains like Barnes & Noble and Borders Books & Music will design in-store coloring events keyed to the album package. Endcap promotions "will run through the holiday season." With print ads, a Nettwerk spokeswoman says, "we are taking a bit of a non-traditional route toward co-op advertising as well, tying in retailers with regional children's publications rather than going the typical alternative weekly routes." VH1 will actively promote the album on TV, radio, and online.

Are you with the right ONE-STOP? AEC is the place to be

- The most experienced sales staff in the industry
- Competitive Pricing
- Over 245,000 titles on CD alone
- Complete selection of DVD and VHS
- Largest selection of accessories from any one-stop
- Award winning weekly magazines **amped** and **ambush!**
- Electronic orders with our **AMI** cisc and online with **AMI**
- Our Turn-Key Retail Website Solution **Starg**

New Accounts Call:
800-635-9082
Fax: 954-340-7641
or visit us on the web at:
www.aent.com



AEC locations: CD One Stop, Bethel, CT • Bassin Distributors, Coral Springs, FL • Abbe/ Road, LA • Atlanta Philadelphia • Los Angeles (3) • Sacramento • Thousand Oaks • Madison • San Diego • Charlotte Chicago • Milwaukee • Denver • Columbus • Nashville (2) • Tampa/St. Pete • Lake Tahoe • Woodland, CA

Sites + Sounds NEWSLINE...

DOVES DOWNLOAD: Consumers who buy tickets to the **Doves'** North American tour through ticketmaster.com are being offered the chance to download a full concert from the band. On Oct. 14, buyers who purchase Doves tickets through ticketmaster.com will receive access to a special Web site where they may download an entire Doves live performance from one of the tour dates. The offer—sponsored by Capitol Records, mp3.com, and Ticketmaster—is valid for 90 days. Another part of the promotion is that consumers who buy their tickets to the Doves online will receive a printable coupon for \$2 off merchandise at the show. Mp3.com is alerting users in its database to upcoming dates, sending out local market e-mail blasts to fans in tour cities.

CROSSING THE BORDER: MusicMatch has entered into a distribution deal with the Internet arm of Bell Canada for its subscription radio service Radio MX. The service will be offered to Bell Canada Internet users, and billing will be handled by the communications giant. As part of the deal, which represents the first commercial deployment of a U.S. subscription music service in an international market, MusicMatch is launching a Canadian version of its site, musicmatch.ca. In extending Radio MX to the Canadian market, MusicMatch secured additional Canadian licensing from all five major labels.

Beginning in October, Bell Canada will launch an extensive national marketing initiative to introduce its new digital-music offering. Canadian customers can receive Radio MX for \$7.95 Canadian (\$5) per month or annually

for \$59.95 Canadian 1(\$38). MusicMatch claims more than 175,000 Radio MX subscribers to date.

LIQUID 'IDOL': BMG Entertainment is selling The Billboard Hot 100 No. 1 single from *American Idol: The Search for a Superstar* winner **Kelly Clarkson** via Liquid Audio. The downloadable double-A-sided single—"A Moment Like This"/"Before Your Love"—are available for \$2.49 each at the sites of Liquid retail partners, at liquid.com, and at idolon-fox.com. They may be burned to CD and/or transferred to a portable device.

PAYING UP: Altnet has begun commercial testing of its new payment system, which allows Kazaa users—traditionally consumers of free, pirated music—to buy label-sanctioned downloads on an à la carte basis. Altnet is a secure file-swapping service that runs simultaneously with the Kazaa peer-to-peer network.

Tracks are wrapped with Windows Media digital-rights management technology. Initial tests of the micro-payment system, which will offer tracks for less than \$1, focus on content from Palm Pictures, Best Buy's Redline Entertainment, unsigned-artist site cornerband.com, and 2Ksounds. Altnet content to date has been offered only as time-out promotional downloads. The company reports it has been distributing an average of 150,000 secure tracks per day.

Users who downloaded timed-out tracks will now be offered the ability to purchase the songs on a permanent basis. Technology from AllCharge and DuoCash powers the Altnet payment system, which supports credit cards,

debit cards, prepaid digital cash cards, prepaid phone cards, and billing through phone service providers.

REAL EXPANSION: America Online is expanding its ties with RealNetworks. AOL will use Real's streaming technology and Helix servers to deliver high-quality digital audio and video to its users. As part of the agreement, AOL will make use of Real's RealVideo 9 format for interactive marketing campaigns and streaming video advertisements. A player update that will enable RealVideo 9 playback will be bundled with the newest version of AOL's software—AOL 8.0—later this fall. AOL's use of Real's Helix servers will allow for the delivery of all major media types—including RealAudio/Video, Apple's QuickTime, MPEG-4, and Windows Media—from a single server platform. Traditionally, competing formats have required their own servers. AOL and Real first formed a strategic alliance in July 2000.

ADDING ZING TO YOUR RING: Billboard.com has forged a deal for ring tones with mobile-entertainment company Zingy. Billboard.com visitors may buy ring tones provided by Zingy, which says it is obtaining rights from major and independent music publishers, the Harry Fox Agency, and performance-rights groups.

TRAFFIC TICKER Top Overall Sites

Traffic In August

TOTAL VISITORS (in 000s)	
1. amazon.com	19,480
2. windowsmedia.com	10,039
3. real.com	8,333
4. kazaa.com	6,543
5. barnesandnoble.com	3,454
6. walmart.com	3,412
7. columbiahouse.com	3,379
8. bestbuy.com	2,950
9. mtv.com	2,560
10. musicmatch.com	2,403
11. cdnow.com	2,271
12. lyrics.com	1,757
13. circuitcity.com	1,357
14. mp3.com	1,136
15. musiccity.com	1,001

AVERAGE MINUTES PER VISITOR PER MONTH	
1. live365.com	32:37
2. musicmatch.com	18:07
3. allmusic.com	17:35
4. buy.com	14:04
5. kazaa.com	13:54
6. amazon.com	13:26
7. bet.com	12:42
8. mtv.com	12:13
9. real.com	10:13
10. cdnow.com	9:39
11. windowsmedia.com	9:22
12. imesh.com	9:06
13. bestbuy.com	9:00
14. aimster.com	8:54
15. barnesandnoble.com	8:36

Nielsen//NetRatings

Source: Nielsen//NetRatings, August 2002. Sites categorized by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

Music & Money

by Brian Garrity

INVESTORS GREASE PALM: Palm Pictures has secured new financing, anchored by a "significant" investment from Grupo Santo Domingo. Palm has also received additional funds from longtime investor Avalon Capital Group.



BLACKWELL

Grupo Santo Domingo is a Latin American company with assets in everything from broadcast TV to radio to print media. Avalon Capital Group is the equity investment vehicle for Gateway founder and chairman/CEO **Ted Waite**.

The new funding—the amount of which was not disclosed—will be used to accelerate growth. Palm says it is focusing its efforts on using new technology platforms to deliver its content to consumers.

Chairman/CEO **Chris Blackwell** said in a statement that the Palm business model "is based on introducing our audience to a new generation of digital storytellers, who use the full spectrum of current technology in their creation of cutting-edge images and music."

Blackwell says the company is "committed to cultivating projects that push the bounds of audio-visual entertainment and the DVD format, such as world collaborative projects like *1 Giant Leap*."

He added, "We are thrilled that the Santo Domingo Group and Avalon recognize what we are doing is valuable and that they share our vision for Palm Pictures and the future of entertainment."

Investment banking firm Violy, Byorum & Partners advised Palm in the transaction with Grupo Santo Domingo.

BRILLIANT SALE: Altnet parent company Brilliant Digital Entertainment says it has raised \$1.1 million in a private placement of its equity securities. The company sold 7.1 million shares of its common stock at 15 cents per share. In addition, the purchasers

received warrants to buy an additional 12.6 million shares at an exercise price of 16.8 cents per share.

The purchasers were Harris Toibb, MarKey Services—an entity co-owned by Brilliant chairman **Ronald Lachman**, CEO **David Wilson**, and president **Scott Hergott**, all existing stockholders—and **Bob Haya**, a new investor.

Los Angeles-based Brilliant Digital is a developer and distributor of rich media advertising technologies and, through its Altnet subsidiary, distributor of a secure peer-to-peer network for digital commerce and promotion.

GRACENOTE GAINS: Gracenote—a digital-music technology firm best-known for its CDDB music-recognition service used in media player software—has \$9.5 million in financing led by venture capital firm Sequoia Capital.

The funding, which represents the company's third round, will be used for working capital and strategic initiatives.

Other financial details were not disclosed. Investors in prior rounds include **Scott Jones** and Simon Investments.

In connection with the investment, **Sameer Gandhi**, a partner at Sequoia Capital, has joined Gracenote's board of directors.

LIQUID MERGER NOT FLOWING: Another Liquid Audio shareholder has voiced opposition to the company's proposed merger with Alliance Entertainment Corp. (AEC). Stamford, Conn., firm Dolphin Limited Partnership, which claims to own a 3.5% stake in Liquid, is against the deal.

Meanwhile, MM Cos.—which, with affiliated entities, owns 6.9% of Liquid—is also opposing the merger and has been pressing Liquid to sell itself to the highest bidder or to distribute its cash to shareholders.

Research firm Institutional Shareholder Services (ISS) is recommending that Liquid shareholders vote in favor of adding MM Cos. chairman **Seymour Holtzman** and president/CEO **James Mitarotonda** to the Liquid board. But ISS opposes proposals that would expand the board further and give those dissident shareholders control of the company.

ISS did not issue an opinion on the proposed AEC merger but said Holtzman and Mitarotonda's addition to the Liquid board would "ensure a vigorous debate over the company's direction."

Additional reporting by Matthew Benz in New York.

YOU'RE INVITED!



You've heard about the legendary parties, now is your chance to be there. *Playboy Mansion Parties Uncensored*. Witness never-before-seen footage that will have everyone talking. It's wild — and completely uncovered!



©2002 Playboy Entertainment Group, Inc.



www.playboy.com

OCTOBER 5 2002 Billboard TOP KID VIDEO						
Sales data compiled by Nielsen VideoScan						
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	YEAR OF RELEASE	PRICE	
1	1	NUMBER 1 2 Weeks At Number 1 MICKEY'S HOUSE OF VILLAINS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25269		2002	22.99	
2	2	PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1648		2002	24.99	
3	3	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1916		2002	14.95	
4	5	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876903		2002	12.95	
5	4	THE BEST OF SCHOOLHOUSE ROCK 30TH ANNIVERSARY EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61794		2002	19.99	
6	6	TARZAN & JANE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23956		2002	24.99	
7	7	WIGGLY SAFARI HIT ENTERTAINMENT 2517		2002	14.95	
8		POWER RANGER WILD FORCE: LIONHEART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26690		2002	14.95	
9		POWER RANGERS WILD FORCE: ANCIENT AWAKENING WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26695		2002	14.95	
10	8	ROLIE POLIE OLLIE: GREAT DEFENDER OF FUN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25010		2002	19.99	
11	10	BLUE'S CLUES: MEET JOE! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876913		2002	9.95	
12	9	BARNEY'S ROUND AND ROUND WE GO HIT ENTERTAINMENT 2043		2002	14.95	
13	12	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 26088		2002	14.99	
14	17	RUGRATS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876863		2002	12.95	
15	13	ELMO VISITS THE FIREHOUSE SONY WONDER/SONY MUSIC ENTERTAINMENT 54345		2002	9.98	
16	16	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153		2002	12.95	
17	22	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013		2002	12.95	
18		DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853		2002	12.95	
19	19	BABY MOZART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799		2000	14.99	
20	21	SCOOBY-DOO'S ORIGINAL MYSTERIES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1889		2000	14.95	
21		BLUE'S CLUES: ABC'S AND 123'S NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743		1998	9.95	
22	14	BOB THE BUILDER: CELEBRATE WITH BOB HIT ENTERTAINMENT 62410		2001	14.99	
23	15	STANLEY THE UGLY DUCKLING ARTISAN HOME ENTERTAINMENT 73853		1991	7.98	
24	11	CRAYOLA PRESENTS THE THREE LITTLE PIGS HALLMARK HOME ENTERTAINMENT/ARTISAN HOME ENTERTAINMENT 99021		1995	7.98	
25		RUGRATS: ALL GROWED UP NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 839413		2001	12.95	

OCTOBER 5 2002 Billboard RECREATIONAL SPORTS						
Sales data compiled by Nielsen VideoScan						
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE		
1	1	NUMBER 1 2 Weeks At Number 1 STUPID LITTLE GOLF VIDEO FOX LORBER VIDEO 71027		9.98		
2	2	WWE: HOLLYWOOD HULK HOGAN SONY MUSIC ENTERTAINMENT 59329		14.95		
3	4	AND 1 MIXTAPE VOLUME 5 VENTURA DISTRIBUTION 311250		14.98		
4	3	NBA FINALS 2002 OFFICIAL CHAMPIONSHIP USA HOME ENTERTAINMENT 360410		14.95		
5	5	NHL: 2002 STANLEY CUP OFFICIAL CHAMPIONSHIP USA HOME ENTERTAINMENT 360409		14.98		
6	6	WWE: WRESTLEMANIA X-EIGHT SONY MUSIC ENTERTAINMENT 54125		19.98		
7	9	WWE: NWO BACK IN BLACK SONY MUSIC ENTERTAINMENT 59331		14.95		
8	7	WWE: TRIPLE H-THE GAME SONY MUSIC ENTERTAINMENT 54119		14.95		
9	8	WWE: KING OF THE RING SONY MUSIC ENTERTAINMENT 59617		14.95		
10	12	WWE: BACKLASH SONY MUSIC ENTERTAINMENT 59313		14.95		
11	10	WWE: FUNNIEST MOMENTS SONY MUSIC ENTERTAINMENT 59327		19.98		
12		BALL ABOVE ALL VENTURA DISTRIBUTION 0893		14.98		
13	11	SHADQUILLE O'NEAL: BALLIN' OUTTA CONTROL VENTURA DISTRIBUTION 311142		14.98		
14	14	WWE: BEST OF RAW VOL. 3 SONY MUSIC ENTERTAINMENT 286		19.98		
15	15	THE BEST OF BACKYARD WRESTLING 2: MORE HARDCORE THAN EVER BEFORE VENTURA DISTRIBUTION 2000		19.99		
16	19	WWE: BEST OF WRESTLEMANIA SONY MUSIC ENTERTAINMENT 831		14.95		
17		ECW: WRESTLEPALOOZA 97 PIONEER ENTERTAINMENT 71760		19.95		
18	17	WWE: UNDERTAKER -- THIS IS MY YARD SONY MUSIC ENTERTAINMENT 288		14.95		
19	16	WWE: THE ROCK-KNOW YOUR ROLE SONY MUSIC ENTERTAINMENT 837		14.95		
20		ECW: CYBERSLAM 99 PIONEER ENTERTAINMENT 71761		19.95		

OCTOBER 5 2002 Billboard HEALTH & FITNESS						
Sales data compiled by Nielsen VideoScan						
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE		
1	1	NUMBER 1 15 Weeks At Number 1 DARRIN'S DANCE GROOVES VENTURA DISTRIBUTION 10499		14.98		
2	2	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840		12.98		
3	4	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210		9.95		
4	5	LESLIE SANSONE: SUPER FAT BURNING GOODTIMES HOME VIDEO 530210		9.95		
5	3	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152		14.98		
6	6	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210		9.95		
7	7	THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813		14.98		
8	10	METHOD-ALL IN ONE CURRENT WELLNESS 906		12.98		
9	8	TARGET TONING WORKOUT-ABS OF STEEL WARNER HOME VIDEO 51368		9.95		
10	11	YOGA CONDITIONING FOR WEIGHT LOSS GAIAM VIDEO 1203		14.98		
11	13	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948		9.99		
12	12	DENISE AUSTIN: POWER YOGA PLUS ARTISAN HOME ENTERTAINMENT 11754		14.98		
13	9	SLIM DOWN-BELLYDANCE FITNESS FOR BEGINNERS GOLD HILL HOME VIDEO 379		14.98		
14	15	THE METHOD PILATES: PRECISION TONING CURRENT WELLNESS 572		12.98		
15	14	PILATES: BEGINNING MAT WORKOUT GAIAM VIDEO 1231		14.98		
16	16	CRUNCH: FAT BURNING YOGA ANCHOR BAY ENTERTAINMENT 11947		9.99		
17	19	BILLY BLANKS: CRUNCH MASTER BLASTER ANCHOR BAY ENTERTAINMENT 10885		14.98		
18	17	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586		9.99		
19	18	BELLYDANCE FITNESS WORKOUT: FAT BURNING GOLD HILL HOME VIDEO 373		14.95		
20	18	PAULA ABDUL'S GET UP AND DANCE! ARTISAN HOME ENTERTAINMENT 60214		9.98		

◆ 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

Barbie Returns In 'Rapunzel'

BY MOIRA McCORMICK

With the Tuesday (1) VHS/DVD release of *Barbie as Rapunzel*, Artisan Entertainment's Family Home Entertainment (FHE) and Mattel Entertainment are banking on the worldwide icon's continued appeal by spending 35% more on print and broadcast marketing and 43% more on retail impressions than they did on *Barbie in the Nutcracker*, the first title in the franchise.

Barbie as Rapunzel casts the famed childhood playmate as the long-tressed fairy-tale heroine with a contemporary twist: She is an artist who paints her way out of her tower prison rather than waiting for a savior prince to climb up her hair.

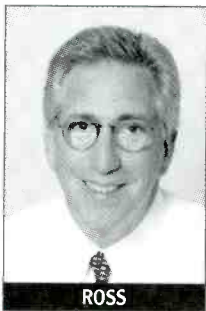
The DVD contains extra features that serve as an art-history lesson, teaching viewers about paintings, artists, and painting techniques. FHE president Glenn Ross says, "When Mattel began producing this series, they wanted to make this about the imagination and also wanted an element of teaching kids about the arts." Similarly, the *Barbie in the Nutcracker* project had behind-the-scenes footage from the School of American Ballet. Both the VHS and DVD versions are priced at \$19.98.

The *Barbie as Rapunzel* campaign expands on many of the promotional components from Mattel's *Barbie in the Nutcracker*, which had a 94% sell-through rate and sales of more than 3.5 million units. Print ads started one week before street date, and Ross says they are expected to generate 260 million consumer impressions through the end of the year. TV spots also began airing on Nickelodeon and the Cartoon Network in August.

FHE is gaining new exposure for the videos as a result of the July shipment of 5 million *Barbie as Rapunzel* dolls, since its packaging promotes the video release. In return, FHE is highlighting the toy line through an insert in each video and DVD. A trailer of the title is featured on the Nov. 26 VHS release of the theatrical hit *Ice Age* (Fox).

FHE is also offering retailers a number of customized *Barbie as Rapunzel* point-of-purchase displays. Wal-Mart is placing the video in multiple sections of the store, including toy and electronic departments, while Toys "R" Us has already held advance screenings of the video.

David Niggli, executive VP of merchandising for FAO Inc.—parent company of FAO Schwarz, the Right Start, and Zany Brainy—says, "If our early read on the *Barbie as Rapunzel* toy product is any indication, [this release] will surpass the success of *Barbie in the Nutcracker* last year."



ROSS

OCTOBER 5 2002 Billboard TOP MUSIC VIDEOS						
Sales data compiled by Nielsen SoundScan						
THIS WEEK	LAST WEEK	TITLE	PRINCIPAL PERFORMERS	TAPE/DVD PRICE		
1	1	NUMBER 1 2 Weeks At Number 1 LET FREEDOM RING SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44632	Bill & Gloria Gather And Their Homecoming Friends	29.95/21.97		
2	2	GOD BLESS AMERICA SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4454	Bill & Gloria Gather And Their Homecoming Friends	29.95/21.97		
3	3	LIVE IN HAWAII EAGLE ROCK ENTERTAINMENT/WARNER HOME VIDEO 37658	Janet Jackson	19.98/24.98		
4	4	WORSHIP JIVE/ZOMBA VIDEO 10051	Michael W. Smith	14.98/19.98		
5	5	HELL FREEZES OVER ▲ ⁶ GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99		
6	17	M.O.L. WARNER MUSIC VIDEO 38548	Disturbed	14.98/19.99		
7	6	LIVE FROM LAS VEGAS ▲ ² JIVE/ZOMBA VIDEO 41784	Britney Spears	19.98/24.98		
8	7	ROCK IN RIO COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54269	Iron Maiden	14.98/29.98		
9	8	ELVIS: THE GREAT PERFORMANCES BOX SET RHINO HOME VIDEO 976096	Elvis Presley	39.98/49.95		
10	13	DEUCE ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54198	Korn	14.98/19.98		
11	10	OUT OF HEART (INTO YOUR HEAD) HOLLYWOOD RECORDS MUSIC VIDEO 169014	BBMak	9.98 DVD		
12	12	MORNING VIEW SESSIONS ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54199	Incubus	14.98/19.98		
13	11	LOVERS LIVE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98		
14	15	ONE NIGHT ONLY ▲ MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885	Elton John	16.98/24.98		
15	18	THE UP IN SMOKE TOUR ▲ ³ EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97		
16	16	SUPERNATURAL LIVE ▲ ² ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97		
17	20	LIVE AT BUDOKAN EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54271	Ozzy Osbourne	14.98/19.98		
18	14	THE DEFINITIVE COLLECTION MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 18146	Abba	24.98 DVD		
19	19	ALL ACCESS EUROPE INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 493313	Eminem	19.98/24.98		
20	21	POPODYSEY-LIVE ▲ JIVE/ZOMBA VIDEO 41778	'N Sync	19.98/24.98		
21	22	ALL THE TIME IN THE WORLD SPARROW VIDEO/CHORDANT DIST. GROUP 92924	Jump5	5.98/5.95		
22	31	ELEVATION TOUR 2001 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586543	U2	19.98/32.98		
23	23	LISTENER SUPPORTED ▲ ³ BMG VIDEO 65005	Dave Matthews Band	19.95/24.97		
24	26	MTV UNPLUGGED: SHAKIRA SONY DISCOS/SONY MUSIC ENTERTAINMENT 89339	Shakira	14.98/19.98		
25	29	LIVE FROM AUSTIN, TEXAS ▲ ⁴ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 5010	Stevie Nicks And Double Trouble	14.95/19.97		
26	27	VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson	14.98/24.98		
27	30	SALIVAL TOOL DISSECTIONAL/VOLCANO/ZOMBA VIDEO 31159	Tool	24.98/29.98		
28	9	THE CONCERT FOR NEW YORK CITY ▲ ² COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54025	Various Artists	19.98/29.98		
29	24	LIVE IN LAS VEGAS MVD VIDEO 7700	Kiss	19.98/19.98		
30	32	THE DANCE ▲ WARNER REPRISE VIDEO 38486	Fleetwood Mac	19.95/24.97		
31	25	MUSIC IN HIGH PLACES-LIVE IN HAWAII IMAGE ENTERTAINMENT 1103	Deftones	14.98/19.99		
32	28	BRITNEY: THE VIDEOS ▲ ² JIVE/ZOMBA VIDEO 41785	Britney Spears	14.98/19.98		
33	39	LIVE IN PARIS EAGLE VISION/PIONEER ENTERTAINMENT 19012	Diana Krall	19.98/24.98		
34	34	THE VIDEOS: 1994-2001 ▲ BMG VIDEO 65012	Dave Matthews Band	19.95/24.97		
35	40	LIVE: 2001 ● COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029	Journey	14.98/19.98		
36	RE-ENTRY	WE WILL ROCK YOU PIONEER ENTERTAINMENT 71657	Queen	19.98/24.98		
37	34	DEATH ROW UNCUT DEATH ROW/VENTURA DISTRIBUTION 66200	2Pac/Snoop Doggy Dogg	19.98/19.95		
38	RE-ENTRY	HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson	14.95/19.97		
39	RE-ENTRY	LIVE IN NEW YORK CITY ▲ ² COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 401	Bruce Springsteen & The E Street Band	19.98/29.98		
40	37	SAVAGE CRAZY WORLD ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 63188	Scorpions	24.98 DVD		

◆ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA platinum cert. for sales of 250,000 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.

OCTOBER 5
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	Sales data compiled by Nielsen VideoScan	
							1	2
			NUMBER 1	1 Week At Number 1				
1			CHANGING LANES PARAMOUNT HOME ENTERTAINMENT 334304	Ben Affleck Samuel L. Jackson	R	29.95		
2	NEW		THE COUNT OF MONTE CRISTO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24019	Jim Caviezel Guy Pearce	PG-13	29.95		
3	1	2	BLADE 2 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5554	Wesley Snipes	R	29.95		
4	2	4	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R	29.99		
5	3	3	THE ROOKIE (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 619373	Dennis Quaid	G	29.99		
6	4	3	HIGH CRIMES FOXVIDEO 2005144	Ashley Judd Morgan Freeman	PG-13	27.98		
7	8	4	NATIONAL LAMPOON'S VAN WILDER (UNRATED) ARTISAN HOME ENTERTAINMENT 12836	Ryan Reynolds Tara Reid	NR	26.98		
8	6	6	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	PG-13	29.95		
9	NEW		9/11: THE FILMMAKERS COMMEMORATIVE EDITION PARAMOUNT HOME ENTERTAINMENT 875794	Various Artists	NR	19.95		
10	5	3	THE ROOKIE (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24023	Dennis Quaid	G	29.99		
11	10	2	MICKEY'S HOUSE OF VILLAINS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25271	Animated	NR	29.99		
12	9	3	RESERVOIR DOGS: ALL COLORS ARTISAN HOME ENTERTAINMENT 12050	Harvey Keitel Tim Roth	R	107.95		
13	7	6	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		
14	14	4	PULP FICTION: COLLECTOR'S EDITION MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23541	John Travolta Samuel L. Jackson	R	29.99		
15	NEW		NEAR DARK ANCHOR BAY ENTERTAINMENT 12121	Bill Paxton Lance Henriksen	R	29.98		
16	21	2	IN MEMORIAM-NEW YORK CITY 9/11 HBO HOME VIDEO/WARNER HOME VIDEO 91970	Various Artists	NR	19.98		
17	11	4	ALL ABOUT THE BENJAMINS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5466	Ice Cube Mike Epps	R	26.98		
18	17	3	THE SOPRANOS: THE COMPLETE THIRD SEASON HBO HOME VIDEO/WARNER HOME VIDEO 99234	James Gandolfini Lorraine Bracco	NR	99.98		
19	22	3	SCHOOLHOUSE ROCK: SPECIAL 30TH ANNIVERSARY EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23048	Animated	NR	29.99		
20	20	4	CNN TRIBUTE: AMERICA REMEMBERS TIME INC. HOME ENTERTAINMENT 20001	Various Artists	NR	14.95		
21	15	4	PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25274	Animated	G	29.99		
22	19	3	QUEEN OF THE DAMNED (PAN & SCAN) WARNER HOME VIDEO 22186	Aaliyah	R	26.98		
23	12	3	QUEEN OF THE DAMNED (WIDESCREEN) WARNER HOME VIDEO 22304	Aaliyah	R	26.98		
24	27	6	THE SIMPSONS SEASON 2 BOX SET FOXVIDEO 2003715	The Simpsons	NR	49.98		
25	23	7	COLLATERAL DAMAGE WARNER HOME VIDEO 21324	Arnold Schwarzenegger	R	26.98		
26	29	6	SUPER TROOPERS FOXVIDEO 2004953	Brian Cox Marisa Coughlan	R	26.98		
27	28	14	BLACK HAWK DOWN COLUMBIA TRISTAR HOME ENTERTAINMENT 06766	Josh Hartnett Ewan McGregor	R	27.96		
28	26	4	NATIONAL LAMPOON'S VAN WILDER (RATED) ARTISAN HOME ENTERTAINMENT 12891	Ryan Reynolds Tara Reid	R	26.98		
29	18	2	FRIENDS: COMPLETE SECOND SEASON WARNER HOME VIDEO 9000273	Jennifer Aniston Matthew Perry	NR	69.98		
30	35	3	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876904	Spongebob Squarepants	NR	19.99		
31	24	9	JOHN Q. NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5468	Denzel Washington	PG-13	26.98		
32	25	7	RESIDENT EVIL COLUMBIA TRISTAR HOME ENTERTAINMENT 08291	Milla Jovovich	R	27.96		
33	13	10	BLADE NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO N4685	Wesley Snipes	R	24.98		
34	16	7	THE PROGRAM TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 17379	James Caan Halle Berry	R	9.99		
35	31	4	JACKIE BROWN: COLLECTOR'S EDITION MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23540	Pam Grier Samuel L. Jackson	R	29.99		
36	32	4	THE SWEETEST THING (UNRATED) COLUMBIA TRISTAR HOME ENTERTAINMENT 6000990	Cameron Diaz Christina Applegate	NR	27.96		
37	30	5	THE NEW GUY COLUMBIA TRISTAR HOME ENTERTAINMENT 06151	D J Qualls Eliza Dushku	PG-13	27.96		
38	RE-ENTRY		HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson	PG	26.99		
39	NEW		THE SALTON SEA WARNER HOME VIDEO 18882	Val Kilmer	R	24.98		
40	37	11	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98		

OCTOBER 5
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	RATING	PRICE	Sales data compiled by Nielsen VideoScan	
							1	2
			NUMBER 1	3 Weeks At Number 1				
1	1	3	THE ROOKIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61936	Dennis Quaid	G	22.99		
2	2	2	MICKEY'S HOUSE OF VILLAINS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25269	Animated	NR	22.99		
3	4	2	BLADE 2 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	Wesley Snipes	R	22.94		
4	3	4	PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1648	Animated	NR	24.99		
5	5	6	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	PG-13	22.94		
6	6	4	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	Scooby-Doo	NR	14.95		
7	8	3	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876903	Spongebob Squarepants	NR	12.95		
8	7	3	THE BEST OF SCHOOLHOUSE ROCK 30TH ANNIVERSARY EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61794	Animated	NR	19.99		
9	12	15	DARRIN'S DANCE GROOVES RAZOR & TIEVENTURA DISTRIBUTION 10499	Darrin Henson	NR	14.98		
10	9	1	TARZAN & JANE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23956	Animated	NR	24.99		
11	10	2	WIGGLY SAFARI HIT ENTERTAINMENT 2517	The Wiggles	NR	14.95		
12	11	11	JIMMY NEUTRON: BOY GENIUS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 338263	Animated	G	22.99		
13	20	2	IN MEMORIAM-NEW YORK CITY 9/11 HBO HOME VIDEO/WARNER HOME VIDEO 91968	Various Artists	NR	19.98		
14	NEW		POWER RANGER WILD FORCE: LIONHEART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26690	Power Rangers	NR	14.95		
15	NEW		POWER RANGERS WILD FORCE: ANCIENT AWAKENING WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26695	Power Rangers	NR	14.95		
16	13	3	QUEEN OF THE DAMNED WARNER HOME VIDEO 22186	Aaliyah	R	26.98		
17	15	17	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG	24.99		
18	18	11	SPY KIDS (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	PG	24.99		
19	14	5	ROLIE POLIE OLIE: GREAT DEFENDER OF FUN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25010	Rolie Polie Olie	NR	19.99		
20	17	4	ALL ABOUT THE BENJAMINS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5464	Ice Cube Mike Epps	R	22.98		
21	NEW		9/11: THE FILMMAKERS COMMEMORATIVE EDITION PARAMOUNT HOME ENTERTAINMENT 875793	Various Artists	NR	14.95		
22	19	3	BLUE'S CLUES: MEET JOE! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876913	Blue's Clues	NR	9.95		
23	16	3	BARNEY'S ROUND AND ROUND WE GO HIT ENTERTAINMENT 2043	Barney	NR	14.95		
24	22	4	CNN TRIBUTE: AMERICA REMEMBERS TIME INC. HOME ENTERTAINMENT 20001	Various Artists	NR	9.95		
25	21	10	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	PG	22.98		

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.

OCTOBER 5
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	Sales data compiled by Nielsen VideoScan	
						1	2
			NUMBER 1	1 Week At Number 1			
1	NEW		CHANGING LANES PARAMOUNT HOME ENTERTAINMENT 334304	Ben Affleck Samuel L. Jackson	R		
2	2	3	HIGH CRIMES FOXVIDEO 2005144	Ashley Judd Morgan Freeman	PG-13		
3	1	2	BLADE 2 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5553	Wesley Snipes	R		
4	3	3	THE ROOKIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61936	Dennis Quaid	G		
5	NEW		THE COUNT OF MONTE CRISTO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24019	Jim Caviezel Guy Pearce	PG-13		
6	4	4	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R		
7	5	4	NATIONAL LAMPOON'S VAN WILDER NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 12895	Ryan Reynolds Tara Reid	NR		
8	7	5	SHOWTIME WARNER HOME VIDEO 22440	Robert De Niro Eddie Murphy	PG-13		
9	6	3	QUEEN OF THE DAMNED WARNER HOME VIDEO 22186	Aaliyah	R		
10	8	4	JOE SOMEBODY FOXVIDEO 2004231	Tim Allen	PG		
11	9	4	THE SWEETEST THING COLUMBIA TRISTAR HOME ENTERTAINMENT 600023	Cameron Diaz Christina Applegate	R		
12	11	7	DRAGONFLY UNIVERSAL STUDIOS HOME VIDEO 60134	Kevin Costner	PG-13		
13	10	6	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	PG-13		
14	12	5	THE NEW GUY COLUMBIA TRISTAR HOME ENTERTAINMENT 06148	D J Qualls Eliza Dushku	PG-13		
15	13	9	JOHN Q. NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5467	Denzel Washington	PG-13		
16	14	7	COLLATERAL DAMAGE WARNER HOME VIDEO 21324	Arnold Schwarzenegger	R		
17	15	4	ALL ABOUT THE BENJAMINS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5464	Ice Cube Mike Epps	R		
18	16	11	SHALLOW HAL FOXVIDEO 2003994	Jack Black Gwyneth Paltrow	PG-13		
19	17	6	SUPER TROOPERS FOXVIDEO 2004943	Brian Cox Marisa Coughlan	R		
20	18	5	IN THE BEDROOM MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1807	Sissy Spacek Tom Wilkinson	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.

