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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

AUGUST 17, 2002

Lewis To Build On Hinton Legacy At MCA Nashville

BY PHYLLIS STARK

NASHVILLE—The appointment of Luke Lewis as chairman/CEO of MCA Nashville is intended to better position the Universal Music Group (UMG) labels in Nashville against rivals Sony Music Nashville and RCA Label Group (RLG), which each comprise three imprints.

Lewis adds the MCA duties to his current job as chairman/CEO of UMG's Mercury Nashville and Lost Highway labels. He succeeds Bruce Hinton, who has successfully helmed MCA Nashville for nearly 20 years.
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Audiophile Labels Put A New Spin On Vinyl

BY CHRIS MORRIS

LOS ANGELES—Corporate oracles can sometimes be imprecise. A jacket legend on monaural copies of Columbia LPs in the mid-'60s read in part, "[Y]ou can purchase this record with no fear of its becoming obsolete in the future."

Guess again. Within two decades—by the late '80s—it wasn't merely the mono album that was a thing of the past. At the major labels, the vinyl LP had been moved into obsolescence as well, thanks to aggressive marketing of the new "superior" digital carrier, the compact disc, and concurrent sales
(Continued on page 87)



KASSEM



Online Fan Clubs Emerge As Potential Profit Centers

BY BRIAN GARRITY

NEW YORK—The once-sleepy backwater of artist fan clubs is emerging as a hot new concept for generating music revenue on the Internet.

Consumers have proved their willingness to pay as much as \$100 annually to join artist subscription sites offering such perks as special access to concert tickets, exclusive merchandise, rare and unreleased audio and video, and opportunities to meet and interact with the band. Intrigued by the potential, entities from a variety of fields are launching—or at least exploring—fan-club-hosting businesses.

Among the interested parties are Internet giants AOL and Yahoo; artist management powerhouse the Firm; Sony Music Entertainment; Bertelsmann's rights-management arm, Digital World Services (DWS); Ultrastar, the David Bowie-co-founded Internet company that operates his fan site; and such artist-services companies as Musictoday, a venture founded by Dave Matthews Band (DMB) manager Coran Capshaw.

"Everybody and their uncle is going to come up with a new subscription fan-club service—some kind of a play to capture the

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Capitol's Coldplay Goes For Greatness

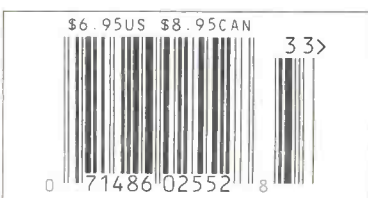
BY WES ORSHOSKI

NEW YORK—Although he knows it will sound slightly corny and mildly arrogant in print, with a little nudging Coldplay's Chris Martin admits, "We want to be the best band of all time."

Taking it one step further and acknowledging that this may seem terribly hokey, the young English band's frontman explains his ultimate goal for Coldplay—whose sophomore outing, *A Rush of Blood to the Head*, arrives Aug. 27 on Capitol—thus: "Because the world
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Springsteen's E Street Reunion Bows At No. 1

Retailers Say That After The Events Of Last Sept. 11, Boss' Fans Are Seeking Substance

BY MELINDA NEWMAN and ED CHRISTMAN

LOS ANGELES—Retailers are calling the strong reaction to Bruce Springsteen's *The Rising* proof that consumers are yearning for music that says something.

Fueled by a well-orchestrated media blitz, *The Rising* moved 525,000 units in its first week, debuting at No. 1 on The Billboard 200 and giving the Boss the biggest opening-week sales of his career during the Nielsen SoundScan era.

Released July 30 on Columbia, *The Rising*—Springsteen's first full studio set with the E Street Band since 1984's *Born in the U.S.A.*—scanned more than double the 251,000 copies sold of 1995's *Greatest Hits*, Springsteen's previous first-week best for one disc, according to Nielsen SoundScan. The simultaneous release of *Human Touch* and *Lucky Town* in '92 netted combined first-week sales of 454,000 units (see *Over the Counter*, page 75).

The new tally gives Springsteen the fourth-largest debut of 2002, following sets by Nelly, Dave Matthews Band, and Celine Dion. He comes in fifth if one counts Eminem's *The Eminem Show*, which sold 1.32 million in its first full week of release. (Because Interscope pushed up the release of the rapper's set, issuing it on a Sunday, the rapper debuted a week earlier, with 285,000 from a weekend's worth of sales).

The Rising, produced by Brendan O'Brien, also comes in at No. 1 in five other countries: the U.K., Germany, Canada, Spain, and Italy.

With many of the album's 15 tracks written in the aftermath of Sept. 11 and with the set utilizing the events of that day as a framework, *The Rising* has arrived at the right time, says Bob Bell, senior rock buyer for Torrance, Calif.-based Warehouse Entertainment: "In the current climate, people are looking for music that's meaningful."

Jim Ogletree, director of new-release purchasing for the 133-store, Norcross, Ga.-based Music Network chain, concurs: "It strikes a chord in talking about things that everybody has on their minds. Other artists would look like they were commercializing 9/11, but he

and Bob Dylan are probably the only artists that could have pulled it off."

Also contributing to the album's strong sales was the biggest media push of Springsteen's career, orchestrated by manager Jon Landau, Columbia, and Shorefire Media. The week of release, Springsteen was on the cover of *Time* and *Rolling Stone*; he also dominated all three hours of the *Today* show, which was broadcast from Spring-



steen's adopted hometown of Asbury Park, N.J., on release day. That same day, Springsteen was on *Nightline* and *Up Close*; he was on *Up Close* again the next night. He then appeared on *Late Show With David Letterman* Aug. 1-2.

"He did one of the best jobs that I've ever seen in working with the label to set [the album] up," says Danny Yarbrough, Sony Music Distribution (SMD) chairman.

The TV exposure created "excitement that brought a ton of people into the store, including a lot of people that hadn't been in in a while," reports Brett Wickard, president of the nine-unit Portland, Maine-based Bull Moose.

TV play was aimed squarely at Springsteen's older fans, many of whom may not be active radio listeners. Bell says, "Labels are realizing that with adult artists, since radio is unpredictable at best, you have to have a

marketing plan that allows you to succeed without radio."

The album's first single, the title track, holds at No. 57 on The Billboard Hot 100 this issue; the song enters the Hot 100 Airplay chart at No. 74.

Pricing was a factor in driving sales, as many merchants loss-leadered the album by as much as \$2 on the first day of release.

The strong media setup and pricing resulted in demand outpacing supply, and some merchants reported that their stores went out-of-stock on the title. "It really caught us by surprise," says Hutch Hutchinson, store coordinator for the 73-unit, Nashville-based Central South chain. "We sold out of it, and that's good news and bad news at the same time."

But merchants report that in most cases, SMD came through with replenishment by the next day. Yarbrough says, "We did a pretty good job of getting it back into the stores." He reports that the company shipped about 1.3 million by the Tuesday street date and had 1.5 million in the market by Friday.

The album's release came one week before Springsteen kicked off a 46-city tour Aug. 7. His box-office numbers, while strong overall, have not been the instant across-the-board sellouts that past tours have seen, which is likely a reflection of the overall touring market, as well as the effect of tours by Paul McCartney and the Rolling Stones that went on sale prior to Springsteen.

Of the initial dozen Springsteen on-sales, tickets remained for shows in four cities at press time, even though promoters expect those shows to go clean. Promoters are greeting the tour with glee, as Springsteen's camp is working independently with Clear Channel Entertainment, House of Blues, Jam, Frank Productions, and Fantasma instead of picking a national tour promoter. "We think the tour is going to be great," says Jerry Mickelson, co-president of Jam in Chicago, "and we feel honored that Bruce continues to champion the cause of independent promoters."

Additional reporting by Ray Waddell in Nashville.

Forecasts Differ On Future Of Music Spending

BY MATTHEW BENZ

NEW YORK—Recorded music will be the lone laggard among industries in the U.S. communications sector, with spending receding at a compound annual rate of 1.6% from 2001 to 2006, according to the latest *Communications Industry Forecast* from Veronis Suhler Stevenson (VSS).

VSS attributes the decline to a lack of compelling commercial alternatives to the free music available on the Internet. The New York-based firm (which specializes in investment banking, financing, and research within the communications industry) forecasts music spending on physical product (i.e., CDs, cassettes, etc.) of \$13.7 billion in 2002 and \$12.8 billion in 2006.

VSS director of research and publications Leo Kivijarv says that until a workable Internet-distribution model arrives, "we have to work under the assumption that the industry will continue to lose money."

Net unit shipments of music are seen dropping at a compound annual rate of 2.9% from 2001 to 2006, to a projected 846.1 million in 2006, as non-physical distribution via the Internet increases. Net unit shipments are expected to be 946.1 million in 2002.

But one member of a large media and entertainment consulting practice says VSS' projection of negative growth for music spending distorts the fact that demand for music remains

strong. What has changed, this consultant claims, is that some consumption has migrated to free, Internet-based alternatives.

VSS says total U.S. communications spending will rise 4.8% this year to \$610 billion. Driven by growth in radio, film, and Internet-related spending, it forecasts a compound annual growth rate for the entire sector of 5.5% over 2001-2006, reaching \$760 billion in 2006.

Kivijarv notes that for the first time, VSS forecast spending on Internet content. It projects that spending on digital (non-physical) music will grow at a compound annual rate of 124.2%, rising from a projected \$65 million in 2002 to \$1.7 billion in 2006.

Less clear is to whom that money will flow, Kivijarv says: "Will it be the industry that reaps these revenues or a third party like amazon.com or a Napster-like service?"

A sharply different forecast, the *Global Entertainment and Media Outlook* published earlier this year by consulting firm PricewaterhouseCoopers (PwC), said U.S. sales of music will actually grow at a compound annual growth rate of 2.6%—the fastest of any world region—from a projected \$13.6 billion in 2002 to \$15.6 billion in 2006. Yet PwC foresaw a compound annual growth rate for the worldwide music industry through 2006 of only 1.6%, as piracy and CD burning continue to take a toll.

Like VSS, Kevin Carton, global head of PwC's entertainment and media practice, looks to the day when compelling legitimate Internet-based music services are available.



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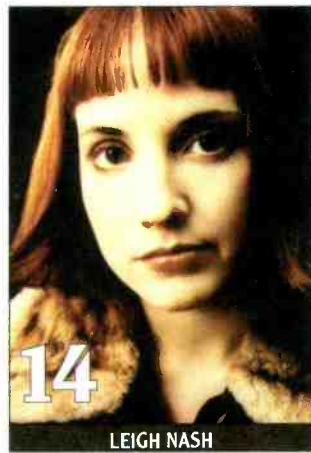
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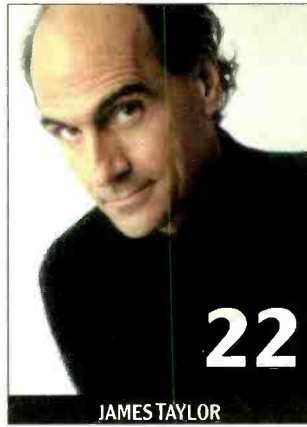
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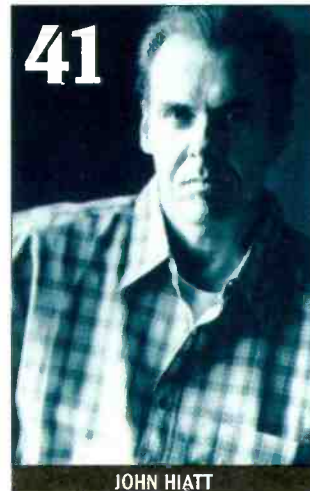
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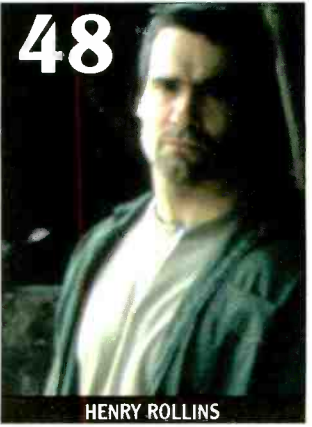
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Chart Beat™ by Fred Bronson

'RISING' TIDE: If it seems that Bruce Springsteen is an automatic lock to have a No. 1 album every time out, a look at his history on The Billboard 200 proves otherwise. That makes the debut of *The Rising* at No. 1 a feat worth noting.

This latest Columbia album from the Boss is his 18th title to appear on the chart but only his sixth to achieve pole position. *The Rising* is Springsteen's first chart-topping disc since *Greatest Hits* spent two weeks at No. 1 in March 1995.

The New Jersey artist first cracked the top 10 in summer 1984, when *Born to Run* peaked at No. 3. Three years later, his next chart entry, *Darkness on the Edge of Town*, went to No. 5. The next album to chart was *The River*. Springsteen's first album to reach No. 1, the double set spent four weeks on top.

After *Nebraska* made it to No. 3, Springsteen had three consecutive chart-topping albums: *Born in the U.S.A.* (seven weeks), the five-CD boxed set *Bruce Springsteen & the E Street Band Live 1975-85* (seven weeks), and *Tunnel of Love* (one week).

It's been slightly more than 10 years since an original album of studio material by Springsteen has reached the top 10. The last sets to do so were *Human Touch* and *Lucky Town*, which entered the chart at No. 2 and No. 3, respectively. The albums were released simultaneously in April 1992. In December 1995, *The Ghost of Tom Joad* peaked at No. 11.

Springsteen's chart span on The Billboard 200 expands to 27 years and three weeks, dating back to the simultaneous debuts of *Greet-*

ings From Asbury Park, N.J. and *The Wild, the Innocent & the E-Street Shuffle*, two 1973 LPs that charted the week of July 26, 1975.

HERRE HE COMES AGAIN: It's such a rare feat for an artist to succeed himself at No. 1 on the *Billboard* pop singles chart that only six acts in the rock era have done so. Even more rare is for an act to have two consecutive No. 1 songs with its first two chart-toppers; only the *Beatles* and Nelly have accomplished this.

Nelly first achieved No. 1 status on The *Billboard* Hot 100 less than two months ago. "Hot in Herre" (Fo' Reel/Universal) began a seven-week reign the week of June 29. This issue, "Hot" cools off to No. 2 and is replaced by Nelly's "Dilemma," which features Kelly Rowland of *Destiny's Child*.

That makes 2002 the first year in the rock era in which two artists have succeeded themselves at No. 1. In March, "Always on Time" by Ja Rule Featuring Ashanti was replaced by "Ain't It Funny" by Jennifer Lopez Featuring Ja Rule.

Aside from Ja Rule and Nelly, the other four artists to have two No. 1 hits in a row are Elvis Presley, the *Beatles*, *Boyz II Men*, and Puff Daddy. Puff Daddy and Ja Rule both accomplished this by being featured artists on one of their two-in-a-row chart-toppers. That leaves Presley, the *Beatles*, *Boyz II Men*, and Nelly as acts that have pulled off this double with sole or lead billing.

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

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"HER MUSIC MOVES FROM THE INTERNATIONALLY SPICED SENSUALITY OF SACE TO THE JAZZ-INFLUENCED FREE FORM VOCALIZING OF JILL SCOTT TO THE MORE RAUCOUS ROCK SIDE OF ALANIS MORISSETTE."

Los Angeles Times

"LAMYA RADIATES A WORLDLY KNOWINGNESS INTO ALLURINGLY CRAFTED SELF-PORTRAITS. TOP RATING: A-"

Entertainment Weekly

"A DAZZLING, DELICIOUS, LARGER-THAN-LIFE DEBUT ALBUM."

Rolling Stone

"ARTIST TO WATCH IN 2002."

Spin

"LAMYA CAN SOAR ONE MOMENT AND DROP TO A WHISPER THE NEXT, THERE'S NO PIGEONHOLING THIS SINGER, WHO CAN SING ANYTHING FROM ROCK TO POP TO R&B."

USA Today

"WITH HER OWN SONGS, WHICH SHE ALSO ARRANGED, SHE'S ALONGSIDE ERYKAH BADU, MACY GRAY AND NELLY FURTADO AS AN IDIOSYNCRATIC FEMALE SONGWRITER SKILLFULLY MAKING HER WAY THROUGH THE VAGARIES OF LOVE, MUSIC AND SELF-INVENTION."

New York Times

"HER UNCANNILY SPRAWLING LYRICS EVOKE KATE BUSH, HER ACIDIC CONFESSIONALS ALANIS MORISSETTE, HER VOCAL AMBITION TORI AMOS, BUT THE TOTAL PACKAGE RESEMBLES NO ONE ELSE."

Elle Magazine

"IT'S CLEAR SHE IS IN A CLASS OF HER OWN. SHE'S ABLE TO DEFTLY TACK BETWEEN R&B, POP AND EVEN JAZZ."

Paper Magazine

"BEGUILING MINI-SYMPHONIES OF BETRAYAL AND REDEMPTION. LAMYA GETS UNDER YOUR SKIN. INCORPORATING ROCK, ELECTRONICA AND SOUL, YET NEVER SETTLES IN ONE GENRE. INTIMATE YET EPIC."

Interview Magazine

"LAMYA IS AN ARTIST EVERYONE WILL BE TALKING ABOUT"

MTV News

"IT SOUNDS LIKE MAGIC TO US."

Mixer Magazine

"INNOVATIVE, CENTRE-BENDING, THRILLING. LAMYA'S DEBUT COLLECTION SIZZLES."

Pulse

HER DEBUT ALBUM
LEARNING FROM FALLING
IN STORES NOW



JHC
MANAGEMENT

Management: Jason Herbert for JHC Management with
Benny Medina and Jeff Norskog for Handprint Entertainment

hear for yourself at www.lamya.com



records

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BMI®

2002

URBAN

awards



SONGWRITER OF THE YEAR
WRITER/PRODUCER OF THE YEAR
PHARRELL WILLIAMS



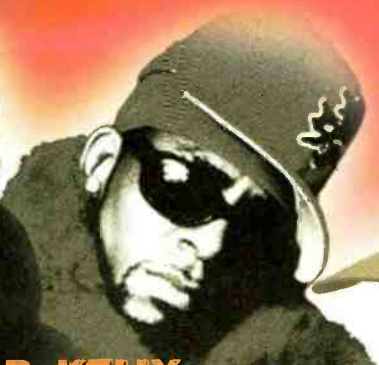
SONG OF THE YEAR
"ALL FOR YOU"
WRITER:
JANET JACKSON
PUBLISHER:
BLACK ICE PUBLISHING



MARIO WINANS
TOP 10 WRITER/PRODUCER



IRV GOTTI
TOP 10 WRITER/PRODUCER



R. KELLY
TOP 10 WRITER/PRODUCER



JAY-Z
SONGWRITER OF THE YEAR



JA RULE

SONGWRITER OF THE YEAR



POKE
TOP 10 WRITER/PRODUCER



MIKE CITY

TOP 10 WRITER/PRODUCER



tracy "t. nasty" latimer



tim kelley



bob robinson



camara kambon



stevie nicks



romye robinson



gary smith



dallas austin



george clinton, jr.



edmund "eddie hustle" clement



anita clement mccloud

BMI AWARDS

ALL FOR YOU

Janet Jackson
 Black Ice Publishing

ANGEL

Ahmet Ertegun
 Chip Taylor
 EMI-Blackwood Music, Inc.

BOOTYLICIOUS

Stevie Nicks
 Welsh Witch Music

BOW WOW (THAT'S MY NAME)

George Clinton, Jr.
 Garry Shider
 Snoop Dogg
 Bridgeport Music, Inc.
 Ivy Own Chit Publishing

CONTAGIOUS

R. Kelly
 R. Kelly Publishing, Inc.
 Zomba Songs Inc.

DANGER (BEEN SO LONG)

Pharrell Williams
 EMI-Blackwood Music, Inc.
 Waters Of Nazareth Publishing

EMOTIONAL

Dominic Miller (PRS)
 Sting (PRS)
 Mario Winans
 Butler Jinx Music, Inc.
 EMI-Blackwood Music, Inc.
 Yellow Man Music

FAMILY AFFAIR

Camara Kambon
 Asiah Lewis
 Luchana Nicole Lodge
 Asiahtown Ent.
 Colorscapes Publishing
 Luchi Publishing Co.

FIESTA

Jay-Z
 R. Kelly
 EMI-Blackwood Music, Inc.
 Lil Lu Lu Publishing
 R. Kelly Publishing, Inc.
 Zomba Songs Inc.

HEARD IT ALL BEFORE

Mike City
 Mike City Music
 Warner-Tamerlane Publishing Co.p.

HIT 'EM UP STYLE (OOPS!)

Dallas Austin
 Cytron Music
 EMI-Blackwood Music, Inc.

I'M REAL

Irv Gotti
 Ja Rule
 D J Irv Publishing
 Ensign Music Corporation
 Slavery Music
 Songs of Universal, Inc.

IZZO (H.O.V.A.)

Jay-Z
 EMI-Blackwood Music, Inc.
 Lil Lu Lu Publishing

MISSING YOU

Tim Kelley
 Bob Robinson
 Songs of DreamWorks
 Time For Flytes Music

PEACHES & CREAM

Mario Winans
 EMI-Blackwood Music, Inc.
 Janice Combs Music
 Marsky Music

PROMISE

Gary Smith
 Bert Young
 B-Dert Music
 Gizzo Music, Inc.

PUT IT ON ME

Irv Gotti
 Ja Rule
 D J Irv Publishing
 Ensign Music Corporation
 Slavery Music
 White Rhino Music, Inc.

WRITERS NOT PICTURED:

jeffrey bass
 deshaun dupree holton
 tomi jenkins
 dominic miller (pr)
 anita poree
 garry shider
 derrick "fatlip" stewart
 emandu imani rashaan
 wilcox



tre'vant j. hardron



mariah carey



snoop dogg



john sebastian



clifford "method man" smith



shannon "jonell" showers



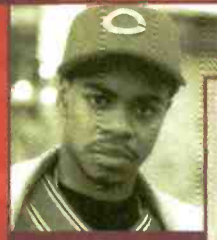
steve boone



leonard caston



derrick "mr. fatal" hill



hi-tek



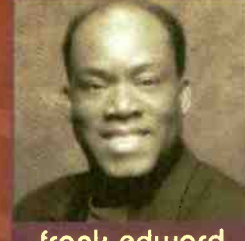
roy l. hamilton III



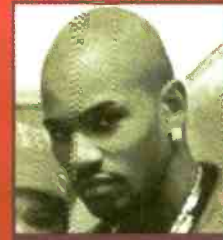
norman whitfield



nastacia cherice kendall



frank edward wilson



cam'ron



bert young



mark sebastian



eric "coptic" matlock



luchana nicole lodge



chip taylor



ariah lewis



sting (pr)



j-swift



eminem



ahmet ertegun

BILLBOARD AWARDS

R&B #1s

ALWAYS ON TIME
 Irv Gotti
 Ja Rule

FAMILY AFFAIR
 Camara Kambon
 Asiah Lewis
 Luchana Nicole Lodge

FOOLISH
 Irv Gotti

HOT IN HERRE
 Pharrell Williams

LIGHTS, CAMERA, ACTION!
 Leonard Caston
 Anita Poree
 Frank Edward Wilson

LOVERBOY
 Mariah Carey
 Tomi Jenkins

OH BOY
 CAM'RON
 Norman Whitfield

RAP #1s

BALLIN' BOY
 Derrick "Mr. Fatal" Hill
 Tracy "T. Nasty" Latimer

**FEELS GOOD (DON'T WORRY
 BOUT A THING)**
 Nastacia Cherice Kendall

NOT IN HERRE
 Pharrell Williams

I NEED A GIRL (PART ONE)
 Eric "Coptic" Matlock

LIGHTS, CAMERA, ACTION!
 Leonard Caston
 Anita Poree
 Frank Edward Wilson

OH BOY
 CAM'RON
 Norman Whitfield

PURPLE HILLS
 Jeffrey Bass
 Eminem
 DeShaun Dupree Holton

ROUND AND ROUND
 Hi-Tek
 Shannon "Jonell" Showers
 Clifford "Method Man" Smith

SOUTHERN HOSPITALITY

Pharrell Williams
 EMI-Blackwood Music, Inc.
 Waters Of Nazareth Publishing

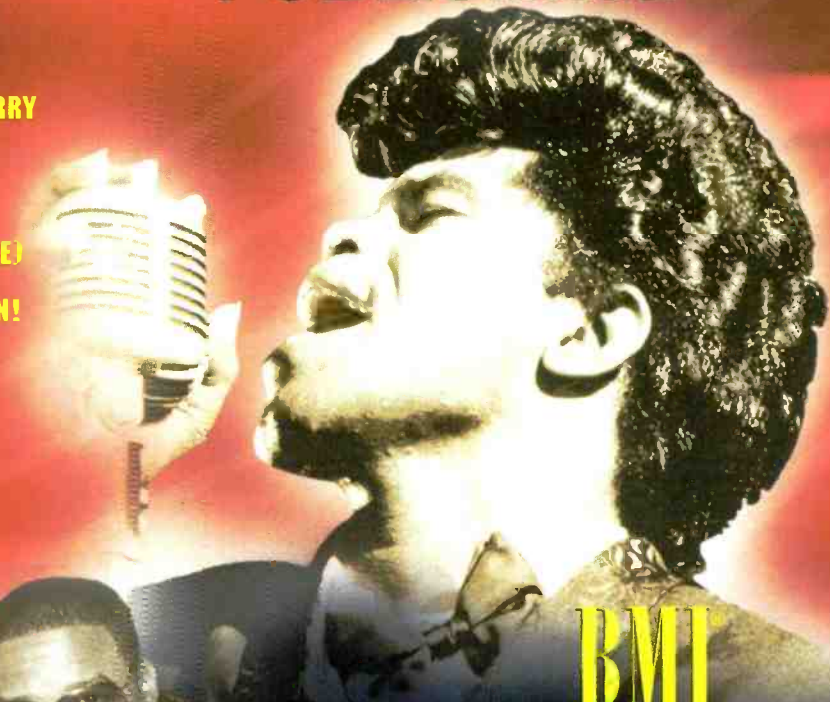
STUTTER

Steve Boone
 Roy L. Hamilton III
 Tre'vant J. Hardron
 J-Swift
 Romye Robinson
 John Sebastian
 Mark Sebastian
 Derrick "Fatlip" Stewart
 Emandu Imani Rashaan Wilcox
 Alley Music Corp.
 Beetjunky Music
 Crack Addic Music
 EMI-Blackwood Music, Inc.
 Mark Sebastian Music
 Trio Music Co., Inc.
 Zomba Songs Inc.

U REMIND ME

Edmund "Eddie Hustle" Clement
 Anita Clement McCloud
 Buttermar Land Publishing
 Elsie Louise Pitts Music
 Smooth C Publishing
 Songs of Universal, Inc.
 Songs of Windswept Pacific

PUBLISHER OF THE YEAR
EMI MUSIC PUBLISHING



**BMI
 ICON
 AWARD**

ORGANIZED NOIZE
PAT "SLEEPY" BROWN
RAY MURRAY

MANNIE FRESH
 TOP 10 WRITER/PRODUCER

RICO WADE
 TOP 10 WRITER/PRODUCER

CORY ROONEY
 TOP 10 WRITER/PRODUCER

STEVE HUFF
 TOP 10 WRITER/PRODUCER

JAMES BROWN

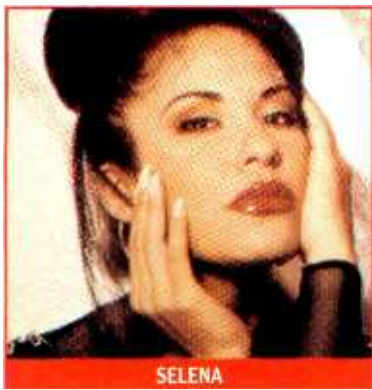
EMI Fuels Selena Legacy With Reissues

BY LEILA COBO

MIAMI—Sudden, tragic death has a way of turning stars into legends. But in the case of Tejano singer Selena, her death came not in the midst of major stardom but while she was on her way there, with a Grammy Award under her belt and crossover into the English-language market a breath away.

In the seven years since she was killed by her fan club president, Selena—who was virtually unknown outside the U.S.—has made the leap to legend, becoming a household name. A movie starring Jennifer Lopez tells her life story, and an almost rabid following continues unabated and keeps her forever young at age 23. Such is Selena's enduring appeal that, according to Nielsen SoundScan, she's the fourth biggest-selling Latin artist in the U.S. since SoundScan began tallying sales more than 10 years ago.

Banking on this appeal, EMI Latin is reissuing its 10-title Selena catalog, beginning with five albums arriving Aug. 27, to commemorate what would have marked Selena's 20 years in music. All 10 albums will be released in chronological order by year's end. In addition, EMI will release a newly compiled hits collection, *Ones*, Oct. 1.



SELENA

"Beyond her music, Selena was an artist who made it the old-fashioned way—through hard work and perseverance," says EMI Latin president/CEO Jorge Pino. "We wanted to put out these 20 years of music as a legacy for a new generation of fans and in a way that is truthful and reflects her love of life and her desire to succeed."

Each album in the series will be remastered and come with additional material for fans, including videos, historic photos, and audio liner notes included on the disc from Selena's family, bandmates, and friends. The liner notes were produced by Selena's sister, Suzette Quintanilla, who calls the experience celebratory: "We all

[spoke] individually. And after they put it on a disc for me, I was so intrigued by some of the things A.B. [Quintanilla, Selena's brother/producer] and Chris [Pérez, Selena's widower] had said; things I didn't even realize and didn't know."

The material still resonates with Pérez: "These songs, to me, are very personal," he says. "When I hear them, they take me back in time to those days. And I'm sure it's going to do that for a lot of the fans. To this day, I think the music we were doing and the way she was performing and singing it and just doing what she did—I don't think there's anyone near that."

The reissues—which will be promoted, with *Ones*, via a direct-response TV campaign—will replace their predecessors, which EMI has deleted. Coinciding with the release of *Ones* is the airing on Oct. 2 and Oct. 10 of an episode of VH1's *Behind the Music* featuring Selena.

Next year, EMI will issue a newly created duets album—featuring a roster of major Latin acts singing with Selena on tracks she had recorded before her death—produced by Quintanilla, who penned most of Selena's hits.

UMI Files Royalty Rate Complaint Against BIEM

BY GORDON MASSON

LONDON—A blanket agreement governing mechanical royalty rates across Continental Europe is on shaky ground after Universal Music International (UMI) filed an official complaint to the European Commission alleging that the music publishers' organization behind one-half of the deal is a "cartel."

In an antitrust complaint filed to the EC's competition commission earlier this summer, UMI alleges that BIEM, which represents royalty collectors from 38 countries worldwide, has a monopoly when it comes to the licensing of mechanical reproduction rights in Europe because, in part, labels body the International Federation of the Phonographic Industry (IFPI) cannot negotiate licensing rates with anyone other than BIEM.

The most recent deal covering European mechanical royalty rates was negotiated in 1998 by the IFPI and BIEM. The two bodies agreed to the rate of 9.009% of published price to dealer (PPD) for everywhere in Europe except the U.K., while also allowing individual societies across a number of territories to negotiate the rate for such releases as TV-advertised product.

But prior to the deal's expiration date, IFPI members intimated that they wished to scrap using PPD to calculate royalties because retailer discounts—sometimes as high as 20%—meant that record labels did not receive the full PPD.

On behalf of its members, IFPI then pushed for a new system based on a percentage of actual realized price, claiming that would be fairer because PPD doesn't take discounts to retailers into account. Despite a prolonged series of negotiations, the two parties could not find common ground, and the situation has remained in limbo since the IFPI/BIEM deal expired in June 2000. It is believed that record companies and mechanical-collection societies have, in the interim, honored the terms of the 1998 agreement. But UMI's complaint may now act as a catalyst to change that status quo.

Unsurprisingly, with all the majors owning both record companies and music-publishing interests, the industry is remaining tight-lipped on the subject. A UMI spokesman says, "We are confident that the complaint will receive a thorough and fair hearing, and since we strongly believe in the merits of our case, we look forward to the outcome." Sony Music Entertainment Europe is believed to have already sent a letter to the EC supporting UMI's case, but a spokesman for the company declined to comment. BIEM also declined to comment.

An EC representative says it plans to investigate BIEM's practices: "We think [UMI's complaint] merits a very careful analysis, and that is what we have started." The EU has circulated the complaint to BIEM members and is awaiting comment from interested parties.

Tower Closing Six Int'l Stores

120 Jobs Will Be Lost In U.K.

BY TOM FERGUSON

LONDON—Sacramento, Calif.-based MTS Inc. is closing six of its 10 Tower Records stores in the U.K. and Ireland, resulting in the loss of 120 jobs.

In the U.K., a Birmingham store was closed Aug. 8, while stores in Windsor, Weston-Super-Mare, and Southampton, plus London outlets in the capital's Camden Town area and at Whiteleys shopping center in Bayswater, will follow suit over the next three months. The closing dates for each are subject to negotiations with employees and landlords.