Connect with the music industry's most important decision makers in **Billboard Classified**

Billboard CLASSIFIED

maximum results

maximum exposure

Call: 1-800-223-7524 Today!

Fax all ads to: 646-654-4798/99 or email to: jserrette@billboard.com

Your ad includes a listing on **billboard.com**

over 17 million page views a month
www.billboard.com

DUPLICATION/REPLICATION

POWER TOWER CD & DVD DUPLICATORS

Produce your own CDs and DVDs with these high speed, low cost, easy to use duplicators

Available with 1, 3 or 7 drives
7 full CDs in under 3 minutes
Up to 14 DVDs per hour

www.veritysystems.com



Providing solutions for your In-house CD & DVD production
800 642-5151

DUPLICATION/REPLICATION

COMPACT DISCS - 60¢ EACH

IT'S A BETTER DEAL! "ADD IT UP"

1,000 CDs	600.00
1,000 Jewel/Wrap	250.00
1,000 2-Pg Book/Tray	240.00
	\$ 1,090.00

from your CD-Ready Master & Print-Ready Film

NATIONAL TAPE DISC CORPORATION

1110 48th Ave. North - Nashville, TN 37209

1-800-874-4174

Digital Mastering Services - Digital Audio Duplication - Computer Graphics

SAME DAY SERVICE!
(on short run CD & Cassette copies)

www.ntdc.com

1000 COMPACT DISCS
.84 EA.*

In Our 39th Year

1000 CASSETTES
.64 EA.*

CDR DUPLICATION!

\$2.00 each (min. 50)

• IN JEWEL BOX •
FAST TURNAROUND!

*FULLY PACKAGED!

ALSHIRE

CUSTOM SERVICE

CALL NOW! (800) 423-2936

1015 W. ISABEL STREET, BURBANK, CA 91506

Fax (818) 569-3718 • sales@alshire.com • www.alshire.com

DUPLICATION/REPLICATION

46 PRODUCTIONS

25 CDRs - \$45.00 / 50 CDRs - \$88.00
100 CDRs - \$150.00 / 200 CDRs - \$290.00

ASK ABOUT OUR DISCOUNT FOR ASCAP MEMBERS!

From CD or CDR master
Includes CDR jewel box w/text printing on CD label
Add \$35 for other digital master, \$55 for analog master

Orders must be prepaid. Shipping not included.

42 W 557 Hawk Circle, St. Charles, IL 60175
Tel (800) 850-5423 Email: info@46p.com
Visit our Web Page at <http://www.46p.com>

FOR SALE

For Sale

Houston's oldest record store for sale. 45 years in business. Great leased location, all inventory, fixtures, website, sources. \$40k Inventory. Asking \$70k. Serious inquires: 713-524-3602

Liquidation Sale

"Lift" racks & storage cabinets holds 9000+ cds. Recordtrak POS, "Muze" database system, Checkpoint security, "Trimline" cd holders, counter, listening station.

call: 717.293.8111

INTERNET/WEB SERVICES

DANGEROUS TREES

SKETCH COMEDY

LISTEN AT

www.dangeroustrees.com

COMPUTER/SOFTWARE

RecordTrak

Inventory Management For Record Stores

800-942-3008

Fax 203-269-3930
Voice 203-265-3440

TALENT

Looking for a record deal??

Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your FREE information.

Talent 2000
800-499-6395

LISTENING STATIONS

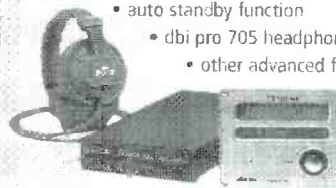
Nakamichi® CD & DVD SAMPLING STATIONS

Nakamichi - world-renowned for its high-end sound quality, state-of-the-art design and product dependability in the music industry.

Visit our web site to view our wide range of CD & DVD Sampling Stations and merchandising fixtures.

Standard features for all Nakamichi Sampling Stations:

- programmable first track
- informative play counter
- auto standby function
- dbi pro 705 headphones
- other advanced features

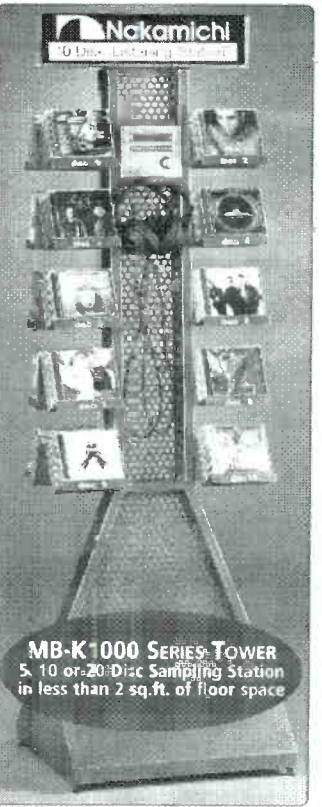


We can customize your order to suit your specific needs.

Worldwide Distributor of
Nakamichi®
CD & DVD Sampling Stations

dbi international
Tel. (807) 468-8494

www.dbiintl.com

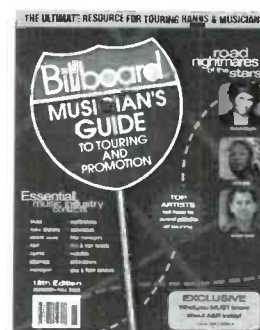


MB-K 1000 SERIES TOWER
5, 10 or 20-Disc Sampling Station
in less than 2 sq. ft. of floor space

PUBLICATIONS

The Ultimate Resource for Touring Bands & Musicians

BILLBOARD'S 18TH EDITION OF THE **MUSICIAN'S GUIDE TO TOURING AND PROMOTION** **NEW EDITION!**



Includes:

- City by city club directory
- Tapelisc services
- A&R directory
- Music services directory
- Music industry websites
- Road nightmares of the stars
- PLUS-Exclusive: What every artist must know about A&R!
- And much more

Only \$15.95 - \$18.95 overseas. (includes shipping)

Order by phone **800-407-6874** or on our website
www.musiciansguide.com

Mention code TGBB when ordering!

For Billboard Classified Advertising Call Jeff Serrette at 646-654-4697


MEDIAWORKS INTERNATIONAL, INC.
CDs CD-ROMs, CD One-Off Short Runs, Retail Ready Complete CD Packages
1-800-211-4689
Call For Quotes and a Free Info Packet!
www.mediaworkscd.com

CDs • CD-ROM • CD-R • SHAPED CDs • AUDIO CASSETTES
NEED CDS?
the choice is **CRYSTAL CLEAR**
DISC & TAPE
Trusted experience for over 30 years.
1-800-880-0073
www.crystalclearcds.com
DIGITAL MASTERING • ART DESIGN • PRINTING • PACKAGING

NO FILMS NEEDED SAVE HUNDREDS
500 CDs = \$ 969
1000 CDs = \$1069
RETAIL READY CD PACKAGES FROM YOUR DESIGN ON DISC
CALL FOR DETAILS
300 FULL COLOR 11x17 POSTERS ONLY \$99
with Your CD/DVD Package
OVER \$500 OF EXTRAS WITH EVERY CD PACKAGE
THIRD WAVE MEDIA
WORLD CLASS QUALITY CD & DVD REPLICATION
CALL TODAY FOR A FREE CATALOG
(800) WAVE CD-1
WWW.THIRDWAVEMEDIA.COM
WE CAN PUT YOUR MUSIC VIDEOS ON DVD...CALL FOR DETAILS

PUBLICATIONS

In the Studio?



FREE Guide to Master Tape Preparation Saves You Time and Money!
1-800-468-9353
 www.discmakers.com/bb
 info@discmakers.com

DISC MAKERS

FREE! FREE!


CD Call or Go to Web!

7 7 4 6
1-800-487-SPIN
 CD Replication & Design Services
 www.SPINGoNETWORK.com

PUBLICITY PHOTOS

PUBLICITY PRINTS

LITHOGRAPHED ON HEAVY SATIN GLOSS PAPER



B&W 8x10's
 500 - \$90
 1000 - \$120

Other sizes & color available
 Prices include Typesetting & Freight In Continental U.S.

FREE Catalog & Samples

ABC PICTURES

1867 E. Florida St., Suite BB
 Springfield, MO 65803
 Toll Free 1-888-526-5336
 www.abcpictures.com

EQUIPMENT FOR SALE

cheaplights.com



Fog Machines From \$38.50

Lights For DJ's And Bands



DMX Intelligent Lights from \$195

800 880-0883

REAL ESTATE

NJ Studios for Rent

Ideal for ProTools or Avid editing suites. Includes modern offices & warehouse 7500 sq ft total
201-981-0499

BILLBOARD CLASSIFIEDS

www.billboard.com

for more info call: 800-223-7524

REAL ESTATE

Architectural Masterpiece in Westlake Village, Lake Sherwood, California

Exquisite master craftsmanship and impeccable detail make this one of the most spectacular homes ever to be built in Westlake Village. 180 degree of Lake Sherwood this home features formal living room with fireplace, formal dining room, 5 bedrooms, 6 bathrooms, and 2 one-half baths, 4 car-luxury garage, library/office, screening room with entertainers bar, exquisite kitchen, morning room with fireplace, luxurious master suite with fireplace and his-hers bath amenities and 2 walk in closets. Additional features of this new, custom estate include picturesque windows, large balconies off all levels with astounding views and pool and spa with water features. Flexible five level floor plan allows for complete privacy and is accessible via elevator. Located in the 24-hour guard gated, Lake Sherwood Country Club. Appx. 45 minutes from Los Angeles. \$6,250,000



COLDWELL BANKER PREVIEWS International

805.494.4663

www.EliteCaliforniaEstates.com



NOTICES/ANNOUNCEMENTS

BILLBOARD CLASSIFIEDS MOVE LUXURY REAL ESTATE TO THE STARS REACH THE HIGH-POWERED WORLD OF MUSIC & ENTERTAINMENT

Call Mark Wood - Real Estate Manager
 661-270-0798 - Fax: 323-525-2395

Billboard@musician.org
 1-800-223-7524

Reach all the movers & shakers every week through the pages of Billboard - a force in the music/entertainment industry for over 100 years

T-SHIRTS

Looking for Rock T-shirts? You've found 'em!

BACKSTAGE FASHION

Worldwide Distributors of Licensed:
ROCK & NOVELTY T-SHIRTS, STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:

www.backstage-fashion.com

or call for a free price list/flyer (dealers only):

800-644-ROCK

(outside the U.S. - 520-443-0100)



HELP WANTED

Coordinator, Special Issues-BB

Billboard Magazine has an immediate opening for a Coordinator in the Special Issues department. Essential responsibilities include proofreading, fact checking, procuring photos, transmitting completed Art Director's layouts to our New York office and processing payments. This position will also be responsible for occasional inputting and interview transcription, budget preparation and some administrative duties. Must be able to multi-task, be organized and work in a fast-paced environment. Excellent communication and written skills required. Knowledge of Macintosh, Quark Express/ QPS, and Photoshop. College degree in English or related field plus 1 year of experience with publications.

Please send resume and cover letter to: VNU, Human Resources
 5055 Wilshire Blvd., Suite 600 Los Angeles, CA 90036 or fax to: 323) 525-2211

HELP WANTED

New Age/World label

Seeks SALES DIRECTOR. Mainstream and heavy non-traditional channels. Brains/creativity/experience. Any location.

info@therelaxationcompany.com
(516) 621-2727

VOLUNTEERS WANTED

If you will be in the Los Angeles area from October 8th - October 11th and would like to volunteer for The Hollywood Reporter/Billboard Film & TV Music Conference, please contact -

Phyllis Demo at : pdemo@billboard.com
 or call 646-654-4660

Intern Wanted

Billboard Magazine's New York office is hiring interns to assist the Special Events Department. Looking for a quick learner who is organized and detail-oriented. Knowledge of Excel a plus. For college credit only - no pay. Contact Billboard at 646.654.4660 or pdemo@billboard.com

WANTED TO BUY

TOP \$ PAID

For: Cd's, Lp's Cassttes, Video's & DVD's

Call (201) 986-0909
 Fax (201) 986-7755

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available.

For free catalog call (609) 890-6000.
 Fax (609) 890-0247 or write
Scorpio Music, Inc.
 P.O.Box A Trenton, N.J. 08691-0020
 email: scorpiomus@aol.com

HAVE A POSITION TO FILL?

WANT TO REACH HIGHLY

QUALIFIED PEOPLE FAST?

LOOK NO FURTHER!

BILLBOARD CLASSIFIED

IS THE

HIRE AUTHORITY! &

NOW THE CLASSIFIED

SECTION IS ON-LINE!

WWW.BILLBOARD.COM

CALL: Jeff Serrette

@:800-223-7524

for more info.

Billboard DIRECTORIES

THE DEFINITIVE SOURCE FOR INDUSTRY INFORMATION

INTERNATIONAL BUYER'S GUIDE: Jam-packed with key personnel and other information about every major and independent record company, video company, music publisher, digital music company, and seller of products and services for the entertainment industry worldwide. A powerful tool. \$165

INTERNATIONAL TALENT & TOURING DIRECTORY: The leading source for those who promote or manage talent. Lists talent, booking agencies, facilities, services and products worldwide. \$135

AUDARENA STADIUM GUIDE: Complete and detailed data on thousands of facilities worldwide plus a Facility Buyer's Guide listing services and supplies. \$99

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE: The most accurate reference source available on the Latin Music marketplace. Business-to-business contacts in 19 countries. \$99

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent, chainstore and online operations across the USA. \$209

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label and radio syndicator. Includes Arbitron information on top 100 markets. \$129

INTERNATIONAL DISC/TAPE DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 3,000 professional services and suppliers. ~~SALE \$89~~ \$39

MUSICIAN'S GUIDE TO TOURING & PROMOTION: Today's working musician's guide to clubs, tape/disc services, A&R, music services, industry websites and more. \$15.95 (Shipping included)

ORDER ONLINE: www.orderbillboard.com
 or call 1.800.344.7119 • International: 732.363.4156 • Fax: 732.363.0338
 By Mail: Send payment plus \$7 shipping (\$15 for international orders) with this ad to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

BDZZ3028

PROGRAMMING

OCTOBER 5 2002 Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by Nielsen BDS) for the week ahead

For week ending
SEPTEMBER 22, 2002

BET	CMT	MTV	1 VH
<p>Continuous programming 1234 W. Street, NE, Washington, D.C. 20018</p> <p>1. EMINEM, CLEANIN' OUT MY CLOSET 2. LL COOL J, LUV U BETTER 3. EVE, GANGSTA LOVIN 4. NELLY, DILEMMA 5. CLIPSE, WHEN THE LAST TIME 6. SEAN PAUL, GIMME THE LIGHT 7. FLOETRY, FLOETIC 8. LUDACRIS, MOVE B***H 9. N.O.R.E., NOTHIN' 10. B2K, WHY I LOVE YOU 11. NELLY, HOT IN HERRE 12. IMX, BEAUTIFUL (YOU ARE) 13. STYLES, GOOD TIMES 14. NAPPY ROOTS, PO' FOLKS 15. BIG TYMERS, OH YEAH 16. MUSIQ, DONT CHANGE 17. TRICK DADDY, IN DA WIND 18. FAITH EVANS, BURNIN' UP 19. XZIBIT, MULTIPLY 20. TANK, ONE MAN 21. HEATHER HEADLEY, HE IS 22. P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO) 23. FABOLOUS, TRADE IT ALL 24. DAVE HOLLISTER, BABY DO THOSE THINGS 25. LIL BOW WOW, BASKETBALL 26. CAM'RON, HEY MA 27. ERYKAH BADU, LOVE OF MY LIFE 28. LYRIC, YOUNG & SEXY 29. ANGIE MARTINEZ, IF I COULD GO 30. WYCLEF JEAN, TWO WRDNGS 31. KISS, SINGLE FOR THE REST OF MY LIFE 32. DONELL JONES, PUT ME DOWN 33. YING YANG TWINS, BY MYSELF 34. AMERIE, WHY DON'T WE FALL IN LOVE 35. TRUTH HURTS, THE TRUTH 36. BEENIE MAN, FEEL IT BOY 37. PASTOR TROY, ARE WE CUTTIN 38. BLACK COFFEY, COUNTRY BOYZ 39. BLACK JESUS, WHAT THAT THING SMELL LIKE 40. PROMATIC, DO WHAT I WANNA DO NEW ONS MARIO, BRAID MY HAIR JAHEIM, FABULOUS SYLEENA JOHNSON, TONIGHT I'M GONNA LET GO (REMIX) LIL WAYNE, WHERE YOU AT BLACK STREET, WIZZY WOW</p>	<p>Continuous programming 2806 Opryland Drive, Nashville, TN 37214</p> <p>1. KEITH URBAN, SOMEBODY LIKE YOU 2. PHIL VASSAR, AMERICAN CHILD 3. DIXIE CHICKS, LANDSLIDE 4. JOE NICHOLS, THE IMPOSSIBLE 5. MONTGOMERY GENTRY, MY TOWN 6. MARTINA MCBRIDE, WHERE WOULD YOU BE 7. DIAMOND RIO, BEAUTIFUL MESS 8. RASCAL FLATTS, THESE DAYS 9. LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND 10. TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE 11. NICKEL CREEK, THIS SIDE 12. KELLY WILLIS, IF I LEFT YOU 13. KENNY CHESNEY, THE GOOD STUFF 14. CLEDUS T. Judd, IT'S A GREAT DAY TO BE A GUY 15. TAMMY COCHRAN, LIFE HAPPENED 16. DARRYL WORLEY, I MISS MY FRIEND 17. DIXIE CHICKS, LONG TIME GONE 18. ROANEY FOSTER, EVERYDAY ANGEL 19. PATTY GRIFFIN, CHIEF 20. GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE 21. REBECCA LYNN HOWARD, FORGIVE 22. EMERSON DRIVE, FALL INTO ME 23. TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN 24. JENNIFER HANSON, BEAUTIFUL GOODBYE 25. PINMONKEY, BARBED WIRE AND ROSES 26. MARTINA MCBRIDE, BLESSED 27. RASCAL FLATTS, I'M MOVIN' ON 28. ALAN JACKSON, DRIVE (FOR DADDY GENE) 29. ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE 30. TIM MCGRAW, THE COWBOY IN ME 31. BLAKE SHELTON, OL' RED 32. TOBY KEITH, MY LIST 33. BRAD PAISLEY, I'M GONNA MISS HER 34. TOBY KEITH, I WANNA TALK ABOUT ME 35. KENNY CHESNEY, YOUNG 36. GARY ALLAN, THE ONE 37. RHONDA VINCENT, I'M NOT OVER YOU 38. TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE 39. ALISON KRAUSS, THE LUCKY ONE 40. STEVE AZAR, I DON'T HAVE TO BE ME NEW ONS TRICK PONY, ON A MISSION TERRI CLARK, I JUST WANNA BE MAO</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>1. NELLY, DILEMMA 2. JUSTIN TIMBERLAKE, LIKE I LOVE YOU 3. EMINEM, CLEANIN' OUT MY CLOSET 4. CAM'RON, HEY MA 5. EVE, GANGSTA LOVIN 6. JIMMY FALLON, IDIOT BOYFRIEND 7. SHAKIRA, OBJECTION (TANGO) 8. VINES, GET FREE 9. AVRIL LAVIGNE, SK8ER BOI 10. STYLES, GOOD TIMES 11. NAPPY ROOTS, PO' FOLKS 12. SYSTEM OF A DOWN, AERIALS 13. LUDACRIS, MOVE B***H 14. RED HOT CHILI PEPPERS, BY THE WAY 15. ASHANTI, HAPPY 16. N.O.R.E., NOTHIN' 17. WHITE STRIPES, DEAD LEAVES AND THE DIRTY GROUND 18. BRUCE SPRINGSTEEN, THE RISING 19. VANESSA CARLTON, ORDINARY DAY 20. JIMMY EAT WORLD, SWEETNESS 21. OUR LADY PEACE, SOMEWHERE OUT THERE 22. NO DOUBT, UNDERNEATH IT ALL 23. FLOETRY, FLOETIC 24. 3LW, I DO (WANNA GET CLOSE TO YOU) 25. NICK CARTER, HELP ME 26. LL COOL J, LUV U BETTER 27. P.O.D., SATELLITE 28. TAPROOT, POEM 29. PUFF DADDY, 2002 VMA PERFORMANCE 30. BIG TYMERS, OH YEAH 31. FABOLOUS, TRADE IT ALL 32. DANIEL BEDINGFIELD, GOTTA GET THRU THIS 33. SCARFACE, ON MY BLOCK 34. LINKIN PARK, P.T.S.O.F.A.T.H.R.T.Y. (POINTS OF AUTHORITY) 35. TRICK DADDY, IN DA WIND 36. MICHELLE BRANCH, GOODBYE TO YOU 37. U2, ELECTRICAL STORM 38. STROKES, SOMEDAY 39. JENNIFER LOVE HEWITT, BARENAKED NEW ONS FOO FIGHTERS, ALL MY LIFE ASHANTI, BABY PAUL OAKENFOLD, STARRY EYED SURPRISE CHRISTINA AGUILERA, DIRTY CLIPSE, WHEN THE LAST TIME GOOD CHARLOTTE, LIFESTYLES OF THE RICH AND FAMOUS ANDREW W.K., WE WANT FUN</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>1. CREED, ONE LAST BREATH 2. NO DOUBT, UNDERNEATH IT ALL 3. PINK, JUST LIKE A PILL 4. RED HOT CHILI PEPPERS, BY THE WAY 5. JOHN MAYER, NO SUCH THING 6. BRUCE SPRINGSTEEN, THE RISING 7. DAVE MATTHEWS BAND, WHERE ARE YOU GOING 8. NELLY, DILEMMA 9. SHAKIRA, OBJECTION (TANGO) 10. SHERYL CROW, STEVE MCQUEEN 11. NORAH JONES, DON'T KNOW WHY 12. ASHANTI, HAPPY 13. VANESSA CARLTON, ORDINARY DAY 14. GOD GOO DOLLS, BIG MACHINE 15. BON JOVI, EVERYDAY 16. OUR LADY PEACE, SOMEWHERE OUT THERE 17. UNCLE KRACKER, IN A LITTLE WHILE 18. U2, ELECTRICAL STORM 19. LEANN RIMES, LIFE GOES ON 20. DIRTY VEGAS, DAYS GO BY 21. JOHN MAYER, YOUR BODY IS A WONDERLAND 22. HOOBASTANK, RUNNING AWAY 23. JIMMY EAT WORLD, THE MIDDLE 24. AVRIL LAVIGNE, COMPLICATED 25. DARIUS RUCKER, WILD ONE 26. SHERYL CROW, SOAK UP THE SUN 27. PINK, DON'T LET ME GET ME 28. JENNIFER LOVE HEWITT, BARENAKED 29. MICHELLE BRANCH, GOODBYE TO YOU 30. DEFAULT, WASTING MY TIME 31. LENNY KRAVITZ, AGAIN 32. MADONNA, DON'T TELL ME 33. JEWEL, STANDING STILL 34. COLDPLAY, IN MY PLACE 35. AMERIE, WHY DON'T WE FALL IN LOVE 36. FOO FIGHTERS, LEARN TO FLY 37. EVE, GANGSTA LOVIN 38. SANTANA, THE GAME OF LOVE 39. USHER, I GOT IT BAD 40. SHAKIRA, UNDERNEATH YOUR CLOTHES NEW ONS FAITH HILL, DRY</p>

Music & Showbiz



by Carla Hay

MUSIC VIDEO CROSSOVER: When Hollywood wants a hot new director to lead a project, increasingly it is those who come from the world of music videos that are being chosen. Music video directors are crossing over into films and network TV in record numbers. Current A-list Hollywood directors **David Fincher**, **Brett Ratner**, and **Michael Bay** first made their mark with music videos. **McG** helms the *Charlie's Angels* hit movie franchise and is one of the co-creators of Fox TV series *Fastlane*.

forward if you want to make that transition into movies. A lot of things that are in movies and TV shows are things we first see in music videos. Music video directors are good at improvising, coming up with creative storylines, and working on smaller budgets. If you persevere, you'll eventually get your lucky break."

IN BRIEF: The Wallflowers have aligned themselves with two CBS dramas. The band recorded a new theme song, "Empire of My Mind," for *The Guardian*. Meanwhile, the Wallflowers' song "Everybody out of the Water" features on the *C.S.I.: Crime Scene Investigation* soundtrack as well as the Wallflowers' new album, *Red Letter Days*. The Wallflowers will also make a cameo appearance on *C.S.I.* (currently the highest-rated drama on U.S. TV) in an episode airing in October.

LL Cool J has landed a role in *S.W.A.T.*, Columbia Pictures' movie inspired by the 1970s TV series (see story, page 13). The rapper-turned-actor will play a member of the special-weapons-and-tactics police team. **Samuel L. Jackson**, **Colin Farrell**, and **Michelle Rodriguez** are part of the ensemble cast. LL Cool J will also be a voice actor for the animation flick *Rugrats Meet the Wild Thornberrys*. . . **OutKast** member **Dre** and **Kurupt** have joined the cast of *Two Cops*, starring **Harrison Ford** and **Josh Hartnett**. The Revolution/Sony Pictures film is due in theaters next year. **Master P** is also part of the film's cast. . . **Ludacris**, **Lil' Kim**, and **Mystikal** are among the artists who have voice parts in Columbia Pictures animation flick *Lil' Pimp*, due in 2003.



MEYERS

Spike Jonze, **Tim Story**, **Joseph Kahn**, **Steve Carr**, **Paul Hunter**, **Kevin Bray**, **Bille Woodruff**, **Marcus Raboy**, **Tamra Davis**, **Antoine Fuqua**, **Mark Romanek**, **Hype Williams**, **F. Gary Gray**, and **Marcus Nispel** are among the other rising film directors who got their start in music videos. And prolific music video director **Dave Meyers** recently signed a deal with 20th Century Fox Television to develop and direct TV pilots. He is in line to direct the feature films *The Owl* and *Topsiders*.

Meyers tells *Billboard*, "Directing music videos is definitely a great step

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 5, 2002

MUSIC USA	MTV 2	MTV	G-A-C
<p>muchmusic.usa Continuous programming 200 Jericho Quadrangle, Jericho, NY 11753</p> <p>1. FOO FIGHTERS, ALL MY LIFE (NEW) 2. TAPROOT, POEM (NEW) 3. CLINIC, WALKING WITH THEE 4. JOHN MAYER, YOUR BODY IS A WONDERLAND 5. LL COOL J, LUV U BETTER 6. PORCUPINE TREE, STRIP THE SOUL 7. BRENDAN BENSON, TINY SPARK 8. DANIEL BEDINGFIELD, GOTTA GET THRU THIS 9. BIF NAKED, I LOVE MYSELF TODAY 10. BUTCH WALKER, MY WAY 11. REINDEER SECTION, YOU ARE MY JOY</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>NEW OUR LADY PEACE, INNOCENT ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP) BOWLING FOR SOUP, GIRL, ALL THE BAD GUYS WANT BIG TYMERS, OH YEAH! BOX CAR RACER, THERE IS</p>	<p>Continuous programming 1111 Lincoln Rd., Miami Beach, FL 33139</p> <p>1. AVRIL LAVIGNE, COMPLICATED 2. SHAKIRA, OBJECTION (TANGO) 3. THE CALLING, WHEREVER YOU WILL GO 4. KORN, THOUGHTLESS 5. RED HOT CHILI PEPPERS, BY THE WAY 6. SYSTEM OF A DOWN, AERIALS 7. NO DOUBT, UNDERNEATH IT ALL 8. AEROSMITH, GIRLS OF SUMMER 9. LINKIN PARK, P.T.S.O.F.A.T.H.R.T.Y. (POINTS OF AUTHORITY) 10. MANA, ANGEL DE AMOR 11. BON JOVI, EVERYDAY 12. KELLY OSBOURNE, PAPA DON'T PREACH 13. SOPHIE ELLIS BEXTOR, GET OVER IT 14. MOBY, EXTREME WAYS 15. BRITNEY SPEARS, I LOVE ROCK 'N' ROLL 16. BOX CAR RACER, I FEEL SO 17. P.D.D., BOOM 18. DIRTY VEGAS, DAYS GO BY 19. COLDPLAY, IN MY PLACE 20. ALANIS MORISSETTE, PRECIOUS ILLUSIONS</p>	<p>Continuous programming 9697 E. Mineral Ave., Englewood, CO 80112</p> <p>1. GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE 2. KEITH URBAN, SOMEBODY LIKE YOU 3. JOE NICHOLS, THE IMPOSSIBLE 4. DIAMOND RIO, BEAUTIFUL MESS 5. TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN 6. DARRYL WORLEY, I MISS MY FRIEND 7. DIXIE CHICKS, LANDSLIDE 8. KENNY CHESNEY, THE GOOD STUFF 9. TAMMY COCHRAN, LIFE HAPPENED 10. PINMONKEY, BARBED WIRE AND ROSES 11. PHIL VASSAR, AMERICAN CHILD 12. ANTHONY SMITH, IF THAT AINT COUNTRY 13. NICKEL CREEK, THIS SIDE 14. REBECCA LYNN HOWARD, FORGIVE 15. EMERSON DRIVE, FALL INTO ME 16. MONTGOMERY GENTRY, MY TOWN 17. SIXWIRE, LOOK AT ME NOW 18. BILLY RAY CYRUS, WHAT ELSE IS THERE 19. MICHAEL PETERSON, MODERN MAN 20. BLAKE SHELTON, OL' RED</p>
<p>Channel [V] Continuous programming 85, One Harbourfront, 18, Tak Fung, Street, Kowloon, Hong Kong</p> <p>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</p>	<p>muchmusic Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5</p> <p>1. DANKO JONES, LOVER CALL (NEW) 2. SHAGGY, HEY SEXY LADY (NEW) 3. IRS, WE DON'T PLAY (NEW) 4. THE TRAGICALLY HIP, SILVER JET (NEW) 5. COLDPLAY, IN MY PLACE 6. TREBLECHARGER, HUNDRED MILLION 7. EMINEM, CLEANIN' OUT MY CLOSET 8. AVRIL LAVIGNE, SK8ER BOI 9. EVE, GANGSTA LOVIN 10. SAM ROBERTS, BROTHER DOWN 11. NO DOUBT, UNDERNEATH IT ALL 12. NICKELBACK, NEVER AGAIN 13. MARIO, JUST A FRIEND 2002 14. SHAWN DESMAN, GET READY 15. THEORY OF A DEADMAN, NOTHING COULD COME BETWEEN US 16. NELLY, DILEMMA 17. SIMPLE PLAN, I DO DO ANYTHING 18. RASCALZ, CRAZY WORLD 19. WEEZER, KEEP FISHIN' 20. PUDDLE OF MUDD, SHE HATES ME</p>	<p>2 hours weekly 3900 Main St., Philadelphia, PA 19127</p> <p>1. PASTOR TROY, ARE WE CUTTIN 2. BEENIE MAN, FEEL IT BOY 3. CLIPSE, WHEN THE LAST TIME 4. EVE, GANGSTA LOVIN 5. EMINEM, CLEANIN' OUT MY CLOSET 6. FLOETRY, FLOETIC 7. SEAN PAUL, GIMME THE LIGHT 8. ANGIE MARTINEZ, IF I COULD GO! 9. ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN 10. NAAM BRIGADE, EARLY IN THE GAME 11. MUSIQ, DONTCHANGE 12. LL COOL J, LUV U BETTER 13. AMERIE, WHY DON'T WE FALL IN LOVE 14. SKILLZ, CREW DEEP</p>	<p>15 hours weekly 10227 E 14th St, Oakland, CA 94603</p> <p>1. AVRIL LAVIGNE, SK8ER BOI 2. VANESSA CARLTON, ORDINARY DAY 3. NO DOUBT, UNDERNEATH IT ALL 4. B2K, WHY I LOVE YOU 5. MICHELLE BRANCH, GOODBYE TO YOU 6. 3LW, I DO (WANNA GET CLOSE TO YOU) 7. EVE, GANGSTA LOVIN 8. LINKIN PARK, P.T.S.O.F.A.T.H.R.T.Y. (POINTS OF AUTHORITY) 9. IRV GODDULI PRESENTS THE INC., DOWN 4 U 10. FABOLOUS, TRADE IT ALL 11. ASHANTI, HAPPY 12. ANGIE MARTINEZ, IF I COULD GO! 13. BEENIE MAN, FEEL IT BOY 14. DANIEL BEDINGFIELD, GOTTA GET THRU THIS 15. LL COOL J, LUV U BETTER</p>

NEWSLINE...