The move follows the closing in May of Tower's Glasgow outlet. MTS is also looking for a strategic partner or franchisee to become involved in running its remaining four U.K./Ire-

land Tower stores—two in London and two in Dublin—and its online arm, towerrecords.co.uk.

The closure of the six stores will claim 100 jobs. Twenty positions will also be lost in the London central office. In a statement, Tower Records



president/CEO Michael Solomon says, "We have been trading unprofitably in the U.K., and obviously we are saddened that many

loyal and long-serving employees may be at risk of redundancy, but we will focus on giving them our full support during this transition." Tower spokeswoman Louise Solomon says the six stores account for 25% of the chain's sales in the U.K. and Ireland.

Tower first entered the U.K. market in August 1985.

In The News

• Sen. Orrin Hatch, R-Utah, delivered a tribute on the Senate Floor Aug. 2 in Washington, D.C., to former *Billboard* editor in chief Timothy White, who died of a heart attack June 27. Hatch, whose remarks will appear in *The Congressional Record*, saluted White's efforts to "boost artists whom he felt deserved more attention" and recalled working with him to repeal the work-for-hire law, which took away reversion rights of recording artists. He said, "His work on behalf of all artists will be remembered." Rep. John Conyers Jr., D-Mich., and Rep. Karen McCarthy, D-Mo., paid tribute to White on the House floor July 25.

• Richard Cottrell, president of the Los Angeles-based EMI Music Distribution (EMD) in the U.S., has been named to the new role of global head of EMI Recorded Music's anti-piracy initiatives. Cottrell, who has been with EMD since 1997, shifts to the new London-based role immediately. His successor at EMD has yet to be announced. In his new role, Cottrell will have worldwide responsibility for EMI's projects to fight illegal distribution of music and will play a key role in defining the company's digital distribution strategy. He will report to John Rose, executive VP of EMI Group and EMI Recorded Music.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	435,639,000	378,426,000	(↘13.1%)
Albums	413,007,000	370,712,000	(↘10.2%)
Singles	22,632,000	7,714,000	(↘65.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	382,561,000	350,817,000	(↘8.3%)
Cassette	29,639,000	18,998,000	(↘35.9%)
Other	807,000	897,000	(↗11.2%)

OVERALL UNIT SALES

This Week	12,610,000	This Week 2001	14,851,000
Last Week	12,206,000	Change	↘15.1%
Change	↗3.3%		

ALBUM SALES

This Week	12,401,000	This Week 2001	14,185,000
Last Week	12,009,000	Change	↘12.6%
Change	↗3.3%		

SINGLES SALES

This Week	209,000	This Week 2001	666,000
Last Week	197,000	Change	↘68.6%
Change	↗6.1%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2001	2002	
Chain	224,461,000	192,299,000	(↘14.3%)
Independent	59,414,000	48,143,000	(↘19.0%)
Mass Merchant	115,737,000	117,887,000	(↗1.9%)
Nontraditional	13,396,000	12,384,000	(↘7.6%)


YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2001	2002	
City	96,706,000	85,740,000	(↘11.3%)
Suburb	173,022,000	153,773,000	(↘11.1%)
Rural	143,278,000	131,200,000	(↘8.4%)

ROUNDED FIGURES

FOR WEEK ENDING 8/04/02

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



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VALUABLE ASSET.**

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Both Sides Appeal Internet Royalty

BY MELINDA NEWMAN

LOS ANGELES—The Recording Industry Assn. of America (RIAA), the American Federation of Television and Radio Artists (AFTRA), and several Webcasters have filed

separate intents to appeal the Internet radio royalty rate. The intents, filed in Washington, D.C.'s Circuit Court Aug. 7, protest the June 20 decision by the Librarian of Congress.

The librarian's earlier ruling set a 0.007 cent digital transmission royalty rate for all Webcasters. The RIAA and AFTRA feel the rate is too low, while the Webcasters believe it is too high.

The RIAA alleges that the librarian incorrectly interpreted information provided by Yahoo, causing it to set the royalty rate too low. The RIAA also says the librarian erroneously threw out 140 deals that the RIAA and record companies had made with Webcasters.

Several Webcasters, including listen.com, America Online, and Live365, also filed intents to appeal the ruling. Jonathan Potter, executive director of Webcaster tradegroup Digital Media Assn., says, "It strikes us as ludicrous that the royalty rate would be four to six times the publishing royalties." Many Webcasters say they will go out of business if they have to pay the current rate. A bill that would allow for new, lower rates for Webcasters with annual revenue of less than \$6 million was introduced July 28 in the House of Representatives (*Billboard*, Aug. 10).

RAC, RIAA '7-Year' Talks Fail

BY MELINDA NEWMAN

LOS ANGELES—"Negotiations are over—period," Recording Artists Coalition (RAC) co-founder Don Henley flatly states after talks between artists and the recording industry have broken down over California's so-called "seven-year-statute." "We've come to the conclusion that the only fair thing to do is go for a straight repeal of [California Labor Code 2855 (b)]."

Code 2855 (b) states that artists who leave their labels after seven years can be sued by their record company for damages on undelivered albums. California law holds that no employees can be held to a personal services contract for more than seven years: Recording artists are the only exempted group.

If the artists truly feel there is not any room to negotiate, Recording Industry Assn. of America (RIAA) chairman/CEO Hilary Rosen says she believes the RIAA's only option is to oppose State Bill 1246, which calls for a repeal of 2855 (b).

The impasse comes after months of negotiations between the labels and artists over SB 1246, which was introduced by Sen. Kevin Murray, D-Culver City. While the RIAA offered some con-

cessions, including reducing the number of albums an artist can be sued for should he or she leave the label with options remaining, the two sides could not come to terms on certain dealbreaking issues, including retroactivity.

"The labels really didn't give us anything that we thought was fair," Henley says. "So now two things will happen: We will continue to press forward with the hearings on [label] accounting practices, and we will go for a straight repeal."

Rosen says retroactivity was never part of the original agenda: "[There are] contracts that have been negotiated, advances that have been paid by the terms of the current law, and to say the contracts are retroactive would give current artists the benefits of all the new limits on damages, but the record companies would get no advantages. You can't change the rules of the game in the middle."

The RIAA leaked its proposed compromises to the press Aug. 7. Rosen says the move was done after Murray revised the language of SB1246 without including many of the compromises.

Murray did not return calls by press time.

EMI Sues AOL TW

BY BRIAN GARRITY

NEW YORK—EMI Music Publishing has filed a copyright-infringement lawsuit against AOL Time Warner, charging that the media giant is not paying for the use of thousands of tracks, including "We're Off to See the Wizard," "New York, New York," and "Singin' in the Rain."

The complaint, filed Aug. 7 in the Southern District Court of New York, alleges AOL is improperly exploiting an old agreement between CBS (the former owner of the EMI Catalog) and MGM/UA Entertainment, which originally controlled the songs. The deal, forged as part of a 1982 film-music catalog sale between the two companies, gave MGM/UA a non-transferable license for "limited royalty-free uses" of certain songs.

Part of the MGM film library was subsequently acquired by Turner Broadcasting, which is now a unit of AOL. EMI contends that these royalty-free uses do not extend to either AOL Time Warner or Turner Broadcasting, nor does it cover MGM and its subsidiary United Artists

Corp. (EMI has filed a similar suit against MGM). EMI claims that those rights in both cases are voided "by virtue of a series of mergers and corporate acquisitions subsequent to the agreement."

"What was a very personal right that was granted just to [MGM/UA] now somehow belongs to AOL in their view," EMI Music Publishing chairman Martin Bandier tells *Billboard*.

AOL declined comment. But according to court documents, EMI says AOL contends that Turner is the successor-in-interest to MGM/UA's royalty-free right and that other AOL Time Warner properties are its legal affiliates. MGM is separately claiming successor-in-interest rights.

EMI claims that AOL is using EMI's tracks as background music on promotional ads plugging its subsidiaries (including America Online, CNN, and Turner) and is seeking monetary damages and an injunction against the companies. But a price tag on the suit will be tough to determine. "We don't even know the extent to which they have used the songs," Bandier says.

Lewis To Build On Hinton Legacy

Continued from page 1

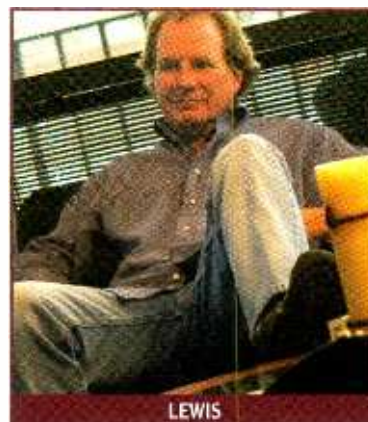
Hinton, who is stepping down to pursue other interests, has been given the honorary title of chairman emeritus and will continue to serve as an advisor to MCA.

Universal South, UMG's joint venture with veteran producers and label executives Tony Brown and Tim DuBois, is not involved in the new alignment. That label, which was launched earlier this year, continues to be run by Brown and DuBois.

While the Universal labels in Nashville already had a "shared services" department headed by CFO Ken Robold, Lewis says his expanded role creates the potential for additional synergies. However, he does not have any immediate plans to merge labels or cut staff.

"We were really competitive, and I expect there still to be internal competition like there is at Sony and BMG," Lewis says. "If there's an upside to all of this in terms of competing, [it's that RLG chairman] Joe Galante and [Sony Music Nashville president/CEO] Allen Butler are able to coordinate their efforts a little better than we were. So I kind of look for the biggest advantage to be that we can coordinate our efforts and use our combined muscle."

As for potential staff cuts, Lewis says, "I expect to still try to keep [the labels] as autonomous as possible, which means we have to keep them both pretty much fully staffed." The move to put him in charge of MCA, Lewis says, "didn't really have any-



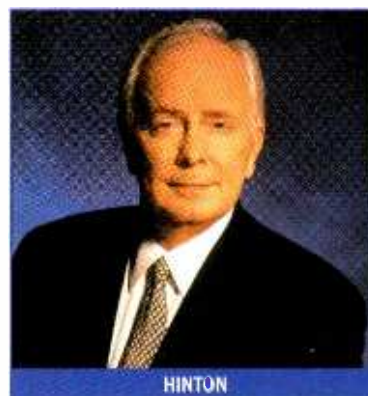
LEWIS

thing to do with cost cutting, and I don't see it turning into that. That wasn't what this was about."

Lewis admits, though, that the MCA staff, accustomed to the refined, gentlemanly Hinton, may need to get used to Lewis' brash, more aggressive style. At the same time, he says he will be getting himself familiar with MCA's corporate culture.

"That's something that's probably going to take some getting used to for both of us," he says with a laugh. "We did have some style differences, no question about it."

Asked how he feels about leaving



HINTON

MCA Nashville in Lewis' care, Hinton says, "I feel great with that . . . The organization is in good hands, top to bottom."

As for the future direction of MCA, Lewis says, "I don't see any need for any radical change right now. That artist roster is really well-positioned." At the same time, Lewis says, "Mercury feels like it's heating up. Lost Highway is in good shape. The first thing I've got to do is make sure nothing falls through the cracks." Lewis continues to report to UMG chairman/CEO Doug Morris and UMG president/COO Zach Horowitz.

Hinton, who expects to depart the label in the next few weeks, joined MCA as senior VP/GM in 1984, rising to president in 1989 and chairman in 1993. He is particularly proud of earning country label of the year honors from *Billboard* for 10 consecutive years from 1991 to 2000.

Lewis calls Hinton "one of the classiest guys I've ever known . . . I don't think I have any more respect for anybody. In the '90s he ruled. I was in his dust the whole time. I'd like to leave half the legacy he's left. I've been fortunate to have had a couple of successes since I've been here, but it doesn't touch what he's done."

Under Hinton's guidance, MCA became known for its roster of superstar artists, including George Strait, Reba McEntire, Vince Gill, and Trisha Yearwood. More recently, the label has successfully launched the careers of Lee Ann Womack and Gary Allan. Mercury's roster includes Shania Twain, Terri Clark, Jamie O'Neal, and Mark Wills. Lost Highway is home to Ryan Adams, David Baerwald, Robert Earl Keen, Kim Richey, Lucinda Williams, and others.

Executive Turntable



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WILD



VELASQUEZ

RECORD COMPANIES: Hilary Shaev is named executive VP of promotion for Virgin Records America in New York. She was executive VP of promotion for Epic Records.

Phil Wild is named senior VP of business affairs for Virgin Records America and Blue Note/Angel/Mannhattan Records in New York. He was senior VP of Wind-up Entertainment.

Lisa Velasquez is named senior VP of promotion for Lava Records in New York. She was VP of pop/crossover promotion for Atlantic Records.

Susan Levy is named VP of artist development for Universal South in Nashville. She was VP of artist development for EMI's country division.

Greg McCann is promoted to VP of marketing for Lyric Street Records in Nashville. He was senior director of product development.

Buddy Deal is promoted to national director of alternative promotion for Elektra Entertainment Group in Los Angeles. He was Los Angeles regional promotion manager.

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ARTISTS & MUSIC

Slum Village Lives High Life

T3, Baatin, And Elzhi Form 'Trinity' On Capitol/Priority

BY RASHAUN HALL

NEW YORK—When rap act Slum Village announced that it had signed with Capitol/Priority (*Billboard*, April 20), it was seen as an unusual union. A forward-thinking Detroit-based rap trio teaming with a Los Angeles-based record label known for gangsta rap seemed to be worlds apart. But Slum Village's label debut, *Trinity*, due Tuesday (13), clearly proves otherwise.

"It brings us more exposure than we've ever had," group member T3 says of the new deal. "The beauty of this situation is that they're behind the project and that they have the means to put the project out in the forefront. Also, they didn't have a lot of urban acts, so they needed us as much as we needed them."

Managed by Tim Maynard of Detroit's Timotheous Entertainment, Slum Village will remain on indie imprint Barak; Capitol/Priority serves as distributor. The new relationship is already paying dividends for T3 and groupmates Baatin and Elzhi. Lead single "Tainted," featuring Dwele, earned Hot Shot Debut honors when it entered the Hot R&B/Hip-Hop Singles & Tracks chart at No. 77. The single is currently No. 31 on the chart.

"It's about good and bad relationships—tainted and untainted," T3 says of the single. "My verse is about my girl and I. Baatin's [verse] is about the industry and the stuff we went through. When you put all those together, that's basically the concept of 'Tainted.'"

"The reason why we chose 'Tainted' is because we wanted to start off from where we left," he adds. "That [song] is like the old, feel-good Slum soul-type joint. We wanted to start from that base before we take you to another plateau."

MIXING PAST, PRESENT, AND FUTURE

The road from the act's critically acclaimed debut—*Fantastic, Volume 2* (Barak/GoodVibe/Atomic Pop)—to *Trinity* was not a smooth one. After Atomic Pop closed, the group signed with JCOR Entertainment. The departure of original group member/producer Jay Dee and JCOR's recent closure didn't help matters. These experiences all provided material for *Trinity*.

"We did *Fantastic, Volume 2* back in 1998, and from there we've been touring," T3 says. "We just kept on the road for most of that time until late 2000. That's when we stepped back and decided we'd work on the album. At that time, it was Jay Dee, Baatin, and me. Jay Dee decided he wanted to concentrate on his solo

career, so Baatin and I started working for a minute. Then we brought in Elzhi, and once we did that it changed the whole direction of where we were going musically. *Trinity* is a mixture of our past, our present, and our future."

SHOWING THE LOVE

Showing its diversity and love for its hometown, Slum Village also recently issued *Dirty District* (Barak/Sequence). Released June 25, the 16-track set compilation highlights some of Detroit's best and brightest underground MCs.

"It's another way of saying 'Detroit,'" T3 says of the set's title. "We were approached by Sequence, and they asked us to do a mix tape. We were with it, so we sat down and did it. What we wanted to do with that project was to make the beats a bit more grimy than some of the [traditional] Slum joints. We also wanted to give a lot of Detroit MCs who haven't had a chance to shine the opportunity to get on there and showcase their projects."

Sequence A&R director Phat Gary notes, "I knew I wanted to do something with them, because their style was so different and underrated. I knew that they

were having a problem over at JCOR, but as an up-and-coming label, Sequence couldn't afford to buy them out of their deal. So, I asked them if there was a way we could do something together. We were doing a series of mix-tape sessions, and I thought it would be great to get some of their flavor and broaden their horizons in terms of their exposure." The result has been an album that debuted at No. 78 on the Top R&B/Hip-Hop Albums chart.

With *Dirty District* already on shelves and "Tainted" buzzing at radio and video outlets, Capitol/Priority seems to have quite a story brewing for the album's release.