MTV Networks will buy California Television Network (CTN) for \$15 million. The deal is expected to close within two months. New York-based cable/satellite provider CTN says it reaches more than 8.2 million viewers on about 750 U.S. college campuses. . . Gaylord Entertainment has partnered with Sirius Satellite Radio to carry programming from Gaylord's country WSM-AM Nashville, including Grand Ole Opry broadcasts. . . Premiere Radio Networks ups Martin Raab to executive VP of marketing/chief strategy officer, Lark Hadley to executive VP of operations, and Eileen Thorgusen to executive VP of affiliate relations. They were senior VPs. *Compiled by Carla Hay and Phyllis Stark.*

The Hollywood Reporter and Billboard join forces for a 2-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.

THE HOLLYWOOD REPORTER **Billboard** **FILM & TV** MUSIC CONFERENCE



EXCLUSIVE

Recording artist and Grammy-winning soundtrack producer

T-BONE BURNETT LIVE Q&A SESSION

ADDITIONAL SPEAKERS & PANELISTS

- Jeff Brabec, The Chrysalis Music Group
- Todd Brabec, ASCAP
- Ron Broitman, BMG Music Publishing
- Glen Brunman, Sony Music
- Bob Dowling, The Hollywood Reporter
- Randy Gerston, Seehear Music Supervision
- Lew Goldstein, The WB
- Thomas Golubic, Super Music Vision
- Evan M. Greenspan, EMG Inc.
- John Houlihan, Soundtrack Music Associates
- Patricia Joseph, TVT Soundtrax
- Robert Kelley, Warner Bros. Television
- John Kirkpatrick, Elektra Entertainment
- Glen Lajeski, Buena Vista Motion Pictures Group
- Pat Lucas, EMI Music Publishing
- Ron Mendelsohn, Megatrax Production Music, Inc.
- Vibiana Molina, Greenberg Traurig
- Jennifer Pyken, Daisy Music
- Tom Rowland, Universal Music Enterprises

and more to be announced!



ANNOUNCING

THE COMPOSER-DIRECTOR RELATIONSHIP:

JULIE TAYMOR, DIRECTOR **ELLIOT GOLDENTHAL, COMPOSER**

In this freewheeling dialog, the director and composer will describe the collaborative process and the special challenges of rating music to film in the movie **"FRIDA."**

sponsored by ASCAP

PANEL TOPICS

ANATOMY OF A FILM:

ROBERT KRAFT **PRESIDENT, FOX MUSIC**

From music to sound effects, this examination of **"DRUMLINE,"** the upcoming Fox feature film, will deconstruct the process from start to finish with the film's creative team . . . Director: **Charles Stone**; Executive Music Producer: **Dallas Austin**; Label A&R: **John McHugh**, Jive; Composer: **John Powell**, VP Music/Production: **Mike Knobloch**, Fox Music; VP Music/Creative: **Danielle Diego**, Fox Music



ASCAP PRESENTS MUSIC, MONEY, SUCCESS AND THE MOVIES: THE BASICS OF "MUSIC IN FILM" DEALS

A discussion on money, contracts and considerations involved in the licensing of pre-existing songs in films; songs written specifically for a film; and the underscore.

O SOUNDTRACK, WHERE ART THOU? As the cost of acquiring music rises, we'll look at the tough choices faced by soundtrack producers and music supervisors.

PRIME-TIME TV: THE NEW RADIO An exploration of prime-time TV's increasing role as an essential platform for showcasing new artists and potential hits.

GETTING IN SYNC This session will examine how evolving technologies are changing the music licensing landscape.

A CUT ABOVE: Emmy-award winning composer **Thomas Newman** and director **Todd Field** discuss the collaborative process of creating music for last year's Oscar Nominated film **"IN THE BEDROOM."** Joining them will be music editor Bill Bernstein.

FOR MORE INFORMATION & TO REGISTER CALL: PHYLLIS DEMO 646.654.4643 OR VISIT
www.billboardevents.com

REGISTRATION RATES: \$399 Full Registration • \$199 Society of Composers & Lyricist/Guild/Union Rate
 HOTEL: Renaissance Hollywood Hotel • for room reservations call: 323.856.1200

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter



by Geoff Mayfield

'BELIEVE' IT: Disturbed's second album, *Believe*, storms the No. 1 slot on The Billboard 200 with first-week sales of 284,000 units, according to Nielsen SoundScan. It's the second time in four weeks that a band's sophomore set invades the top 10, following Coldplay's bow at No. 5 in the Sept. 14 issue. Another rocker, **New Found Glory**, made a similar splash when its second album started at No. 4 in the *Billboard* dated June 29.

In each of those three cases, the band's new album far exceeded the chart peak notched by its first. All three acts first hit stores in 2000, with Disturbed's *The Sickness*—which has sold 2.6 million to date—

peaking that year at No. 29. The following year, the first Coldplay peaked at No. 51, while New Found Glory's initial MCA release (after three earlier independent albums) peaked at No. 107. Coldplay's earlier *Parachutes* has tallied 1.3 million to date, while *New Found Glory* has scanned 442,000.

Disturbed, which also runs 4-1 on Top Pop Catalog Albums (up 30%), is obviously the biggest fish in this school, but all three managed to do what a label hopes a rock band will accomplish with its first album: cultivate a large following that will be eager to snap up the next one. All too often, that mission misses its mark.

Another anticipated sophomore release reaches the top 10, as **Lifeshouse** begins at No. 7 with 74,000 units. Like Disturbed, its 2000 outing sold more than 2 million copies. Keeping those bands company are a sampler from **Ludacris'** *Disturbing Tha Peace* label (No. 6, 95,000 units) and the latest by smooth jazzer **Kenny G** (No. 9, 61,000). The latter marks the saxophonist's seventh visit to the big chart's top 10.

ELVIS RE-ENTERS THE BUILDING: Borrowing a page from the playbook in which Capitol enjoyed huge sales with a collection of No. 1 songs by the Beatles, RCA is poised to lead next issue's *Billboard* 200 with an anthology of **Elvis Presley** chart-toppers (*Billboard*, Aug. 24). Based on first-day sales, the label projects the title will ring at least 400,000 in its first week, and based on the end-of-week sales that the Beatles' *I* rallied during its 2000 opener, it thinks the Presley set even has a shot to open with a half-million or more.

India.Arie, whose rookie album bowed last

year at No. 10 and built its way back into the top 20 earlier this year on the strength of seven Grammy Award nominations, is also set for a strong bow. Her second album has a shot at topping 100,000 in its first week and is a sure bet to start inside the top 10.

Meanwhile, we welcome back **Natalie Cole**, whose Verve debut bows on the big chart at No. 32—her highest rank on that list since 1996's *Stardust* hit No. 20. Her reunion with label chairman and producer **Tommy LiPuma** nets her third No. 1 on Top Jazz Albums, while **the Chieftains'** latest RCA Victor outing earns the act's fourth No. 1 on Top World Music Albums, entering the big chart at No. 91.

VIVA LA MUSICA: Enrique Iglesias' first Spanish-language album in four years and ripples from the Latin Grammy Award's Sept. 18 telecast lend a Latin flavor to this issue's *Billboard* 200 and Heatseekers charts.

Despite a 45% drop in viewership from the inaugural CBS telecast in 2000 (see Latin Notas, page 47), the awards show delivered several sales spikes—including two for show opener **Marc Anthony**, who sees his latest English release skip 123-102 on the big chart (up 29%) and his latest Spanish title advance 18-12 on Top Latin Albums (up 80%). **Juanes**, who performed on the show with **Nelly Furtado**, gets an 89% jolt, good for a bow on The *Billboard* 200 and a 14-2 ride on Heatseekers.

Sales more than double for an album of nominated tracks, which enters the big chart at No. 181, and for triple winner **Alejandro Sanz**, who re-enters Heatseekers at No. 37. The latter chart also sees Latin Grammy action for **Thalía**, **Sin Bandera**, **Celia Cruz**, and **Vicente Fernandez** at Nos. 27, 40, 42, and 43, respectively.

Meanwhile, Iglesias' first album of new songs *en español* since his 1998 title *Cosas del Amor* makes chart history as it enters The *Billboard* 200 at No. 12—the highest-ever rank for an all-Spanish album (49,000 units). Anthony's 2001 set *Libre* and **Luis Miguel's** 1997 outing *Romances* each sold more in their first weeks, but

neither ranked as high as Iglesias' new *Quizas*, his first album for Universal Latino since leaving Fonovisa. In the interim, his first label has released two compilations, and he has released two English-language albums for Interscope, including last year's *Escape*, which reached No. 2.



Singles Minded



by Silvio Pietrolungo, Minal Patel, Wade Jessen

MOMENTOUS: Kelly Clarkson makes the record-setting leap to No. 1 on The *Billboard* Hot 100 (see Chart Beat, page 6), as "A Moment Like This" climbs 52-1. "Moment" scans 236,000 units, the largest one-week total since "Heartbreaker" by **Mariah Carey** Featuring **Jay-Z** moved 271,000 pieces in the Oct. 9, 1999, issue.

After taking a slight dip in airplay last week, "Moment" rebounds and moves 60-40 on the Hot 100 Airplay chart, with an audience gain of 12 million (46%) for a total of 37 million listener impressions. That is the third-lowest total for a No. 1 on the Hot 100 since the chart was revamped to include airplay-only tracks in December 1998. **R. Kelly** and **Celine Dion** topped the chart in the first week of the reconfigured Hot 100 with "I'm Your Angel," which had a total audience of 35.7 million. Not long after, **Britney Spears** hit No. 1 with "Baby... One More Time" in the Jan. 30, 1999, issue with an even lower total of 35 million. "Baby" eventually did reach 67 million in audience to peak at No. 8 on Hot 100 Airplay.

The 86-to-14 ratio of sales points to airplay points of "Moment" is the highest since the December 1998 conversion. "Angel" had an 81-to-19 split in favor of sales in the last week of its No. 1 run in January 1999. Considering that No. 1s in 2002 have posted an average ratio of 97-to-3 in favor of airplay, this turnaround is long overdue. "Moment" is only the

second No. 1 of 2002 available for purchase on CD, following **Nickelback's** "How You Remind Me," which was at No. 1 during the first two weeks of January.

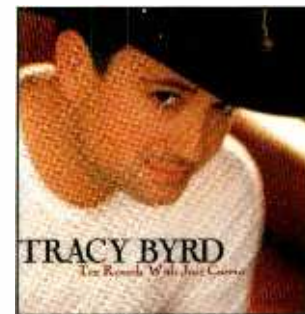
While "Moment" is co-billed on the retail single with "Before Your Love," with the methodology unveiled at the start of the 1999 chart year, the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks charts no longer list two-song entries. Sales of singles with more than one current song will be linked to the track with the most airplay to date. In this case, "Moment" outpaces "Before" 7,283 detections to 108. Airplay for "Before" may increase after Clarkson sang the track on Fox's *American Idol* in Vegas special and *The Tonight Show*. MTV also aired a *Making the Video* episode for "Before" Sept. 23, followed two days later by Clarkson's visit to *Total Request Live*. "Before" is eligible to chart independently on the Hot 100 if it garners enough radio audience. If so,

both "Moment" and "Before" will be listed together on the Hot 100 Singles Sales chart.

OFF THE WAGON: Texan **Tracy Byrd** celebrates his 10th anniversary on our charts with his second No. 1 and the first drinking song to top Hot Country Singles & Tracks in more than four years. Byrd's woozy party anthem "Ten Rounds With Jose Cuervo" recovers from a spin deficit of 113 detections last issue to conquer with an increase of 479 spins. Byrd first topped the chart nine years ago with "Holdin' Heaven."

The once-celebrated drinking song has been a rarity in country's more conservative modern era, and the chart that once sported such massive hits dealing with inebriation as **Webb Pierce's** 12-week No. 1, "There Stands the Glass," and **George Jones'** classic "White Lightning" has only seen four such chart-toppers in the past decade. Most recently, **Garth Brooks** claimed No. 1 singles with "Two Pina Colodas" in May 1998 and "Longneck Bottle" in December 1997. The other two are **David Lee Murphy's** "Dust on the Bottle" (1995) and **John Anderson's** "Straight Tequila Night" (1992).

RHYTHM AND ROCK: 'N Sync crooner **Justin Timberlake** steps out on the right foot with his solo set, as lead single "Like I Love You" bounds 88-67 on Hot R&B/Hip-Hop Singles & Tracks (and 26-17 on the Hot 100). "Like" skyrockets 55-16 on the Hot R&B/Hip-Hop Singles Sales chart and earns the Greatest Gainer/Sales designation. Completing the picture, "Like I Love You" bows at No. 72 on the Hot R&B/Hip-Hop Airplay chart with an 80% increase in audience. This single will be the third showing from Timberlake on the R&B/Hip-Hop chart, following 'N Sync's "Gone," which peaked at No. 14, and "Girlfriend" featuring **Nelly**, which reached No. 23. His album, *Justified*, hits stores Nov. 5... **Nickelback** moves into the No. 1 spot on Mainstream Rock Tracks with "Never Again," giving lead singer **Chad Kroeger** his third No. 1 song of 2002. Kroeger's "Hero" (with **Josey Scott**) hit No. 1, as did Nickelback's "Too Bad." Kroeger becomes the first artist since 1992 to top the Mainstream chart three times in one calendar year. Two acts did so that year, as **the Black Crowes** had four No. 1 songs, while **U2** reached the summit with three tracks.



Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1									
1	NEW	1	1	DISTURBED REPRISE 48320/WARNER BROS. (18.98 CD)	Believe	1	50	48	47	4	QUEENS OF THE STONE AGE INTERSCOPE 493425 (14.98 CD)	Songs For The Deaf	17
2	1	1	4	DIXIE CHICKS MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1	51	70	79	14	OUR LADY PEACE COLUMBIA 86585/CRG (6.98 EQ/12.98)	Gravity	9
3	2	3	14	GREATEST GAINER			33	58	66	47	P.O.D. ▲³ ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6
4	4	4	13	AVRIL LAVIGNE ▲³ ARISTA 14740 (17.98 CD)	Let Go	2	54	47	41	12	ENRIQUE IGLESIAS ▲³ INTERSCOPE 493149 (12.98/18.98)	Escape	2
5	3	2	18	NELLY ▲⁴ FD/REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	55	57	42	9	AEROSMITH ▲ COLUMBIA 86700/CRG (17.98 EQ/24.98)	O, Yeah! Ultimate Aerosmith Hits	4
6	NEW	1	1	EMINEM ▲⁵ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	56	59	71	53	TRUSTCOMPANY GEFFEN 493312/INTERSCOPE (12.98 CD)	The Lonely Position Of Neutral	11
7	NEW	1	1	VARIOUS ARTISTS DISTURBING THA PEACE/DEF JAM SOUTH 063205*/DJMGM (12.98/18.98)	Ludacris Presents Disturbing Tha Peace: Golden Grain	6	57	40	18	3	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67012/RMG (12.98/18.98)	Greatest Hits	5
8	NEW	1	1	LIFEHOUSE DREAMWORKS 450377/INTERSCOPE (18.98 CD)	Stanley Climbfall	7	58	55	53	26	AARON CARTER JIVE 41818/ZOMBA (12.98/18.98)	Another Earthquake	18
9	7	6	30	NORAH JONES ▲ BLUE NOTE 32088/CAPITOL (17.98 CD) [M]	Come Away With Me	6	59	56	49	15	CELINE DION ▲² EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1
10	NEW	1	1	KENNY G ARISTA 14738 (12.98/18.98)	Paradise	9	60	60	62	5	KORN ▲ IMMORTAL 61488*/EPIC (12.98 EQ/18.98)	Untouchables	2
11	5	11	9	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	61	NEW	1	1	KIDZ BOP KIDS RAZOR & TIE 89055 (11.98/17.98)	Kidz Bop 2	37
12	6	5	8	BRUCE SPRINGSTEEN COLUMBIA 86600*/CRG (12.98 EQ/18.98)	The Rising	1	62	50	35	5	VARIOUS ARTISTS WALT DISNEY 860785 (18.98 CD)	Disneymania: Superstar Artists Sing Disney...Their Way!	61
13	NEW	1	1	ENRIQUE IGLESIAS UNIVERSAL LATIN 064385 (11.98/18.98)	Quizas	12	63	52	32	5	LEE ANN WOMACK MCA NASHVILLE 170287 (12.98/18.98)	Something Worth Leaving Behind	16
14	8	7	4	COLDPLAY CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	64	53	44	9	EVA CASSIDY BLIX STREET 10075 (16.98 CD)	Imagine	32
15	11	8	9	VARIOUS ARTISTS ▲ SONY/UNIVERSAL/EMI/ZOMBA 86788/EPIC (12.98 EQ/19.98)	Now 10	2	65	61	46	4	MARIO ● J 20026 (12.98/17.98)	Mario	9
16	9	10	5	CLIPSE STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	4	66	67	70	21	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	18
17	14	14	44	PINK ▲³ ARISTA 14718 (12.98/18.98)	Missundaztood	6	67	74	88	54	BIG TYMERS ▲ CASH MONEY/UNIVERSAL 850997*/UMRG (18.98 CD)	Hood Rich	1
18	10	12	6	JAMES TAYLOR ● COLUMBIA 63584/CRG (12.98 EQ/18.98)	October Road	4	68	72	48	4	NICKELBACK ▲⁴ ROADRUNNER 618485/DJMG (12.98/18.98)	Silver Side Up	2
19	13	13	8	LINKIN PARK ▲ WARNER BROS. 48326* (18.98 CD)	[Reanimation]	2	69	76	91	4	DANIEL BEDINGFIELD ISLAND 065113/DJMG (17.98 CD)	Gotta Get Thru This	41
20	16	15	39	JOHN MAYER ▲ AWARE/COLUMBIA 85293*/CRG (17.98 EQ/18.98) [M]	Room For Squares	15	70	65	63	11	STONE SOUR ROADRUNNER 618425/DJMG (18.98 CD)	Stone Sour	46
21	17	17	23	ASHANTI ▲² MURDER INC./A&M 586830*/DJMGM (12.98/18.98)	Ashanti	1	71	66	64	5	STYLES RUFF RYDERS 493339*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	6
22	12	9	4	EVE RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	6	72	63	38	8	DIAMOND RIO ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	23
23	NEW	1	1	JOHN MAYER AWARE/COLUMBIA 86981/CRG (11.98 EQ CD)	Inside Wants Out (EP)	22	73	83	89	20	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	9
24	18	21	4	LIL' FLIP SUCKAFREED/DJMG/COLUMBIA 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	12	74	86	90	13	MUSIQ ● DEF SOUL 586772*/DJMGM (12.98/18.98)	Justisen (Just Listen)	1
25	19	20	7	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	Thug Holiday	6	75	73	56	19	PLAY MUSIC WORLD/COLUMBIA 86607/CRG (8.98 EQ CD) [M]	Play (EP)	74
26	20	16	10	DAVE MATTHEWS BAND ▲² RCA 68117 (11.98/18.98)	Busted Stuff	1	76	38	—	2	VARIOUS ARTISTS ▲ BAD BOY 73062*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	1
27	21	25	41	JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8	77	69	69	43	FRED HAMMOND VERITY 43197/ZOMBA (11.98/17.98)	Speak Those Things: POL Chapter 3	38
28	26	26	10	THE VINES ENGINEEROM 37527*/CAPITOL (17.98 CD)	Highly Evolved	11	78	78	75	100	LUDACRIS ▲² DISTURBING THA PEACE/DEF JAM SOUTH 586446*/DJMGM (12.98/19.98)	Word Of Mouf	3
29	22	19	11	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140* (18.98 CD)	By The Way	2	79	64	76	12	LINKIN PARK ▲⁸ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2
30	31	31	4	SOUNDTRACK EPIC 86575* (18.98 EQ CD)	Barbershop	29	80	75	77	5	CHICAGO ● RHINO 78170 (24.98 CD)	The Very Best Of Chicago: Only The Beginning	38
31	23	27	23	SHERYL CROW ▲ A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2	81	81	65	51	MANA WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	22
32	30	24	58	SYSTEM OF A DOWN ▲² AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	82	87	54	15	JIMMY EAT WORLD ▲ DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	31
33	NEW	1	1	NATALIE COLE VERVE 589774/VG (12.98/18.98)	Ask A Woman Who Knows	32	83	71	61	6	NEW FOUND GLORY ● DRIVE-THRU 112916/MCA (18.98 CD)	Sticks and Stones	4
34	28	29	22	KENNY CHESNEY ▲ BNA 67028/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	84	32	—	2	KEITH SWEAT ELEKTRA 62785/EEG (12.98/18.98)	Rebirth	14
35	34	43	44	CREED ▲⁵ WIND-UP 13075 (11.98/18.98)	Weathered	1	85	NEW	1	1	ANI DIFRANCO RIGHTeous BABE 029 (25.98 CD)	So Much Shouting/So Much Laughter	32
36	24	23	7	SOUNDTRACK ● UNIVERSAL 156259/UMRG (19.98 CD)	XXX	9	85	29	—	2	THEORY OF A DEADMAN 604/ROADRUNNER 618442/DJMG (12.98 CD)	Theory Of A Deadman	85
37	27	28	7	SCARFACE DEF JAM SOUTH 586909*/DJMGM (12.98/18.98)	The Fix	4	87	101	106	44	REBECCA LYNN HOWARD MCA NASHVILLE 170288 (11.98/18.98)	Forgive	29
38	41	34	45	SHAKIRA ▲³ EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	88	80	74	23	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7
39	33	36	30	NAPPY ROOTS ● ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	24	89	84	68	16	SOUNDTRACK ● EPIC 86311 (18.98 EQ CD)	A Walk To Remember	34
40	25	22	4	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	14	90	77	59	6	VARIOUS ARTISTS ▲ WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	2
41	36	40	21	VANESSA CARLTON ● A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5	91	NEW	1	1	SLUM VILLAGE BARAK 38911*/CAPITOL (12.98/17.98)	Trinity (Past, Present And Future)	20
42	42	45	41	NO DOUBT ▲ INTERSCOPE 493156* (12.98/18.98)	Rock Steady	9	92	79	67	4	THE CHIEFTAINS RCA VICTOR 63971/RCA (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	91
43	45	51	56	PUDDLE OF MUDD ▲² FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9	93	68	81	54	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 86520/SONY (NASHVILLE) (11.98 EQ/17.98)	My Town	26
44	39	39	91	SOUNDTRACK ▲⁶ LOST HIGHWAY/MERCURY 170069/DJMG (12.98/18.98)	O Brother, Where Art Thou?	1	94	82	83	29	MICHAEL W. SMITH ▲ REUNION 10025/ZOMBA (11.98/17.98)	Worship	20
45	37	30	5	BENIE MAN SHOCKING VIBES/VIP 13134*/VIRGIN (12.98/18.98)	Tropical Storm	18	95	91	86	19	THE WHITE STRIPES THIRD MAN 27124*/V2 (18.98 CD) [M]	White Blood Cells	61
46	49	52	33	JACK JOHNSON ● ENJOY/UNIVERSAL 86094/UMRG (18.98 CD) [M]	Brushfire Fairytales	34	96	88	94	10	KHIA FEATURING DSD ● DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses	33
47	15	57	36	ALAN JACKSON ▲³ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	97	108	107	6	MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	20
48	54	60	19	CAM'RON ROC-A-FELLA/DEF JAM 586786*/DJMGM (12.98/18.98)	Come Home With Me	2	98	35	—	2	SOUNDTRACK BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	97
49	51	50	18	MICHELLE BRANCH ▲ MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28	99	92	93	9	BILL & GLORIA GAITHER AND THEIR HOMEcoming FRIENDS SPRING HOUSE 42413 (11.98/16.98)	Let Freedom Ring: Live From Carnegie Hall	35
50	43	37	5	ANGIE MARTINEZ ELEKTRA 62780/EEG (12.98/18.98)	Animal House	11	100	85	72	4	VARIOUS ARTISTS RAZOR & TIE 89053 (18.98 CD)	Monsta Jamz	22
											AIMEE MANN SUPEREGD 007/UNITED MUSICIANS (17.98 CD)	Lost In Space	35

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL										
101	96	87	6	VARIOUS ARTISTS	Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. 1	19	151	62	—	2	AARON TIPPIN	Stars & Stripes	62		
102	123	117	10	MARC ANTHONY	Mended	3	152	149	139	71	SOUNDTRACK	Shrek	28		
103	103	101	44	HOOBASTANK	Hoobastank	25	153	RE-ENTRY	4	CONJUNTO PRIMAVERA	Perdoname Mi Amor	117			
104	97	92	30	KYLIE MINOGUE	Fever	3	154	143	141	29	BRANDY	Full Moon	2		
105	44	—	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	God Bless America: Live From Carnegie Hall	44	155	152	110	7	JIM BRICKMAN	Love Songs & Lullabies	73		
106	90	95	7	PROJECT PAT	Layin Da Smack Down	12	156	139	131	26	AVANT	Ecstasy	6		
107	NEW	1	1	OK GO	Ok Go	107	157	140	127	37	SOUNDTRACK	I Am Sam	20		
108	111	99	96	TIM MCGRAW	Greatest Hits	4	158	187	—	2	INTERPOL	Turn On The Bright Lights	158		
109	95	80	22	THE HIVES	Veni Vidi Vicious	63	159	160	155	66	SOUNDTRACK	Moulin Rouge	3		
110	98	78	12	VARIOUS ARTISTS	Irv Gotti Presents The Inc	3	160	142	136	46	DEFAULT	The Fallout	51		
111	102	96	15	SOUNDTRACK	Disney's Lilo & Stitch	11	161	170	175	13	TRUTH HURTS	Truthfully Speaking	5		
112	89	55	4	JIMMY FALLON	The Bathroom Wall	47	162	144	128	51	JA RULE	Pain Is Love	1		
113	94	84	9	LIL WAYNE	500 Degreez	6	163	154	154	74	TIM MCGRAW	Set This Circus Down	2		
114	106	100	27	VARIOUS ARTISTS	Now 9	1	164	NEW	1	VARIOUS ARTISTS	Blessed	164			
115	104	85	11	COUNTING CROWS	Hard Candy	5	165	158	159	10	THE FLAMING LIPS	Yoshimi Battles The Pink Robots	50		
116	107	108	7	DJ SAMMY	Heaven	67	166	RE-ENTRY	21	GEORGE STRAIT	The Road Less Traveled	9			
117	117	105	16	DIRTY VEGAS	Dirty Vegas	7	167	147	129	8	DEF LEPPARD	X	11		
118	99	98	9	BOYZ II MEN	Full Circle	10	168	145	140	6	JUMP5	All The Time In The World	86		
119	100	73	20	N*E*R*D*	In Search Of...	56	169	157	173	24	GOO GOO DOLLS	Gutterflower	4		
120	112	118	14	VARIOUS ARTISTS	Reggae Gold 2002	112	170	166	149	59	USHER	8701	4		
121	109	104	13	N.O.R.E.	God's Favorite	3	171	148	145	14	WYCLEF JEAN	Masquerade	6		
122	137	—	2	VARIOUS ARTISTS	Radio Disney Jams: Vol. 5	122	172	178	180	14	ANITA BAKER	The Best Of Anita Baker	118		
👉 PACESETTER 👈															
123	194	—	36	ROD STEWART	The Very Best Of Rod Stewart	40	174	150	142	29	JANE MONHEIT	In The Sun	173		
124	93	97	4	DEVIN	Just Trying Ta Live	61	175	176	163	70	BLAKE SHELTON	Blake Shelton	45		
125	113	112	40	INCUBUS	Morning View	2	176	171	158	33	STAINED	Break The Cycle	1		
126	110	114	97	THE BEATLES	1	1	177	NEW	1	BARRY MANILOW	Ultimate Manilow	3			
127	NEW	1	1	JUANES	Un Dia Normal	127	178	164	153	4	DOUG MARTSCH	Now You Know	177		
128	129	172	71	INDIA.ARIE	Acoustic Soul	10	179	168	143	35	30 SECONDS TO MARS	30 Seconds To Mars	107		
129	115	119	96	ENYA	A Day Without Rain	2	180	118	82	3	MARY J. BLIGE	No More Drama (2002)	14		
130	127	133	31	KIRK FRANKLIN	The Rebirth Of Kirk Franklin	4	181	NEW	1	VARIOUS ARTISTS	Ozzfest Live 2002	82			
131	120	115	10	DARRYL WORLEY	I Miss My Friend	21	182	175	160	37	VARIOUS ARTISTS	2002 Latin Grammy Nominees	181		
132	121	111	46	BRITNEY SPEARS	Britney	1	183	191	191	9	BRAD PAISLEY	Part II	31		
133	134	132	65	ALICIA KEYS	Songs In A Minor	1	184	186	178	53	JOE NICHOLS	Man With A Memory	107		
134	105	58	4	BBMAK	Into Your Head	25	185	181	192	3	DIANA KRALL	The Look Of Love	9		
135	126	121	104	KENNY CHESNEY	Greatest Hits	13	186	159	186	5	GILBERTO SANTA ROSA	Viceversa	181		
136	136	126	5	SEETHER	Disclaimer	92	187	156	138	62	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	Family Affair II: Live At Radio City Music Hall	127		
137	NEW	1	1	AL JARREAU	All I Got	137	188	184	185	20	CRAIG DAVID	Born To Do It	11		
138	128	124	62	AALIYAH	Aaliyah	1	189	162	167	18	ORIGINAL BROADWAY CAST RECORDING	Mamma Mia!	169		
139	122	113	50	THE STROKES	Is This It	33	190	RE-ENTRY	17	AMY GRANT	Legacy...Hymns & Faith	21			
140	125	102	14	PAPA ROACH	Lovehatetragedy	2	191	183	174	4	BOX CAR RACER	Box Car Racer	12		
141	135	125	20	B2K	B2K	2	192	165	134	19	DUNCAN SHEIK	Daylight	110		
142	138	135	72	COLDPLAY	Parachutes	51	193	198	162	52	WEEZER	Maladroit	3		
143	119	120	7	TRIN-I-TEE 5:7	The Kiss	85	194	192	164	33	ALISON KRAUSS + UNION STATION	New Favorite	35		
144	116	122	41	MERCYME	Almost There	67	195	173	170	29	JENNIFER LOPEZ	J To Tha L-O! The Remixes	1		
145	131	116	16	SOUNDTRACK	Queen Of The Damned	28	196	167	184	88	311	From Chaos	10		
146	124	109	21	SOUNDTRACK	Spider-Man	4	197	172	152	27	TRAVIS TRITT	Down The Road I Go	51		
147	153	171	5	BLINDSIDE	Silence	83	198	188	166	8	DASHBOARD CONFSSIONAL	The Places You Have Come To Fear The Most	108		
148	132	148	36	TOBY KEITH	Pull My Chain	9	199	174	150	5	ELVIS PRESLEY	Elvis: The Very Best Of Love	81		
149	133	123	16	DONELL JONES	Life Goes On	3	200	RE-ENTRY	79	POINT OF GRACE	Girls Of Grace	150			
150	130	103	4	KISS	The Very Best Of Kiss	52	200	RE-ENTRY	79	VARIOUS ARTISTS	Songs 4 Worship — Shout To The Lord	51			

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbols indicate 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. [H] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 5 2002 Billboard TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	SHEMEKIA COPELAND	ALLIGATOR 4887	Talking To Strangers
2	1	JOE BONAMASSA	MEDALIST 60101	So It's Like That
3	2	JOHN MAYALL AND THE BLUESBREAKERS	EAGLE 95669/RED INK	Stories
4	4	ETTA JAMES & THE ROOTS BAND	PRIVATE MUSIC 11633/RCA	Burnin' Down The House
5	3	DELBERT MCCLINTON	NEW WEST 6024	Nothing Personal
6	5	ETTA JAMES	CHESS 112458/MCA	Love Songs
7	6	BERNARD ALLISON	TONE COOL 51135/ROUNDER	Storms Of Life
8	13	MARCIA BALL	ALLIGATOR 4879	Presumed Innocent
9	7	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 86151/EPIC	Live At Montreux 1982 & 1985
10	NEW	JOHN LEE HOOKER & MUDDY WATERS	UNIVERSAL SPECIAL PRODUCTS 112646/UMRG	Winning Combinations
11	10	VARIOUS ARTISTS	NARM 5007	Get The Blues!
12	11	RICK HOLMSTROM	TONE COOL 751134/ROUNDER	Hydraulic Groove
13	9	COCO MONTOYA	ALLIGATOR 4885	Can't Look Back
14	NEW	ALVIN YOUNGBLOOD HART	MEMPHIS INTERNATIONAL 203	Down In The Alley
15	8	THE FABULOUS THUNDERBIRDS	BMG SPECIAL PRODUCTS 46971	Extended Versions