"We just want to support our radio and video promotions teams in their efforts, making sure that they have the tools that they need, whether it be radio, TV, outdoor advertisements," Capitol/Priority product manager Tammie Holt says. "Also, we're supporting the group for their upcoming tour and making sure that they're visible via college, street-team, and lifestyle marketing. We want to make sure that people know who the group is and that they can put the faces with the name and what they hear on the radio."

Slum Village is published by Donut Boy/EMI/Priesthood/Zhifi, ASCAP. It is booked by Josh Boumel for the Orlando, Fla.-based Julius Talent Agency.



SLUM VILLAGE

Things Are Much 'Easier' For Rykodisc's Kelly Willis

BY DEBORAH EVANS PRICE

NASHVILLE—For singer/songwriter Kelly Willis, motherhood has been the catalyst for many positive changes, among them a more confident, free attitude that blossoms on her second Rykodisc set, *Easy* (Aug. 20).

"For me, having a child was a real change because I used to be real reserved, and now I'm more open," says Willis, who lives in Austin with her husband, singer/songwriter Bruce Robison, and 18-month-old son Deral.

How did her recent life experience manifest itself in her music? "I felt more confident and more comfortable," she says. "People have told me that when I'm on-stage I look like I belong there [and] I know it. I would have never said that, because I don't feel like I'm doing anything different, but I'll tell you I am a lot more confident and I'm not afraid of anything anymore. I was cursed with terrible shyness my whole life, and I'm just not like that anymore. I'm guessing it's because of motherhood."

When her first album, *Well Travelled Love*, came out on MCA Nashville in 1990, Willis admits to being "terrified and on the verge of tears for every interview. I was doing everything I could to hold it together. I felt like it was a test somehow, and people were looking to catch me being unqualified or something. I was so afraid of interviews. Now you can't shut me up from saying stupid stuff."

Easy, Willis' seventh album, follows three MCA Nashville sets; *Fading Fast*, a 1996 EP for A&M; her 1999 Rykodisc debut, *What I Deserve*; and *One More Time*, a compilation released by MCA in 2000. Despite praise from critics, music from the MCA releases failed to find success at mainstream country radio. Willis has charted five songs, with "Baby Take a Piece of My Heart" (the highest-charting single) only peaking at No. 51 in 1991. Unlike other artists who have attempted the Nashville route without finding much success, Willis harbors no ill feelings toward Music City.

"It was a wonderful time and a great experience," says Willis, a BMI writer whose Will She Kill Us publishing company is part of a co-publishing venture with Universal Music. "I got to work with so many talented people. It gave me a foundation for the career I have now. I wish it would have been more successful, but I can't say that it was completely everyone else's fault. That would just be silly."

Willis co-produced *Easy* with Gary Paczosa, whose production/engineering credits include Dolly Parton, Nickel Creek, and Alison Krauss. "I

wanted to see who Alison Krauss used," Willis says. "I looked on her record and saw his name and called him up. He was actually excited to hear from me and wanted to do it. He's just so talented, and it was fun to work with him."

Easy marks the first time Willis has produced. "It felt kind of scary," she says, admitting that when working as a producer there were many more details to handle. "It was work, but it was fun and a challenge. I was glad to get to do it."

The album covers a wide expanse of musical and emotional territory. "You Can't Take It With You," penned by Paul Kelly, is an uptempo, blue-grassy outing saturated with banjo. The first single, the Willis original

"If I Left You," is a gently loping country number about wanting a relationship to end in a kinder, gentler manner. "Wait Until Dark," written by Willis and John Leventhal, is a sultry ballad. The album's closing song, "Reason to Believe," was inspired by Willis becoming a mother.

"Don't Come the Cowboy With Me Sonny Jim!"—penned by the late Kirsty MacColl—is a song Willis had wanted to record for a long time. "That's one of my favorite cuts," she says. "I love her music. It was on a record called *Kite*,

and I wore that song out. I played it over and over. I had to think twice about doing this because of her death. I really wanted to do it justice."

Willis, who is booked by Austin-based Davis McLarty Agency and managed by Joe Priesnitz Artist Management, will hit the road late this month on weekends, "because I just hate being away from the kid. I'm going to do weekends probably through December."

Rykodisc director of product management Ron Decker says media will play a large role in exposing the album. "She's a media darling," he says, acknowledging press support was key in the success of *What I Deserve*. "So there's a full-court press on with the media."

"If I Left You" is being serviced to Americana radio, and there will be an accompanying video directed by Steven Goldmann (Martina McBride, Faith Hill, Shania Twain). The single will be available for download at amazon.com. Decker says Willis will be very visible at next month's Americana Music Assn. convention in Nashville, and she is slated to make in-store appearances at such key retailers as Waterloo in Austin, Cactus in Houston, and Music Millennium in Portland, Ore.

"I can guarantee we're going to sell a whole bunch of them," Waterloo manager Megan Stokes says. "We sold a lot of her last album. She's got a great voice, and she's very charming."



WILLIS

Love Hewitt Returns To Music

Meredith Brooks Is Co-Writer, Producer On Actor's Fourth Album, Jive Debut

BY CHARLES KAREL BOULEY

Jennifer Love Hewitt is a movie star. Jennifer Love Hewitt is a TV star. But is Jennifer Love Hewitt also a singer, or just another Hollywood star trying to cash in on her fame? That's the question surrounding Hewitt's Jive debut, *Barenaked* (Sept. 17).

And that's partly why the label is setting up the project by sending Hewitt on a tour of the U.S. that places her in front of radio programmers, retailers, and other industry tastemakers to perform with acoustic accompaniment.

"When she sings, it totally wins them over immediately," says Joe Riccitelli, senior VP of pop promotions at Jive.

Adds Randy Miller, the label's senior VP, "The No. 1 strategy in our marketing campaign is to make sure that everyone from the industry to consumers alike understand that she's a singer/songwriter and that this record is a personal statement."

Hewitt finds this move—to set up her fourth album (she had two previously for Atlantic in the U.S. and one released in Japan)—not only fun but also rewarding.

"It's a complete change, but really fun," she says. "I had no idea what to expect from this tour. But it's interesting to get a chance to perform for people in a setting that's intimate. They can hear your music, your voice."

Hearing her voice is something Hewitt's been trying to get the

industry to do for some time. She knows that some frown on actresses who try to transition to the music world, but she's up for the challenge. For *Barenaked*, she co-wrote all but four songs with producer Meredith Brooks and poured a year of her life into the project.

"I'm a singer who acts," she asserts. "It's my spirit. I feel alive



HEWITT

when I do it. I love acting, but it came unexpected in my life. Singing has always been a part of me."

It's been important to Hewitt that she not take the easy road with *Barenaked*. Being a TV and film star has its advantages and one of them is that she could've easily assembled a team of famous songwriters and producers and cranked out an album in a couple months. But that wasn't the goal.

"Most people don't know I've

been in music for a long time. I feel as though I have been searching for 14 years to find this record. It's very organic. It would have gone a lot easier and faster had I made a strict pop album with someone else writing all the music and lyrics. But I wanted to challenge myself."

Hewitt chose Brooks to produce the set not only on the basis of her credentials but also on the chemistry they shared.

"She was someone I could pour my heart out to, someone that understood where I am," Hewitt says. "I found a kindred spirit with her, somebody that I could completely relate to, someone that shared every good and bad day I had."

Having such a recognizable face puts Jive in a great promotional position. Needless to say, TV is a key element of the marketing plan, with Hewitt booked on shows that range from MTV's *Total Request Live* and *Live With Regis & Kelly* to *Late Show With David Letterman*.

"Initially, I would have said our biggest marketing asset was Jennifer's positioning as an actress and movie star," Riccitelli says. "Now, after the tour, it's just Jennifer being Jennifer. Every place we went, every person we met, came away with a different impression of her. They saw her in a new light—and they liked what they saw."

Hewitt is prepared for the effort required to change people's minds about her. One conscious move is to downplay her glamour-star role.

"I think I'm pretty average, so I don't get when people call me beautiful," she says with a laugh. "I'm flattered, but I don't really get it. In the music industry, I have consciously tried to play down the glamour part. The title, *Barenaked*, is a conscious effort to show I'm bare, stripped down. Our society is built on eye candy. When people turn on TV, they don't want to see a woman there with no makeup and sweats. But I've tried to separate my look musically from my look acting-wise. I go to radio stations with no makeup, just plain, because I want them to pay attention to the music."

While making it in feature films and TV is no small feat, to date this album is one of the hardest things Hewitt has done.

"Making this album was difficult in the sense that it was a dream of mine, and there was a lot of fear involved. I feared making a wrong step, or 'Is anyone going to care what I have to say?' But it was also the easiest thing I've ever done because of how excited I was each day to be working on the project."



by Melinda Newman

FINALLY: *Divine Discontent*, the title of Grammy Award-nominated **Sixpence None the Richer's** first album in almost five years, could reflect the band's frustrating experiences since the February 1998 release of its Squint debut, which contained the delectable megahit "Kiss Me."

The Nashville-based sextet has been in recording limbo as its original Squint deal got tangled in the label's financial problems and subsequent sale. The band has now resurfaced on Reprise Records (via the \$84.1 million sale of Squint parent Word Entertainment to Warner Music Group last fall



NASH

by Gaylord Entertainment), which will release *Divine Discontent* Oct. 29. The CD, which will be distributed to the Christian marketplace through Word, will be preceded by midtempo first single "Breathe Your Name."

"I was scared we weren't going to be able to put out a record again," singer **Leigh Nash** says. "It was depressing and kind of painful not knowing what was going to happen. The fear of the unknown really got ahold of me."

With producer **Paul Fox**, the band went into the studio to record the follow-up to its 1998 release in spring 2000, but it had to sit on the project until the label situation was resolved. Also, without a record company to provide support or a new album to push, the sextet couldn't tour. As soon as the Reprise deal fell into place, the band went back into the studio with Fox to cut four new songs for the CD.

Nash is trying to look on the bright side of being away for so long. "I don't know if I would have wanted to be in the scene the last few years; it was so [teen]-pop-driven. I don't know if there was room for us," she says, before adding, "I don't know if there's room for us now. But maybe the break will help people not get sick of us anymore, if they got tired of hearing 'Kiss Me.'"

With her bandmates doing various side projects during the break, Nash also stayed visible through "Need to Be Next to You," the lead single from the *Bounce*

soundtrack, and **Delerium's** top-five dance hit "Innocente (Falling in Love)," on which she sang lead vocals.

The delay made Nash learn not to wait until tomorrow. "I let not knowing what was going to happen keep me from doing other stuff. I should have been staying busier with my life, but I'd think, 'Well, who knows, we may be busy in the fall.' From now on, I'll just take it one day at a time and not take any time for granted."

During its hiatus, the act also switched management. Sixpence is now represented by **Terry McBride**.

DUELING AWARD SHOWS: Now that the Academy Awards have officially moved their traditional March Oscars ceremony to late February starting in 2004, the event will take place smack dab during the time frame normally reserved for the Grammy Awards. The 2004 Oscars ceremony will be held Feb. 29 in Los Angeles and broadcast on ABC. While the Grammys have not set their 2004 date yet (the 2003 event will be Feb. 23 on CBS), Grammy spokesman **Ron Roecker** says that the Grammys are not moving out of their traditional slot. "We've been in February for the past 25 years and we plan on sticking to mid-to-the-end of February."

This year's Grammy Awards show falls on a Sunday, which already signifies a major shift for the ceremony, which has taken place on Tuesday or Wednesday nights in recent years.

Clearly, the Oscar move brings up concerns for the Grammys in terms of competing for advance media coverage, not to mention the logistics of possible crew sharing, or, more remotely, vying for acts that are nominated for both Grammys and Academy Awards (for best song from a motion picture).

"We're not really nervous about it," Roecker says. "We've gotten pretty good at marketing our show, and we've always dealt with the traffic of [airing during] sweeps."

STUFF: Among those let go at Columbia Records in Sony's Aug. 1 cutbacks were senior directors of media **Howard Wuelfing** (who can be reached at howlingwulf@aol.com) and **Jocelynn Loeb** (jocylibs@yahoo.com), VP of product marketing **Josh Zieman** (917-848-1537), and dance promotion exec **Dave Jurman**. For more on the cutbacks, see Retail Track, page 51... Following her rocky departure from Virgin Records, **Mariah Carey** will release her first album on her own imprint MonarC Dec. 10. MonarC goes through Island Def Jam Music Group. The album features work by a number of producers, including **Irv Gotti**, **Jimmy Jam & Terry Lewis**, and **Jermaine Dupri**.

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Female Artists Honor Brown On Breast Cancer Benefit CD

BY JILL KIPNIS

For more than 20 years, singer/songwriter Greg Brown has been creating a unique brand of honest, no-frills folk/roots music. His small-town Iowa imagery has resonated throughout the music community, which has banded together for *Going Driftless: An Artist's Tribute to Greg Brown* (Red House, Sept. 10), a project benefiting the Breast Cancer Fund and featuring 14 separate female acts interpreting Brown tunes.

From rocker Lucinda Williams to folk darling Ani DiFranco to Americana vocalist Iris Dement, the album enthralled because of its musical differences and its unique female perspectives on a male writer's songs.

"It was fascinating to hear the different approaches that they came up with," says Brown, whose daughters Pieta, Zoe, and Constie contributed the cut "Ella Mae" to the set. "The one mark of a good song is if it can be interpreted in a number of ways."

When first approached about the project, however, Brown would have been reluctant about its creation if not for the opportunity to honor his late friend Widdie Hall—the founder of the Folkway listening room in Peterborough, N.H.—by donating all

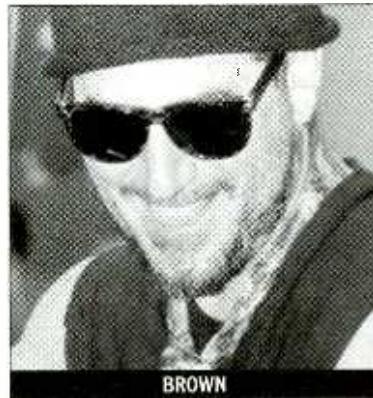
of its royalties to the Breast Cancer Fund. "The Folkway was a home away from home for a lot of us musicians," Brown says. "When you showed up, it was more like going to someone's house. She was the warmest, funniest person. She got breast cancer and fought it for four years."

Brown, whose songs are published by Hacklebarney Tunes/ASCAP, had many an opportunity to befriend Hall throughout the 1980s, when she was well-known by the folk music community and he was touring nationally in support of his growing album repertoire, including *Iowa Waltz* (1983), *44 & 66* (1984), and *One More Goodnight Kiss* (1986). Having also founded the roots label Red House during this time, Brown soon decided to turn control of the company over to Bob Feldman (now president of Red House) so he could solely concentrate on his music. His tunes were also increasingly being covered by artists as diverse as Carlos Santana and Willie Nelson.

WEALTH OF MATERIAL

Brown continued to craft widely admired folk projects throughout the 1990s, even making an album geared toward children (*Bath Tub Blues*) in 1993. His top-selling set

thus far has been 1997's *Slant 6 Mind*, which moved 53,000 units, according to Nielsen SoundScan. Brown's 16th Red House album, *Milk of Moon*, was released this year



BROWN

and debuted at No. 48 on the Top Independent Albums chart.

It is from this wealth of material that the *Driftless* artists had to select just one song to cover, a process that proved difficult for folk/country musician Mary Chapin Carpenter. She chose "Spring & All," a melancholic tune about moving on, from one of "zillions of songs of his" that she loves. "The notion of this project was irresistible," says Carpenter, a Sony Music artist. "With much

affection and great good humor, I call [Brown] the Barry White of folk music. He's just so great and so sexy and so prolific in his work."

Likewise, folk artist Eliza Gilkyson, a fellow Red House artist, found it hard to finally decide on "Sleeper." She says she went deep into Brown's material to find just the right tune that spoke to her. It was the line "you move through my dreams like a trout moves through a pool" that finally clinched it. "I'm a trout fisherman. I thought [the song] was dark and lonely and real," she explains. "I have become a convert to [Brown's] music. He has been his own man in music all these years. People appreciate his original, regional music."

Feldman has been wanting to put together a tribute to Brown for quite some time, and says that the artist was "a measuring stick" against which he made choices in building the label. Since the project's inception last year, he notes, the buzz has been intense among Red House fans.

"We have an e-mail list of 10,000-12,000 people who are vocal and interactive with us as a label," Feldman says. "People have been anticipating this album for a long time."

The label will promote *Driftless* at triple-A and public radio stations

and expects to receive ample airplay, given the project's many noncommercial radio favorites.