OCTOBER 5 2002 Billboard TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	BEENIE MAN	SHOCKING VIBES/VP 13134*/VIRGIN	Tropical Storm
2	2	VARIOUS ARTISTS	VP 1679*	Reggae Gold 2002
3	4	KYA-PI	CARIBBEAN GOLD 0821	Me U Want
4	3	VARIOUS ARTISTS	SANCTUARY 80293	Reggae Pulse: The Heartbeat Of Jamaica
5	5	UB40	VIRGIN 50525	The Very Best Of UB40
6	6	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586714/IDJMG	Legend (Deluxe Edition)
7	7	SHAGGY	VIRGIN 11823	Mr. Lover Lover (The Best Of Shaggy...Part 1)
8	11	VARIOUS ARTISTS	GREENSLEEVES 727*	Diwali: Greensleeves Rhythm Album #27
9	9	DAMIAN "JR. GONG" MARLEY	MOTOWN 014742/UMRG	Halfway Tree
10	8	RAYVON	BIG YARD 112757*/MCA [M]	My Bad
11	12	VARIOUS ARTISTS	VP 1653*	Dancehall 101: Vol. 3
12	14	VARIOUS ARTISTS	GREENSLEEVES 4101	Biggest Dancehall: Vol. 1
13	10	VARIOUS ARTISTS	J & D 30030	Reggae Platynum 2002 - Volume 4
14	NEW	VARIOUS ARTISTS	VP 1680*	Soca Gold 2002
15	NEW	LUCKY DUBE	SHANACHIE 45050	Soul Taker

OCTOBER 5 2002 Billboard TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	THE CHIEFTAINS	RCA VICTOR 63971	Down The Old Plank Road/The Nashville Sessions
2	1	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World
3	NEW	MANU CHAO	VIRGIN 13242	Live Album
4	4	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN	MUSIC MATTERS	The Very Best Of The Irish Tenors
5	5	BAHA MEN	S-CURVE 37980/CAPITOL	Move It Like This
6	2	SOUNDTRACK	VIRGIN 10790	Amelie
7	3	PILAR MONTENEGRO	UNIVISION 310026/UG [M]	Desahogo
8	6	VARIOUS ARTISTS	PUTUMAYO 202	Asian Groove
9	7	SOUNDTRACK	COLUMBIA 86823/CRG	My Big Fat Greek Wedding
10	NEW	SALIF KEITA	DECCA 018906	Moffou
11	8	DEEP FOREST	RED INK 19335	Music Detected
12	11	THE CHIEFTAINS	RCA VICTOR 63917/RCA	The Wide World Over: A 40 Year Celebration
13	10	VARIOUS ARTISTS	SIX DEGREES 1075	Asian Massive
14	14	ELIADES OCHOA	HIGHER OCTAVE WORLD 12480/HIGHER OCTAVE	Estoy Como Nunca
15	12	SOUNDTRACK	DECCA 017012	Black Hawk Down

OCTOBER 5 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	NEW	1	1	LIFEHOUSE	DREAMWORKS 450377/CHORDANT	Stanley Climbfall
2	4	1	34	P.O.D.	ATLANTIC 83496*/WORD	Satellite
3	2	—	2	FRED HAMMOND	VERITY 43197/PROVIDENT	Speak Those Things: POL Chapter 3
4	5	2	54	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	Worship Incredible
5	6	3	10	MARY MARY	COLUMBIA/INTEGRITY 82273/WORD	Incredible
6	1	—	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2413/CHORDANT	Let Freedom Ring: Live From Carnegie Hall
7	3	—	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2414/CHORDANT	God Bless America: Live From Carnegie Hall
8	10	6	31	KIRK FRANKLIN	GOSPO CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin
9	9	4	7	TRIN-I-TEE 5:7	B-RITE 70038/PROVIDENT	The Kiss
10	8	5	58	MERCYME	IND 86133/WORD [M]	Almost There
11	28	—	2	VARIOUS ARTISTS	HILLSONG AUSTRALIA 82318/INTEGRITY	Blessed
12	11	7	4	JUMP5	SPARROW 1992/CHORDANT	All The Time In The World
13	12	13	4	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/PROVIDENT [M]	Family Affair II: Live At Radio City Music Hall
14	14	10	10	AMY GRANT	WORD 86211	Legacy...Hymns & Faith
15	15	9	5	POINT OF GRACE	WORD 86204	Girls Of Grace
16	20	11	10	VARIOUS ARTISTS	INTEGRITY 61001/TIME LIFE	Songs 4 Worship — Shout To The Lord
17	19	17	12	YOLANDA ADAMS	ELEKTRA 62690*/WORD	Believe
18	18	15	10	THIRD DAY	ESSENTIAL 10688/PROVIDENT	Come Together
19	7	—	2	BEBO NORMAN	ESSENTIAL 10689/PROVIDENT [M]	Myself When I Am Real
20	16	14	8	KAREN CLARK-SHEARD	ELEKTRA 62767/WORD	2nd Chance
21	17	12	6	GAITHER VOCAL BAND	SPRING HOUSE 2412/CHORDANT	Everything Good
22	36	8	20	JOHN TESH	FAITH MD/GARDEN CITY 34591/WORD	A Deeper Faith
23	21	16	7	12 STONES	WIND-UP 13069/PROVIDENT [M]	12 Stones
24	22	18	18	PILLAR	FICKER 2606/CHORDANT [M]	Fireproof
25	13	—	2	CHRIS TOMLIN	SPARROW 8661/CHORDANT [M]	Not To Us
26	23	21	30	REBECCA ST. JAMES	FOREFRONT 2587/CHORDANT	Worship God
27	26	19	26	NEWSBOYS	SPARROW 1846/CHORDANT	Thrive
28	25	24	32	STEVEN CURTIS CHAPMAN	SPARROW 1770/CHORDANT	Declaration
29	NEW	3	1	VARIOUS ARTISTS	770 2885/CHORDANT	Let's Roll: Together In Unity, Faith And Hope
30	NEW	2	1	WOMEN OF FAITH	INTEGRITY 2051/WORD [M]	Joy, Grace, Love & Peace
31	NEW	2	1	WOMEN OF FAITH	INTEGRITY 82198/WORD [M]	Sensational Life
32	31	25	24	VARIOUS ARTISTS	SIXSTEPS/SPARROW 1923/CHORDANT	Passion: Our Love Is Loud
33	34	22	45	VARIOUS ARTISTS	EMI CHRISTIAN/PROVIDENT/WORD/SPARROW 1850/CHORDANT	WOW Hits 2002
34	27	20	6	SARA GROVES	SPONGE/INO 86219/WORD [M]	All Right Here
35	31	23	23	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 82272/WORD	Heart To Yours
36	24	26	18	TOBYMAC	FOREFRONT 5294/CHORDANT [M]	Momentum
37	32	23	24	VARIOUS ARTISTS	SPARROW 8887/CHORDANT	Dove Hits 2002
38	33	27	25	NICOLE C. MULLEN	WORD 86127 [M]	Talk About It
39	29	29	12	DORINDA CLARK-COLE	GOSPO CENTRIC 70033/PROVIDENT [M]	Dorinda Clark-Cole
40	40	34	38	ZOEGIRL	SPARROW 1828/CHORDANT [M]	Life

OCTOBER 5 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	—	2	FRED HAMMOND	VERITY 43197/ZOMBA	Speak Those Things: POL Chapter 3
2	2	1	10	MARY MARY	COLUMBIA 82273/CRG	Incredible
3	4	3	22	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin
4	3	2	7	TRIN-I-TEE 5:7	B-RITE 70038/ZOMBA	The Kiss
5	5	4	5	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall
6	7	7	14	YOLANDA ADAMS	ELEKTRA 62690/EEG	Believe
7	6	5	8	KAREN CLARK-SHEARD	ELEKTRA 62767/EEG	2nd Chance
8	8	6	4	THE BLIND BOYS OF ALABAMA	REAL WORLD 12793/VIRGIN [M]	Higher Ground
9	12	19	4	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1662	Behind The Veil: Morning Glory 2
10	10	10	2	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 86432/CRG	Heart To Yours
11	22	25	7	JOE PACE	INTEGRITY/WORD 86644/EPIC	Shake The Foundation
12	11	9	10	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA	WOW Gospel 2002
13	14	12	14	SMOKIE NORFUL	EMI GOSPEL 20374 [M]	I Need You Now
14	9	8	18	DORINDA CLARK-COLE	GOSPO CENTRIC 70033/ZOMBA [M]	Dorinda Clark-Cole
15	21	23	17	DOTTIE PEOPLES	ATLANTA INT'L 10279	Churchin' With Dottie
16	19	14	18	MARVIN SAPP	VERITY 43192/ZOMBA [M]	I Believe
17	23	18	15	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACO	Duets
18	18	13	26	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20360/EMI GOSPEL [M]	Go Get Your Life Back
19	15	20	24	SHEKINAH GLORY MINISTRY	KINGDOM 001 [M]	Praise Is What I Do
20	24	21	15	NORMAN HUTCHINS	JDI 1263 [M]	Nobody But You
21	35	40	7	LUTHER BARNES	ATLANTA INT'L 10278	Come Fly With Me
22	25	22	22	TONEX	VERITY/JIVE 43177/ZOMBA [M]	02
23	17	15	8	TWINKIE CLARK	VERITY 43196/ZOMBA	Twinkie Clark & Friends... Live In Charlotte
24	16	17	7	DETRICK HADDON	TYSCOT/VERITY 43195/ZOMBA	Lost And Found
25	31	30	7	PASTOR KEITH SMITH	MEEK 4019	Old Time Churchin': Let's Have Church
26	20	15	17	THE CANTON SPIRITUALS	VERITY 43169/ZOMBA [M]	Walking By Faith
27	30	36	7	DR. CHARLES G. HAYES & THE COSMOPOLITAN WARRIORS	MEEK 4020	Rise & Sing Forever
28	29	27	16	CECE WINANS	WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans
29	28	28	14	BISHOP T.D. JAKES	DEXTERITY SOUNDS 20334/EMI GOSPEL	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
30	36	36	21	THE EMMANUELS	DORHN 7981	Meet The Emmanuels
31	34	34	27	VARIOUS ARTISTS	NEW HAVEN 28019	Gospel's Top 20 Songs Of The Century
32	32	29	22	THE WINANS	WARNER BROS. 78280/RHINO	The Very Best Of
33	33	26	17	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES	WORLD WIDE GOSPEL 3018 [M]	Send A Revival
34	27	31	18	MISSISSIPPI MASS CHOIR	MALACO 8033	Amazing Love
35	38	—	4	THE RANCE ALLEN GROUP	TYSCOT 4126	All The Way
36	NEW	43	1	EASTERN MICHIGAN GOSPEL CHOIR	DORHN 73722	Get To The Concept
37	37	37	27	THE BLIND BOYS OF ALABAMA	REAL WORLD 50918/VIRGIN [M]	Spirit Of The Century
38	37	32	2	COMMISSIONED	VERITY 43190/ZOMBA	The Commissioned Reunion "Live"
39	39	—	2	YOLANDA ADAMS	ELEKTRA 62629/EEG	The Experience
40	NEW	76	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). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. 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.

OCTOBER 5
2002

Billboard HEATSEEKERS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL								
1	NEW	1	1	OK GO		1 Week At Number 1	25	19	1	3	BABY D		Lil' Chopper Toy
				CAPITOL 33724 (9.98 CD)							BIG OOMP 1356 (18.98 CD)		
2	14	14	18	JUANES		Un Dia Normal	26	21	13	4	THE BLIND BOYS OF ALABAMA		Higher Ground
				SURCO 017552/UNIVERSAL LAT/NO (16.98 CD)							REAL WORLD 127933/VIRGIN (16.98 CD)		
3	13	1	5	CONJUNTO PRIMAVERA		Perdoname Mi Amor	27	35	44	17	THALIA		Thalia
				FONOVISA 86237 (9.98/13.98)							EMI LATIN 39573 (10.98/17.98)		
4	10	15	8	INTERPOL		Turn On The Bright Lights	28	33	49	8	FINCH		What Is It To Burn
				MATADOR 545* (9.98 CD)							DRIVE-THRU 860991/MCA (12.98 CD)		
5	NEW	1	1	JANE MONHEIT		In The Sun	29	25	11	7	NO SECRETS		No Secrets
				N-CODED 4234/WARLOCK (18.98 CD)							JIVE 41781/ZOMBA (17.98 CD)		
6	NEW	1	1	DOUG MARTSCH		Now You Know	30	41	22	4	BREAKING BENJAMIN		Saturate
				WARNER BROS. 48338* (17.98 CD)							HOLLYWOOD 162356 (12.98 CD)		
7	6	3	4	30 SECONDS TO MARS		30 Seconds To Mars	31	NEW	1	1	LADYTRON		Light & Magic
				IMMORTAL 12424/VIRGIN (9.98 CD)							EMPEROR NORTON 7058* (15.98 CD)		
8	11	6	9	JOE NICHOLS		Man With A Memory	2	18	9	5	SLEATER-KINNEY		One Beat
				UNIVERSAL SOUTH 170285 (11.98/17.98)							KILL ROCK STARS 387* (15.98 CD)		
9	8	7	3	GILBERTO SANTA ROSA		Viceversa	3	2	40	16	DANIEL RODRIGUEZ		The Spirit Of America
				SONY DISCOS 84781 (6.98 EQ/16.98)							MANHATTAN 37564 (17.98 CD)		
10	4	5	5	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR		Family Affair II: Live At Radio City Music Hall	34	34	27	17	CHAYANNE		Grandes Exitos
				VERITY 43178/ZOMBA (11.98/17.98)							SONY DISCOS 84667 (10.98 EQ/16.98)		
11	7	2	38	DASHBOARD CONFESSIONAL		The Places You Have Come To Fear The Most	35	26	26	18	PILLAR		Fireproof
				VAGRANT 354 (14.98 CD)							FLICKER 82606 (16.98 CD)		
12	12	8	13	THE HAPPY BOYS		Trance Party (Volume Two)	36	5	—	2	CHRIS TOMLIN		(Not To Us)
				ROBBINS 75038 (17.98 CD)							SPARROW 38661 (16.98 CD)		
13	22	12	8	THE USED		The Used	37	NEW	1	1	ALEJANDRO SANZ		MTV Unplugged
				REPRISE 48287/WARNER BROS. (11.98 CD)							WARNER LATINA 41541 (10.98/17.98)		
14	27	19	13	JENNIFER PENA		Libre	38	36	23	8	BANDA EL RECODO		No Me Se Rajar
				UNIVISION 310053/UG (9.98/13.98)							FONOVISA 86228 (9.98/13.98)		
15	23	18	19	SUGARCULT		Start Static	39	28	21	5	MURDERDOLLS		Beyond The Valley Of The Murderdolls
				ULTIMATUM 076673/ARTEMIS (13.98 CD)							ROADRUNNER 618428/DJMG (18.98 CD)		
16	1	—	3	BEBO NORMAN		Myself When I Am Real	40	NEW	1	1	SIN BANDERA		Sin Bandera
				ESSENTIAL 10691/ZOMBA (17.98 CD)							SONY DISCOS 84806 (16.98 EQ CD)		
17	NEW	1	1	SHADOWS FALL		The Art Of Balance	41	37	30	6	BRIGHT EYES		Lifted or The Story Is In The Soil, Keep Your Ear To The Ground
				CENTURY MEDIA 8128 (16.98 CD)							SADDLE CREEK 46* (15.98 CD)		
18	15	4	16	AUDIOIOVENT		Dirty Sexy Knights In Paris	42	NEW	1	1	CELIA CRUZ		La Negra Tiene Tumbao
				ATLANTIC 83544/AG (11.98 CD)							SONY DISCOS 84972 (10.98 EQ/16.98)		
19	24	17	10	GOOD CHARLOTTE		Good Charlotte	43	NEW	1	1	VICENTE FERNANDEZ		Historia De Un Idolo Vol. 2
				DAYLIGHT 85845/EPIC (11.98 EQ/17.98)							SONY DISCOS 84282 (10.98 EQ/15.98)		
20	NEW	1	1	MR. LIF		I Phantom	44	NEW	1	1	WOMEN OF FAITH		Joy, Grace, Love & Peace
				DEFINITEJUX 37* (16.98 CD)							INTEGRITY/WORD 85914/EPIC (16.98 EQ/19.98)		
21	9	—	2	BOY SETS FIRE		Live For Today (EP)	45	42	31	8	LOS ACOSTA		Historia Musical: 30 Pegaditas
				WIND-UP 18007 (5.98 CD)							DISA 727026/UG (9.98/13.98)		
22	3	—	2	DROPKICK MURPHYS		Live On St. Patrick's Day From Boston, MA At The Avalon Ballroom	46	29	—	3	SUPREME BEINGS OF LEISURE		Divine Operating System
				HELLCAT 80437*EPITAPH (11.98 CD)							PALM 2087 (17.98 CD)		
23	NEW	1	1	LIBERACION		Historia Musical	47	31	35	4	CAMOFLAUGE		Keepin It Real
				DISA 727025/UG (8.98/13.98)							PURE PAIN 61967 (16.98 CD)		
24	17	16	12	12 STONES		12 Stones	48	50	39	15	THURSDAY		Full Collapse
				WIND-UP 13068 (9.98 CD)							VICTORY 145* (15.98 CD)		
							49	NEW	1	1	SOMETHING CORPORATE		Leaving Through The Window
											DRIVE-THRU 112887/MCA (14.98 CD)		
							50	NEW	1	1	LAS KETCHUP		Hijas Del Tomate
											SONY DISCOS 87453 (15.98 EQ CD)		

OCTOBER 5
2002

Billboard TOP INDEPENDENT ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL								
1	2	1	1	EVA CASSIDY		Imagine	25	15	12	3	SLEATER-KINNEY		One Beat
				BLIX STREET 10075 (16.98 CD)							KILL ROCK STARS 387* (15.98 CD) [M]		
2	3	2	6	NICKEL CREEK		This Side	26	21	9	9	MACK 10 PRESENTS DA HOOD		Mack 10 Presents Da Hood
				SUGAR HILL 3941 (18.98 CD)							HOOD-BANGIN 9996/03 (18.98 CD)		
3	1	—	2	ANI DIFRANCO		So Much Shouting/So Much Laughter	27	25	31	35	ISRAEL KAMAKAWIWO'OLE		Alone In Iz World
				RIGHTEOUS BABE 029 (25.98 CD)							BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)		
4	5	4	23	KHIA FEATURING DSD		Thug Misses	28	26	21	8	BANDA EL RECODO		No Me Se Rajar
				DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]							FONOVISA 86228 (9.98/13.98) [M]		
5	4	3	10	AIMEE MANN		Lost In Space	29	17	20	4	KRS-ONE		The Mix Tape
				SUPEREGO 057/UNITED MUSICIANS (17.98 CD)							FRONT PAGE/IN THE PAINT 8458/KOCH (11.98 CD)		
6	6	5	18	VARIOUS ARTISTS		Reggae Gold 2002	30	27	23	6	BRIGHT EYES		Lifted or The Story Is In The Soil, Keep Your Ear To The Ground
				VP 1679* (9.98/16.98)							SADDLE CREEK 46* (15.98 CD) [M]		
7	13	7	5	CONJUNTO PRIMAVERA		Perdoname Mi Amor	31	23	—	2	SUPREME BEINGS OF LEISURE		Divine Operating System
				FONOVISA 86237 (9.98/13.98) [M]							PALM 2087 (17.98 CD) [M]		
8	10	17	9	INTERPOL		Turn On The Bright Lights	32	24	25	6	CAMOFLAUGE		Keepin It Real
				MATADOR 545* (9.98 CD) [M]							PURE PAIN 61967 (16.98 CD) [M]		
9	7	6	11	DEFAULT		The Fallout	33	33	29	18	THURSDAY		Full Collapse
				TVT 2310 (11.98 CD) [M]							VICTORY 145* (15.98 CD) [M]		
10	NEW	1	1	JANE MONHEIT		In The Sun	34	47	—	2	JUANITA BYNUM		Behind The Veil: Morning Glory 2
				N-CODED 4234/WARLOCK (18.98 CD) [M]							SHEKINAH INTERNATIONAL 1662 (16.98 CD)		
11	9	8	10	DASHBOARD CONFESSIONAL		The Places You Have Come To Fear The Most	35	30	22	6	8BALL		Lay It Down
				VAGRANT 354 (14.98 CD) [M]							DRAPER 1112 (17.98 CD)		
12	11	10	10	ELVIS PRESLEY		Elvis: The Very Best Of Love	36	28	13	3	IN FLAMES		Reroute To Remain
				BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)							NUCLEAR BLAST 6624 (15.98 CD) [M]		
13	12	14	10	YING YANG TWINS		Alley: The Return Of The Ying Yang Twins	37	31	24	7	THE RIDDLER		Dance Mix NYC -- Vol. 2
				COLLAPARK/IN THE PAINT 8375/KOCH (12.98/17.98)							TOMMY BOY 1556 (17.98 CD) [M]		
14	19	19	10	SUGARCULT		Start Static	38	NEW	1	1	VARIOUS ARTISTS		Plea For Peace <> Take Action: Volume 2
				ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]							SUB CITY 022 (5.98 CD)		
15	NEW	1	1	SHADOWS FALL		The Art Of Balance	39	32	30	20	FLOGGING MOLLY		Drunken Lullabies
				CENTURY MEDIA 8128 (16.98 CD) [M]							SIDE ONE DUMMY 71230* (13.98 CD) [M]		
16	NEW	1	1	MR. LIF		I Phantom	40	NEW	1	1	TAKING BACK SUNDAY		Tell All Your Friends
				DEFINITEJUX 37* (16.98 CD) [M]							VICTORY 176 (12.98 CD)		
17	8	—	2	DROPKICK MURPHYS		Live On St. Patrick's Day From Boston, MA At The Avalon Ballroom	41	36	27	5	KELLY WILLIS		Easy
				HELLCAT 80437*EPITAPH (11.98 CD) [M]							RYKODISC 10622 (16.98 CD) [M]		
18	14	18	10	LOS TEMERARIOS		Una Lagrima No Basta	42	38	26	4	SOUNDTRACK		One Big Trip
				AFG SIGMA 0529/FONOVISA (10.98/16.98)							HERO IMPERIUM 30107* (19.98 CD)		
19	NEW	1	1	JOAN OSBORNE		How Sweet It Is	43	41	—	4	NEKO CASE		Blacklisted
				WOMANLY HIP 9365/COMPENIA (17.98 CD)							BLDDSHOT 2009 (15.98 CD) [M]		
20	16	—	2	BABY D		Lil' Chopper Toy	44	NEW	1	1	VARIOUS ARTISTS		Essential Underground Hip Hop 1
				BIG OOMP 1356 (18.98 CD) [M]							LANDSPEED 9215 (5.98 CD)		
21	22	16	10	VARIOUS ARTISTS		Vans Warped Tour 2002 Compilation	45	NEW	1	1	50 CENT		Guess Who's Back?
				SIDE ONE DUMMY 71233 (6.98 CD)							FULL CLIP 2003* (16.98 CD) [M]		
22	18	11	10	DOLLY PARTON		Halos & Horns	46	NEW	1	1	DISCO BISCUITS		Senor Boombox
				BLUE EYE 3946/SUGAR HILL (10.98/18.98)							MEGAFORCE 1301 (16.98 CD)		
23	20	15	10	VARIOUS ARTISTS		Punk -O- Rama 7	47	48	32	5	AMBER		Naked
				EPITAPH 86648 (5.98 CD)							TOMMY BOY 1520 (17.98 CD) [M]		
24	NEW	1	1	LADYTRON		Light & Magic	48	37	41	7	MESHUGGAH		Nothing
				EMPEROR NORTON 7058* (15.98 CD) [M]							NUCLEAR BLAST 6542 (15.98 CD) [M]		
							49	50	44	4	DJ JAZZY JEFF		The Magnificent

OCTOBER 5 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 / GREATEST GAINER			1 Week At Number 1
1			JOHN MAYER	AWARE/COLUMBIA 86861/CRG	Inside Wants Out (EP)	22
2	1	8	DIXIE CHICKS	MONUMENT/COLUMBIA 86840*/CRG	Home	2
3	2	8	JAMES TAYLOR	COLUMBIA 63584/CRG	October Road	17
4	3	8	BRUCE SPRINGSTEEN	COLUMBIA 86600*/CRG	The Rising	11
5	30	3	NORAH JONES	BLUE NOTE 32088/CAPITOL [M]	Come Away With Me	8
6	4	4	EVA CASSIDY	BLIX STREET 10075	Imagine	63
7	6	35	EVA CASSIDY	BLIX STREET 10045	Songbird	-
8	7	4	COLDPLAY	CAPITOL 40504*	A Rush Of Blood To The Head	13
9			LIFEHOUSE	DREAMWORKS 45037*/INTERSCOPE	Stanley Climbball	7
10	17	38	JOSH GROBAN	143/REPRISE 48154/WARNER BROS. [M]	Josh Groban	26
11			KENNY G	ARISTA 14738	Paradise	9
12			DISTURBED	REPRISE 48320/WARNER BROS.	Believe	1
13	10	13	NELLY	FD/REEL/UNIVERSAL 017747*/UMRG	Nellyville	4
14	9	8	AIMEE MANN	SUPEREGO 007/UNITED MUSICIANS	Lost In Space	100
15	11	15	AVRIL LAVIGNE	ARISTA 14740	Let Go	3
16	12	10	DAVE MATTHEWS BAND	A&M 493260/INTERSCOPE	Busted Stuff	25
17	13	29	JOHN MAYER	AWARE/COLUMBIA 85293*/CRG [M]	Room For Squares	19
18	22	12	EVA CASSIDY	BLIX STREET 10046	Live At Blues Alley	-
19	15	17	EMINEM	WEB/AFTERMATH 493290*/INTERSCOPE	The Eminem Show	5
20	21	17	SOUNDTRACK	LDST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?	43
21	14	12	EVA CASSIDY	BLIX STREET 10073	Time After Time	-
22	16	2	ANI DIFRANCO	RIGHTEOUS BABE 029	So Much Shouting/So Much Laughter	84
23	23	2	JACK JOHNSON	ENJOY/UNIVERSAL 860994/UMRG [M]	Brushfire Fairytales	45
24	18	31	SHERYL CROW	A&M 493260/INTERSCOPE	C'mon, C'mon	30
25	20	6	NICKEL CREEK	SUGAR HILL 3941	This Side	65

OCTOBER 5 2002 Billboard TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			NUMBER 1 / GREATEST GAINER	
1	2		BARBERSHOP	EPIC 86575*
2	1	7	XXX	UNIVERSAL 156259/UMRG
3	3	57	O BROTHER, WHERE ART THOU? ⁶	LDST HIGHWAY/MERCURY 170069/IDJMG
4	4	38	A WALK TO REMEMBER	EPIC 86311
5	6	4	LIZZIE MCGUIRE	BUENA VISTA 860791/WALT DISNEY
6	5	15	DISNEY'S LILO & STITCH	WALT DISNEY 860734
7	9	18	QUEEN OF THE DAMNED	WARNER SUNSET/REPRISE 48285/WARNER BROS.
8	8	67	COYOTE UGLY ³	CURB 78703
9	7	2	SPIDER-MAN ⁴	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG
10	11	47	SHREK ⁴	DREAMWORKS 450305/INTERSCOPE
11	10	37	I AM SAM	V2 27119
12	12	57	MOULIN ROUGE ²	INTERSCOPE 493035
13	16	28	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING	REPRISE 48110/WARNER BROS.
14	14	10	AUSTIN POWERS IN GOLDMEMBER	MAVERICK 48310/WARNER BROS.
15	13	12	LIKE MIKE	SO SO DEF/COLUMBIA 86676*/CRG
16	15	6	BLUE CRUSH	VIRGIN 13172
17	17	14	BLADE 2	IMMORTAL 12064*/VIRGIN
18	18	3	UNDISPUTED	CASH MONEY/UNIVERSAL 860990/UMRG
19	20	57	SAVE THE LAST DANCE ²	HOLLYWOOD 162288
20			GREASE ³	POLYDOR/UNIVERSAL 825095/UMRG
21	19	18	SCOOBY-DOO	LAVA/ATLANTIC 83543/AG
22	22	18	ROCK STAR	POSTHUMAN/PRIORITY 50238/CAPITOL
23			NOTTING HILL ⁴	ISLAND 546196/IDJMG
24			JONAH: A VEGGIE TALES MOVIE	BIG IDEA/WORD 35014/LYRICK STUDIOS
25	21	19	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE

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.

OCTOBER 5 2002 Billboard TOP POP CATALOG™

Sales data compiled by Nielsen SoundScan

WKS. ON CHART	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1 / GREATEST GAINER		
1	4	7	126	DISTURBED ²	GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
2	2	2	243	DIXIE CHICKS ¹¹	MONUMENT 68195/SONY (NASHVILLE) (10.98/EQ/17.98) [M]	Wide Open Spaces
3	3	6	79	RASCAL FLATTS ⁴	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
4	1	1	615	JAMES TAYLOR ¹¹	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
5	6	3	37	EVA CASSIDY ●	BLIX STREET 10045 (11.98/16.98)	Songbird
6	5	4	160	DIXIE CHICKS ¹⁰	MONUMENT 68078/SONY (NASHVILLE) (12.98/EQ/18.98)	Fly
7	9	10	413	BOB SEGER & THE SILVER BULLET BAND ⁵	CAPITOL 30334 (10.98/15.98)	Greatest Hits
8	7	8	297	DEF LEPPARD ³	MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
9	8	5	87	EMINEM ⁸	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
10	12	15	154	CREED ¹⁰	WIND-UP 13053* (11.98/18.98)	Human Clay
11	10	13	682	BOB MARLEY AND THE WAILERS ¹⁰	TUFF GONG/ISLAND 548914/IDJMG (12.98/18.98)	Legend
12	11	11	112	SOUNDTRACK ³	CURB 78703 (11.98/17.98)	Coyote Ugly
13	14	20	192	KID ROCK ¹⁰	TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) [M]	Devil Without A Cause
14	16	16	1329	PINK FLOYD ¹⁵	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
15	15	18	95	LEE ANN WOMACK ³	MCA NASHVILLE 170059 (11.98/17.98)	I Hope You Dance
16	18	12	134	ENYA ²	REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
17	20	19	678	METALLICA ¹²	ELEKTRA 81113*/EEG (11.98/17.98)	Metallica
18	19	14	275	ABBA ⁶	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
19	22	26	41	TOBY KEITH ⁴	MERCURY (NASHVILLE) 558962 (11.98/17.98)	Greatest Hits Volume One
20	24	32	418	AC/DC ¹⁹	EASTWEST 92418/EEG (11.98/17.98)	Back In Black
21	17	17	130	CELINE DION ⁵	550 MUSIC 63760/EPIC (12.98/EQ/18.98)	All The Way...A Decade Of Song
22	37	35	65	NICKEL CREEK ●	SUGAR HILL 3909 (17.98 CD) [M]	Nickel Creek
23	23	-	143	2PAC ⁹	AMARU/DEATH ROW 430301*/INTERSCOPE (19.98/24.98)	Greatest Hits
24	26	25	428	TOM PETTY AND THE HEARTBREAKERS ³	MCA 110813 (12.98/18.98)	Greatest Hits
25	36	45	189	PHIL COLLINS ²	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
26	30	31	254	SHANIA TWAIN ¹⁹	MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
27	31	21	138	EMINEM ⁴	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
28	21	29	178	THE BEATLES ¹²	APPLE 46448*/CAPITOL (12.98/18.98)	Abbey Road
29	27	9	40	JIMI HENDRIX ²	EXPERIENCE HENDRIX 112384*/MCA (11.98 CD)	Smash Hits
30	38	38	260	CREED ⁶	WIND-UP 13049 (11.98/18.98) [M]	My Own Prison
31	28	28	204	EAGLES ⁷	GEFFEN 424725/INTERSCOPE (12.98/18.98)	Hell Freezes Over
32	29	22	54	THE BEACH BOYS	CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
33	32	36	8	LYNYRD SKYNYRD	MCA 112229 (12.98/18.98)	All Time Greatest Hits
34	33	23	495	CAROLE KING ¹⁰	EPIC 65806 (7.98 EQ/11.98)	Tapestry
35	42	-	155	2PAC ³	DEATH ROW 63008*/KDOX (19.98/25.98)	All Eyez On Me
36	25	24	130	BON JOVI ⁴	MERCURY 528013/IDJMG (10.98/17.98)	Cross Road
37	43	41	294	SUBLIME ⁵	GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
38	44	42	160	QUEEN ⁴	HOLLYWOOD 161205 (11.98/17.98)	Greatest Hits
39	35	33	105	BRUCE SPRINGSTEEN ⁴	COLUMBIA 67060*/CRG (10.98 EQ/17.98)	Greatest Hits
40	34	27	274	THE ROLLING STONES	ABKCO 9667 (35.98 CD)	Hot Rocks 1964-1971
41	48	-	124	RED HOT CHILI PEPPERS ⁴	WARNER BROS. 47396* (10.98/17.98)	Californication
42	40	40	91	SYSTEM OF A DOWN ⁴	AMERICAN/COLUMBIA 68924/CRG (17.98 EQ/11.98) [M]	System Of A Down
43	39	34	118	SANTANA ¹⁴	ARISTA 19080* (11.98/18.98)	Supernatural
44			115	NELLY ³	FD/REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar
45			280	MADONNA ¹⁰	SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
46	47	46	114	JOHN MELLENCAMP ³	MERCURY 536738/IDJMG (11.98/17.98)	The Best That I Could Do 1978-1988
47	41	30	83	POISON ⁴	CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996
48			143	INCUBUS ²	IMMORTAL 63852/EPIC (12.98 EQ/18.98)	Make Yourself
49	49	47	430	CREEDENCE CLEARWATER REVIVAL ⁴	FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
50	45	-	451	FLEETWOOD MAC ³	WARNER BROS. 25801 (10.98/17.98)	Greatest Hits