Andy Sibray, the folk music buyer for Ann Arbor, Mich.-based Borders Books & Music, is anticipating heavy in-store promotion for the album. "This project has widespread appeal. It will appeal to our Lucinda Williams rock customer and the Mary Chapin Carpenter country customer," Sibray notes. "A lot of our customers listen to Ani DiFranco, Iris Dement, and Gillian Welch. We traditionally do very well with [Brown's] releases also."

The Breast Cancer Fund, which strives to identify the environmental and other preventable causes of the disease, will also include information about the release in its October newsletter, in its mass e-mailings, and on its Web site breastcancerfund.org. Jeanne Rizzo, executive director of the fund and a former manager and producer in the music industry, hopes that the project will ultimately lead to more breast cancer advocates. "When people see celebrities aligning themselves to a cause with such sincerity, that makes people aware of the issue," she says. "We want people to pick up this CD and take actions to help make a difference."

Brad Returns On Best Buy Label With 'Discovery Park'

BY JONATHAN COHEN

After two albums for Epic, Seattle rock outfit Brad has landed on Best Buy's Redline Entertainment imprint for *Welcome to Discovery Park*, due Tuesday (13). In support, the band will set off on its first U.S. tour in more than five years this fall.

The new set finds the longstanding lineup of guitarist Stone Gossard, vocalist/keyboardist Shawn Smith, and drummer Regan Hagar augmented by a host of musical cohorts, including touring multi-instrumentalist Mike Berg and former Brad bassist Jeremy Toback, who had not worked with the group since 1997's *Interiors*. Percussionist Elizabeth Pupo-Walker and multi-instrumentalist Thaddeus Turner, who played with the band during a short tour last fall, are also featured.

Smith's soulful singing is at the center of such cuts as "Shinin'" and "If You Could Make It Good." Elsewhere, the band dabbles in funky rock ("Drop It Down," "Couch T-Bone"), breezy, melodic pop (first single, "La, La, La,"

"Takin' It Easy"), and unconventional sonic detours ("Arrakis"). The set was produced by the band in tandem with Phil Nicolo and Skip Drinkwater.

"It goes from super mellow to a little rowdy," Hagar says. "There's also some straight pop stuff, because we all like all those things. The only way to represent us is to have a little of everything."

Even though the band has only recently returned to active duty, Gossard attributes the ease in regrouping to years of friendship. "It's such an exciting feeling to come back to something that is familiar and yet intense; intense because it's stemming from real relationships."

Redline marketing manager Cyndi Springer says the label will capitalize on the act's cult following with a series of in-store appearances in Portland, Ore.; San Francisco; and Los Angeles around the album's street date.

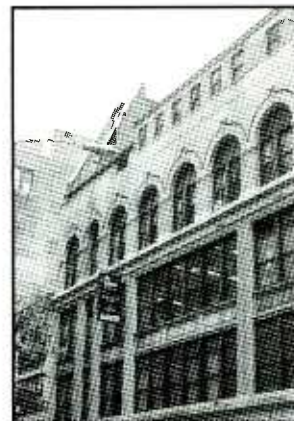
Brad is managed by Kelly Curtis for Curtis Management in Seattle and booked by Don Muller at Creative Artist Agency in L.A.



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Soul Asylum's Pirner Steps Out On Ultimatum

BY ANDREW KATCHEN

While thumbing through vintage threads at a New Orleans thrift store, Soul Asylum frontman Dave Pirner is singing the praises of the Crescent City, his home since 1998.

"I love this city. Honestly, New Orleans is perfect for me," he says by cell phone, noting that he still maintains "a little place" in Minneapolis. "It's an intensely personal place, and

there's always something to listen to. "I feel like this city holds the origins to a lot of American music," he continues, "and everything here sounds fresh to me every day."

No doubt influenced by his experiences in the Big Easy is *Faces & Names* (Ultimatum), Pirner's recently released solo debut, which just may throw off a Soul Asylum fan or two. It's an album that favors old-school soul

to power-pop or punk. Also, *Faces & Names* sees the formerly dreadlocked singer veering for the first time, lyrically, into the sort of late-night, romantic songwriting territory occupied by such friends and fellow Minneapolis scene mates as former Replacement Paul Westerberg.

"I grew up on the loud, loud guitar songs, and I love it. It's been my thing for a long time," he says. "But I'm also



PIRNER

very big on grooves, drums, and bass. With this record I've become more attuned to the rhythm section, and I think the album reflects the whole syn-copation of New Orleans in general."

Indeed, where Soul Asylum's sound seems to settle on a formula of either relentlessly driven guitar rock or downcast acoustic ballads, Pirner's solo cuts settle somewhere in between.

While such tracks as "Much Too Easy" rock in a very straightforward manner, these moments are rare on the album. Experimenting with slide guitars, horns, and organs, Pirner tantalizes the listener with buoyant, thick basslines, percussive polyrhythms, and brassy female background voices. Pirner's voice may be too delicate to put him in league with great R&B vocalists, but he makes noble attempts to fashion his voice in these styles.

"This is definitely not a Soul Asylum record at all," says Lori O'Brien, Ultimatum's head of sales and marketing. Even still, she notes that the band's longtime fans are "loving" first single "Never Recover," which the label recently shipped to triple-A and modern rock stations.

Pirner's concocted some breezy, memorable songs on his debut release, says Danny Sigelman, of Electric Petus One-Stop. "'Levitation,' to me, is a really great radio summer song," he says. "It's got a strong soul feeling to it. The fact that he's been able to go off on his own and try out what he wasn't able to do with the band is pretty cool."

Pirner, who is playing select shows in major U.S. cities to promote the album, describes recording at the since closed Kingsway studio in New Orleans as something purely organic, nearly happenstance. "I had some new ideas I wanted to kick around," he says. "I came around when nothing else was happening, when the engineers needed the work. Some of [the album] got written at home between midnight and 7 in the morning."



by Larry Flick

SPRAY THIS: One of the first major musical entries into the 2002-'03 Broadway season is the stage adaptation of **John Waters'** famed 1988 motion picture, *Hairspray*.

Several days before the show's Aug. 15 opening at the Neil Simon Theatre, Sony Classical will issue the soundtrack, a gloriously fun collection of new compositions by **Marc Shaiman** and **Scott Wittman**. The show's book was written by **Mark O'Donnell** and **Thomas Meehan**. It's directed by **Jack O'Brien** and choreographed by **Jerry Mitchell**.

Shaiman and Wittman's songs perfectly capture the glee and youthful vigor of the film, as they combine the influences of Motown, classic Broadway, and pure pop.



SHAIMAN

"It was a pleasure to create songs for this show," says Shaiman, who also served as the album's producer. "We had an absolutely fantastic concept to work with. Everything came together remarkably well and easy. It's been a thrill to see this show come to life as vividly as it has."

Sony Classical is preparing an elaborate marketing plan behind the original cast recording of *Hairspray*, starting with an elaborate Internet campaign that will see a special area within the label's site (sonyclasical.com) and the show's site (hairspraymusic.com). Both will offer streaming sound clips and a variety of multimedia features.

GROOVES IN DISGUISE: Columbia is grabbing the opportunity to showcase a number of its more potent up-and-coming acts on the soundtrack to the current **Dana Carvey** comedy *The Master of Disguise*.

The set is being released by the label in conjunction with Music World Music and Sony Soundtrax, and it includes tracks by teen act **Play** (featuring **Lil Fizz** of **B2K**), **Solange Knowles** (sister of **Beyoncé** of **Destiny's Child**), **Rose Falcon**,

and **Devin Vasquez**. Each track displays the act in fine form, indicating that several major new careers are in the offing—particularly Knowles, who is playfully soulful on "This Could Be Love," and Falcon, who shows signs of being a youthful rocker to rival **Avril Lavigne** on the single-ready "Fun."

Rounding out the set are established acts **Destiny's Child**, **Miami Sound Machine**, and **Vitamin C**.

Play and Lil Fizz offer the first single with the bouncy and infectious "M.A.S.T.E.R. Part 2," which has already begun to get airplay on Radio Disney, though top-40 approval appears to be imminent. A companion video to the track, lensed by **Chris Stokes** (B2K), features appearances by Play, Lil Fizz, Solange Knowles, Vasquez, and **Jhene**.

In addition to music, the CD pressing of *The Master of Disguise* offers listeners a connection to the Internet, which will link to exclusive behind-the-scenes video footage, music videos, and more.

FEELING 'BLUE': With the super-commercial soundtrack that supports *Blue Crush*, Virgin offers a collection that could easily surpass the movie's box-office take.

The set leans heavily on its own roster for material, most notably **Lenny Kravitz** (with the hitworthy "If I Could Fall in Love"), **N*E*R*D** (with a clubbed-up remix of the bombastic "Rock Star"), and **Nikka Costa** (with the fine "Everybody Got Their Something"). Modern rockers will dig the inclusion of strong tracks by **Doves** ("Fire-suite"), **Beth Orton** ("Daybreaker"), and **Zero 7** ("Destiny").

The ultimate smash-in-waiting on *Blue Crush* is **Blestenation's** hip-hop revision of the **Bananarama** chestnut "Cruel Summer," which merges samples of the original recording with clever rhymes. It's a perfect late-summer top-40 entry.

SPIES AGAIN: Fans of score-dominated soundtracks are in for a treat with the release of *Spy Kids 2: The Island of Lost Dreams*.

Composers/producers **Robert Rodriguez** and **John Debney** have done a fine job of serving the film's needs while also creating strong instrumentals that stand well alone. Much of the material has a fun, grand tone that will also appeal to a wide-ranging demographic. The Milan/BMG set also has a solid radio contender in the form of "Isle of Dreams," a pop-inflected number with vocals by **Carmen Cortez**.

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In Flames' 'Reroute to Remain' Marks Evolution

'Melodic Death' Act Promoting Latest Nuclear Blast Set On Slayer Jaunt

BY CLAY MARSHALL

It's only fitting that the internationally renowned rock hotbed of Sweden is home to a band called In Flames. Perhaps metal's most hotly touted act, the quintet will release its sixth studio set, *Reroute to Remain*, via Nuclear Blast America Sept. 3.

The 14-track set sees the group further refine its dynamic sound, an amalgamation of classic hard rock riffs, thrash-like rhythms and harsh, extreme vocals. But In Flames doesn't shy away from catchy choruses; in fact, the band's aggressive accessibility originated the underground movement now known as "melodic death."

Guitarist Bjorn Gelotte says the band consciously strove to continue its sonic development on *Reroute to Remain*.

"We've been working pretty hard to make sure we don't do the same thing over again," he says. "[The title] is about changing without changing your mind-set, to know where you're going and to make the necessary adaptations to get there without changing yourself, and to reach a goal while being the same person you were, but evolved."

That evolution is readily apparent on *Reroute to Remain*. While it's still very much an In Flames record, the band's increasing usage of vocal harmonies makes its sound as melodic and infectious as ever, as on first single and video "Cloud Connected."

"We all liked its heaviness and dynamics, and it's very catchy," Gelotte says. "It's about being as close to happiness as you can possibly get and the different things that happen when you're so euphoric."

FRESH PERSPECTIVE

In order to keep things fresh while making the album, In Flames collaborated with a new producer, Daniel Bergstrand, and also recorded in a new studio. The time spent recording marked the band's first lengthy respite from nearly two years of nonstop touring around the globe, including two treks through America.

Gelotte explains that performing onstage has actually become a key step in In Flames' writing process.

"Nowadays, we can't even write properly without having been on a couple of tours to feel the inspiration, meet the people, and get influenced by everything," he says. "You learn how to write a song in a way that it will work live, and that rubs off on all the other songs you write after that."

In Flames, whose music is published by Prophecies Publishing, has already been on three high-

profile tours this year. In February, the group—booked by Tim Borror at the Pennsylvania-based Face the Music—toured the U.K. with Slipknot; two months later, it served as the opening act on



Iced Earth's U.S. tour. Currently, In Flames is playing before its biggest American audiences to date while supporting Slayer, which Gelotte calls an honor.

Phil Hinkle, Nuclear Blast America's director of artist development, says the Pinnacle-booked Slayer tour—which will hit venues with an average capacity of 3,500—provides In Flames with a

golden opportunity for exposure: "Heavy bands like Korn and Slipknot have opened up mainstream America to being more accepting of extreme music. The challenge is just getting it out there, and touring with Slayer will definitely help that."

Jen Kajzer, business manager for WSOU in South Orange, N.J., says the station is eagerly anticipating *Reroute to Remain*, if only because it had so much success with In Flames' previous album, 2000's *Clayman*.

"That was one of the biggest records of the year for us," she says. "It was a time when nü-metal was starting to oversaturate the market, and *Clayman* was a nice change of pace, because In Flames has a sound that sets them apart from everybody else."

The band, managed by Carsten Otterbach at Germany's Direct Management, will embark on a brief headline tour of America after the Slayer tour wraps Sept. 13; the group will then tour Europe and likely return stateside before year's end.

New Ross Robinson Protégé Vex Red Nears Release Of I Am/Virgin Debut

BY CHARLES DAUGHERTY

With *Start With a Strong & Persistent Desire* on I Am/Virgin, U.K. post-grunge band Vex Red makes a bid to turn stateside audiences on to its gothic, murky-rock style.

The first act signed by famed producer Ross Robinson to his I Am imprint, Vex Red faces high expectations from the industry to see if the band can duplicate the success of Robinson's former protégés Slipknot, Korn, and Limp Bizkit.

Vex Red frontman Terry Abott and Virgin VP of marketing Eric Ferris appear to be undaunted by such pressure.

"It's hilarious to become a media darling," Abott says with a laugh. "Anyone can call us one of the best new rock bands coming out of the U.K., but if no one believes it, no one will come to a show. You have to set your reputation with your music and nothing else matters."

Ferris adds, "I agree with Ross Robinson's faith in Vex Red's ability to be at the forefront of the next wave of rock music. Robinson has always been ahead of the curve, and Vex Red is a perfect

example of that."

The aptly named *Start With a Strong & Persistent Desire* (Aug. 20) showcases a collection of intense, moody tracks, complementing strong, emotional lyrics with a nü-metal guitar grunge.

"We are a grunge band in our hearts," Abott says. "We are best at expressing the darker side of our passions."

Ferris agrees, adding that he believes that "Vex Red's unique style is indicative of a darker, edgier side of rock—a cross of Cure-style lyrics with a Pearl Jam edge."

Planning to gradually introduce Vex Red to the mainstream, Virgin is focusing on college and metal radio and expanding from there. Vex Red is currently on the Vans Warped tour and plans on returning to the U.K. for a few shows before going to Japan and then back to the U.S.

Vex Red is managed by John Reese, Rodney Afshari, and Scott Harmon at Freeze Artist Management. The band is booked by Josh Humiston at APA. The group's songs are published by EMI Music, ASCAP.



The Classical Score

by Steve Smith

RESOUNDING ECHOES: Three years ago, the venerable Deutsche Grammophon label launched its 20/21 series, an exciting, expansive new line devoted to music of our time. Spectacular recordings of uncompromising works by **Pierre Boulez**, **Elliott Carter**, **Luciano Berio**, and others were issued in stylish, vivid packages that stood apart from the label's traditional conservative look. Innovative promotional activities, including a series of informal mixers in New York, helped spread the word.

Last year, the series was quietly put on the back burner for fine-tuning. Since then, only a handful of 20/21 releases have trickled out, including **Oliver Knussen's** opera *Where the Wild Things Are*, a smart survey of works by **Peter Lieberon**, and an electrifying pairing of compositions by **Gubaidulina** and **Kancheli** that feature violist **Yuri Bashmet** (Classical Score, May 18).

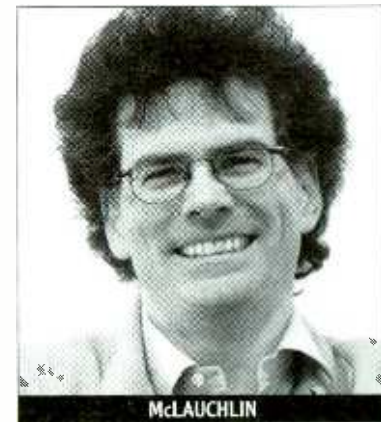
On Tuesday (13), 20/21 makes a renewed splash with a key additional component. Along with a dazzling recording of German composer **Wolfgang Rihm's** *Jagden und Formen*, five further discs signal the arrival of another series, 20/21 Echo. Like the Avant-Garde series of LPs in the '70s and the 20th Century Classics CD line in the late '80s, 20/21 Echo mines the label's rich back catalog, reissuing key recordings of contemporary music in packaging that closely resembles that of its forward-looking sibling imprint. And the line doesn't limit itself to Deutsche Grammophon's holdings: Two releases in the initial batch include recordings made for Philips, another Universal Classics imprint.

The five initial releases, all offered at full price, include a powerful recording of Gubaidulina's *Offertorium* and *Hommage*, a **T.S. Eliot** tribute featuring violinist **Gidon Kremer**; a collection of works by **Gyorgy Ligeti** that includes Boulez-conducted performances of *Aventures* and *Nouvelles Aventures* (the latter recording making its CD debut); a disc of works by **Steve Reich** performed by his own ensemble as well as the **San Francisco Symphony**; a hypnotic collection of pieces for *biwa* (lute) and *shakuhachi* (bamboo flute) by **Toru Takemitsu**; and a disc of early-'70s performances by virtuoso Cuban guitarist/composer **Leo Brouwer**, playing his own works and compositions by other leading modernists. Five additional discs, featuring works by **Lutoslawski**, **Schnittke**, and others, are due in November.

Sid McLauchlin, a member of Deutsche Grammophon's A&R staff, feels that both series bolster awareness of the role that the label has always played in documenting con-

temporary music—a role that he thinks the general public may have been largely unaware of, thanks to the label's august reputation. That effort continues with the new recording of *Jagden und Formen*, the latest incarnation of a knotty, propulsive whirlwind of motion that has been continually revised by the composer. The disc was originally released in Europe in the spring to mark Rihm's 50th birthday.

According to McLauchlin, in many ways Rihm is a much riskier prospect than a new recording of Boulez or Carter would be. "We have this overpowering older generation of Boulez, Ligeti, **Stockhausen**, **Berio**, **Nono**, a whole generation that seemed to move mountains in



the musical landscape," he says. "All of the people who were on the other side of the fault line after them have had a really difficult time getting the same kind of recognition."

Nevertheless, intrigued by earlier versions of the piece, McLauchlin traveled to Basel to hear a performance of *Jagden und Formen* by the **Ensemble Modern**, the Frankfurt-based new-music powerhouse featured on the recording, and was overwhelmed by the positive public response. "In the end, this was probably one of the decisive factors. The piece is so uncompromising in its approach: It's not trying to be nice to anybody—certainly not the musicians—and it's not trying to make it easy for the public. Yet he maintains such a high degree of energy throughout the whole piece that at the end of it, the sweat is dripping off your forehead just as it is for the musicians and conductor."

Future 20/21 releases in the planning stages will include composer-led recordings of Boulez's seminal *Marteau sans Maître* and *Derive II* and discs of works by **Maurizio Kagel** and **David Del Tredici**, both conducted by Knussen. McLauchlin also hopes to involve more key Deutsche Grammophon artists, including the **Emerson Quartet** and **Maurizio Pollini**, in projects for the series.

Morrissey, Jaguares Team To Plot Revolución

BY SUSANNE AULT

LOS ANGELES—What could alternative rocker Morrissey and rock en Español titans Jaguares possibly have in common? A few things, actually, as the two co-headline the first three dates of the upcoming festival Revolución 2002 (Venue Views, *Billboard*, Aug. 10).

Morrissey is well-known for melancholic yet melodic musical arrangements. He and his previous band, the Smiths, have been a staple on alt-rock radio stations around the country for decades. Mexico-based Jaguares, in contrast, boast a heavier stance and are a fixture on Spanish pop stations.

Whatever the differences, Artist-Direct vice chairman and Revolución 2002 booker Marc Geiger believes he has a dream match-up on his hands.

Geiger booked Jaguares on the outings, and MVO Ltd. owner Marsha Vlasic handled Morrissey. Admittedly, "the whole thing is a grand experiment," Geiger says. "But [at past Jaguares concerts], I always see

goth shirts on the kids—a huge amount of Smiths and Morrissey shirts, in fact. Morrissey has this weird Latin following."

COMMON GROUND

Geiger suspects that the fan overlap will lead to more Jaguares/



Morrissey double bookings as Revolución 2002 gets under way next month. At this point, the pair are only scheduled for California dates—Sept. 13 at Anaheim's Arrowhead Pond, Sept. 14 at Berkeley's Greek Theater, and Sept. 15 at San Diego's Open Air Theater.

Both Jaguares and Morrissey are fond of brooding lyrics. *Cuando el Sangre Galopa*, Jaguares' latest album and its title track, translates into English as "when the blood gallops." Even darker is a track from Morrissey's most recent release, 1997's *Maladjusted*: "Satan Rejected My Soul."

Jaguares frontman Saul Hernandez also thinks his band and Morrissey are on common ground, because "in the end, we are in the same situation, where we just want to survive. [By] coming together, we're breaking some rules. But that's how music is—there are no rules."

Currently unattached to a label, Morrissey is facing industry challenges. And U.S. radio stations have

always pigeon-holed Jaguares as a Latin band, even though their sound could be described as Mexico's answer to U2. Additionally, Jaguares are a far cry from Latin acts that have achieved U.S. crossover appeal, like Marc Anthony and Enrique Iglesias. Morrissey could jump-start some U.S. mainstream attention for Jaguares.

WORKING ON ROCK RADIO

Geiger plans to drum up buzz for the concerts not only via the Latin community but also by running spots on Los Angeles' influential modern rock station KROQ—a friend to Morrissey but a stranger to Jaguares.

"I hope [KROQ] won't treat [Jaguares] in a [sub-par] way, because they don't play them now. I hope that they won't think that they have to treat them like a Latin band," says Geiger, who is hoping to roll out ads on other major alt-rock stations as Revolución 2002 progresses. "I hope [KROQ] treats them with the respect that they deserve."

Security Concerns Head IAAM Hot Topics

Attendance, Interest High At This Year's International Conference And Trade Show In Atlanta

BY SUSANNE AULT
and RAY WADDELL

ATLANTA—Dexter King, a former facility manager in his first year as head of the International Assn. of Assembly Managers (IAAM), feels his debut International Conference and Trade Show as executive director was "superb." The conference was held at the expansive Georgia World Congress Center here (see photos, pages 20-21).

Although relatively new to this job, King is a seasoned conference veteran. "I've been a member since 1975, and I've only missed two [gatherings] since then," he says.

King, who was brought on board last summer, has tried to bring a venue manager's practicality to running the association. "My job is to change the organizational culture of this association. Early in the game I introduced some new things. I came in with a team that doesn't run venues or events, but I want them to look at this through the eyes of an event manager and see this [conference and trade show] as an event. We do sales, we promote. Our box office is registration."

King appointed team leaders in such areas as governments (structure and process), educational aspects, and special events like the trade show and silent auction. "I tried to create an ambience of structure that brought a teamwork effect," he says. "We wanted to identify the most important areas of the conference and evaluate how we could improve upon them."

When *Billboard* talked with King just past the gathering's midway point, attendance was at 2,510, including those on hand for the IAAM-run University Venue Managers Conference. "I'm sure we've exceeded [last year's conference in] L.A.," he says, "but we have not exceeded the 75th anniversary conference in Nashville [two years ago]."

Some exhibitors promoting a wide range of facility-related prod-



ucts and services at IAAM 2002 complained about light foot traffic on the trade-show floor. "But in actuality, our attendance will either be equal to [that in] Los Angeles or will pass it," agrees outgoing IAAM president Lionel Dubay, director of the O'Connell Center at the University of Florida in Gainesville. "When you look at the events of Sept. 11 and the economy, we are ecstatic about the turnout."

When questioned about exhibitor concerns, Dubay speculated that Atlanta fun might be luring some members away from the floor. "This is a vibrant city," he says of the location of 1996's Summer Olympic Games. "And you've got things available, like a Braves [baseball] game."

King says the number of exhibitors was "slightly down," but "the way it's set up, the show looks bigger." He adds that for future conferences he would like to introduce specific activities that foster trade-show traffic.

TOP-OF-MIND TOPICS

Surveying some of the IAAM's workshops and roundtable discussions, many were well-attended. Even at 8 a.m. July 29, members came out to hear about ways to motivate part-time staff and methods to communicate at the front and back of venues, among other topics.

King says the hot topics among IAAM members this year were topped by security concerns: An arena town hall meeting—which ran through the highlights of a safety and security guide specifically compiled by IAAM members after the events of last Sept. 11—was packed, and several other sessions focused on security.

"There are also some ongoing customer-service issues—probably more so than any other time," King says. "And I'm seeing a lot of partnership synergy, cooperation between amphitheatres and arenas. I'm

seeing companies work together to make the environment better in this marketplace."

In that cooperative vein, King would like to see corporations join forces with IAAM in the association's educational process. "I am pushing forward as an agenda several companies coming together that are different to underwrite [educational programs] in a PBS manner," he says. "I see this as a collaborative engagement with one another, realizing we're not islands."

But there is word that IAAM will have to make some changes to its organization if it wants to operate smoothly for the long-term future. IAAM is currently posting a \$265,000 deficit, indicating the group could be bankrupt in four years if nothing is done to cut costs. Suggestions have included moving out of IAAM's present headquarters to a lower-cost building. The association currently owns the building, located in the Dallas/Fort Worth Metroplex, and some feel it has been a financial drain.

Even so, King says IAAM will "do fine" financially on this year's conference and trade show, the association's 77th. "We really had to manage expenses to make it work," he admits. "We tried to cut costs where it doesn't hurt and focus on promotion. Sponsorships are down, people have pulled back that have traditionally stepped up to the plate for us. But by and large, I anticipate better bottom-line results than ever before."

Still, Jaguares are doing fine by their primarily Latin niche audience. With a nicely priced ticket running from \$30-\$50, Arrowhead Pond is tracking to sell out. That's a nice follow-up to the 70% sellout status that Revolución 2001, headlined by Jaguares, achieved for its 16 dates.

"Latin population growth has encouraged the Latin pop rock format," says Arrowhead Pond promoter and Nederlander Concerts VP Susan Rosenbluth. She points out that in the past couple of years, Los Angeles radio stations KLLY and KSSE have shifted to a contemporary Spanish playlist, supporting Jaguares' rise in popularity among L.A.-area Latinos.

However, Jaguares do not want to stop just there. "The idea [behind Revolución 2002] is to open the door for everybody—Anglos, Latinos, Germans, Dutch," Hernandez says. "With Morrissey, we hope that we can share our circumstances and that Anglos will get closer to our philosophies. There is the possibility that we can expose people to us." He insists that the "industry needs to be more flexible" and accepting of groups that go against the grain of typical U.S. music stars, including the expectation that they sing in English.

Geiger concedes that Jaguares haven't yet produced "a competitive worldwide album . . . But I've studied the 2000 census hard . . . the Latino population is everywhere—Nashville, Raleigh [N.C.], Minneapolis. I see this market as undervalued and ready to explode." In fact, Geiger is planning on landing dates in those very cities, which are relatively new to the Latin music scene, for Revolución 2002.

Realistically, though, tearing through cultural barriers might be tough for a Jaguares/Morrissey bill to accomplish after only a select number of appearances. But it could prove to be a great show in and of itself. Working in Geiger's favor is his experience in eclectic lineups, heading up past Lollapalooza efforts and the recent Rage Against the Machine/Wu-Tang Clan tour. There's also the draw of seeing Morrissey—a famous recluse—hit the road for the first time in two years. And don't rule out the possibility that the two acts could perform together for the first time.

"It'll be exciting to see if that happens," Vlasic says. "[Morrissey] is a huge fan of Jaguares."

Hernandez chimes in, "We'll be real happy to play with him."

Other Latin acts should be added to the Revolución tour soon. Last year's fest combined Jaguares with Lysa Flores, Julieta Venegas, Jumbo, La Gusana Ciega, and Frequency.

TOURING



by Ray Waddell

Venue Views™

MOVING RIGHT ALONG: The under-construction arena/convention center complex in Omaha, Neb., is proceeding on time and under budget, according to **Roger Dixon**, executive director of the \$291 million project for Omaha's Metropolitan Entertainment and Convention Authority (MECA). The complex is on schedule for completion Aug. 31, with opening events during Omaha's annual River City Round Up festival in September. The city-owned facility is operating under the working title of **Omaha Convention Center and Arena**, but Patton tells *Billboard* that MECA has retained Front Row Management, Global Spectrum's marketing arm, to help nail down a title sponsor.

End staging capacity will be 16,000 for concerts at the arena, which will also host college basketball and hockey. The entire project is 1 million gross square feet, including a 30,000-square-foot ballroom. Dixon expects the new building to be well-received.

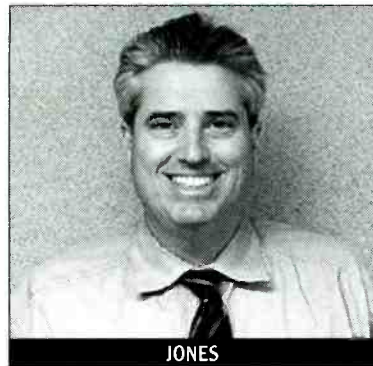
"In the past, Omaha was known as a city to spend the night in, as [acts] traveled through to Chicago, Kansas City, or Denver," he says. "I think we'll be a good stop now for tours. We will be the largest facility in this region."

WANTED POSTERS: **Brad Paisley** will headline CMT Most Wanted Live, a 44-city tour to begin Sept. 19 in Phoenix and conclude Dec. 14 in Las Vegas. Supporting acts in various markets include **Steve Azar**, **Chris Cagle**, **Tammy Cochran**, **Andy Griggs**, **Steve Holy**, **Shannon Lawson**, **Pinmonkey**, **Rascal Flatts**, **Tommy Shane Steiner**, and **Darryl Worley**. The CMT promotional truck will be on-site throughout the tour, and concertgoers who arrive early may have the opportunity to tape a segment for telecast on *CMT Most Wanted Live*.

THE OTHER BRUCE: **Bruce Eskowitz** has been named president of national sales and marketing for Clear Channel Entertainment (CCE). Formerly an executive VP at CCE, Eskowitz had been directing national sales of the company's music, theater, family entertainment, and motor sports assets to the largest corporate marketers in North America. In his new role, he will lead national teams focused on sales of these assets, as well as the creative development and implementation of current and future programs.

SPIFFED UP: Two years after an \$11 million renovation, the **Spartanburg Memorial Auditorium** in Spartanburg, S.C., is reaping the benefits. "The renovation helped quite a bit with bookings," GM **Steve Jones** admits. "There are still more venues than shows touring and selling tickets. But we're doing OK for a building that's 52 years old."

At more than 3,200 capacity, Jones says the auditorium has the largest capacity in the Carolinas and also boasts the largest theater stage, at 86 feet deep. Bookings since the building reopened in October 2000 include **Kenny Ches-**



JONES

ney, Donnie Osmond with Jim Brickman, Aaron Tippin, 3 Doors Down, Ben Harper, Mystikal, Travis Tritt, the Down From the Mountain tour, Third Day, Plus One, Charlie Daniels Band with Seven More, and Marvin Hamlisch.

"It's been a good mix," Jones says. "But the profit margins are too tight, because talent fees are too high. A lot of acts need to go to larger venues to meet [financial] projections but only sell enough tickets for smaller venues. The bubble may be getting ready to burst." Jones says his building looks for co-promotion opportunities and sponsors to help make deals work. Spartanburg is well-known to Southern rock enthusiasts as the home of the **Marshall Tucker Band**.

FINAL EXIT? Famed Nashville nightclub the **Exit/In** was shut down by the Tennessee Department of Revenue Aug. 2 for nonpayment of sales and liquor taxes. The venerable facility opened in 1971 as the catalyst for Nashville's Rock Block area and through the years has hosted artists ranging from **Billy Joel** and **Jimmy Buffett** to today's modern rock bands. Weekly **Exit/In** tenant **Billy Block's Western Beat Roots Revival** radio show moved to the Blue Sky Court in downtown Nashville beginning with the Aug. 6 show, which featured the **Medicine Show, Vacation Bible School, Letty & Georgia, Stephen Simmons, Ally Wells, Eve Selis, Billy Adams, Tremolo, and Mindy Smith.**

Meanwhile, the future of the **Exit/In** remains in limbo. Acts are on the books through the end of the summer, but manager/booker **T.C. Weber** could not be reached at press time.