● 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)
 Rap Tracks (RP)
 Mainstream Rock (RO)
 Modern Rock (MO)
 Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

12 Stones: CC 23; HS 24
 2Pac: PCA 23, 35; RBC 1, 2, 6, 8
 3 Doors Down: RO 35
 30 Seconds To Mars: B200 178; HS 7; RO 31
 311: B200 195; A40 32
 3LW: H100 60; HA 66; RBH 81, 95; RS 47; T40 32
 3rd Store: RBH 99
 50 Cent: IND 45; RBA 75; RA 48; RBH 49
 8Ball: IND 35; RBA 62; RBH 96

—A—

Aaliyah: B200 138; RBA 39; H100 19; HA 19; RA 3; RBH 3
 Abba: PCA 18
 Above The Law: HSS 23; RS 6
 AC/DC: PCA 20
 Los Acosta: HS 45; LA 19; RMA 8
 Acoustic Alchemy: CJ 17
 Bryan Adams: AC 9
 John Adams: CL 12
 Yolanda Adams: CC 17; GA 6, 39; RBA 56; RBH 84
 Trace Adkins: CA 44; CS 43
 Aerosmith: B200 54; HSS 40
 Christina Aguilera: H100 48; HA 50; T40 23
 Alberto Y Roberto: LT 26; RMS 9
 Gerald Albright: CJ 21
 Azam Ali: NA 14
 Gary Allan: CA 25; CCA 14; CS 45
 Bernard Allison: BL 7
 Karrin Allyson: JZ 5
 Amber: EA 14; IND 47; DS 10
 Amerie: B200 72; RBA 17; DS 7; H100 85; HSS 60; RA 39, 52; RBH 38, 54; RS 28
 Los Angeles Azules: LA 56
 Anonymous 4: CL 11
 Marc Anthony: B200 102; LA 12; TSA 2; DS 5; H100 99; HSS 49; LT 18; TSS 3
 Armik: NA 10
 Ashanti: B200 20; RBA 13; H100 14, 27, 33; HA 13, 25, 32; RA 9, 29, 30, 40; RBH 9, 29, 31, 41, 93; RP 17; T40 13, 27
 Rodney Atkins: CS 53
 Audiovent: HS 18
 Avant: B200 156; RBA 32; RA 65; RBH 66
 Ramon Ayala Y Sus Bravos Del Norte: LA 52, 70; LT 27; RMS 8, 34
 Steve Azar: CS 38
 AZ: RBA 96

—B—

B2K: B200 141; RBA 50; HSS 53; RA 28; RBH 28; RS 61
 Baby D: HS 25; IND 20; RBA 45
 Bacilos: LPS 29; LT 40; TSS 33
 Erykah Badu: H100 82; HSS 73; RA 32; RBH 30;

RS 33
 Baha Men: WM 5
 Anita Baker: B200 172; RBA 51
 Bob Baldwin: CJ 10
 Marcia Ball: BL 8
 Charli "Chuck" Baltimore: H100 33; HA 32; RA 30; RBH 31; RP 17; RS 70; T40 27
 Banda El Limon: RMS 25
 Banda El Recodo: HS 38; IND 28; LA 15; RMA 6; LT 15; RMS 4
 Banda Tierra Blanca: LT 20; RMS 6, 39
 Patricia Barber: JZ 4
 Luther Barnes: GA 21
 BBMak: B200 134; A40 23; AC 28; H100 100; HSS 18
 The Beach Boys: PCA 32
 Beanie Sigel: RS 45
 The Beatles: B200 126; PCA 28
 Daniel Bedingfield: B200 68; DC 9; DS 23; H100 13; HA 14; T40 6
 Beenie Man: B200 44; RBA 10; RE 1; H100 84; RA 62; RBH 63; RP 24
 Joshua Bell: CL 8
 Tony Bennett: JZ 22
 Benzino: RA 67; RBH 68; RS 42
 Beyonce: DC 24
 Big Boy: H100 80; HSS 67; RA 36; RBH 37; RP 20; RS 24
 Big Tray Deee: RBA 42
 Big Tymers: B200 66; RBA 29; H100 56; HA 55; HSS 62; RA 23, 38; RBH 24, 39; RP 16, 19; RS 35, 55
 Bilal: HSS 27, 39; RS 15, 68
 Ruben Blades: LA 41; TSA 8
 Mary J. Blige: B200 179; EA 8; RBA 71; RBC 22; DC 26
 Blindside: B200 147; RO 24
 The Blind Boys Of Alabama: GA 8, 37; HS 26
 Andrea Bocelli: CX 1, 15
 Michael Bolton: AC 25
 Joe Bonamassa: BL 2
 Bon Jovi: PCA 36; A40 38
 Bond: CX 10
 Bone Thugs-N-Harmony: RBC 12; RBH 95
 Boo: H100 56; HA 55; HSS 62; RA 23; RBH 24; RP 16; RS 35
 Boot Camp Click: RS 52
 Bowling For Soup: MO 39
 Box Car Racer: B200 190
 Boy Sets Fire: HS 21
 Boyz II Men: B200 118; RBA 26; RA 61; RBH 62
 Michelle Branch: B200 48; A40 18, 25; H100 32, 66; HA 41, 64; T40 15, 31
 Brandy: B200 154; RBA 59; DS 3; HSS 29; RBH 79; RS 32
 Breaking Benjamin: HS 30; RO 20
 Michael Brecker: JZ 16
 Jim Brickman: B200 155; NA 2, 3; AC 15
 Dee Dee Bridgewater: JZ 25
 Bright Eyes: HS 41; IND 30
 Sarah Brightman: CX 5, 6
 Brooks & Dunn: CA 30; CCA 11; CS 27
 Garth Brooks: CA 43; CS 19
 Jocelyn Brown: DC 33
 Norman Brown: CJ 7
 Keon Bryce: RBH 86
 BT: EA 21
 Joe Budden: RBH 80, 99
 Los Bukis: LA 63
 Bun B: RBH 96
 Busta Rhymes: RA 60; RBH 56; RS 51, 62
 Juanita Bynum: GA 9; IND 34
 Tracy Byrd: CA 29; CS 1; H100 34; CA 30

—C—

Cabas: TSA 16; TSS 37
 Cadillac Tah A.K.A. Tah Murdah: RBH 93
 Chris Cagle: CA 42
 Calhoun: RBA 60
 The Calling: A40 12, 35; HSS 22
 Camouflage: HS 47; IND 32; RBA 46
 Cam'ron: B200 47; RBA 20; H100 8; HA 7; HSS 38; RA 11, 31; RBH 11, 32; RP 4; RS 17; T40 19
 Los Canelos De Durango: LT 36; RMS 17
 The Canton Spirituals: GA 26
 Blu Cantrell: RS 69
 Cardenas De Nuevo Leon: LT 31; RMS 12
 Vanessa Carlton: B200 40; A40 5; AC 1; H100 25, 37; HA 20, 44; T40 17
 Jose Carreras: CL 3
 Aaron Carter: B200 57
 Neko Case: IND 43
 Brandon Casey: H100 61; HSS 2; RA 49; RBH 36; RS 1
 Brian Casey: H100 61; HSS 2; RA 49; RBH 36; RS 1
 Johnny Cash: CA 74; CCA 18
 Butch Cassidy: RA 74; RBH 77
 Cassius: DC 33
 Eva Cassidy: B200 63; IND 1; INT 6, 7, 18, 21; PCA 5
 Kevin Ceballo: HSS 50
 Cee-Lo: H100 80; HSS 67; RA 36; RBH 37; RP 20; RS 24
 Celeda: DC 42
 The Celtic Tenors: CX 13
 Chamillionaire: RBA 87
 Manu Chao: LA 24; LPA 11; WM 3
 Steven Curtis Chapman: CC 28
 Ray Charles: RS 59
 Chayanne: HS 34; LA 13; LPA 6; LPS 3, 38; LT 6; TSS 19
 Cher: DC 43; DS 2, 6; HSS 28, 57
 Kenny Chesney: B200 33, 135; CA 3, 14; CS 8, 33; H100 49; HA 46
 Mark Chesnutt: CA 71; H100 87
 Chevelle: MO 15; RO 11

Chicago: B200 79
 The Chieftains: B200 91; WM 1, 12
 Charlotte Church: CX 4
 Cirrus: DC 50
 Guy Clark: CA 46
 Jameson Clark: CS 59
 Terri Clark: CS 29
 Dorinda Clark-Cole: CC 39; GA 14
 Karen Clark-Sheard: CC 20; GA 7; RBA 81
 Kelly Clarkson: AC 26; H100 1; HA 40; HSS 1; T40 18
 Twinkle Clark-Terrell: GA 23
 Clipse: B200 15; RBA 4; H100 58, 83; HA 57; HSS 26, 32; RA 21, 35; RBH 21, 33; RP 18, 21; RS 12, 14
 Tammy Cochran: CS 24
 Kellie Coffey: CA 33; AC 20; CS 35; H100 98
 Coldplay: B200 13, 142; INT 8; A40 24; MO 19
 Natalie Cole: B200 32; JZ 1; RBA 24
 Phil Collins: PCA 25; AC 17
 The Color Red: RO 37
 John Coltrane: JZ 17
 Commissioned: GA 38
 Common: H100 82; HSS 73; RA 32; RBH 30; RS 33
 Conjunto Primavera: B200 153; HS 3; IND 7; LA 4; RMA 1; LT 4; RMS 1
 Conjure One: DC 14
 Harry Connick, Jr.: JZ 23
 Control: LT 35; RMS 16
 Coo Coo Cal: HSS 47; RS 11
 Corey: HSS 36; RS 49
 Counting Crows: B200 115
 El Coyote Y Su Banda Tierra Santa: LA 69; LT 28, 47; RMS 10, 23
 Creed: B200 34; PCA 10, 30; A40 2; H100 6; HA 5; MO 28; RO 18; T40 4
 Creedence Clearwater Revival: PCA 49
 Elvis Crespo: LA 64; TSA 9; TSS 11
 Cristian: LA 21; LPA 10; LPS 16, 39; LT 24
 Sheryl Crow: B200 30; INT 24; A40 7, 13; AC 5; DC 47; H100 40, 88; HA 37
 Celia Cruz: HS 42; LA 17; TSA 3
 The Crystal Method: EA 20
 Cuisillos De Arturo Macias: LT 32; RMS 13

—D—

Da Hood: IND 26; RBA 55
 David Daniels: CL 15
 Dark Monks: DC 8
 Dashboard Confessional: B200 197; HS 11; IND 11
 Craig David: B200 187; H100 90
 Taylor Dayne: DC 16
 Deep Forest: WM 11; DC 36
 Default: B200 160; IND 9; MO 38; RO 33
 Def Leppard: B200 167; PCA 8; RO 30
 Kevin Denney: CS 42; HSS 45
 Karl Denison's Tiny Universe: CJ 18
 John Denver: CCA 19
 Devin: B200 124; RBA 21
 Louie Do: EA 15, 17
 Di Blasio: LA 73
 Diamond Rio: B200 71; CA 9, 56; CS 2; H100 30; HA 27
 Dido: DS 12
 Ani DiFranco: B200 84; IND 3; INT 22
 Ricky Dillard: DC 17
 Daz Dillinger: RBA 94
 Celine Dion: B200 58; PCA 21; AC 7, 8; HSS 71
 Dirty Vegas: B200 117; EA 2; A40 36; DS 22
 Disco Biscuits: EA 13; IND 46
 Disturbed: B200 1; INT 12; PCA 1; H100 70; HA 68; MO 3; RO 3
 Dixie Chicks: B200 2; CA 1; CCA 1, 3; INT 2; PCA 2, 6; CS 15, 21; H100 59, 76; HA 58; HSS 6
 DJ Encore: EA 16
 DJ Escape: EA 22
 DJ Jazzy Jeff: IND 49; RBA 95
 DJ Sammy: B200 116; EA 1; DS 4; H100 26; HA 26; HSS 31; T40 12
 DJ Shadow: EA 18; DS 19
 DMX: RBC 25
 Do: DS 4; H100 26; HA 26; HSS 31; T40 12
 Dominic: TSS 20
 Placido Domingo: CL 3, 5
 Don Wom: HSS 63; RS 40
 Dr Or Die: RBA 58
 Will Downing: CJ 6; RBA 98
 Dr. Dre: RBC 14, 16
 Dropkick Murphys: HS 22; IND 17
 Dru Hill: RBH 73
 DSD: B200 95; IND 4; RBA 41
 Lucky Dube: RE 15
 Duetto Voces Del Rancho: RMS 32
 George Duke: CJ 24
 Dwele: RA 66; RBH 65

—E—

E-40: RBA 53; RBH 96
 Eagles: PCA 31
 Earshot: RO 26
 Eastern Michigan Gospel Choir: GA 36
 Duke Ellington: JZ 8
 Missy "Misdemeanor" Elliott: H100 11, 68; HA 8, 65; HSS 61; RA 6, 20; RBH 6, 20, 85; RP 5; RS 27; T40 34
 Chris Emerson: AC 30
 Emerson Drive: CA 37; CS 26; HSS 75
 Eminem: B200 5; INT 19; PCA 9, 27; RBA 3; RBC 3, 10; H100 5, 43; HA 4, 39; RA 13, 57; RBH 15, 58; RP 7; T40 7, 26
 The Emmanuels: GA 30
 Kim English: DC 41
 Enya: B200 129; NA 1; PCA 16
 Faith Evans: H100 68; HA 65; RA 20, 61; RBH 20, 62, 97; RS 50
 Sara Evans: CA 27; CS 10; H100 64; HA 61

Eve: B200 21; RBA 11; H100 3; HA 2; RA 2; RBH 2; RP 2; T40 3
 Jessica Eve: DC 28
 Evolution: DC 7
 Eyes Cream: DC 11

—F—

Lara Fabian: LPS 37
 Fabolous: H100 20; HA 17; RA 15; RBH 14; RP 10; T40 35
 The Fabulous Thunderbirds: BL 15
 Jimmy Fallon: B200 112
 Fat Joe: RA 56; RBH 57
 Felix Da Housecat: DS 13
 Pedro Fernandez: RMS 36
 Vicente Fernandez: HS 43; LA 18, 30; RMA 7, 13
 Field Mob: RBH 89
 Fierce Ruling Diva: DC 15
 Jose Manuel Figueroa: LT 41; RMS 21
 Finch: HS 28
 Fiori: DC 48
 Five For Fighting: AC 3
 The Flaming Lips: B200 165
 The Flatlanders: CA 61
 Fleetwood Mac: PCA 50
 Renee Fleming: CL 2
 Floetry: RA 46; RBH 47
 Flogging Molly: IND 39
 Nico Flores Y Su Banda Puro Mazatlan: LT 29; RMS 11
 Joseph Fonseca: TSS 35
 Luis Fonsi: LPS 18; LT 38; TSS 40
 Foo Fighters: MO 5; RO 13
 Radney Foster: CA 65; CS 46
 Fourplay: CJ 4; RBA 85
 Mario Frangoulis: CX 3
 Kirk Franklin: B200 130; CC 8; GA 3; RBA 48
 Freekey Zekey: H100 8; HA 7; HSS 38; RA 11; RBH 11; RP 4; RS 17; T40 19
 Russ Freeman: CJ 9
 Bill Frisell: CJ 16
 Nelly Furtado: RA 44; RBH 44; RP 22

—G—

Kenny G: B200 9; CJ 2; INT 11; RBA 15; AC 19
 Bill & Gloria Gaither And Their Homecoming Friends: B200 98, 105; CC 6, 7
 Gaither Vocal Band: CC 21
 James Galway: CX 8
 Gang Starr: RS 65
 Gloria Gaynor: DC 6; DS 16
 Vivica Genaux: CL 7
 Ghostface Killah: HSS 11; RS 5
 Ginuwine: H100 7, 42; HA 6, 38; RA 10, 19, 56; RBH 10, 19, 57; RP 12; RS 54; T40 9
 Dana Glover: A40 39
 Godsmack: RO 12
 Good Charlotte: HS 19; MO 24
 Good Bad Ugly: HSS 19; RS 7
 Goo Goo Dolls: B200 169; A40 10; H100 81
 Gotti: H100 56; HA 55; HSS 62; RA 23; RBH 24; RP 16; RS 35
 Glenn Goetz: CL 1
 Amy Grant: B200 189; CC 14
 Al Green: RBC 15
 Green Velvet: DC 25
 Greenwheel: MO 40
 Lee Greenwood: CCA 24; HSS 33
 Pat Green: CA 59
 Andy Griggs: CA 68; CS 44
 Josh Groban: B200 26; INT 10; AC 4
 Sara Groves: CC 34
 Grupo Bryndis: LA 38, 58; RMA 17; RMS 33
 Grupo Exterminador: LA 51
 Grupo Montez: LA 39; TSA 7; TSS 21
 Grupo Montez De Durango: RMS 26
 GTS: DC 39
 GusGus: DC 40

—H—

Deitrick Haddon: GA 24
 Daryl Hall John Oates: AC 2
 Anthony Hamilton: H100 36; HA 34; RA 18; RBH 18; RP 13; RS 63
 Fred Hammond: B200 76; CC 3; GA 1; RBA 28
 Herbie Hancock: JZ 16
 Jayn Hanna: DC 7
 Roland Hanneman: NA 12
 Jennifer Hanson: CS 41
 The Happy Boys: EA 3, 24; HS 12
 Roy Hargrove: JZ 16
 Dr. Charles G. Hayes & The Cosmopolitan Warriors: GA 27
 Hayseed Dixie: BG 14
 Haystack: RBA 72
 Alvin Youngblood Hart: BL 14
 Heather Headley: RA 55; RBH 55
 Eric Heatherly: CS 39
 Jimi Hendrix: PCA 29
 Jennifer Love Hewitt: A40 33
 Hieroglyphics: RS 67
 Faith Hill: CCA 10; A40 40; AC 13; H100 35; HA 33
 The Hives: B200 109; MO 14
 Dave Holland Big Band: JZ 7
 Dave Hollister: RBH 78, 91
 Rick Holmstrom: BL 12
 Steve Holy: CS 40
 Hometown News: CS 50
 Hoobastank: B200 103; A40 34; H100 46; HA 51; MO 9; RO 22; T40 38
 John Lee Hooker: BL 10
 Whitney Houston: DC 2; DS 15; HSS 3; RS 48, 58
 Rebecca Lynn Howard: B200 86; CA 10; CS 18

Los Huracanes Del Norte: LA 37; RMA 16
 Norman Hutchins: GA 20

—I—

Ice Cube: RA 74; RBH 77
 Enrique Iglesias: B200 12, 53; LA 1; LPA 1; AC 6; LPS 1; LT 2; RMS 14; TSS 4
 Iio: DS 9; HSS 74
 Ilegales: LT 43; TSS 14
 Illicit Binznez: HSS 47; RS 11
 Iman: RMS 40
 Incubus: B200 125; PCA 48; MO 11; RO 32
 India.Arie: B200 128; RBA 57; H100 92; RA 47; RBH 45
 Infamous 2.0: H100 10; HA 9; HSS 56; RA 4; RBH 4; RP 3; RS 31
 Infinity-The Ghetto Child: HSS 65; RS 53
 In Flames: IND 36
 Interpol: B200 158; HS 4; IND 8
 Intocable: LA 50; LT 25; RMS 7
 Irv Gotti: H100 33; HA 32; RA 30; RBH 31; RP 17; T40 27
 Isyss: HSS 17; RBH 94; RS 26

—J—

Alan Jackson: B200 46; CA 5, 75; CCA 15; CS 7; H100 51; HA 49
 Janet Jackson: H100 84; RA 62; RBH 63; RP 24
 JadaKiss: HSS 17; RS 26
 Jagged Edge: H100 20; HA 17; RA 15; RBH 14; RP 10; T40 35
 Joseph P. J. Jakes: RBA 63; RA 37, 59; RBH 40, 61
 Bishop T.D. Jakes: GA 29
 Boney James: CJ 8
 Etta James: BL 6
 Etta James & The Roots Band: BL 4
 Tim Janis: NA 4
 Al Jarreau: B200 137; CJ 3; RBA 43
 Ja Rule: B200 162; RBA 77; H100 33; HA 32; RA 30; RBH 31; RP 17; T40 27
 Jay-Z: RBA 100; RBC 20; RS 45, 72
 Wyclef Jean: B200 171; RBA 35; H100 62; HA 67; HSS 9; RA 22; RBH 22; RS 18
 Jene: RS 39
 Waylon Jennings: CA 58
 Jewel: DC 30
 Jose Alfredo Jimenez: LA 61, 62
 Jimmy Eat World: B200 81; A40 4; H100 39, 79; HA 35; MO 6; T40 21
 Joe: RA 64; RBH 64
 Elton John: AC 22; DC 45
 Carolyn Dawn Johnson: CA 47; CS 30
 Jack Johnson: B200 45; INT 23; A40 9; H100 75; HA 74
 Keith "Wonderboy" Johnson & The Spiritual Voices: GA 33
 Syleena Johnson: RA 60; RBH 56; RS 51
 Donell Jones: B200 149; RBA 36; RA 43, 75; RBH 46, 75; RS 41
 George Jones: CCA 16
 Norah Jones: B200 8; CJ 1; INT 5; A40 11; AC 18; H100 73; HA 73
 Sir Charles Jones: RBA 61
 Richard Joo: CL 10
 Jordi: LPS 30
 Juanes: B200 127; HS 2; LA 3; LPA 3; LPS 7, 27; LT 5; TSS 5, 24
 Cledus T. Judd: CA 60
 The Judds: CCA 9
 Juicy J: RBA 86
 Jump5: B200 168; CC 12
 Juvenile: RBC 17
 JXL: HSS 5

—K—

Kabah: LPS 32
 Israel Kamakawiwo'Ole: IND 27; WM 2
 Kandi: HSS 61; RBH 85; RS 27
 Eleni Karaindrou: CL 14
 Jeff Kashiwa: CJ 23
 Anthony Kearns: WM 4
 Salif Keita: WM 10
 Toby Keith: B200 10, 148; CA 2, 15; CCA 6, 21; PCA 19; CS 16, 20; H100 72, 74; HA 71, 72
 R. Kelly: RBC 13; HSS 58; RA 73; RBH 76, 92
 Las Ketchup: HS 50; LA 20; LPA 9; LPS 12; LT 13; TSS 13
 Alicia Keys: B200 133; RBA 70; H100 3; HA 2; RA 2; RBH 2; RP 2; T40 3
 Khia: B200 95; IND 4; RBA 41
 Kid Rock: B200 87; PCA 13
 Kidz Bop Kids: B200 60
 Carole King: PCA 34
 Kingpin Skinny Pimp: RBA 84
 Kiss: B200 150
 Korn: B200 59; MO 17; RO 7
 Jane Krakowski: AC 15
 Diana Krall: B200 184; JZ 3
 Alison Krauss: B200 193; BG 3; CA 22; CCA 23
 Krazy: RBH 87
 Kreo: DS 24
 Chad Kroeger: A40 8; H100 38; HA 36; RO 38; T40 20
 KRS-One: IND 29; RBA 49
 Krumb Snatcha: RS 65
 Kya-Pi: RE 3; HSS 34; RS 13

—L—

Lade Bac: RA 68; RBH 70
 Lady Saw: A40 37; H100 18; HA 21; HSS 64; LPS 36; T40 11; TSS 23
 Ladytron: EA 7; HS 31; IND 24
 La Ley: LA 55
 Holly Lamar: CS 51
 Lamyra: DC 1

Large Professor: RS 43
The Last Mr. Bigg: RBC 11; RS 74
Avril Lavigne: B200 3; INT 15; A40 1; AC 23; H100 4, 23; HA 3, 23; HSS 43; T40 2, 8; TSS 28
Donald Lawrence & The Tri-City Singers: GA 18
Layo & Bushwacka!: DC 20
Gerald Levert: RA 51; RBH 51
Ramsey Lewis: JZ 21
Yvonne John Lewis: DC 10
Liberacion: HS 23; LA 10; RMA 5; RMS 30
Salvatore Licitra: CL 6
Ottmar Liebert: NA 8
Lifehouse: B200 7; CC 1; INT 9; A40 26; MO 31
Lil' Fate: RBH 86
Lil' Flip: B200 23; RBA 5; RA 70; RBH 69
Lil' Genius: HSS 34; RS 13
Lil' J: HSS 20; RS 57
Lil' Jon & The East Side Boyz: RBH 74, 96; RS 20
Lil' Mo: H100 15; HA 15; RA 26; RBH 26; RP 15; RS 34; T40 14
Lil' Romeo: HSS 36; RS 49
Lil' Tykes: HSS 63; RS 40
Lil' Wayne: B200 113; RBA 34; RBH 82; RS 56
Aaron Lines: CS 37
Linkin Park: B200 18, 78; MO 33
German Lizarraga: LA 28; RMA 12; LT 14; RMS 3
LL Cool J: H100 21; HA 16; HSS 44; RA 5; RBH 5; RP 8; RS 23
London Symphony Orchestra: CX 9
Lonestar: CA 24; AC 13; CS 34
Loon: H100 7, 60; HA 6, 66; RA 19; RBH 19, 81, 100; RP 12; RS 47, 54; T40 9, 32
Angel Lopez: LA 48; LPA 20; LPS 33; TSS 16
Jennifer Lopez: B200 194; DC 21; DS 1; HSS 14; RS 19; T40 29
Patty Loveless: BG 8; CA 63
Ludacris: B200 77; RBA 40; H100 10; HA 9; HSS 56; RA 4; RBH 4, 86; RP 3; RS 31
Lynyrd Skynyrd: PCA 33
Lyric: RBH 100

-M-

Yo-Yo Ma: CL 4; CX 7
Mack 10: IND 26; RBA 55, 89; RA 74; RBH 77
Mad'house: DS 21
Mad Lion: HSS 37; RS 10
Madonna: PCA 45
Mana: B200 80; LA 2; LPA 2; LPS 2; LT 8; TSS 7
Barry Manilow: B200 176
Aimee Mann: B200 100; IND 5; INT 14
Manny Manuel: TSA 13; TSS 18
Michael Manson: CJ 25
Gian Marco: TSS 39
Mario: B200 64; RBA 25; H100 28; HA 28; HSS 52; RA 24, 27; RBH 23, 27; RS 36; T40 28
Bob Marley: PCA 11; RBC 5
Bob Marley And The Wailers: RE 6
Damian "Jr. Gong" Marley: RE 9
Branford Marsalis Quartet: JZ 12
Angie Martinez: B200 49; RBA 12; H100 15; HA 15; RA 26; RBH 26; RP 15; RS 34; T40 14
Rogelio Martinez: LA 65; RMS 28
Doug Marisch: B200 177; HS 6
Mary Mary: B200 96; CC 5; GA 2; RBA 30; RA 63; RBH 60
Masque: CJ 14
Master P: RBH 87
matchbox twenty: AC 11
Dave Matthews Band: B200 25; INT 16; A40 3; H100 47; HA 45; T40 25
John Mayall and the Bluesbreakers: BL 3
John Mayer: B200 19, 22; INT 1, 17; A40 6, 15; AC 12; H100 24; HA 24; T40 16
Maysa: CJ 15
M'Black: DC 29
Martina McBride: B200 56; CA 6; CS 6, 44; H100 53; HA 52
Delbert McClinton: BL 5
Nicole J. McCloud: DC 31
Donnie McClurkin: RBC 7
John McDermott: WM 4
Reba McEntire: CA 51
Tim McGraw: B200 108, 163; CA 12, 17; CCA 25; CS 12, 22; H100 65; HA 62
Marion Meadows: CJ 19
Brad Mehldau: JZ 10
John Mellencamp: PCA 46
Roy D. Mercer: CA 54
MercyMe: B200 144; CC 10
Meshuggah: IND 48
Jo Dee Messina: CA 34; AC 14
Metallica: PCA 17
M-Factor: DC 32
Mim: DC 8
Kylie Minogue: B200 104; H100 78; T40 39
Mississippi Mass Choir: GA 34
Moby: EA 4; DC 19
Monchy & Alexandra: LA 29; TSA 6; TSS 10
Jane Monheit: B200 173; HS 5; IND 10; JZ 2, 19
Monica: RBH 90; RS 60
Alejandro Montaner: LPS 10; LT 12; TSS 34
Ricardo Montaner: LPS 13, 24; LT 19, 45
Pablo Montero: TSS 30
Pilar Montenegro: LA 40; LPA 16; WM 7; LPS 20
John Michael Montgomery: CS 28
Montgomery Gentry: B200 92; CA 11, 49; CS 11; H100 63; HA 60
Coco Montoya: BL 13
Allison Moorer: CA 45
Chante Moore: AC 19
Jessie Morales: El Original De La Sierra: LA 66
Morcheeba: DC 22
Mos Def: RBH 97; RS 50
Lou Mosley: HSS 41; RS 29

Brandy Moss-Scott: RBA 88; HSS 24; RBH 98; RS 2
Mr. Ball: RA 50; RBH 50; RP 25
Mr. Cheeks: HSS 16; RS 30
Mr. C The Slide Man: RBC 21
Mr. Lif: HS 20; IND 16; RBA 80
Ms. Jade: H100 97; RA 44, 53; RBH 44, 52; RP 22; RS 37
Nicole C. Mullen: CC 38
Murderdolls: HS 39
Musiq: B200 73; RBA 19; H100 44; HA 42; RA 12, 16; RBH 12, 17
Mystikal: RBA 90; H100 10; HA 9; HSS 56; RA 4; RBH 4; RP 3; RS 31
Mythos: NA 15

-N-

Nappy Roots: B200 38; RBA 14; H100 36; HA 34; RA 18; RBH 18; RP 13; RS 63
Narcotic Thrust: DC 10
Nas: RBA 99; RBC 19; DS 1; HSS 14; RS 19; T40 29
Nate Dogg: H100 94; RA 54; RBH 53
Nayer: DC 44
Ednita Nazario: LA 33; LPA 13; LPS 17; LT 30; TSS 22
Nels: LPS 34
Nelly: B200 4; INT 13; PCA 44; RBA 2; RBC 18; H100 2, 12; HA 1, 11; HSS 42, 48, 51; RA 1, 17, 69; RBH 1, 16, 71; RP 1, 11; RS 25; T40 1, 22
Willie Nelson: CA 36; CCA 12
N*E*R*D*: B200 119; RBA 65
Ann Nesby: DC 17
New Found Glory: B200 82; H100 89; MO 7
New G: DC 17
Newsboys: CC 27
Next: RA 37; RBH 40
Joe Nichols: B200 183; CA 21; HS 8; CS 3; H100 29; HA 31; HSS 55
Nickelback: B200 67; MO 30; RO 1
Nickel Creek: B200 65; BG 2; CA 8; CCA 7; IND 2; INT 25; PCA 22; CS 58
Nightmares On Wax: EA 23
Nine Days: A40 27
Nivea: H100 61; HSS 2; RA 49; RBH 36; RS 1, 73
No Doubt: B200 41; A40 14, 37; H100 18; HA 21; HSS 64; LPS 36; T40 11, 36; TSS 23
N.O.R.E.: B200 121; RBA 44; H100 16; HA 12; HSS 46; RA 8; RBH 8; RP 6; RS 22; T40 33
Smokie Norful: GA 13
Bebo Norman: CC 19; HS 16
No Secrets: HS 29; HSS 35
The Notorious B.I.G.: RBC 4, 9; HSS 70; RS 38, 46, 64
'N Sync: HSS 42

-O-

Paul Oakenfold: EA 5; T40 37
Eliaides Ochoa: LA 68; TSA 11; WM 14
Ok Go: B200 107; HS 11; MO 29
Yoko Ono: DC 27
Obbie: RBH 74; RS 20
La Oreja De Van Gogh: LT 48
Los Originales De San Juan: LA 36, 47, 75; RMA 15, 20
Claudette Ortiz: H100 62; HA 67; HSS 9; RA 22; RBH 22; RS 18
Joan Osborne: IND 19
Kelly Osbourne: HSS 8
The Osborne Brothers: HSS 66
James Otto: CS 57
Our Lady Peace: B200 51; A40 16; H100 45; HA 48; MO 23; T40 24

-P-

Petey Pablo: RBH 96; RS 71
Joe Pace: GA 11
Brad Paisley: B200 182; CA 20; CS 31
Suzanne Palmer: DC 18
Palomo: RMS 37
Papa Roach: B200 140; H100 95; MO 27; RO 19, 36
Dolly Parton: BG 4; CA 32; IND 22
Pastor Troy: H100 97; RA 53; RBH 52; RS 37
Sean Paul: H100 41; HA 43; HSS 12; RA 14; RBH 13; RP 14; RS 8
Laura Pausini: LPS 34
Luciano Pavarotti: CL 3
P. Diddy: H100 7, 20, 60; HA 6, 17, 66; RA 15, 19; RBH 14, 19, 81; RP 10, 12; RS 47, 54, 62; T40 9, 32, 35
Pearl Jam: MO 10; RO 14
Jennifer Pena: HS 14; LA 7; RMA 2; LPS 4; LT 1; RMS 2; TSS 6
Dottie Peoples: GA 15; RBA 78
Murray Perahia: CL 9
Pesado: LT 50; RMS 24
Michael Peterson: CS 55
Tom Petty And The Heartbreakers: PCA 24; RO 28
Pieces Of A Dream: CJ 20
Pillar: CC 24; HS 35
Pink: B200 16; A40 20, 21; DS 11, 25; H100 9; HA 10; HSS 59; LPS 31; T40 5; TSS 25
Pink Floyd: PCA 14
Alexandre Pires: LA 34; LPA 14; LPS 14; LT 22
Playero: LA 44; LPA 18
Play: B200 74; HSS 25
P.O.D.: B200 52; CC 2; MO 21; RO 15
El Poder Del Norte: LT 37; RMS 18
Point Of Grace: B200 199; CC 15
Poison: PCA 47
Chris Potter: JZ 24
Elvis Presley: B200 198; IND 12; HSS 5, 69
Leontyne Price: CL 13
Prodigy: DS 20; HSS 68
Project Pat: B200 106; RBA 27