HOP ON THE BUS, GUSGUS: Icelandic electronica group **Gusgus** will begin its first tour in more than three years Sept. 9 at Los Angeles' **El Rey Theatre**, concluding Sept. 30 at New York's **the Bowery.**

AUGUST 17
2002

Billboard®

BOXSCORE™
CONCERT GROSSES™

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, ZAKK WYLDE'S BLACK LABEL SOCIETY	HiFi Buys Amphitheatre, Atlanta July 28	\$818,126 \$125.80/\$76.30/\$50.30	14,270 16,000	House of Blues Concerts
REVENTON SUPER ESTRELLA: PAULINA RUBIO, ENANITOS VERDES, RABANES, PILAR MONTENEGRO, & OTHERS	Arrowhead Pond, Anaheim, Calif. July 20	\$759,070 \$95/\$20	13,134 sellout	Nederlander Organization, KSSE
CREED, JERRY CANTRELL, 12 STONES	Verizon Wireless Amphitheatre, Charlotte, N.C. July 15	\$411,086 \$50/\$38.50	10,125 18,940	Clear Channel Entertainment
LENNY KRAVITZ, PINK, ABANDONED POOLS	PNC Bank Arts Center, Holmdel, N.J. July 17	\$402,754 \$49.25/\$13	11,079 16,988	Clear Channel Entertainment
SMOKIN' GROOVES TOUR: OUTKAST, LAURYN HILL, THE ROOTS, JURASSIC 5, CEE-LO, TRUTH HURTS	Shoreline Amphitheatre, Mountain View, Calif. July 18	\$379,584 \$46.75/\$22.75	11,984 22,000	Clear Channel Entertainment
CHICAGO	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. July 12	\$371,100 \$57.50/\$30	9,550 14,029	Clear Channel Entertainment
PHIL LESH & FRIENDS, MICKEY HART, ROBERT HUNTER	Tweeter Center for the Performing Arts, Mansfield, Mass. July 13	\$370,173 \$41.50/\$29.50	11,041 19,800	Clear Channel Entertainment
TOOL, TOMAHAWK	Oakland Arena, Oakland, Calif. July 12	\$360,034 \$44.75/\$39.50	8,881 sellout	Clear Channel Entertainment
GILBERTO SANTA ROSA	Radio City Music Hall, New York July 27	\$356,945 \$125/\$85/\$75/\$50	5,143 5,941	Radio City Entertainment, Cardenas/Fernandez & Associates
MARY J. BLIGE, WYCLEF JEAN, TWEET	MCI Center, Washington, D.C. July 19	\$355,645 \$65/\$60	7,355 19,599	Clear Channel Entertainment, in-house
TOM PETTY & THE HEARTBREAKERS, BRIAN SETZER TRIO	Montage Mountain Amphitheater, Scranton, Pa. July 13	\$353,903 \$47.50/\$27.50	11,075 17,417	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, BRIAN SETZER TRIO	Alltel Pavilion at Walnut Creek, Raleigh, N.C. July 19	\$353,092 \$53.50/\$26.50	12,379 20,000	Clear Channel Entertainment
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Smirnoff Music Centre, Dallas July 13	\$346,573 \$53/\$43/\$28	11,885 19,223	House of Blues Concerts
LENNY KRAVITZ, PINK, ABANDONED POOLS	Verizon Wireless Virginia Beach Amphitheater, Virginia Beach, Va. July 12	\$341,195 \$64/\$16	16,521 20,000	Clear Channel Entertainment
SMOKIN' GROOVES TOUR: OUTKAST, LAURYN HILL, THE ROOTS, JURASSIC 5, CEE-LO, TRUTH HURTS	DTE Energy Music Center, Clarkston, Mich. July 29	\$332,774 \$45.50/\$29.50	10,942 15,202	Clear Channel Entertainment, Palace Sports & Entertainment
TOOL, TOMAHAWK	Frank Erwin Center, Austin July 26	\$331,870 \$35	9,482 10,419	Clear Channel Entertainment, in-house
MARC ANTHONY	Tweeter Center for the Performing Arts, Mansfield, Mass. July 6	\$322,307 \$68.50/\$51.50	6,468 6,983	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, JAMIE O'NEAL, PHIL VASSAR	Verizon Wireless Virginia Beach Amphitheater, Virginia Beach, Va. July 14	\$318,338 \$20	14,842 20,000	Clear Channel Entertainment
MARY J. BLIGE, TWEET	Chastain Park Amphitheatre, Atlanta July 16	\$316,141 \$53/\$36	6,700 sellout	Clear Channel Entertainment
BOW WOW, B2K, IMX	New Orleans Arena, New Orleans July 28	\$307,678 \$32.50	9,467 12,332	in-house
KENNY CHESNEY, MONTGOMERY GENTRY, JAMIE O'NEAL, PHIL VASSAR	Blossom Music Center, Cuyahoga Falls, Ohio July 10	\$305,954 \$48/\$37/\$28	12,578 15,000	House of Blues Concerts
JOHN MELLENCAMP, SHANNON McNALLY	Polaris Amphitheater, Columbus, Ohio July 10	\$305,245 \$69.50/\$12	10,263 20,000	Clear Channel Entertainment
MARC ANTHONY	Air Canada Centre, Toronto July 16	\$304,555 (\$468,590 Canadian) \$44.55/\$25.06	7,824 8,636	Clear Channel Entertainment, Maple Sports & Entertainment
BARRY MANILOW, CURTIS STIGERS	Verizon Wireless Music Center, Noblesville, Ind. July 11	\$299,745 \$81.50/\$9.75	6,717 24,131	Clear Channel Entertainment
STRING CHEESE INCIDENT, BEN HARPER & THE INNOCENT CRIMINALS	Alpine Valley Music Theatre, East Troy, Wis. July 12	\$298,180 \$32	9,695 35,000	Clear Channel Entertainment
PHIL LESH & FRIENDS, MICKEY HART, ROBERT HUNTER	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. July 14	\$297,055 \$35	8,907 14,029	Clear Channel Entertainment
NELLY, JA RULE	Roberts Stadium, Evansville, Ind. July 22	\$294,771 \$38/\$35.50	8,297 8,571	Steve Litman Presents
VANS WARPED TOUR: MIGHTY MIGHTY BOSSTONES, BAD RELIGION, REEL BIG FISH, GOOD CHARLOTTE, FLOGGING MOLLY, & OTHERS	Race City Speedway, Calgary, Alberta July 17	\$292,208 (\$449,647 Canadian) \$25.67/\$19.17	11,258 sellout	House of Blues Canada
CHRIS ISAAK, NATALIE MERCHANT	Chastain Park Amphitheatre, Atlanta July 7	\$291,262 \$50/\$38	6,270 6,700	Clear Channel Entertainment
JOHN MAYER, RES	FleetBoston Pavilion, Boston July 17-18	\$291,062 \$32/\$30	10,281 two sellouts	Clear Channel Entertainment
ROCKFEST: NICKELBACK, JERRY CANTRELL, TOMMY LEE, OUR LADY PEACE, DEFAULT, KITTIE, INJECTED, & OTHERS	Verizon Wireless Amphitheater, Bonner Springs, Kan. July 6	\$287,935 \$37/\$10	10,093 18,000	Clear Channel Entertainment, KQRC
LENNY KRAVITZ, PINK, ABANDONED POOLS	Nissan Pavilion at Stone Ridge, Bristow, Va. July 16	\$286,609 \$61.50/\$20	12,493 22,623	Clear Channel Entertainment
JOHN MELLENCAMP, SHANNON McNALLY	HiFi Buys Amphitheatre, Atlanta July 23	\$285,480 \$58/\$48/\$38/\$28	7,568 10,000	House of Blues Concerts
TOOL, TOMAHAWK	Tucson Convention Center, Tucson, Ariz. July 18	\$281,666 \$38.50	7,493 9,391	Clear Channel Entertainment, Goldenvoice
DAVE KOZ, NORMAN BROWN, BRIAN CULBERTSON, JAMES INGRAM	Greek Theatre, Los Angeles July 13	\$275,845 \$75/\$55/\$35/\$25	6,162 sellout	Nederlander Organization

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Venue Industry Gathers For 77th IAAM Conference & Trade Show

More than 2,500 venue-industry professionals attended the 77th International Assn. of Assembly Managers (IAAM) Conference & Trade Show July 26-31. The event was held at the expansive Georgia World Congress Center in downtown Atlanta. Outgoing IAAM president Lionel Dubay, director of the O'Connell Center in Gainesville, Fla., was succeeded by Joe Floreano, director of the Rochester Riverside Convention Center in Rochester, N.Y.



Pictured at the *Billboard* hospitality suite are, from left, Kay Telford; David Ross, director of the Show Me Center in Cape Girardeau, Mo.; Billboard senior account manager Cynthia Mellow; and Billboard associate publisher/worldwide Irwin Kornfeld.



Enjoying themselves at the *Billboard* hospitality suite are, from left, Brenda Tinnen, senior VP of event services for the Staples Center in Los Angeles; *Billboard* senior account manager Lee Ann Photoglo; Staples Center senior VP of operations Lee Zeidman; and *Billboard* West Coast bureau chief Melinda Newman.



Tennessee and Virginia met at the trade show. Pictured, from left, are John Saunders, assistant director of the Salem (Va.) Civic Center; Terrie Smith, director of Viking Hall in Bristol, Tenn.; and Salem Civic Center director Carey Harveycutter.



Buddy Lee Attractions VP Paul Lohrmans his company's booth.



IAAM executive director Dexter King meets with *Billboard* promotion director Peggy Altenpohl.



Omaha (Neb.) Convention Center and Arena executive director Roger Dixon, right, is preparing to open the new \$291 million complex in about a year. With him is director of operations Tom Folk and program director Christy Harris.



Tom Paquette, Global Spectrum's GM of the Carolina Center in Columbia, S.C., shows off a vital tool for getting his job done.

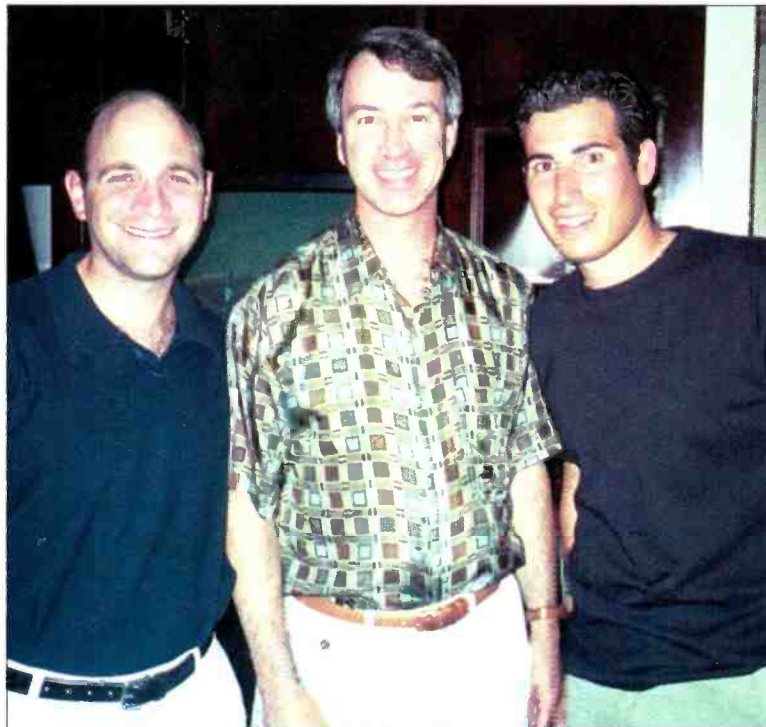


United Center in Chicago's building operations manager Karen Sutherland poses with United Center director of event operations Rob Staverman.

TOURING



Billboard senior editor of touring Ray Waddell, left, is pictured with Matt McDonnell, VP of the Mississippi Coast Coliseum in Biloxi, Miss.



All smiles are, from left, Eric Bresler, senior VP of marketing and event bookings at the American Airlines Arena in Miami; Jim McCue, sales and marketing VP at the Rose Garden Arena in Portland, Ore.; and Jared Paul, director of bookings for MCI Center in Washington, D.C.



Bob Williams, left, president of Philips Arena in Atlanta, is pictured with fellow District 5 member Bill Holmes, director of the Mississippi Coast Coliseum in Biloxi, Miss.



Peter Patton, left, director of Gund Arena in Cleveland, and Global Spectrum regional VP Neil Sulkes make an appearance.



Conducting a Global Issues Summit were, from left, Barcelona Promocio managing director Jordi Vallverdu; Tim Worton, GM of the Sydney Entertainment Center in Australia; and John Christison, president of the Washington State Convention and Trade Center in Seattle.



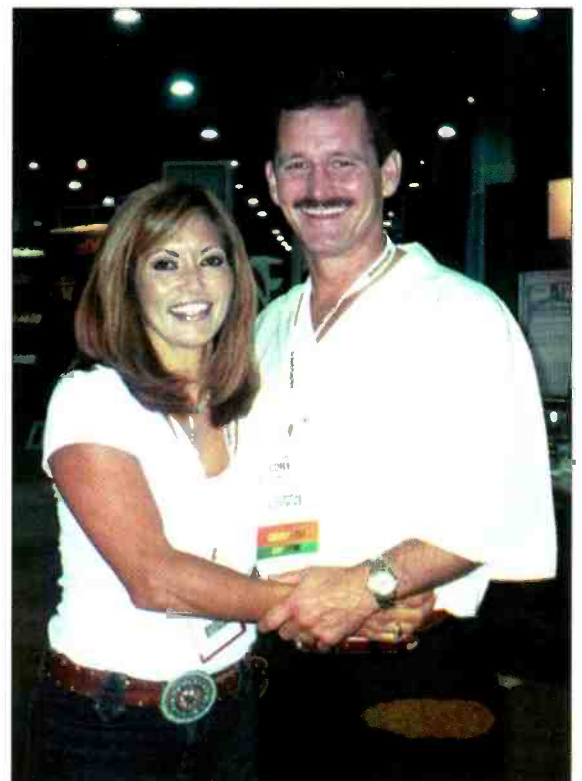
Edgar Neiss, GM of the Fox Theatre in Atlanta, stops by the *Billboard* booth with his wife, Judith.



Las Vegas Events president Pat Christenson, left, gives a friendly squeeze to Steve Stafford, VP of the Orleans Arena. Stafford's venue is a 9,000-capacity, \$60 million arena set to open at Las Vegas' Barbary Coast in May 2003.



Taking in the festivities are, from left, Torgerson Motor Sports director of bookings Rex W. Post, Tangent PGS president Ken Laponese, HOK principal Russ Simons, and SMG Puerto Rico GM Bob Rice.



Cory Meredith, president of Los Alamitos, Calif.-based security firm Staff Pro, pauses for a photo with his wife, Katherine.