Promatic: IND 50; RBA 68
Proyecto Uno: TSA 15
Prymary Colorz: HSS 21; RS 4
Psycho Radio: DC 23
Public Enemy: RBA 97
Puddle Of Mudd: B200 42; H100 93; MO 4, 36; RO 5, 6
Puretone: DC 3; DS 17

-Q-

Queen: PCA 38
Queens Of The Stone Age: B200 50
Domingo Quinones: TSS 12, 29
A.B. Quintanilla Y Los Kumbia Kings: LA 35; LPA 15; LPS 35

-R-

Rabanes: LPS 25; LT 42; TSS 15
Rabito: TSS 27
Bonnie Raitt: AC 24
Rakim: RA 45; RBH 48; RS 44
Rampage: RA 60; RBH 56; RS 51
The Rance Allen Group: GA 35
Kenny Rankin: JZ 14
Rascal Flatts: CCA 2; PCA 3; CS 14; H100 67; HA 63
Rayvon: RE 10
Los Razos de Sacramento Y Reynaldo: LA 75
Joshua Redman: JZ 6
Redman: H100 48; HA 50; RA 33; RBH 35; RP 23; T40 23
Red Hot Chili Peppers: B200 28; PCA 41; H100 52; HA 53; MO 2, 13; RO 4
Reina: DC 35
Rene: LPS 40
Frank Reyes: TSA 14
The Riddler: EA 12; IND 37
Los Rieleros Del Norte: LA 49, 72; LT 44; RMS 22
LeAnn Rimes: CA 38; A40 30; AC 16; HSS 54
Lee Ritenour: CJ 5
Jerry Rivera: LA 27; TSA 5; LPS 6; LT 3; TSS 2
Lupillo Rivera: LT 16; RMS 5
RL: RBA 79
Daniel Rodriguez: CX 2; HS 33
Raulin Rodriguez: TSA 18
Kenny Rogers: CA 66
The Rolling Stones: PCA 40; RO 21
Gavin Rossdale: MO 34; RO 29
Kelly Rowland: H100 2, 69; HA 1, 69; RA 1, 58; RBH 1, 59; RP 1; T40 1
Paulina Rubio: DC 49; LPS 8, 19; LT 11, 34; TSS 8
Ruff Endz: RA 34; RBH 34
Tammy Ruggieri: H100 7; HA 6; RA 19; RBH 19; RP 12; RS 54; T40 9
Run-DMC: RBA 74

-S-

Raphael Saadiq: RBA 73
Sacario: H100 15; HA 15; RA 26; RBH 26; RP 15; RS 34; T40 14
Sade: DS 18
Ryuichi Sakamoto: CX 11
Saliva: MO 32; RO 23
Joe Sample: CJ 12
Adan Chalino Sanchez: RMS 29
Rocio Sandoval: RMS 35
Gilberto Santa Rosa: B200 185; HS 9; LA 6; TSA 1; LPS 11; LT 9; TSS 1
Juelz Santana: H100 8; HA 7; HSS 38; RA 11, 31; RBH 11, 32; RP 4; RS 17; T40 19
Santana: PCA 43; A40 25; H100 66; HA 64; T40 31
Alejandro Sanz: HS 37; LA 14; LPA 7
Marvin Sapp: GA 16
Yoskar Sarante: TSS 36
Sasha: EA 11
Scarface: B200 36; RBA 7; RA 71; RBH 72, 86; RS 45
Jill Scott: RBC 23
Josey Scott: A40 8; H100 38; HA 36; RO 38; T40 20
Joan Sebastian: LA 57, 59
Secret Garden: NA 6
Seether: B200 136; MO 20; RO 17
Bob Seger & The Silver Bullet Band: PCA 7
Seiko: DC 37
Erick Sermon: RA 33; RBH 35; RP 23
Shadows Fall: HS 17; IND 15
Shaggy: RE 7
Shakira: B200 37; DC 34; H100 55; HA 59; LPS 23; LT 49; T40 30
Sham: RA 60; RBH 56; RS 51
Shawna: RBH 86
SheDaisy: CA 31; CS 32
Duncan Sheik: B200 191; A40 22
Shekinah Glory Ministry: GA 19
Blake Shelton: B200 174; CA 19
Shemekia Copeland: BL 1
Shifty Shellshock: T40 37
The Silk Road Ensemble: CX 7
Sin Bandera: HS 40; LA 16; LPA 8; LPS 5, 22; LT 10, 46; RMS 27
Daryle Singletary: CS 49
Sixpence None The Richer: A40 29
Sixwire: CA 64
Ricky Skaggs: BG 15
Skillz: HSS 61; RBH 85; RS 27
Sleater-Kinney: HS 32; IND 25
Slum Village: B200 90; RBA 16; RA 66; RBH 65
Smilez & Southstar: RBA 69
Anthony Smith: CA 39; CS 54
Michael W. Smith: B200 93; CC 4
Pastor Keith Smith: GA 25
Sneaker Pimps: DC 46
Socios Del Ritmo: LT 33; RMS 15
Marco Antonio Solis: LA 46, 59; LPA 19; LPS 15; LT 17; TSS 32
Soluna: AC 29; HSS 7

Something Corporate: HS 49
Spanish Harlem Orchestra: LA 74; TSA 12
Britney Spears: B200 132
Spiff Starr: RA 60; RBH 56; RS 51
Bruce Springsteen: B200 11; INT 4; PCA 39; A40 28; AC 27; H100 91; HSS 10; RO 39
Staind: B200 175
Ralph Stanley: BG 12
Terry Steele: HSS 15; RS 9
Rod Stewart: B200 123
Rebecca St. James: CC 26
St. Lunatics: RA 69; RBH 71
Angie Stone: RBA 47; RA 64; RBH 64
Stone Sour: B200 69; MO 12; RO 8
George Strait: B200 166; CA 18, 26; CCA 13; CS 17, 60; H100 71; HA 70
Stretch Princess: A40 31
The Strokes: B200 139; MO 22
Styles: B200 70; RBA 23; H100 22; HA 22; RA 7; RBH 7; RP 9
Sublime: PCA 37
Los Suenos Azules: LA 71
Sugarcult: HS 15; IND 14; MO 35
Supa Nat: RS 21
Supreme Beings Of Leisure: EA 10; HS 46; IND 31; DC 13
Keith Sweat: B200 83; RBA 22; RBC 24; RA 68; RBH 70
System Of A Down: B200 31; PCA 42; H100 57; HA 56; MO 1; RO 2

-T-

Taking Back Sunday: IND 40
Talib Kweli: HSS 39; RS 15, 75
Tank: RA 25; RBH 25
Taproot: RO 25
Tateeze: H100 56; HA 55; HSS 62; RA 23; RBH 24; RP 16; RS 35
T.A.T.U.: DC 5; HSS 4
Corey Taylor: MO 12; RO 8
James Taylor: B200 17; INT 3; PCA 4; AC 21
Los Temerarios: IND 18; LA 9, 45; RMA 4, 19; LPS 26; LT 21; RMS 20
Los Terribles Del Norte: LA 53
John Tesh: CC 22; NA 5
Thalia: HS 27; LA 11; LPA 5; LPS 9; LT 7; TSS 9
Tha Rayne: RA 59; RBH 61
Theory Of A Deadman: B200 85; RO 10
Thick Dick: DC 38
Chris Thile: BG 13
Third Day: CC 18
Thursday: HS 48; IND 33
Los Tigritillos: RMS 31
Pam Tillis: CA 67
Timbaland: RA 44; RBH 44; RP 22
Justin Timberlake: H100 17; HA 18; HSS 30; RA 72; RBH 67; RS 16; T40 10
Aaron Tippin: B200 151; CA 16; CS 47
tobyMac: CC 36
Chris Tomlin: CC 25; HS 36
Tonex: GA 22
Tool: RO 34
Total: HSS 37; RS 10
Tower Of Power: CJ 22
Toya: H100 8; HA 7; HSS 38; RA 11; RBH 11; RP 4; RS 17; T40 19
Trick Daddy: B200 24; RBA 6; H100 80; HSS 67; RA 36; RBH 37; RP 20; RS 24
Trick Pony: CA 40; CS 36
Trina: B200 39; RBA 8
Trin-i-tee 5:7: B200 143; CC 9; GA 4; RBA 33
Travis Tritt: B200 196; CA 23; CCA 20; CS 23
Lola Troy: RA 68; RBH 70
TRUSTcompany: B200 55; MO 8; RO 9
Truth Hurts: B200 161; RBA 54; RA 45; RBH 48, 83; RS 44
Los Tucanes De Tijuana: LA 32; RMA 14; LT 39; RMS 19, 38
Tanya Tucker: CS 48
Josh Turner: CS 52
Shania Twain: CCA 8; PCA 26
Tweet: RBA 64; H100 96
Ronan Tynan: WM 4
Steve Tyrell: JZ 20

-U-

U2: A40 19; H100 77; HA 75; MO 18; RO 27
UB40: RE 5
Uncle Kracker: A40 17; T40 40
Underworld: DC 12
Union Station: B200 193; BG 3; CA 22
Unwritten Law: MO 26
Keith Urban: CCA 22; CS 4; H100 31; HA 29
The Used: HS 13; MO 37
Usher: B200 170; DS 8; HSS 72; RA 42; RBH 42, 88; RS 66

-V-

Chucho Valdes: JZ 15
Luther Vandross: RBA 76; H100 86
Sergio Vargas: TSS 38
Phil Vassar: CA 28; CS 9; H100 54; HA 54
Stevie Ray Vaughan And Double Trouble: BL 9
Vico C: LA 43; LPA 17; TSS 26
Alicia Villarreal: LA 60
Fernando Villalona: TSS 31
Rhonda Vincent: BG 10
The Vines: B200 27; MO 16; RO 40
Vita: H100 33; HA 32; RA 30; RBH 31; RP 17; T40 27
Carlos Vives: LA 22; TSA 4; LPS 21; LT 23; TSS 17

-W-

The Waiters: PCA 11; RBC 5

Hezekiah Walker & The Love Fellowship Crusade Choir: B200 186; CC 13; GA 5; HS 10; RBA 66
Paul Wall: RBA 87
Latanza Waters: DC 38
Muddy Waters: BL 10
Russell Watson: CX 12
WC: H100 94; RA 54, 74; RBH 53, 77
Weebee: RBH 87
Weezer: B200 192
Karyn White: DC 39
The White Stripes: B200 94; MO 25
Who Da Funk: DC 28
Wide Life: DC 4; DS 14
Doug Williams: GA 17
Hank Williams: CA 48
Hank Williams Jr.: CCA 17
John Williams: CX 9
Kelly Willis: CA 41; IND 41
Melvin Williams: GA 17
Michelle Williams: CC 35; GA 10; RBA 67
Pharrell Williams: RS 62
Mark Willis: CS 56
Cassandra Wilson: JZ 9, 13
Nancy Wilson: JZ 21
CeCe Winans: GA 28
Mario Winans: H100 7; HA 6; RA 19; RBH 19; RP 12; RS 54; T40 9
The Winans: GA 32
Lee Ann Womack: B200 62; CA 7; CCA 5; PCA 15; CS 25
Women Of Faith: CC 30, 31; HS 44
Darryl Worley: B200 131; CA 13; CS 5; H100 50; HA 47

-X-

Xzibit: RA 41; RBH 43

-Y-

Yanni: NA 7, 13
Yanou: DS 4; H100 26; HA 26; HSS 31; T40 12
Yasmeen: HSS 11; RS 5
Ying Yang Twins: IND 13; RBA 52; RA 50; RBH 50; RP 25
Young MC: HSS 13; RS 3

-Z-

Charlie Zaa: LPS 28
Zoegirl: CC 40
Rob Zombie: RO 16

-SOUNDTRACKS-

Amelie: WM 6
Austin Powers In Goldmember: STX 14
Barbershop: B200 29; RBA 9; STX 1
A Beautiful Mind: CX 14
Black Hawk Down: WM 15
Blade 2: EA 6; STX 17
Blue Crush: STX 16
El Clon: LA 31; LPA 12
Coyote Ugly: CCA 4; PCA 12; STX 8
Disney's Lilo & Stitch: B200 111; STX 6
Down From The Mountain: BG 5; CA 50
Grease: STX 20
I Am Sam: B200 157; STX 11
Jonah: A VeggieTales Movie: STX 24
Like Mike: STX 15
Lizzie McGuire: B200 97; STX 5
The Lord Of The Rings: The Fellowship Of The Ring: STX 13
Mamma Mia!: B200 188
Moulin Rouge: B200 159; STX 12
My Big Fat Greek Wedding: WM 9
Notting Hill: STX 23
O Brother, Where Art Thou?: B200 43; BG 1; CA 4; INT 20; STX 3
One Big Trip: IND 42
Queen Of The Damned: B200 145; STX 7
Rock Star: STX 22
Save The Last Dance: STX 19
Scooby-Doo: STX 21
Shrek: B200 152; STX 10
Songcatcher: BG 11
Spider-Man: B200 146; STX 9
Spirit: Stallion Of The Cimarron: STX 25
Undisputed: RBA 82; STX 18
A Walk To Remember: B200 88; STX 4
We Were Soldiers: CA 73
XXX: B200 35; RBA 37; STX 2

-VARIOUS ARTISTS- on The Billboard 200

2002 Latin Grammy Nominees: 181
Blessed: 164
Disneymania: Superstar Artists Sing Disney ...Their Way!: 61
Irv Gotti Presents The Inc.: 110
Ludacris Presents Disturbing Tha Peace: Golden Grain: 6
Monsta Jamz: 99
Now 10: 14
Now 9: 114
Ozzfest Live 2002: 180
P. Diddy & Bad Boy Records Present... We Invented The Remix: 75
Radio Disney Jams: Vol. 5: 122
Reggae Gold 2002: 120
Snoop Dogg Presents... Doggy Style Allstars, Welcome To The House, Vol. 1: 101
Songs 4 Worship - Shout To The Lord: 200
Totally Hits 2002: 89

OCTOBER 5 2002		Billboard MODERN ROCK TRACKS	
THIS WEEK	LAST WEEK	TITLE	Artist
1	2	AERIALS AMERICAN/COLUMBIA NUMBER 1 1 Week At Number 1	System Of A Down
2	1	BY THE WAY WARNER BROS.	Red Hot Chili Peppers
3	4	PRAYER REPRISE	Disturbed
4	7	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
5	9	ALL MY LIFE ROSWELL/RCA	Foo Fighters
6	3	SWEETNESS DREAMWORKS	Jimmy Eat World
7	5	MY FRIENDS OVER YOU DRIVE/THRU/MCA	New Found Glory
8	11	DOWNFALL GEFFEN/INTERSCOPE	TRUSTcompany
9	6	RUNNING AWAY ISLAND/IDJMG	Hoobastank
10	10	I AM MINE EPIC AIRPOWER	Pearl Jam
11	18	WARNING IMMORTAL/EPIC	Incubus
12	18	BOTHR ROADRUNNER/IDJMG	Stone Sour Featuring Corey Taylor
13	22	THE ZEPHYR SONG WARNER BROS. AIRPOWER	Red Hot Chili Peppers
14	11	HATE TO SAY I TOLD YOU SO EPITAPH/SIRE/REPRISE	The Hives
15	19	THE RED EPIC	Chevelle
16	12	GET FREE CAPITOL	The Vines
17	13	THOUGHTLESS IMMORTAL/EPIC	Korn
18	14	ELECTRICAL STORM INTERSCOPE	U2
19	17	IN MY PLACE CAPITOL	Coldplay
20	24	FINE AGAIN WIND-UP	Seether
21	6	SATELLITE ATLANTIC	P.O.D.
22	28	SOMEDAY RCA	The Strokes
23	25	INNOCENT COLUMBIA	Our Lady Peace
24	31	LIFESTYLES OF THE RICH AND FAMOUS DAYLIGHT/EPIC	Good Charlotte
25	32	DEAD LEAVES AND THE DIRTY GROUND THIRD MAN/VZ	The White Stripes
26	15	UP ALL NIGHT INTERSCOPE	Unwritten Law
27	20	SHE LOVES ME NOT DREAMWORKS	Papa Roach
28	23	ONE LAST BREATH WIND-UP	Creed
29	35	GET OVER IT CAPITOL	Ok Go
30	10	NEVER AGAIN ROADRUNNER/IDJMG	Nickelback
31	29	SPIN DREAMWORKS	Lifeshouse
32	19	ALWAYS ISLAND/IDJMG	Saliva
33	34	PTS.OF.ATHRTY (POINTS OF AUTHORITY) WARNER BROS.	Linkin Park
34	26	ADRENALINE UNIVERSAL/UMRG	Gavin Rossdale
35	38	PRETTY GIRL (THE WAY) ULTIMATUM/ARTEMIS	Sugarcult
36	33	DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
37	39	THE TASTE OF INK REPRISE	The Used
38	27	DENY TVT	Default
39	40	GIRL ALL THE BAD GUYS WANT FRODO/SILVERTONE/JIVE	Bowling For Soup
40	37	BREATHE 10 INCH/ISLAND/IDJMG	Greenwheel

OCTOBER 5 2002		Billboard ADULT CONTEMPORARY	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	A THOUSAND MILES A&M/INTERSCOPE NUMBER 1 3 Weeks At Number 1	Vanessa Carlton
2	2	DO IT FOR LOVE ARISTA/RCA/BMG HERITAGE	Daryl Hall John Oates
3	4	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
4	5	TO WHERE YOU ARE 143/REPRISE	Josh Groban
5	8	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
6	3	HERO INTERSCOPE	Enrique Iglesias
7	6	I'M ALIVE EPIC	Celine Dion
8	9	A NEW DAY HAS COME EPIC	Celine Dion
9	7	HERE I AM A&M/INTERSCOPE	Bryan Adams
10	17	CRY WARNER BROS.	Faith Hill
11	10	IF YOU'RE GONE LAVA/ATLANTIC	matchbox twenty
12	11	NO SUCH THING AWARE/COLUMBIA	John Mayer
13	14	I'M ALREADY THERE BNA	Lonestar
14	13	BRING ON THE RAIN CURB	Jo Dee Messina
15	16	YOU WINDHAM HILL/RCA AIRPOWER	Jim Brickman Featuring Jane Krakowski
16	18	LIFE GOES ON CURB	LeAnn Rimes
17	17	CAN'T STOP LOVING YOU ATLANTIC AIRPOWER	Phil Collins
18	20	DON'T KNOW WHY BLUE NOTE/VIRGIN AIRPOWER	Norah Jones
19	22	ONE MORE TIME ARISTA	Kenny G Featuring Chante Moore
20	25	WHEN YOU LIE NEXT TO ME BNA	Kellie Coffey
21	19	ON THE 4TH OF JULY COLUMBIA	James Taylor
22	21	ORIGINAL SIN ROCKEY/UNIVERSAL/UMRG	Elton John
23	26	COMPLICATED ARISTA	Avril Lavigne
24	23	SILVER LINING CAPITOL	Bonnie Raitt
25	28	DANCE WITH ME JIVE	Michael Bolton
26	NEW	A MOMENT LIKE THIS RCA	Kelly Clarkson
27	27	THE RISING COLUMBIA	Bruce Springsteen
28	NEW	OUT OF MY HEART (INTO YOUR HEAD) HOLLYWOOD	BBMak
29	NEW	FOR ALL TIME DREAMWORKS	Soluna
30	NEW	ALL BECAUSE OF YOU MONDOVY	Chris Emerson

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 84 modern rock stations, 86 adult contemporary stations and 79 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 254 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video availability. © 2002, VNU Business Media, Inc. All rights reserved.

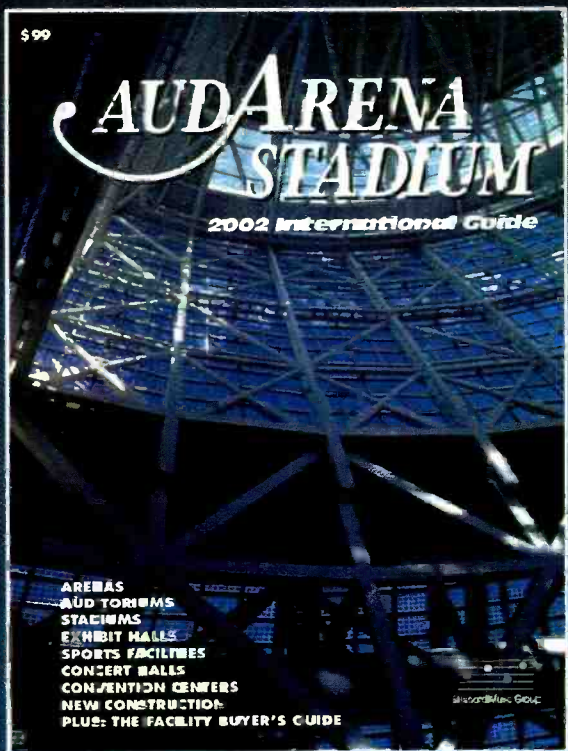
OCTOBER 5 2002		Billboard MAINSTREAM ROCK TRACKS	
THIS WEEK	LAST WEEK	TITLE	Artist
1	3	NEVER AGAIN ROADRUNNER/IDJMG NUMBER 1 1 Week At Number 1	Nickelback
2	1	AERIALS AMERICAN/COLUMBIA	System Of A Down
3	4	PRAYER REPRISE	Disturbed
4	2	BY THE WAY WARNER BROS.	Red Hot Chili Peppers
5	7	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
6	5	DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
7	8	THOUGHTLESS IMMORTAL/EPIC	Korn
8	9	BOTHR ROADRUNNER/IDJMG	Stone Sour Featuring Corey Taylor
9	6	DOWNFALL GEFFEN/INTERSCOPE	TRUSTcompany
10	10	NOTHING COULD COME BETWEEN US 604/ROADRUNNER/IDJMG	Theory Of A Deadman
11	11	THE RED EPIC	Chevelle
12	12	I STAND ALONE REPUBLIC/UNIVERSAL/UMRG	Godsmack
13	13	ALL MY LIFE ROSWELL/RCA	Foo Fighters
14	14	I AM MINE EPIC AIRPOWER	Pearl Jam
15	17	SATELLITE ATLANTIC	P.O.D.
16	15	DEMON SPEEDING GEFFEN/INTERSCOPE	Rob Zombie
17	20	FINE AGAIN WIND-UP	Seether
18	16	ONE LAST BREATH WIND-UP	Creed
19	14	SHE LOVES ME NOT DREAMWORKS	Papa Roach
20	19	POLYAMOROUS HOLLYWOOD	Breaking Benjamin
21	22	DON'T STOP VIRGIN	The Rolling Stones
22	18	RUNNING AWAY ISLAND/IDJMG	Hoobastank
23	23	ALWAYS ISLAND/IDJMG	Saliva
24	23	PITIFUL ELEKTRA/EEG	Blindside
25	27	POEM VELVET HAMMER/ATLANTIC	Taproot
26	33	NOT AFRAID WARNER BROS.	Earshot
27	28	ELECTRICAL STORM INTERSCOPE	U2
28	36	THE LAST DJ WARNER BROS.	Tom Petty And The Heartbreakers
29	24	ADRENALINE UNIVERSAL/UMRG	Gavin Rossdale
30	26	NOW ISLAND/IDJMG	Def Leppard
31	32	CAPRICORN [A BRAND NEW NAME] IMMORTAL/VIRGIN	30 Seconds To Mars
32	31	CIRCLES IMMORTAL/EPIC	Incubus
33	21	DENY TVT	Default
34	30	PARABOLA TOOL DISSECTION/VOLCANO	Tool
35	NEW	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
36	NEW	TIME AND TIME AGAIN DREAMWORKS	Papa Roach
37	35	SORE THROAT DIRTY MARTIN/RCA	The Color Red
38	34	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
39	25	THE RISING COLUMBIA	Bruce Springsteen
40	29	GET FREE CAPITOL	The Vines

OCTOBER 5 2002		Billboard ADULT TOP 40 TRACKS	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	COMPLICATED ARISTA NUMBER 1 10 Weeks At Number 1	Avril Lavigne
2	3	ONE LAST BREATH WIND-UP	Creed
3	4	WHERE ARE YOU GOING RCA	Dave Matthews Band
4	2	THE MIDDLE DREAMWORKS	Jimmy Eat World
5	5	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
6	6	NO SUCH THING AWARE/COLUMBIA	John Mayer
7	7	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
8	8	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
9	11	FLAKE ENJOY/UNIVERSAL/UMRG	Jack Johnson
10	10	BIG MACHINE WARNER BROS.	Goo Goo Dolls
11	12	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
12	9	WHEREVER YOU WILL GO RCA	The Calling
13	14	STEVE MCQUEEN A&M/INTERSCOPE	Sheryl Crow
14	13	HELLA GOOD INTERSCOPE	No Doubt
15	19	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer
16	16	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
17	18	IN A LITTLE WHILE LAVA	Uncle Kracker
18	17	GOODBYE TO YOU MAVERICK/WARNER BROS.	Michelle Branch
19	21	ELECTRICAL STORM INTERSCOPE AIRPOWER	U2
20	23	JUST LIKE A PILL ARISTA AIRPOWER	Pink
21	22	DON'T LET ME GET ME ARISTA	Pink
22	25	ON A HIGH ATLANTIC	Duncan Sheik
23	24	OUT OF MY HEART (INTO YOUR HEAD) HOLLYWOOD	BBMak
24	26	IN MY PLACE CAPITOL	Coldplay
25	29	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
26	29	SPIN DREAMWORKS	Lifeshouse
27	27	GOOD FRIEND EPIC	Nine Days
28	20	THE RISING COLUMBIA	Bruce Springsteen
29	31	LIFE GOES ON CURB	LeAnn Rimes
30	32	FREAKSHOW WIND-UP	Stretch Princess
31	32	AMBER VOLCANO/JIVE	311
32	33	BARENAKED JIVE	Jennifer Love Hewitt
33	34	RUNNING AWAY ISLAND/IDJMG	Hoobastank
34	35	COULD IT BE ANY HARDER RCA	The Calling
35	30	DAYS GO BY CREDENCE/CAPITOL	Dirty Vegas
36	37	UNDERNEATH IT ALL INTERSCOPE	No Doubt Featuring Lady Saw
37	36	EVERYDAY ISLAND/IDJMG	Bon Jovi
38	38	THINKING OVER DREAMWORKS	Dana Glover
39	40	CRY WARNER BROS.	Faith Hill

OCTOBER 5 2002		Billboard TOP 40 TRACKS	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	DILEMMA NELY FEATURING KELLY ROWLAND NUMBER 1 4 Wks At No. 1	REEL/UNIVERSAL/UMRG
2	2	COMPLICATED AVRIL LAVIGNE	ARISTA
3	3	GANGSTA LOVIN' EVE FEATURING ALICIA KEYS	RUFF Ryders/INTERSCOPE
4	5	ONE LAST BREATH CREED	WIND-UP
5	4	JUST LIKE A PILL PINK	ARISTA
6	6	GOTTA GET THRU THIS DANIEL BEDINGFIELD	ISLAND/IDJMG
7	7	CLEANIN' OUT MY CLOSET EMINEM	WEBA/AFTRMATH/INTERSCOPE
8	15	SKBER BOI AVRIL LAVIGNE	ARISTA
9	8	I NEED A GIRL (PART TWO) P. DIDDY & GINJWINE	BAD BOY/ARISTA
10	11	LIKE I LOVE YOU JUSTIN TIMBERLAKE	JIVE
11	17	UNDERNEATH IT ALL NO DOUBT FEATURING LADY SAW	INTERSCOPE
12	10	HEAVEN DJ SAMMY & YANOU FEATURING DO ROBBINS	
13	9	HAPPY ASHANTI	MURDER INC./A&M/IDJMG
14	13	IF I COULD GO! ANGIE MARTINEZ FEATURING LIL' MO & SACARIO	ELEKTRA/EEG
15	22	GOODBYE TO YOU MICHELLE BRANCH	MAVERICK/WARNER BROS.
16	14	NO SUCH THING JOHN MAYER	AWARE/COLUMBIA
17	21	ORDINARY DAY VANESSA CARLTON	A&M/INTERSCOPE
18	28	A MOMENT LIKE THIS KELLY CLARKSON	RCA
19	25	HEY MA CAM'RON FEAT. JUELZ SANTANA, FREEKEY ZEEKEY & TOYA	RCA A-FELLA/DEF JAM/IDJMG
20	12	HERO CHAD KROEGER FEATURING JOSEY SCOTT	COLUMBIA/ROADRUNNER/IDJMG
21	16	THE MIDDLE JIMMY EAT WORLD	DREAMWORKS
22	19	HOT IN HERRE NELY	FO' REEL/UNIVERSAL/UMRG
23	23	DIRTY CHRISTINA AGUILERA FEATURING REDMAN	RCA
24	26	SOMEWHERE OUT THERE OUR LADY PEACE	COLUMBIA
25	24	WHERE ARE YOU GOING DAVE MATTHEWS BAND	RCA
26	NEW	LOSE YOURSELF EMINEM	SHADY/INTERSCOPE
27	20	DOWN 4 U IRV GOTTI PRESENTS THE INC.	MURDER INC./DEF JAM/IDJMG
28	18	JUST A FRIEND 2002 MARIO	J
29	27	I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS	EPIC
30	29	OBJECTION (TANGO) SHAKIRA	EPIC
31	NEW	THE GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH	ARISTA
32	30	I DO (WANNA GET CLOSE TO YOU) 3LW FEATURING P. DIDDY & LOON	NINE LIVES/EPIC
33	35	NOTHIN' N.O.R.E.	DEF JAM/IDJMG
34	NEW	WORK IT MISSY "MISDEMEANOR" ELLIOTT	THE GOLD MIND/ELEKTRA/EEG
35	34	TRADE IT ALL FABOLOUS FEATURING P. DIDDY & JAGGED EDGE	EPIC
36	31	HELLA GOOD NO DOUBT	INTERSCOPE
37	NEW	STARRY EYED SURPRISE OAKENFOLD FEATURING SHIFTY SHELLSHOCK	MAVERICK/REPRISE
38	38	RUNNING AWAY HOOBASTANK	ISLAND/IDJMG
39	32	LOVE AT FIRST SIGHT KYLIE MINOGUE	CAPITOL
40	40	IN A LITTLE WHILE UNCLE KRACKER	LAVA

Now from **Billboard**[®]
The best source of venue information for promoters, producers, agents, managers and event planners.

2002 AudArena Guide



You get detailed information on the venues including:

- CONTACT INFORMATION
- CAPACITIES
- STAGING CONFIGURATIONS
- SERVICES
- MARKETING POPULATION
- TICKETING RIGHTS
- PLUS, an entire FACILITY BUYER'S GUIDE listing those who supply and service the arena industry.

For faster service order online @ www.orderbillboard.com or call toll-free 1-800-344-7119 International: 732-363-4156

Or send payment for \$99 plus \$7 shipping & handling (\$15 for international orders) with this ad to: Billboard Directories, PO Box 24970, Nashville TN 37202. Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

To advertise, Lee Ann Photoglo: 615-327-4294 • laphotoglc@billboard.com Cynthia Mellow: 615-321-9172 • cmellow@billboard.com

BDA2160

OCTOBER 5 2002		Billboard		HOT 100 AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Dilemma	8 Wks At No. 1 NELLY FEAT. KELLY ROWLAND (F0) (REEL/UNIVERSAL/UMRG)	26	26	Heaven	DJ SAMMY & YANOU FEAT. DD (ROBBINS)
2	2	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	27	31	Beautiful Mess	DIAMOND RIO (ARISTA NASHVILLE)
3	3	Complicated	AVRIL LAVIGNE (ARISTA)	28	15	Just A Friend 2002	MARIO (J)
4	4	Cleanin' Out My Closet	EMINEM (WEB/AFTEMATH/INTERSCOPE)	29	36	Somebody Like You	KEITH URBAN (CAPITOL/NASHVILLE)
5	6	One Last Breath	CREED (WIND-UP)	30	33	Ten Rounds With Jose Cuervo	TRACY BYRD (RCA NASHVILLE)
6	5	I Need A Girl (Part Two)	F DIDDY & GINUWINE (BAD BOY/ARISTA)	31	30	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)
7	9	Hey Ma	CAM'RON (RCA A-FELLA/DEF JAM/UMRG)	32	16	Down 4 U	IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/UMRG)
8	22	Work It	MISSY "MISSEY" MEADOWS (THE GOLD MIND/ELEKTRA/FEG)	33	38	Cry	FAITH HILL (WARNER BROS. NASHVILLE/WRN/WARNER BROS.)
9	12	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	34	37	Po' Folks	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)
10	8	Just Like A Pill	PINK (ARISTA)	35	24	The Middle	JIMMYEATWORLD (DREAMWORKS)
11	7	Hot In Herre	NELLY (F0) (REEL/UNIVERSAL)	36	23	Hero	CHAC KROEGER FEAT. JOSEY SCOTT (COLUMBIAROADRUNNER/UMRG)
12	11	Nothin'	N.O.R.E. (DEF JAM/UMRG)	37	32	Soak Up The Sun	SHERYL CROW (A&M/INTERSCOPE)
13	10	Happy	ASHANTI (MURDER INC./AJM/UMRG)	38	35	Stingy	GINUWINE (EPIC)
14	13	Gotta Get Thru This	DANIEL BEDINGFIELD (ISLAND/UMRG)	39	—	Lose Yourself	EMINEM (SHADY/INTERSCOPE)
15	14	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/FEG)	40	60	A Moment Like This	KELLY CLARKSON (RCA)
16	28	Luv U Better	LL COOL J (DEF JAM/UMRG)	41	43	Goodbye To You	MICHELLE BRANCH (MAVERICK/WARNER BROS.)
17	19	Trade It All	FABOLOUS (EPIC)	42	44	Dontchange	MUSIQ (DEF SOUL/UMRG)
18	25	Like I Love You	JUSTIN TIMBERLAKE (JIVE)	43	50	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARO/VP)
19	18	I Care 4 U	AALIYAH (BLACKGROUND)	44	42	Ordinary Day	VANESSA CARLTON (A&M/INTERSCOPE)
20	17	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	45	41	Where Are You Going	DAVE MATTHEWS BAND (RCA)
21	29	Underneath It All	NO DOUBT FEAT. LADY SAW (INTERSCOPE)	46	40	The Good Stuff	KENNY CHESNEY (BNA)
22	21	Good Times	STYLES (RUFF RYDERS/INTERSCOPE)	47	39	I Miss My Friend	DARRYL WORLEY (DREAMWORKS NASHVILLE)
23	34	Sk8er Boi	AVRIL LAVIGNE (ARISTA)	48	48	Somewhere Out There	OUR LADY PEACE (COLUMBIA)
24	20	No Such Thing	JOHN MAYER (AWARE/COLUMBIA)	49	51	Work In Progress	ALAN JACKSON (ARISTA NASHVILLE)
25	27	Baby	ASHANTI (MURDER INC./AJM/UMRG)	50	49	Dirrry	CHRISTINA AGUILERA FEAT. REOMAN (RCA)
51	46	Running Away	HOOBASTANK (ISLAND/UMRG)	51	46	Running Away	HOOBASTANK (ISLAND/UMRG)
52	58	Where Would You Be	MARTINA MCBRIDE (RCA NASHVILLE)	52	58	Where Would You Be	MARTINA MCBRIDE (RCA NASHVILLE)
53	45	By The Way	RED HOT CHILI PEPPERS (WARNER BROS.)	53	45	By The Way	RED HOT CHILI PEPPERS (WARNER BROS.)
54	52	American Child	PHIL VASSAR (ARISTA NASHVILLE)	54	52	American Child	PHIL VASSAR (ARISTA NASHVILLE)
55	57	Oh Yeah!	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)	55	57	Oh Yeah!	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
56	54	Aerials	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	56	54	Aerials	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
57	69	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	57	69	When The Last Time	CLIPSE (STAR TRAK/ARISTA)
58	64	Landslide	DIXIE CHICKS (MONUMENT/EMN)	58	64	Landslide	DIXIE CHICKS (MONUMENT/EMN)
59	61	Objection (Tango)	SHAKIRA (EPIC)	59	61	Objection (Tango)	SHAKIRA (EPIC)
60	65	My Town	MONTGOMERY GENTRY (COLUMBIA NASHVILLE)	60	65	My Town	MONTGOMERY GENTRY (COLUMBIA NASHVILLE)
61	47	I Keep Looking	SARA EVANS (RCA NASHVILLE)	61	47	I Keep Looking	SARA EVANS (RCA NASHVILLE)
62	53	Unbroken	TIM MCGRAW (CURB)	62	53	Unbroken	TIM MCGRAW (CURB)
63	—	These Days	RASCAL FLATTS (LYRIC STREET)	63	—	These Days	RASCAL FLATTS (LYRIC STREET)
64	—	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	64	—	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)
65	62	Burnin' Up	FAITH EVANS (BAD BOY/ARISTA)	65	62	Burnin' Up	FAITH EVANS (BAD BOY/ARISTA)
66	59	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)	66	59	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)
67	63	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	67	63	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)
68	70	Prayer	DISTURBED (REPRISE)	68	70	Prayer	DISTURBED (REPRISE)
69	73	Stole	KELLY ROWLAND (MUSIC WORLD/COLUMBIA)	69	73	Stole	KELLY ROWLAND (MUSIC WORLD/COLUMBIA)
70	—	She'll Leave You With A Smile	GEORGE STRAIT (MCA NASHVILLE)	70	—	She'll Leave You With A Smile	GEORGE STRAIT (MCA NASHVILLE)
71	56	Courtesy Of The Red, White And Blue (The Angry American)	TOBY KEITH (DREAMWORKS NASHVILLE)	71	56	Courtesy Of The Red, White And Blue (The Angry American)	TOBY KEITH (DREAMWORKS NASHVILLE)
72	—	Who's Your Daddy?	TOBY KEITH (DREAMWORKS NASHVILLE)	72	—	Who's Your Daddy?	TOBY KEITH (DREAMWORKS NASHVILLE)
73	75	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)	73	75	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)
74	68	Flake	JACK JOHNSON (ENJOY/UNIVERSAL/UMRG)	74	68	Flake	JACK JOHNSON (ENJOY/UNIVERSAL/UMRG)
75	72	Electrical Storm	UZ (INTERSCOPE)	75	72	Electrical Storm	UZ (INTERSCOPE)

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 926 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

OCTOBER 5 2002		Billboard		HOT 100 SINGLES SALES			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	10	A Moment Like This	1 Wk At No. 1 KELLY CLARKSON (RCA)	26	26	Grindin'	CLIPSE (STAR TRAK/ARISTA)
2	1	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	27	—	Love It	BILAL (MOTOWN/INTERSCOPE)
3	2	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	28	23	A Different Kind Of Love Song	CHER (WARNER BROS.)
4	7	All The Things She Said	T.A.T.U. (INTERSCOPE)	29	21	Full Moon	BRANDY (ATLANTIC)
5	4	A Little Less Conversation	ELVIS PRESLEY VS. JXL (RCA)	30	—	Like I Love You	JUSTIN TIMBERLAKE (JIVE)
6	3	Long Time Gone	DIXIE CHICKS (MONUMENT/EMN)	31	14	Heaven	OJ SAMMY & YANOU FEAT. DD (ROBBINS)
7	6	For All Time	SOLUNA (DREAMWORKS)	32	39	When The Last Time	CLIPSE (STAR TRAK/ARISTA)
8	8	Papa Don't Preach	KELLY OSBOURNE (EPIC)	33	11	God Bless The USA	LEE GREENWOOD (CURB)
9	5	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	34	30	Me U Want	KAY-P FEAT. LIL' GENIUS (CARIBBEAN GOLO)
10	9	The Rising	BRUCE SPRINGSTEEN (COLUMBIA)	35	25	That's What Girls Do	NO SECRETS (JIVE)
11	13	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)	36	74	Hush Lil' Lady	COREY FEAT. LIL' ROMEO (N'DONT/ME/MDOWN/UNIVERSAL)
12	27	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARO/VP)	37	34	Give It To Me	MAD LION FEAT. TOTAL (KILLAH PRIDE/ORPHEUS)
13	—	Heatseeker	YOUNG MC (STIMULUS)	38	44	Hey Ma	CAM'RON (RCA A-FELLA/DEF JAM/UMRG)
14	12	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	39	—	Waitin' For The DJ	TALIB KWELI FEAT. BILAL (RAWKUS/MCA)
15	15	Here And Now (Full Circle)	TERRY STEELE (JTS)	40	36	I Don't Want To Miss A Thing	AEROSMITH (COLUMBIA)
16	16	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)	41	31	Slow Dance	LOU MOSLEY (JENSTAR)
17	24	Day + Night	(SYSS) FEAT. JADAKISS (ARISTA)	42	33	Girlfriend	N SYNC FEAT. NELLY (JIVE)
18	20	Out Of My Heart (Into Your Head)	BBM&K (HOLLYWOOD)	43	37	Complicated	AVRIL LAVIGNE (ARISTA)
19	18	Over The Years	GODD BAD UGLY (PAPER DOWN)	44	45	Luv U Better	LL COOL J (DEF JAM/UMRG)
20	62	It's The Weekend	LIL' J (HOLLYWOOD)	45	—	That's Just Jessie	KEVIN DENNEY (LYRIC STREET)
21	28	If You Only Knew	PRIMARY COLORZ (BIG3/BEYONDI)	46	42	Nothin'	N.O.R.E. (DEF JAM/UMRG)
22	17	Wherever You Will Go	THE CALLING (RCA)	47	47	Throw It Up	LLICIT BIZNEZ FEAT. CDD COO CAL (FELONIOUS)
23	19	Sex, Money, & Music	ABOVE THE LAW (WESTWORLD)	48	—	Hot In Herre (Vinyl)	NELLY (F0) (REEL/UNIVERSAL/UMRG)
24	22	I Don't Really Know	BRANDY MOSS SCOTT (HEAVENLY TUNES)	49	56	I've Got You	MARC ANTHONY (COLUMBIA)
25	29	Us Against The World	PLAY (MUSIC WORLD/COLUMBIA)	50	—	My First Love	KEVIN CEBALLO (UNIVERSAL)
51	40	Hot In Herre (CD)	NELLY (F0) (REEL/UNIVERSAL/UMRG)	51	40	Hot In Herre (CD)	NELLY (F0) (REEL/UNIVERSAL/UMRG)
52	51	Just A Friend 2002 (CD)	MARIO (J)	52	51	Just A Friend 2002 (CD)	MARIO (J)
53	48	Gots Ta Be	BZK (EPIC)	53	48	Gots Ta Be	BZK (EPIC)
54	49	Can't Fight The Moonlight	LEANN RIMES (CURB)	54	49	Can't Fight The Moonlight	LEANN RIMES (CURB)
55	46	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)	55	46	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)
56	54	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	56	54	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)
57	52	Song For The Lonely	CHER (WARNER BROS.)	57	52	Song For The Lonely	CHER (WARNER BROS.)
58	35	Soldier's Heart	R. KELLY (JIVE)	58	35	Soldier's Heart	R. KELLY (JIVE)
59	59	Just Like A Pill	PINK (ARISTA)	59	59	Just Like A Pill	PINK (ARISTA)
60	72	Why Don't We Fall In Love	AMERIE (IRISE/COLUMBIA)	60	72	Why Don't We Fall In Love	AMERIE (IRISE/COLUMBIA)
61	41	Crew Deep	SKILLZ (RAWKUS/MCA)	61	41	Crew Deep	SKILLZ (RAWKUS/MCA)
62	—	Oh Yeah!	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)	62	—	Oh Yeah!	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
63	61	Who U Rollin Wit?	LIL TYKES FEAT. DON WON (MAMA'S BOY)	63	61	Who U Rollin Wit?	LIL TYKES FEAT. DON WON (MAMA'S BOY)
64	—	Underneath It All	NO DOUBT FEAT. LADY SAW (INTERSCOPE)	64	—	Underneath It All	NO DOUBT FEAT. LADY SAW (INTERSCOPE)
65	—	In Tha Ghetto	INFINITY-THA GHETTO CHILD (NEVER SO DEEP/MCA)	65	—	In Tha Ghetto	INFINITY-THA GHETTO CHILD (NEVER SO DEEP/MCA)
66	—	Rocky Top '96	THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE)	66	—	Rocky Top '96	THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE)
67	75	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	67	75	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
68	58	Baby's Got A Temper	PRODIGY (XL/MUTE/MAVERICK/REPRISE)	68	58	Baby's Got A Temper	PRODIGY (XL/MUTE/MAVERICK/REPRISE)
69	53	America The Beautiful	ELVIS PRESLEY (RCA)	69	53	America The Beautiful	ELVIS PRESLEY (RCA)
70	69	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	70	69	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
71	68	A New Day Has Come	CELINE DION (EPIC)	71	68	A New Day Has Come	CELINE DION (EPIC)
72	55	U Don't Have To Call	USHER (ARISTA)	72	55	U Don't Have To Call	USHER (ARISTA)
73	—	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)	73	—	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)
74	—	Rapture (Tastes So Sweet)	IQ (UNIVERSAL)	74	—	Rapture (Tastes So Sweet)	IQ (UNIVERSAL)
75	—	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS NASHVILLE)	75	—	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS NASHVILLE)

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top-selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

Ocean Way Mixes Latest Gear With 'A Vintage Vibe'

Continued from page 1

from Ocean Way, but when I was finally old enough to do the gig I'd dreamed of as a kid, everyone else had remodeled, in some asinine quest to remain modern. They'd wiped out the very thing that made them great. [Ocean Way] had the good sense never to touch the walls. It felt like you were in a real studio—you felt connected to music history."

That analysis of Ocean Way Recording, a multi-room recording, mix, and mastering facility celebrating its 25th anniversary, is shared by innumerable audio professionals. The studio at 6050 Sunset Blvd. is the most visible aspect of a multifaceted operation that includes the two-studio Record One complex in Sherman Oaks, Calif.; an equipment rental company; a monitor and consulting business; and complete studio setups for location recording, all overseen by founder Allen Sides.

The path to Ocean Way's present reveals a direct line from the flagship facility's past. It was at 6050 Sunset Blvd. that legendary producer/engineer/inventor/studio owner Bill Putnam built United Recording in 1957. Putnam had established Universal Recording in Evanston, Ill., a decade earlier, pioneering new recording techniques and developing specialized equipment. Universal Recording and its manufacturing arm, Universal Audio, quickly moved to Chicago, where Putnam recorded the Harmonicats' "Peg O' My Heart"—considered the first pop record to employ artificial reverberation. At the behest of his clients, Putnam opened a West Coast studio, selling his interest in Universal Recording.

In the early 1960s, Putnam acquired Western Recorders at a neighboring building, 6000 Sunset, and United Western was born. While the studios were drawing such artists as Frank Sinatra, Nat "King" Cole, Bing Crosby, and Ray Charles, Universal Audio—by then known as UREI—continued to develop innovative tools for the recording and processing of sound.

"I was doing recordings [at United] in the late '50s and early '60s," recalls engineer/producer Bruce Swedien. "I came out and did some recordings for a Chicago advertising agency and then some jazz recordings. Bill Putnam, who was my mentor, introduced me to this extremely tall, skinny kid in the late 1960s. Bill referred to him as 'that hi-fi kid.'"

The "kid" was Sides, a former runner at Western Recorders. Sides opened a demo room in a garage on Ocean Way in Santa Monica Canyon in 1974, making live-to-2-track recordings to demonstrate his tri-amplified theater speakers. While his speaker design was popular, often his recordings inspired greater interest.

In 1977, Sides purchased enough equipment to fill his three rented



Swinging Through the Years. Bill Putnam, left, whose United Recording is the progenitor of Ocean Way, with Bing Crosby, an early client. At right, Ocean Way owner Allen Sides, seated, with Brian Setzer.



PHOTO: DAVID COCCIN

garages from UREI manager Ray Combs for \$6,000. Putnam was out of town, UREI was short on space, and Sides needed equipment for his recording business. Putnam was annoyed that the equipment had been sold for so little but was intrigued by "that hi-fi kid."

"Bill and I just clicked immediately, and we became very good friends and business partners," Sides says. "Bill was a total sound fanatic like myself, and I invited him down to the garage to hear my speaker system. He said he had never heard anything like it."

Not only had Sides established a recording studio filled with quality equipment, but Putnam also offered him exclusive rights to sell all surplus equipment for UREI and United and Western. Soon, the two began to acquire the inventories of bankrupt or closed studios across the U.S., affording Sides a dizzying choice of microphones, echo plates, pianos—everything he could possibly need for his growing recording schedule. Such artists as Ry Cooder, Victor Feldman, and Wayne Henderson kept the studio humming.

With four months' worth of bookings, Sides' lease was abruptly canceled. Fortunately, Putnam agreed to lease Studio B at United, the control room of which Sides redesigned. "One of the first big sessions we did was Bette Midler's 'The Rose,' with full orchestra," Sides recalls. "It was a big song, and the producer, Paul Rothchild, became a great client. Paul introduced another producer/engineer to us, Bruce Botnick. Bruce tried the room and loved it—he did two consecutive Kenny Loggins records with us, both of which went platinum."

When Sides took over Studio B at United, he brought the Ocean Way name with him. Ocean Way became a hub for jazz, recording such legends as Oscar Peterson, Sarah Vaughan, Ella Fitzgerald, and Count Basie, who cut his final three records there. Later, Bruce Hornsby's "The Way It Is" made Studio B's 1927 Steinway piano famous.

"It's what I would call the combination of technical and business sense that no one else has," Swedien says. "Bill Putnam is the only guy I've ever seen with that—except for Allen."

By 1982, Sides had leased Studio A from Putnam. The room where Sinatra had recorded "It Was a Very Good

Year" was immediately one of the top rooms in Los Angeles. When Putnam, slowed by health problems, sold his companies to audio products giant Harman, the firm agreed to sell the Western building and its contents to Sides. Ultimately, he purchased the United building from Putnam as well. (Putnam passed away in 1989.)

AN ALLURING ENVIRONMENT

The acquisition of the two buildings complete, Sides modified and rebuilt studios and equipment, creating an alluring environment under the Ocean Way banner for top artists, producers, and engineers.

"Allen understands the essentials of what producers and artists need," Warner Bros. senior A&R/staff producer Rob Cavallo explains. "That 'big picture' stuff, like truly great-sounding monitors, truly functioning boards. The maintenance is fantastic; everything sounds like it is supposed to sound."

"It's his personal vibe as well," Cavallo adds. "He understands what we're going for when we go into a studio, and he supplies it so well and in such a comfortable manner."

With Ocean Way taking its place among the elite recording studios, Sides was in need of more space. Swedien and Quincy Jones, meanwhile, were looking for a place to record Jones' *Back on the Block* and inquired about a studio that could accommodate the project. With this in mind, Sides acquired Record One in Sherman Oaks; after some renovations, the facility was soon fully booked.

"Allen and I had both dreamed of having a huge, totally discrete Neve desk with at least 80 inputs," Swedien recalls. "He went ahead and did it. It was two 40-input Neve 8078 desks that Allen combined seamlessly into one gigantic, totally discrete desk. *Back on the Block* is very layered and textured, and the gorgeous sound on that was predicated on Allen wanting to do it. I even came up with a name for [the console] that I put on the album—I called it 'Colossus.'"

Back on the Block earned Swedien one of his five Grammy Awards. Those Grammys have a common trait: All were for albums recorded and/or mixed, at least in part, at one of Sides' recording studios. "I did part of *Thriller* with Michael [Jackson] at Ocean Way," Swedien says. "I did some of *Bad* and *Dangerous* at Ocean Way. I did most of *Back on the Block* at Record One, and also with Quincy, we did almost all of *Q's Jook Joint* at Record One."

Of the Goo Goo Dolls' hit "Iris," Cavallo says, "After we did 'Iris,' which was fully recorded at Record One's Studio A, for the next year or two, we were approached with 'Can we get that 'Iris' sound?'"

Producer/engineer Jack Joseph Puig, mix engineer for "Iris," among many others, has been ensconced in Ocean Way's Studio A for six years. "There are places where, for whatever reason, the energy is right," Puig says. "This is the Sonny & Cher room; this is Michael Jackson's 'Beat It,' this is Lionel Richie's 'All Night Long,' this is 'Garden Party' by Ricky Nelson. It's Sinatra, Green



PHOTO: DAVID COCCIN

Count Them In. Counting Crows take a break at Ocean Way's Studio A. Pictured, from left, are mixer Jack Joseph Puig, the Crows' David Immergluck, producer Steve Lillywhite, and the Crows' Adam Duritz and Dan Vickrey.

Day, No Doubt, Hole, Weezer. It's Black Crowes, Counting Crows, Sheryl Crow. What I like about it is [that] they have allowed me to tailor this room for me. Everything in this room is highly modified with one thing in mind: to try to make great-sounding records."

In 1996, Sides and Gary Belz, owner of House of Blues Studios in Memphis and L.A., purchased an 1850s-era church on Music Row, establishing Ocean Way Nashville. While it quickly became one of Nashville's premier facilities, Sides—busy with projects in L.A.—rarely spent time at Ocean Way Nashville. In 2001, Belmont University purchased the facility to strengthen its School of Music and Mike Curb School of Music Business (named for the founder of Curb Records).

Early in 2000, Sides was approached by an investor who was interested in purchasing the Western building at 6000 Sunset. Although he was not keen to sell, Sides quoted a figure that, to his surprise, was accepted. Now known as Cello Studios, the four-room facility is continuing the tradition of Putnam and Sides, drawing the elite artists, producers, and engineers who have always appreciated the attention to quality for which the building is known.

LAUNCHING STUDIO D

With the sale of the Western building, Sides began plans for a new mastering studio, forming a joint venture with JVC America called Ocean Way/JVC Mastering. Most recently, Sides has announced the imminent completion of Ocean Way's Studio D, which will house a Neve 88R console. "My Studio D has been three years in the making," Sides says, "but we finally finished it. I'm very particular, so I sat down and mixed for four, five hours [on the 88R], and I just fell in love with it."

Engineer/producer Al Schmitt, a fan of the 88R who recorded Natalie Cole's "Unforgettable" in Ocean Way Studio B, says, "I'm happy about that. As soon as we heard ["Unforgettable"], everyone knew it was going to be a smash. The acoustics of the room are just phenomenal. A couple of Allen's [Neumann] M50 [microphones], and you're off and running."

Engineer Dave Reitzas adds, "You could call it a well-kept, vintage vibe. That comes with Allen being a part of it. Being a world-class engineer, he knows what is supposed to be part of those rooms."

Pop divas or modern rock, the praise is effusive from all clients. "The gear is the best gear, the people are just amazing—everything works," says producer Nigel Godrich, who has recorded albums by Beck, Travis, and most recently Radiohead at Ocean Way. "But more than that, there's some sort of magic which is intangible, which is what everything to do with being creative and artistic is all about. I'm always very happy with what I get out of here."

Putnam clearly identified a kindred spirit in "that hi-fi kid." His assessment of the youthful Sides is accurate to this day. In an industry beset by diminishing record sales and an explosion of home-based and personal recording studios employing inexpensive but powerful digital gear, Ocean Way continues its winning tradition. "It's been a great year," Sides says, "as busy as any I've ever had."

Stores Hope Veteran Acts Will Rock Yule Sales

Continued from page 1

on the resurgence of artists like James Taylor, Jimmy Buffett, Barry Manilow, and Bruce Springsteen—all of whom had their highest-debuting albums in the Nielsen SoundScan era this year.

With the Rolling Stones' Tuesday (1) release of their *Forty Licks* compilation (*Billboard*, Sept. 14) in the leadoff spot, the fourth-quarter lineup includes sets from such venerable artists as Tom Petty & the Heartbreakers (*The Last DJ*, Warner Bros., Oct. 8), Santana (*Shaman*, Arista, Oct. 22), Rod Stewart (*It Had to Be You: The Great American Songbook*, J Records, Oct. 22 [*Billboard*, Sept. 28]); Eric Clapton (*One More Car, One More Rider*, Warner Bros., Nov. 5), Phil Collins (*Testify*, Atlantic, Nov. 12), and the late George Harrison (*Brainwashed*, Dark Horse/Capitol, Nov. 19).

"There is a lot of anticipation for Santana," says Storm Gloor, director of music for the Amarillo, Texas-based Hastings chain. *Shaman* follows Santana's massive 1999 release, the Grammy Award-winning, 11.1 million-selling *Supernatural* (see story, page 1).

"We've seen an incredible amount of reaction to the [Rolling Stones'] ABKCO [reissues], and that was really, really encouraging," Newbury Comics music buyer Carl Mello says. He expects *Forty Licks* to do for retail what Pink Floyd's Capitol compilation *Echoes—The Best of Pink Floyd* did last winter, when it moved more than 1.5 million units, according to Nielsen SoundScan.

Virgin Entertainment Group, North America senior VP of product and marketing Dave Alder thinks another greatest-hits collection, *U2: The Best of 1990-2000* (Interscope, Nov. 5) will do well, predicting: "I think it will be a U2 Christmas."

In a quarter laden with big-name releases, one of the most highly anticipated collections comes from Shania Twain, whose Nov. 19 release, *UP!* (Mercury), is her first since 1997's *Come On Over*. With sales of more than 14.3 million copies, that title is the top-selling album ever for a female, according to Nielsen SoundScan. "It should be huge," Mello says. "Depending on airplay and crossover, she should sustain incredible sales."

Also hoping to leave a mark in the country-pop arena is LeAnn Rimes, with her Tuesday (1) Curb Records release, *Twisted Angel*, and Faith Hill's Warner Bros. set, *Cry*, is due Oct. 15. The other half of the famous Hill/McGraw couple is not far behind—Tim McGraw's Curb album, *Tim McGraw & the Dancehall Doctors*, arrives Nov. 26.

Look for the fourth quarter to be especially strong for hip-hop/R&B releases. A new Def Jam set is tentatively due Nov. 26 from DMX, whose first four albums have all debuted at No. 1 on The *Billboard* 200. Jennifer Lopez is also slated to debut a new Epic release that day. Another highly anticipated project

is TLC's *3D* (Arista, Nov. 12), which features the last recordings by Lisa "Left Eye" Lopes, who died earlier this year.

Key October hip-hop/R&B titles include Xzibit, *Man Vs. Machine* (Loud/Columbia, Oct. 1), LL Cool J, *10* (Def Jam, Oct. 15), Kelly Rowland, *Simply Deep* (Columbia, Oct. 22), and Shaggy, *Lucky Day* (MCA, Oct. 29).

The genre's November releases will include Jay-Z, *The Blueprint II: The Gift and the Curse* (Roc-a-Fella/Def Jam, Nov. 5), Jaheim, *Still Ghetto* (Warner Bros., Nov. 5), Fat Joe, *Loyalty* (Terror Squad/Atlantic, Nov. 12), Monica, *All Eyez on Me* (J, Nov. 12 [*Billboard*, Sept. 21]); Missy "Misdemeanor" Elliott, *Under Construction* (Elektra, Nov. 12), Ja Rule, *The Last Temptation* (Def Jam, Nov. 19); Craig David, *Slicker Than Your Average* (Wildstar/Atlantic, Nov. 19), Toni Braxton, *More Than a Woman* (Arista, Nov. 19), Nas, *God's Son* (Columbia, Nov. 19), Snoop Dogg, *Paid Tha Cost to Be Da Boss* (Priority/Capitol, Nov. 26), and Whitney Houston, *Just Whitney*... (Arista, Nov. 26).

Among December's holiday R&B/rap treats are Fabolous' *Street Dreams* (Desert Storm/Elektra), streeting Dec. 3. The Gza/Genius album *The Legend of the Liquid Sword* (Wu-Tang/MCA) and as-yet-untitled sets from Busta Rhymes, (J Records), Ginuwine, (Epic), and Jagged Edge (Columbia) arrive Dec. 10. Mariah Carey also makes her

'Ja Rule, Jay-Z, and Xzibit are the top three albums asked about by consumers. I'm expecting Ja Rule to be bigger than ever, and people have been long awaiting the Jay-Z record.'

—VIOLET BROWN,
WHEREHOUSE ENTERTAINMENT

Island Def Jam debut on that date.

"I would say Ja Rule, Jay-Z, and Xzibit are the top three albums asked about by consumers," says Violet Brown, director of urban music for Torrance, Calif.-based Wherehouse Entertainment. "I'm expecting Ja Rule to be bigger than ever, and people have been long awaiting the Jay-Z record. They will be huge."

Retailers are hoping veteran rock group Pearl Jam, which has slowly seen album sales decline since its 8.9 million-selling 1991 debut *Ten*, will experience a resurgence with *Riot Act*, scheduled for release Nov. 12 on Epic. Mello says,

Pearl Harbor reached new three-day (2.5 million units) and first-week (3.7 million units) DVD sales levels, according to the films' studios.

Mark Higgins, home-video buyer for the Albany, N.Y.-based Trans World chain, predicts, "*Spider-Man* will be the premier title because it had such a big [domestic] box office." The title topped \$400 million in theaters.

Additionally, Stan Goman, COO of West Sacramento, Calif.-based Tower Records, picks *The Scorpion King*, *Scooby-Doo*, *Star Wars*, and *Spider-Man*, as the most likely record-setters.

"It's going to sell a lot for us, because we're an alternative-skewed chain."

Other rock titles include Bon Jovi, *Bounce* (Island Def Jam, Oct. 8 [*Billboard*, Sept. 28]), 3 Doors Down, *Away From the Sun* (Republic/Universal, Nov. 12), Matchbox Twenty, *More Than You Think You Are* (Atlantic, Nov. 19), and Audioslave—which is Rage Against the Machine with former Soundgarden frontman/guitarist Chris Cornell—(Epic, Nov. 19), and Sum 41, *Does This Look Infected?* (Island, Nov. 26).

Although Interscope will not confirm the release, a Nirvana set is also a strong fourth-quarter possibility (*Billboard Bulletin*, Aug. 20).

The teen explosion has waned, but a number of past platinum performers provide pop titles with strong youth appeal, including Jive labelmates Nick Carter and Justin Timberlake, who will issue their respective solo debuts, *Now or Never* (Oct. 29) and *Justified* (Nov. 5). Christina Aguilera returns with *Stripped* (RCA, Oct. 29), while O-Town releases its sophomore set, *O2* (J Records, Nov. 12).

Latin fans will also have plenty to choose from, including Shakira's *Grandes Exitos* (Sony Discos, Oct. 29), Los Tigres del Norte's *La Reina del Sur* (Fonovisa, Oct. 29), and Jaguares' *Primer Instinto* (BMG, Oct. 22).

Springsteen's *The Rising*, which has sold 1.28 million units since its July 30 release, is also expected to sell

consistently through the holidays. Fratt says, "People are looking for a reflection of life and a celebration of life, and this album is a well-balanced version of serious and fun tracks."

Eminem is another artist expected to have continued success in the fourth quarter, with the Oct. 29 release of the Interscope soundtrack to his new movie, *8 Mile*. The new project contains a number of Eminem tracks and should boost the already spectacular sales of his May release of *The Eminem Show* (Web/Aftermath/Interscope), which has currently moved 5.7 million units, according to Nielsen SoundScan.

Though the attitude toward fourth-quarter sales is encouraging, retailers are hesitant to predict whether they collectively will be strong enough to rejuvenate the industry.

"If you look to the first full week of Eminem, the sales were through the roof, and the industry was still doing bad," Mello observes. "So it's more complex than that; it's bigger than that."

The bigger picture includes the hope of regenerating sales by providing greater value for the consumer, a concept that many retailers feel has been lost with the availability of music on the Web. "There are ways of communicating the excitement of the key releases on a weekly basis," Alder says. "We've got to ensure that we're offering the consumer value rather than purely trading on price."

Fall Titles Should Lift DVD Biz To New Levels

Continued from page 1

tainment executive VP of North America Marshall Forster agrees: "The cumulative box-office totals [for these releases] are great. DVD is positioned to be the sexy item of the quarter."

Fueling that optimism is the expected growth of DVD-player penetration to 40 million households by the end of this year—an increase of more than 30% from 2001, according to the DVD Entertainment Group.

With this in mind, studios are rolling out a powerful fourth-quarter release schedule that includes *The Scorpion King* (Oct. 1, Universal), *Scooby-Doo* (Oct. 11, Warner Bros.), *Spider-Man* (Nov. 1, Columbia TriStar), *Star Wars: Episode II—Attack of the Clones* (Nov. 12, Fox), *Lilo & Stitch* (Dec. 3, Buena Vista), *Austin Powers in Goldmember* (Dec. 3, New Line), and *Minority Report* (Dec. 17, DreamWorks).

Also on the schedule are such high-profile DVD catalog debuts as *Beauty and the Beast: Special Edition* (Oct. 8, Buena Vista), *E.T.: The Extra-Terrestrial* (Oct. 22, Universal), seven James Bond special-edition titles (Oct. 22, MGM), and the *Back to the Future Trilogy* (Dec. 17, Universal).

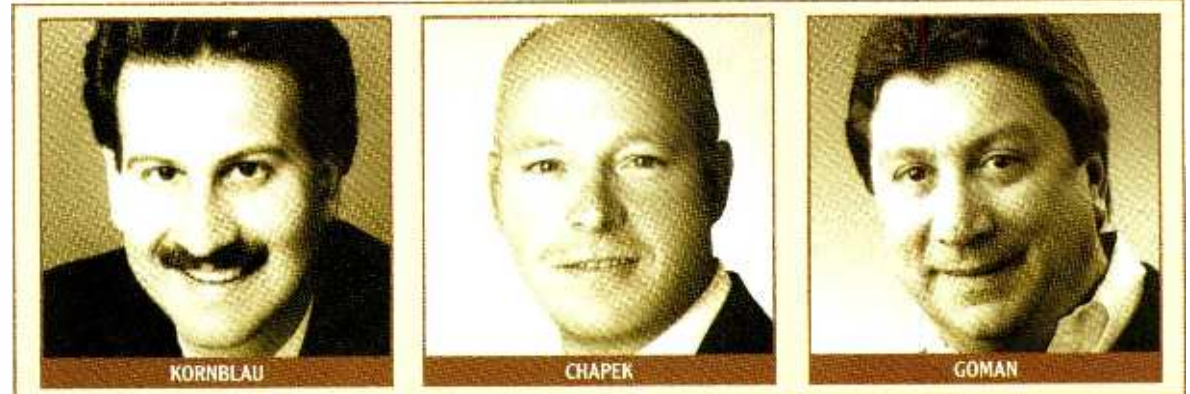
Retailers are expecting many of these titles to easily surpass last year's fourth-quarter sales results, when DreamWorks' *Shrek* and Buena Vista's

Spider-Man includes partnerships with Cingular Wireless, Dr Pepper, and Carl's Jr. (*Billboard*, Aug. 3), while the studio's Nov. 26 release of *Men in Black II* will be supported by a \$34 million marketing plan that ties in promotions with Loews Cineplex and Ray-Ban.

DreamWorks is helming a multi-million dollar promotional campaign for *Spirit: Stallion of the Cimarron* (Nov. 19) that will include promotional partnerships with M&M's, Baskin-Robbins, Kraft, and Burger King. DVD packaging will also feature an instant-win sticker

ment senior VP of marketing Peter Staddon says competition is not necessarily a bad thing. "[This might start] getting people into the habit of buying [DVDs]," he says. "I'm confident that we'll see a growth pattern."

Buena Vista Home Entertainment (BVHE) has already set the stage for this growth with its Sept. 17 release of *Monsters, Inc.*, which set a one-week sales record with 11 million combined DVD and VHS units, according to BHVE, in the wake of the company's largest marketing campaign ever. BVHE president Robert Chapek notes



"It's going to be a really strong Christmas for DVD," he says. "There will be a big rush for these hit titles."

With studios generating up to 40% of their yearly video revenue in the fourth quarter, they are now spending the kind of money usually reserved for theatrical releases to market a blockbuster DVD's arrival. For example, Columbia TriStar is spending \$100 million to promote *Spider-Man*, while Fox's Nov. 26 release of *Ice Age* will be backed by an \$85 million campaign involving 14 major partnerships (*Billboard*, July 20).

Columbia TriStar's campaign for

with such prizes as Ford Mustangs and Hewlett-Packard digital cameras.

Universal Studios Home Video president Craig Kornblau says, "This is one of the biggest times for us. Last year at this time we released [the DVD record-setter] *The Mummy Returns*." Similarly, in 1999, the studio issued that year's best-selling live-action title, *The Mummy*. Promotions for *The Scorpion King*, *E.T.*, and *Back to the Future* will be similar in scope to titles released during Universal's 2001 fourth quarter, which grossed \$1 billion.

Though shelf space is becoming more crowded, Fox Home Entertain-

that this quarter, "DVDs will be very strong with families. A record number of households will get into collecting."

Retailers and executives also say that VHS should still experience strong sales in the fourth quarter. Warner expects *Scooby-Doo*—which will be backed by a campaign involving partnerships with Coca-Cola, General Mills, Kellogg's, and Keebler—to rack up at least 40% of its sales on VHS, for example, and that VHS sales are only down about 10% from last year. VP of U.S. marketing Mike Saksa notes, "It's still a benefit for retailers to merchandise both categories."

Santana's Aim: A Musical Union With Humanity

Continued from page 1

the 1996 Billboard Century Award honoree, says he actually views what might have been a dilemma as a gift from the universe.

"This is not an exercise in reaching greater numeric heights. How can you draw a numeric connection to a miraculous union of music and humanity? You can't. You simply bow your head and humbly offer thanks," he explains. "Then you use the opportunity provided by that miracle to continue sharing your heart and your soul and all you've learned in life with the world. I could've gotten all tripped out by sales and stuff like that. But that's not where I am as either a human being or as an artist—and I refuse to go there."

Still, there was one very concrete, logistical issue for the artist to resolve. Between the completion of *Supernatural* and the sessions that would culminate in the imminent *Shaman* (due worldwide Oct. 22), his key creative collaborator, Clive Davis, had left Santana's home of Arista Records (where Davis was president) to start his own J Records. Then again, for Santana, the resolution was a no-brainer.

"My connection with Clive transcends industry affiliations," he says. "The idea of making this record without Clive was inconceivable to me."

So Davis came aboard as album producer with Santana. The two forged a partnership that took them through a two-year musical odyssey, during which Santana cooked up his signature brand of Latin-spiced instrumentals while Davis flexed his considerable muscle in unearthing well-crafted songs that both enhance the artist's vision and possess hit potential.

"It was challenging, to say the least," Davis says. "But Carlos and I agreed that we would approach this project in the same spirit and with the same energy we did with *Supernatural*. In the end, we have an album that everyone involved can be immeasurably proud of."

An added element on *Shaman* that was notably different from *Supernatural* was the participation of Davis' successor at Arista—label president/CEO Antonio "L.A." Reid, who served as executive producer. Was there any difficulty in having two industry titans involved on the same recording?

"Not at all," Reid says. "Clive and I have a long and great history together. It was like old times for us to work together on this project. Plus, Carlos and I share a strong mutual respect. We were all geared toward one common goal: To make an extraordinary piece of music. I believe it's exactly that. And it was not easy, given the mountain presented to us to climb as a result of *Supernatural*."

Supernatural is a high point for an artist whose career spans more than 30 years. His 36th recording, it has sold 11.1 million copies in the U.S., according to Nielsen SoundScan, with Arista reporting worldwide sales of 25 million. It also earned nine Grammy Awards in 2000, including album of the year, best rock album, and record of the year. The set's breakout single, "Smooth" (featuring Matchbox Twenty singer Rob Thomas), logged 12 consecutive weeks at No. 1 on The Billboard Hot 100.

SPREADING A 'SPIRITUAL VIRUS'

For Santana, *Shaman* was born a little more than a year ago, when he wrote "Victory Is One," an epic instrumental that interweaves threads of rock, Latin pop, and R&B. It bears the most important stamp of a Santana composition: It is not aimed at one musical sensibility.

"It's intended to remind people of the bigger picture; a picture that doesn't subscribe to one genre or mind-set," he says.

From there, the artist says ideas began to flow freely and take solid shape. One of his greatest points of pride on the album is the set closer, "Novus," an ethereal instrumental that showcases some of Santana's most lyrical, evocative guitar lines.

"At the risk of overstatement, this song is like the new '1812 Overture,'" he says. "It speaks about humanity, living with unity and harmony. This is what's important to me. I don't play music to pay the rent. I play to remind people of



- SANTANA - A CAREER TIMELINE

1969

The group Santana issues its Columbia debut, spawning the hit single "Evil Woman"

1969

Santana plays the main stage of the Woodstock festival

1970

Santana issues its sophomore set, *Abraxas*, featuring the classic hits "Black Magic Woman" and "Oye Como Va"

1972

Carlos Santana records his first album without his band, a live set that starts a long association with Buddy Miles

1985

Santana plays Live Aid, reuniting the original Santana band lineup

1986

Santana writes the score to the film *La Bamba*

1992

After a 20-year association with Columbia, Santana signs with Polydor, issuing the acclaimed *Sacred Fire* album

1993

Santana forms the short-lived Guts & Grace label via Island/PolyGram

1996

Santana wins the Billboard Century Award

1999

Santana issues the Arista set *Supernatural*, which sells 11.1 million copies in the U.S. and 25 million worldwide

2000

Santana wins nine Grammys for *Supernatural* during the 42nd Annual Grammy Awards.

the big picture of life. Music is a tool to spread a spiritual virus. I see a song like 'Novus' as a means of spreading a virus that everyone wants to catch."

As songs like "Novus" and "Victory Is One" took form, Santana says he felt "completely open and emotionally available" to channel and interpret a wide range of styles and concepts to the 16 songs that constitute the richly textured *Shaman*.

"The problem with a lot of musicians and bands is that they paint with one color," he says. "They pick one style and stay there. That's too stifling to me. I want to use each and every color available. I want to paint rainbows."

To that end, *Shaman* employs a diverse troupe of guest performers to execute songs that run the gamut from traditional Latin and rock to pop and R&B—with occasional injections of hip-hop and electronica. Among the artists featured are Chad Kroeger from Nickelback, Dido, P.O.D., Macy Gray, and Michelle Branch, who vocally fronts the set's retro-R&B-laced first single, "The Game of Love."

Santana is particularly pleased with Branch's performance and demeanor, which he likens to Placido Domingo, who also appears on the album.

"They both have an immense sense of innocence in their voices—and there's nothing more powerful in this life than innocence," he says. "They are vastly different singers in an obvious sense, but they also both have a crystal-clear vocal purity that tightly connects them in my mind. They approach performing with a quality that's almost childlike in terms of energy. They're truly mesmerizing to watch."

Absent from the performing lineup is Thomas. He has, however, contributed several cuts to the project as a songwriter.

"Honestly, it just worked out that way; there was no pre-meditation or planning," Santana says. "We simply let each song follow its natural conclusion. My brother Rob has written some beautiful music; I'm glad that his presence will be so strongly felt on this album."

BRINGING 'LOVE' TO RADIO

With *Shaman* complete, Arista and Santana are focused on establishing a firm place for the album in the marketplace.

"Clearly, we have a challenge ahead of us," says Mark Shimmel, senior VP of marketing and artist development for the label. "When you follow a mega-hit record, even if you do respectable numbers, the perception is not always good. But we believe that Carlos has increased that musicality and depth of what *Supernatural* started."

Shimmel adds that a radio-friendly launch of the project is vital. "The Game of Love" went to all radio formats Sept. 17. It is complemented by a videoclip directed by Paul Fedor, which is slated to begin rotation on MTV, VH1, and MTV2 before the end of September.

"It's an excellent first single," WRNR Annapolis/Baltimore music director Alex Cortright notes. "It has a wonderful feel that people should have a quick and ready connection with."

In addition to promoting to radio, Arista hopes to draw attention to *Shaman* via a spree of TV appearances that were still being confirmed at press time. Also in the planning stages is a world tour that will likely begin in early 2003. In the meantime, Santana (who manages his career with Michael Jensen of Los Angeles-based Jensen Communications) will do a handful of special performances in the U.S. and Europe, where he is planning numerous dates in December.

NEW ALBUM HAS 'BROAD APPEAL'

While Arista and Santana are concentrating on breaking "The Game of Love," they agree that the project does not hinge on one single—or one demographic.

"This is a youthful single—and that's a great way to begin—but this is a record of broad appeal," Shimmel says. "If you went into a record store with a camera and took a snapshot, you would find that 90% of the people seen are potential Santana buyers."

Arista VP of marketing Tony Ward agrees, adding that "this is not about a single. This is about the old-fashioned album business. We're going to strive to expose as many cuts as possible to draw different elements of Santana's audience. Not every cut can be a single, but every cut can be used to catch a listener's attention."

That's a philosophy Santana says "makes [my] heart sing. I'm grateful to be in a scenario where my label doesn't just want dessert. They want the whole meal, all of the flavors and side dishes—everything that allows you to leave a musical experience full and enriched."

No Party For Dance Retailers

Continued from page 1

is for sale; its classified ad appears in this issue.

"We've survived acetates to 78s, mono to stereo, stereo to quad, LP to 8-track, 8-track to cassette, cassette to CD, CD to DAT, but we can't survive CD to MP3," Record Rack owner Bruce Godwin says. "We've survived price wars and chain wars, but nothing has ever been as bad as this. Our business is down 80% from three years ago."

"It's sad," Godwin continues, "but there's a younger generation that feels that it's their right to not have to purchase music—it's there for the taking. It's about downloading tracks for free and ripping CDs for friends."

Logic Records GM Kelly Schweinsberg recalls a time in the '70s when music fans would listen to the radio and then go to the record store on the weekend to buy their favorite singles. She laments, "This doesn't happen anymore."

For Schweinsberg and others interviewed for this story, radio was the driving force for singles sales. Today, however, Schweinsberg notes, "kids log on to their computers for music. Radio no longer drives them into the stores. The 'little box'—what used to be a radio—is now a computer."



SCHWEINSBERG

To illustrate her point, Schweinsberg points to two Logic compilations released three years apart: 1999's *John Blair Party: NYC's Best DJs, Vol. 1* and the series' fifth volume, released earlier this year. The former sold 21,000 units, according to Nielsen SoundScan, while the latter has sold 3,500 copies.

"This is a good barometer for us as to what's going on," Schweinsberg says. "The first volume did well for us; the units sold of the latest volume don't even pay for us to master it." Sadly, Schweinsberg acknowledges, "a lot of dance music is faceless, so people think it's OK to download it for free. They don't completely understand that they're messing with an artist's livelihood."

Eddie Gordon, chairman of London-based Neo Records, does not see a bottom to what appears to be a

downward spiral. "Music will forever be swapped, consumed by digital transfer," he says. "For the composer, it's unfortunately here to stay. Unless the provider can be levied or held responsible by the governing bodies, there's no stopping the loss."

But Gordon remains optimistic. "Alternative means of making your music valuable is needed to cheapen or lessen the value of the burned version," he says. "Comments like, 'Oh, so you only have the downloaded version' need to be part of the future dialog."

SCRATCHING SYSTEM HURTS

While many cite illegal downloading as the main culprit for the recent spate of dance-music specialty-store closings, new pieces of gear like Stanton's Final Scratch—introduced this summer—can't be ignored.

Final Scratch allows real-time manipulation and scratching of digital music files (.wav and MP3). Ultimately, with a standard turntable/mixer setup and a laptop computer, Final Scratch enables a DJ to treat digital music files the same way he would a 12-inch vinyl single.

"This piece of gear is going to have a huge impact on retailers like myself," says James Graham, who along with Chris Stiles owns DJ Hut in Washington, D.C., at the same location that formerly housed 12-Inch Dance. "It makes it that much easier to treat MP3s as pieces of vinyl, which until recently has always been the club DJ's main tool." Other retailers—including Satellite CEO Scott Richmond, E.D.'s co-owner Jason Jones, and Better Days owner Ben Jones—concur.

Stanton Magnetics VP of sales and marketing Laura Devens says Final Scratch was developed with the clear objective of supporting DJs and giving them a tool to further develop their art form.

Acknowledging that Final Scratch "is developed to work with all types of electronic files," Devens adds that her company's position is that "all music must be acquired through proper retail channels. Stanton does not in any way support the practice of acquiring music via unapproved channels."

Devens says Stanton is "investigating future versions of Final Scratch [that] would allow clubs to capture DJ playlists, thus securing the royalty revenue stream for artists that is, today, dicey at best."

Still, retailers understand why DJs are embracing this new piece of gear. "There is a serious lack of CD singles being made commercially available—and not all DJs are being serviced with promo-only vinyl and CDs," Better Days dance music buyer/manager Robert Young notes. "So, in essence, the DJs are doing what they need to do to remain competitive in their field. It's sad but true."

One club DJ, who spoke on the condition of anonymity, offers, "This business has gotten increasingly cut-throat. No DJ wants to be the last one on the block to play something. We all want to be the first one playing it. And sometimes, you need to do whatever it takes to get your hands on that hot track."

Another DJ points out, "Why

Satellite CEO: Let Public Know Who Is Hurt By File Sharing

Alarmed by the impact of file sharing on the dance-music landscape, Scott Richmond, New York-based CEO of Satellite Records—which encompasses labels, retail stores, and a Web site (satelliterecords.com)—has embarked on a crusade to make people aware of the realities of illegal downloading.

Richmond recently launched his "awareness campaign" with a letter to key individuals in the dance/electronic community, as well as to the Recording Industry Assn. of America (RIAA). In essence, his campaign—which would combine visuals and editorial content—is designed to "educate the public about the fact that they are stealing." (The RIAA and a coalition of industry groups announced an anti-piracy campaign Sept. 26 [see story, page 4]).

Richmond wants to see full-page print ads in popular magazines and TV spots showing the faces behind the independent artists, bands, and labels. "These ads would explain and show that downloading is literally taking food off their

tables—perhaps leading to no new music in the future." Richmond explains, "People would see that they are indeed stealing, and they would also see the faces of the people they're stealing from."

He stresses the importance of not featuring major artists or labels in such a campaign, as the public perception of them is that they are "fat cats who have more than enough money."

To get the ball rolling, Richmond says, "we need to start a societal discussion about the morality of the issue. The public might think they're only taking from the successful, rich artists and labels when downloading, but that's far from reality. The ones being severely affected are the independent artists and label owners—folks who are, in reality, very similar to those doing the downloading. Ultimately, we need to show that illegal downloading is neither OK nor cool to do."

MICHAEL PAOLETTA



RICHMOND

would I spend \$11.99 for an import single of a track not commercially available in the U.S. when I can download it for free? Do the math. It's not my fault that some of these labels aren't making available the product we want."

Nashville-based club/mix-show DJ Ron Slomowicz refers to the Victor Calderone remixes of Madonna's "Beautiful Stranger" to further illustrate the point. "If you wanted these mixes, you had to buy the British or German import single. And for many, \$11.99 is just too expensive. In a weakened economy like we're currently experiencing, this only becomes more of a problem."

CONSUMERS FORCED TO DOWNLOAD

Radikal Records president Jurgen Korduletsch understands such viewpoints. "By not finding a way to make the single a viable format again, the industry is forcing consumers, especially young ones, to download music," Korduletsch offers. "Once kids stop going to record stores—what's the point if they can't find the music they want at a reasonable price?—they'll also stop buying full-length albums."

In addition to the demise of the single, retailers must also deal with product not being released in a timely fashion. "Labels must rethink

their marketing plans," Godwin offers. "They can no longer wait to release an album only after a marketing plan is in place. By that time, those who truly want it will have already downloaded it."

"Once an album is completed, the label needs to release it immediately," Godwin continues. "The days of having ample lead time to properly set up a release are long gone. Today's kids are too Internet-savvy to actually wait for something that they want today."

Godwin points to several of his customers who have been enjoying Underworld's just-released JBO/V2 album, *A Hundred Days Off*, courtesy of downloading. "Oh, they've had this album for the past four months. In fact, they've also proudly been bringing in their MP3s of the new Madonna song ['Can't You See My Mind']. Labels, especially the majors, have no clue as to what's really going on."

Perhaps a reality check is needed. In the Sept. 28 edition of *Billboard*, the top 50 entries on the Hot Dance Music/Maxi-Singles Sales chart sold a combined 15,000 units, while last year at this time, the top 50 entries on the same chart sold 38,000, according to Nielsen SoundScan. That's a decline of 61%.

The overall maxi-singles market is down, too. In the Sept. 28 issue, the overall maxi market moved 79,000 units, while at this time last year, maxis sold 142,000—a decrease of 44%.

Looking at specific titles in the Sept. 28 issue, Jennifer Lopez's "Alive" at No. 1 sold 1,500 units for the week, while Amerie's "Why Don't We Fall in Love" at No. 10 sold 350 copies. This time last year, Jagged Edge Featuring Nelly's "Where the Party At" at No. 1 sold 7,000, while Madonna's "What It Feels Like for a Girl" at No. 10 sold 1,200. This time in 2000, Madonna's "Music" at No. 1 sold 33,000 copies, while Celine Dion's "That's

the Way It Is" at No. 10 amassed sales of 1,700 for the week.

Ironically, despite all this gloom, Korduletsch says Radikal's business is up at least 25% this year. He credits this to an aggressive release policy, a better balance of compilations and artist albums, and "a couple radio hits haven't hurt."

For those launching labels—like DJ/producers Dave Ralph (R-factor



RALPH

recordings) and Arthur Baker (Whacked U.K.), singer Ultra Naté (Blufire Recordings), and industry veteran Bill Coleman (Peace Bisquit Discs)—such words are like a soothing balm.

"I realize it may not be the best time to be starting a label," Ralph acknowledges, "but I also believe that if done properly, people will still pay for music they want."

According to Ralph, all releases from R-factor will be available as 12-inch vinyl singles and as \$5 downloads at the label's Web site (rfactor-recordings.com). "Since downloads don't cost me any manufacturing costs, the key is to keep them cheap," Ralph explains. "While some say subscription services don't and won't work, I believe this is the future—and the future is now."



KORDULETSCH



ELLIOT GOLDENTHAL

JULIE TAYMOR

THOMAS NEWMAN

RANDY GERSTON

Goldenthal, Taymor Join Lineup For Film/TV Music Conference

Joining the cast of panelists scheduled to appear at The Hollywood Reporter/Billboard Film and TV Music Conference are director Julie Taymor and composer Elliot Goldenthal, the creative duo behind Miramax Films' upcoming release *Frida*. The two will discuss the composer-director relationship in a session moderated by Robert J. Dowling, editor-in-chief/publisher of *The Hollywood Reporter*.

Also added to the conference lineup are composer Thomas Newman, a Grammy Award-winner for his score to *American Beauty*, and actor/director Todd Field. In a session titled "A Cut Above," the two will explore their collaboration on *In the Bedroom*, focusing on the creative and technical issues involved with creating and cutting music for the Oscar-nominated drama.

Newly confirmed to take part in the conference is the creative team behind the upcoming 20th Century-Fox film *Drumline*, including executive music producer Dallas Austin, Danielle Diego and Mike Knobloch of Fox Music, John McHugh of Jive Records, composer John Powell, and director Charles Stone. They will join Fox Music president Robert Kraft for the session titled "Anatomy of a Film." Also newly confirmed are Glen Brunman president of Sony Music Soundtrax, who joins moderator Randy Gerston for the session titled "O Soundtrack, Where Art Thou?", and Robert Kelley of Warner Bros. Television, who will take part in the "Getting In Sync" session.

The conference will take place Oct. 10-11 at the Renaissance Hollywood Hotel in Los Angeles. For more information, contact Michele Jacangelo at 646-654-4660 or visit www.billboardevents.com.

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. 10-11

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

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@



COMING THIS WEEK: The U.K. is not exactly known for exporting hip-hop to the rest of the world, but **Mike Skinner's** one-man project **the Streets** is trying to reverse that trend. The Streets' debut set, **Original Pirate Material**, was nominated for the U.K.'s prestigious Mercury Music Prize this year and will soon arrive in North America via Vice Records/Atlantic. A review of the album will appear exclusively on Billboard.com.



MIKE SKINNER

Also this week, read the last of four installments in [Billboard.com's](http://Billboard.com) series of excerpts from **Richard Buskin's** new **Sheryl Crow** biography, **No Fool to This Game**.

Billboard.com will also feature reviews of **Built to Spill** frontman **Doug Martsch's** solo debut, **Now You Know** (Warner Bros.), and jazz-leaning rock combo **Soulive's** **Get Down** (Velour).

News contact: Jonathan Cohen • jacohen@billboard.com



BOOK OF THE WEEK TOP COUNTRY SINGLES

Newly published by Watson-Guptill/Billboard Books, *Top Country Singles 1944-2001* by Joel Whitburn is the ultimate compendium of essential facts and chart-related data on country singles over the past 57 years.

Musicologist Whitburn began publishing information in 1970 based on *Billboard's* Hot 100 chart and is the author of numerous books that examine *Billboard's* major charts. *Top Country Singles* provides artist-by-artist listings of more than 2,200 acts and 17,800 titles that reached *Billboard's* country singles charts from Jan. 8, 1944, through Dec. 29, 2001. Also provided in this fifth edition are updated and expanded artist biographies that allow additional insight into the lives and careers of the charted artists.

Top Country Singles 1944-2001 (ISBN: 0-89820-151-9) can be purchased by calling 800-827-9810 or by ordering online at www.recordresearch.com. For more information, visit www.watsonguptill.com.

visit www.billboard.com



Bennett's Hallmark Moment

The Hallmark Channel will premiere *Christmas With Tony Bennett—Behind the Scenes* Nov. 16, with an in-depth look at the making of the legendary singer's first holiday release in 35 years. Below on the set, Bennett, right, works with **Don Jackson**, conductor of the **London Symphony Orchestra**.



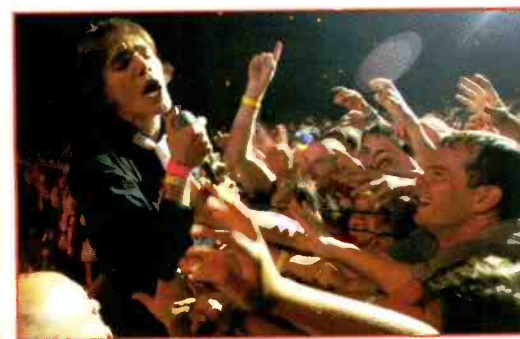
A Good Save

Former President **Bill Clinton** joined VH1's Save the Music Foundation and Time Warner Cable (TWC) in Milwaukee to celebrate the reinstatement of 65 Milwaukee public elementary school instrumental music programs. Donors contributed \$1.6 million worth of musical instruments for these schools, including \$500,000 that TWC raised through support from the Southeastern Wisconsin community. **Hootie & the Blowfish** frontman **Darius Rucker** was also at the event to speak about the benefits of music education in his career. Pictured, from left are Rucker, TWC Milwaukee VP of public affairs **Bev Greenberg**, Clinton, TWC president **Carol Hevey**, and VH1 Save the Music Foundation director **Bob Morrison**.



The Hives Alive

Hot rockers **the Hives** were among the performers at last month's LIFEbeat 10th-anniversary benefit concert at the Hammerstein Ballroom in New York. Pictured is lead singer **Randy Fitzsimmons**.



The Billboard BackBeat

EDITED BY CHUCK TAYLOR

Emiel Petrone: In Good Spirits



Emiel Petrone, third from left, with fellow wine tastemakers and WOW members in Nappa.

What's the difference between a merlot, a bordeaux, a cabernet sauvignon, a chardonnay, and a pinot noir? For many of us, deciding which of these wines to order with dinner can be truly bewildering, but for Emiel Petrone, chairman of the DVD Entertainment Group and executive VP of Philips Entertainment Group Worldwide, membership in the World Organization of Wine (WOW) has demystified the process.

"People get phobic about wine. It's like classical music," says Petrone, who helped launch the CD format when he worked at PolyGram and continues to be instrumental in the worldwide acceptance of DVD-Video. "When I go out to dinner, people give me the wine list. They don't want to feel responsible for how the wine tastes."

Petrone admits that he knew nothing about wine when he first joined WOW—an all-male group comprising such industry executives as Joe Smith, former head of Capitol Records; Rowland Perkins, a co-founder of the Creative Artists Agency; and film producer Si Litvinoff (*A Clockwork Orange*)—more than 15 years ago. Now, he has acquired a broad wine education and has grown to appreciate such particular favorites as burgundy or bordeaux from France.

The Los Angeles-based group meets about once a month, often at member Eddie Kerkhoff's restaurant Le Dome, with the goal of sampling different types of wine and to fulfill WOW's motto: "Life is too short to drink bad wine." Hosts usually bring wine from their personal cellars.

"One of our goals is to try to put

the right wine with the right food," Petrone says. "It's not taken lightly. We try not to be guided only by really hot labels. We go rather deep into catalogs. With champagne, for example, most people are very geared to the brand, Dom Perignon or Cristal. There are 20 other champagnes that taste just as good."

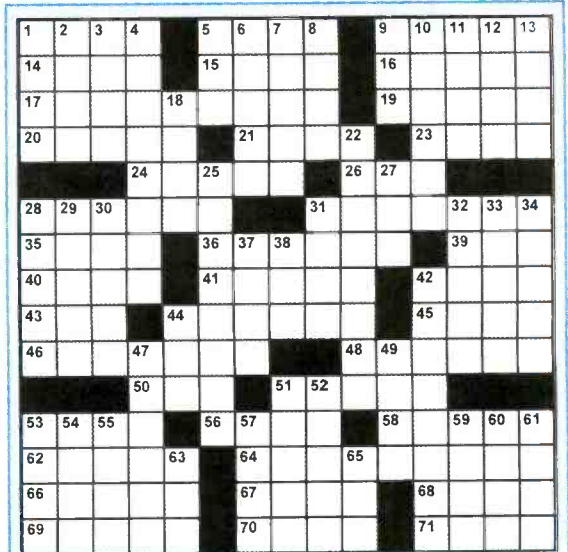
One of the group's more memorable lunches, Petrone says, involved a "vertical tasting" of the white bordeaux Chateau Cheval Blanc. A vertical tasting involves sampling a number of vintages in a row, in this case from 1947 through 1990.

He also recalls one of the first lunches attended by WOW's latest member, Temptations manager Shelly Berger. "Eddie [Kerkhoff] had a bottle of wine in a brown bag so you couldn't see it," Petrone says. "He said, 'I'll give anyone \$100 if you can guess what it is.' Shelly said, 'It tastes like Gallo,' and he was absolutely right."

Many wine producers also come to WOW to test out their products. The group primarily samples from France and California, although it has sampled wines from all around the world. WOW additionally puts together special events, including a New Year's and a Fourth of July celebration, which have sometimes taken place in California's Napa Valley.

But what really means the most to WOW's members, Petrone says, is its true spirit of camaraderie. "We take pride in stating that we want to enjoy each other and the wine," he explains. "One of the rules at our lunches is we talk about wine, and the other is that no business is ever done."

JILL KIPNIS



'ALL MY EX'S' by Matt Gaffney

Across

- 1 "And the wonder all..." (Clapton line)
5 Sophie B. Hawkins hit "I Wish I Was Your Lover"
9 His first No. 1 was 1985's "Heaven"
14 Dance seen in Israel
15 Al Martino hit of 1963 "Living"
16 Autry and Krupa
17 Bandmate of Tommy Lee
19 "Love songs do" (Billy Ocean lyric)
20 Mary-Kate and Ashley of "Full House"
21 KISS's biggest hit
23 "Cross My Broken Heart" band, with "The"
24 They vote "no"
26 Letter for Yanni
28 The Clash rocked it
31 They hit No. 5 in 1985 with "I Miss You"
35 Kind of trombone
36 Decorate with an insignia
39 Mozart comedic opera "Schauspieldirektor"
40 Old school Kurtis
41 Dear deer
42 Nat King Cole's "Lisa"
43 Ridge Boys
44 Frank Zappa tune off "You Are What You Is"
45 "Tommy" song "It's"
46 "One Thing Leads to Another" band
48 Carpenter and Akers
50 Greenwood of "God Bless the U.S.A."
51 With 61-down, it starts with "Once upon a time..."
- 53 "Bad" track
56 "Another Part"
58 Pool table's edge
58 Cassette player button
62 With 64-across, Beyonce Knowles's role in "Austin Powers in Goldmember"
64 See 62-across
66 out (popped up, in baseball)
67 They whipped it good
68 Indigo Girls' tune "Hammer and"
69 Leaves marks on the road
70 Letters that link The Bee Gees?
71 German river
- 22 City where Esa-Pekka Salonen was born
25 Simon & Garfunkel tune with a memorable refrain
27 Herndon and Cobb
28 Nixon's 1960 running mate Henry Lodge
29 God, for Cat Stevens
30 Add fuel to the fire
31 Laker Bryant
32 House material in Mexico
33 Element No. 54
34 Body shots, so to speak
37 All seven of his 1980s hits reached the Top 5
38 Lil' Mo's "She Good Neva"
42 Girl in a Tom Petty title
44 Jamiroquai's "Too Young to"
47 Showed off one's peccs
49 "You're only sixteen, you don't have yet" ("Parents Just Don't Understand" line)
51 Put papers in their places
52 Tylenol rival
53 Whacks, in mob movies
54 Peter, Paul & Mary's genre
55 1012
57 Band formed in Sydney in 1973
59 And others: abbr.
60 Home, in slang
61 See 51-across
63 Football measurements: abbr.
65 Punched person's proclamation

The solution to this week's puzzle can be found on page 66.

RIM SHOTS

by Mark Parisi



MUSIC TO  MY EARS

A Tribute to the Legendary Music Journalist



TIMOTHY WHITE



An Evening of Music with

JIMMY BUFFETT • SHERYL CROW

(New York Only)

DON HENLEY • BILLY JOEL

(Boston Only)

JOHN MELLENCAMP • STING

JAMES TAYLOR • ROGER WATERS

& BRIAN WILSON

(New York Only)

OCTOBER 7 FLEET CENTER,
BOSTON

MADISON **OCTOBER 8**
SQUARE GARDEN, NYC **2002**

2-47955



"if you reach back in your memory
a little bell might ring
'bout a time that once existed
when money wasn't king
if you stretch your imagination
i'll tell you all a tale
about a time when everything
wasn't up for sale"



"THE LAST DJ"

NEW MUSIC BY TOM PETTY AND THE HEARTBREAKERS
BROUGHT TO YOU BY...YOU

TOM PETTY | HEARTBREAKERS "THE LAST DJ" PRODUCED BY GEORGE DRAKOULIAS, TOM PETTY & MIKE CAMPBELL

ALBUM IN STORES OCT 8

THE LAST DJ | TOUR
tompetty.com wbr.com



Management: East End - Tony Dimitriades Mary Kauzer

©2002 Warner Bros. Records Inc. Warner Music Group, An AOL Time Warner Company.

www.americanradiohistory.com