ALBUMS

Edited by Michael Paoletta

POP

DEF LEPPARD

PRODUCERS: Pete Woodroffe, Def Leppard
Island 440 063 121

When faced with a major setback, be it personal or professional, Def Leppard has always managed to triumph. After 25 years in the biz, we hope it still has some of that iron-willed perseverance, because it will need it to atone for the musical disappointment that is *X*. The five Brits waste their major talents on midtempo songs like "Everyday" and "Four Letter Word." Both tracks are virtually indistinguishable from one another in their overproduced, play-it-safe soft-metal banality with more overdone harmonizing than all boy-band records combined. If Def Leppard is truly intent on forging more of a modern-rock path instead of bidding for commercial reward, lead single "Now," the only noteworthy track, shows how promising that direction could be if handled correctly. Sadly, *X* does not mark the spot.—**CLT**

JARVIS CHURCH

Shake It Off
PRODUCERS: Track & Field
RCA 07863 68111

Born in Jamaica and raised in Toronto, Jarvis Church arrives at this, his solo debut, with a rather impressive résumé. He co-founded the six-piece, acid-jazz-hued Philosopher Kings in the early '90s. After three albums and much global success, Church decided it was time to try something new. So, he and Kings guitarist Brian West formed production outfit Track & Field. By the late '90s, the duo was working with a then-unknown female singer: Nelly Furtado, whose debut album, 2000's *Whoa, Nelly!*, featured the production work of Track & Field. Fast-forward two years and *Shake It Off* finds the musically savvy production duo working with one of its own. Like Furtado's wonderfully genre-bending disc, *Shake It Off* effortlessly brings together a handful of musical styles, from soul, R&B, and hip-hop to

S P O T L I G H T S



DEE DEE BRIDGEWATER

This Is New
PRODUCER: Dee Dee Bridgewater
Verve 168842

When Bridgewater feted Ella Fitzgerald on 1997's *Dear Ella*, there was little chance that the singer's hyper-dynamic persona would get lost in the magnitude of performing such storied material. Instead, Bridgewater paid loving tribute to Fitzgerald by adding her own dramatic flair to the songs, alternately playing the role of adoring fan and headstrong song stylist. Here, Bridgewater does the same with 11 lesser-known songs by composer Kurt Weill. From soothing Latin rhythms to muscular hard bop, each song is crafted in a setting that best allows Bridgewater to deliver Weill's dramatic lyrics, turning each piece into a vignette that is part theater, part pure artistic expression. In the hands of a lesser artist, this approach could become almost maudlin, but here, each song provides insight into Bridgewater's multifaceted approach to song interpretation.—**SG**

reggae, pop, and electronic. After listening to sublime tracks like "So Amazing," "Who Will Be Your Man," "Fine Line" (featuring Furtado), "If We Only Knew," "Run for Your Life" (featuring Esthero), and the title track, it becomes readily apparent that Church was well-schooled on the sounds of Marvin Gaye, Prince, Bob Marley, and Joao Gilberto. Incredibly fine.—**MP**

JAMES TAYLOR
October Road
PRODUCER: Russ Titelman
Columbia 63584

James Taylor's first studio effort since 1997's Grammy Award-lauded *Hourglass* shows him deftly darting from the acoustic-pop sound that's rendered him one of our generation's top artists to gentle jazz interludes. No matter what he attempts, this Billboard Century Award honoree (1998) neatly ties his work together with common threads of complex, yet infectious melodies and words that are literate, but accessi-



ble. *October Road* benefits greatly from the reunion of Taylor and producer Russ Titelman (who helmed such Taylor classics as 1975's *Gorilla*). The two have a comfortable chemistry that's palpable throughout the set, but particularly on the blues-based "Raised Up Family" and the soothing "September Grass." Though a few more lively tunes would've been welcome, *October Road* marks the return of an artist who is as creatively vital as ever.—**LF**

VICTORIA WILLIAMS
Sings Some Ol' Songs
PRODUCER: Victoria Williams
Dualtone 1126

Victoria Williams' unusual voice and musical interpretation make this set of standards a fun treat for classic song lovers looking for new takes on old favorites. Williams uses her country/folk background, for example, on the har-



FILTER

The Amalgamut
PRODUCERS: Ben Grosse, Richard Patrick
Reprise Records 9 47963

Filter can be mighty proud of the 12 songs that constitute *The Amalgamut*. There is plenty for hard-rockers and punks to dig into: the angry, ranting "Columbus"; the tortured dialogue of "My Long Walk to Jail"; and the defiant shout of "Motherfucker!" that leads off the rip-roaring fury of the Rage Against the Machine-inflected "So I Quit." What's most impressive is how the quartet does a complete 180° turn from the tear-the-house-down roars of guitar to offer a song like "God Damn Me," a wonderful lament that could match the success of the band's most recent hit, "Take a Picture"; that is, if radio programmers can handle the track's title. Such midtempo are beautifully executed, however, and such diverse material may make Filter's audience wonder just how to musically categorize the band. But an album can certainly have worse quirks.—**CLT**

monica-strong "Moon River," while with "Blue Skies," her breathy vocal delivery lends itself to a vastly different listening experience. "Over the Rainbow" is completely recharged with a lyrical opening vastly changed from the Judy Garland standard, though it hits home with its classic piano stylings. The minimalist "My Funny Valentine" emphasizes Williams' staccato performance, while "As

Time Goes By" has a modernized, spacey opening and is perfect for Williams' range. Perhaps one of the album's best interpretations is "Someone to Watch Over Me," which oozes with true understanding of a woman's desire for love. An interesting project overall that transports listeners to a simpler time.—**JK**

L.A. GUNS

Waking the Dead
PRODUCER: Andy Johns
Spitfire Records 6 70211 5192 2 8

The second these guys issued their eponymous 1988 debut, they established themselves as the undisputed kings of Sunset Strip sleaze metal. A little too heavy to be glam, and perhaps not quite heavy enough to be punk, *L.A. Guns* (featuring "Sex Action," "One More Reason," and "Electric Gypsy") was a kick in the pants to the glam-metal scene that the band was dumped into and an exhilarating, instant favorite for serious metalheads. And so it was disheartening to hear the band continue to lose more and more of its edge with each subsequent release (despite scoring its biggest commercial success with its second effort, *Cocked & Loaded*). *Waking the Dead* stands to begin to restore the faith of many of those who are still listening. First track "Don't Look at Me That Way," will certainly catch the ears of early fans. Heavy, yet tuneful, and seemingly sprinkled with touches of Iron Maiden, the cut recaptures that edge. And the second track, "OK, Let's Roll," is a surprisingly moving and venomous tribute to Sept. 11 hero Todd Beamer, which hopefully won't go unnoticed. While the album tends to get rather repetitious and cliché thereafter, *Waking the Dead* certainly seems to suggest that better things are on the horizon for the band, which—regardless of what you think of it or its genre—deserves some respect for pounding out its brand of metal regardless of how in or out of fashion it seems to be.—**WO**

THE BENJAMIN GATE

Contact
PRODUCER: Quinlan
ForeFront 36242

Straight out of politically wrought South Africa comes the hopeful and inspiring Benjamin Gate. A fairytale of sorts, the band began in 1998, sparked by the death of a friend named Benjamin. One demo, an EP, and a studio engineer later, the

(Continued on next page)

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

BILLIE HOLIDAY & LESTER YOUNG

A Musical Romance
COMPILATION PRODUCER: Jeff Rosen
ORIGINAL PRODUCERS: John Hammond, Bernie Hanighen, Irving Townsend
Columbia/Legacy CK 86635

LOUIS ARMSTRONG

Satch Blows the Blues
COMPILATION PRODUCER: Michael Brooks
ORIGINAL PRODUCERS: various
Columbia/Legacy CK 86578

In a move that is both marketing-savvy and consumer-friendly, Sony Legacy has broken out thematic single-disc anthologies from its recent Grammy Award-winning deluxe boxed sets devoted to jazz immortals

Billie Holiday and Louis Armstrong. From the 10-CD *Lady Day: The Complete Billie Holiday on Columbia, 1933-44* come the compilations *Billie Holiday & Lester Young: A Musical Romance*, *Blue Billie*, and *Lady Day Swings!* From the four-CD *Louis Armstrong: The Complete Hot Five and Hot Seven Recordings* comes the very handy 18-track *Best of the Hot Five and Hot Seven Recordings*; a smart companion to that disc is *Satch Blows the Blues*. This features not only a couple of key mid-'20s Hot Five numbers (such as Armstrong's stratospheric trumpet fest "West End Blues") but also several blues tunes from late-



'20s big-band sessions (a definitive take on Fats Waller's "Black and Blue") and classic turns with his All-

Stars group from the famous album *Satch Plays W.C. Handy* (including "Beale Street Blues"). Released along with the Holiday boxed set was a nicely produced two-disc *Best of Billie Holiday on Columbia*, so early-bird fans might not need to revisit this material; yet the new, thematic compilations offer more concentrated, enjoyable listening. The pick of these surveys is the 16-cut *Billie Holiday & Lester Young: A Musical Romance*, which details the soulmate partnership the iconic vocalist had with the great tenor saxophone stylist Young. He famously nicknamed her "Lady Day," and she dubbed him the "President"—or

"Prez." Neither of these sublime artists and equally tragic figures sounded as happy or as much like themselves as when they were together. Such sides as "The Man I Love," "He's Funny That Way," and even a latter-day "Fine and Mellow" are slow-burn romantic masterpieces unparalleled in American popular music. Each of these sets has been impeccably compiled, remastered, illustrated, and annotated. They attest to Legacy's great taste in making available historic music from the Columbia vaults in packages for nearly every imaginable consumer interest and price point. Nobody does it better.—**BB**

CONTRIBUTORS: Bradley Bambarger, Leila Cobo, Gordon Ely, Larry Flick, Steven Graybow, Rashaun Hall, Jill Kipnis, Wes Orshoski, Michael Paoletta, Dara Pettinelli, 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 bureau.

(Continued from preceding page)

nascent band signed with ForeFront last year; *untitled* was the act's debut. On the appropriately titled *Contact*, the band connects inspirational and hopeful messages to powerful rock landscapes. "I see what you could become/I know that your doubt will be undone/And as time brings a change/There'll be no holding you back again," sings lead vocalist Adrienne Leisching on "The Calling." Here and elsewhere, Leisching's delivery remains front and center, never getting lost among the distinct guitar licks and strong rhythm section. Ultimately, the Benjamin Gate reveals a notable talent for tackling issues of faith, spirituality, and defeat in clear-cut storytelling. In fact, there's no reason why the Benjamin Gate should not be played alongside such Christian-rock brothers as Creed and P.O.D.—**DP**

R&B/HIP-HOP

► SLUM VILLAGE

Trinity
PRODUCERS: various
Barak/Priority/Capitol 38911
 Slum Village makes its major-label debut with *Trinity*, a sterling combination of music and message that follows the critically acclaimed *Fantastic, Volume 2*. Despite a lineup change—MC/producer Jay Dee, who left the group to pursue a solo career, was replaced by newcomer Elzhi—the Detroit-based trio, rounded out by T3 and Baatin, remains true to its soulful sound while forging ahead to the next level. Lead single "Tainted," featuring Dwele, has already become the most successful single of the act's career. The radio-friendly track, produced by Karriem Riggins, offers just the right balance of conscious, witty lyrics and catchy R&B hooks. The dancehall-flavored "Star" is as infectious as it is inspiring. Not afraid to erase boundaries, the trio adapts its lyrical flows to perfectly fit the reggae-influenced track. Slum Village delivers a straight-up party track with the bass-happy "Disco," a cut sure to have fans nodding their heads in approval.—**RH**

DANCE/ELECTRONIC

► DJ SAMMY

Heaven
PRODUCERS: various
Robbins Entertainment 68697 50312
 Sammy Bouriah (aka DJ Sammy), who hails from the Spanish island of Majorca, is enjoying the kind of success that most club DJs only dream of. In addition to

topping *Billboard's* Hot Dance Music/Maxi-Singles Sales chart, as well as most European pop charts, this album's title track (a cover of Bryan Adams' 1985 global hit) is a certified top-10 hit on *The Billboard* Hot 100. Not bad for a DJ who continues to hold down a residency at Majorcan club Joy Palace. Now, after years of honing his production chops, most notably under monikers like Porno DJ and Loona, DJ Sammy arrives at *Heaven*. A pleasant hybrid of underground trance and mainstream pop, *Heaven* offers nothing we haven't heard before. The arpeggiated build-ups are present; ditto for cascading synths, melancholic pianos, propulsive beats, and celestial female vocals. That said, it's precisely these elements that bring a smile to the face and keep the toes tapping. While such tactics fail on cover versions of "California Dreamin'" and "El Condor Pasa," they more than succeed on tracks like "Sunlight," "Take Me Back to Heaven," a cover of Don Henley's "The Boys of Summer," and of course, "Heaven," the track that put DJ Sammy in the spotlight.—**MP**

DEEP FOREST

Music Detected
PRODUCERS: Deep Forest
Red Ink/Sony Music International 19335
 Longtime fans of Deep Forest will be more than a little startled by the initial strains of opening track "Endangered Species," which interweaves aggressive fuzz-guitar riffs with a thunderous, arena-styled backbeat. When did the electro-ambient act become a clique of rockers? Of course, the French act has not completely abandoned the sound of its heyday. There are plenty of fluttering, world-beat-inflected vocals and chants, but there's also a bit of old-fashioned blues that would make more sense on a Bonnie Raitt album than here. The end result is an overall effort that sometimes satisfies and intrigues but often unfolds like a sonic train-wreck. Kudos to the act for experimentation, but demerits for not thinking things through before mastering the material.—**LF**

COUNTRY

★ NICKEL CREEK

This Side
PRODUCER: Alison Krauss
Sugar Hill 3941
 Acoustic trio Nickel Creek injects its bluegrass with an exhilarating blend of musical versatility, ambitious melodies, and virtuosity that is at times jaw-dropping. Made up of multi-instrumentalist Chris Thile and siblings Sean (guitar) and

Sara Watkins (fiddle), the trio's newest album opens with Thile's rangy instrumental "Smoothie Song" and leaps right into the Beatles-esque "Spit on a Stranger" without missing a strum. The bluesy "I Should've Known Better," with an intriguing vocal mix, is sonically adventurous, while Sean Watkins' insistent mid-tempo "This Side," Thile's clever "Green and Gray," and the exuberant "Young" all showcase burgeoning songwriting chops. Sara Watkins' hovering vocal and fiddle lend an ethereal quality to "Seven Wonders," then a punchy vitality to the roiling "Beauty and the Mess."—**RW**

LATIN

► PEDRO FERNÁNDEZ

De Corazón
PRODUCER: Homero Patrón
Universal Music Latina 017-872
 Following the international success of 2000's *Yo No Fui*, Pedro Fernández returns more Mexican—and more accessible—than ever with an album that often taps into older, rarely recorded repertoire, as well as new material, all arranged with respect for tradition and with an ear for contemporary taste. The vintage "El Toro Y La Luna," for example, kicks off as a Spain-evoking *ranchera*, then evolves into a cha-cha-cha rhythm. Likewise, Omar Alfanno's new "Bienvenida" begins as a *ranchera* and dissolves into a Cuban *son*, before giving way to a mambo beat. On the other end of the spectrum is the very traditionally arranged "De Corazón" and José Alfredo Jiménez's standard "El Siete Mares," performed with gusto and bravado. As good as Fernández's impassioned readings are, they can't save "La Bala," which is simply too cheap for this elegant album. And the thrust of "Papa de Domingo," a duet with child singer Gema, about the plight of the children of divorce, loses out to the oversimplified melody and Gema's too loud and too often out of tune singing.—**LC**

WORLD MUSIC

► MALI MUSIC

Mali Music
PRODUCERS: various
Honest Jon's/Astralwerks 041019
 Damon Albarn gets around. The Blur frontman and co-creator of Gorillaz now has his hands in a new project—Mali Music. Inspired by Albarn's trip to the West African country of Mali, *Mali Music* is an ethereal 16-track set that brings together the sounds of the country with Albarn's quirky stylings. The album opens

with the melodically haunting "Spoons," a track reminiscent of Albarn's recent work with Gorillaz. The deep bass of "The Djembe" reflects both jazz and reggae influences. Featuring more traditional sounds from Mali, "Bamako City" is a beautiful, vocally driven track that reflects the tremendous spirit of the country's people. Albarn was invited to Mali by Oxfam's On the Line Project, a program celebrating the culture of the people living along the zero meridian line through a broad range of programs and activities to raise awareness. Proceeds from sales of the album will be donated to the On the Line Project in Mali.—**RH**

★ BAYUBA CANTE

Orunmila's Dance
PRODUCERS: Jeroen van Hoof, Praful, Stephan van Wylick, Sjahin During
Network 20 833
 Bayuba Cante is a multi-national group of musicians based in Germany. *Orunmila's Dance* is the act's second album and follows 2000's *Cheba*. Bayuba is an Afro-Cuban Yoruba rhythm that provided the initial rhythmic framework for Bayuba Cante's songs. The diverse musical/ethnic backgrounds of the members—Chile, Cuba, the Netherlands, Spain, Turkey, and Iran—opens the door to a delightful, unpredictable, world-fusion groove. The stylistic differences from song to song on this album can be dramatic. The mellow West African vibe of "Bembé Afrique" gives way to the entrancing sound of the *saray* (Middle Eastern violin) on "La Topa Saray." "Daybreak" is based on a North Indian *raga*, and the title track is a funkwise take on an Arabic *darabuka*, embellished with Nigerian lyrics. This is endlessly fascinating music. Distributed by Harmonia Mundi.—**PVW**

★ VARIOUS ARTISTS

The Rough Guide to Arabesque
PRODUCERS: various
World Music Network 1093
 This album is just the thing for anyone who wants an authoritative intro to the cutting-edge tunes currently being generated by North African musicians who've made forays into the electronic scene. The artists represented here are currently residing in Berlin: London; Marrakech, Morocco; New York; Montpelier, Vt.; Paris; and Beirut, Lebanon. What they share is a fabulous feel for groove—which they express in a variety of styles. The Montpelier-based Clotaire K lays down an awesome hip-hop track dealing with Beirut and interweaves it with timeless Middle Eastern vocals and instrumentation. Aisha Kandisha's "A Muey a Muey" is a visceral drum'n'bass track. MoMo's "Dourbiha" and U-Cef's "Aalash Kwawna"

are intricate electronica pieces culled from the London club scene. At 12 tracks, *The Rough Guide to Arabesque* is an entrée to a very cool world indeed. Distributed by Ryko.—**PVW**

BLUES

★ MAGIC SLIM & THE TEARDROPS

Blue Magic
PRODUCER: Popa Chubby
Blind Pig 5076
 Every now and then an emissary arrives to remind us of what we're missing. That would seem to be Magic Slim's role; he's the messenger and *Blue Magic* is the message. The magic man reminds us, by example, that we're just not hearing as much of that rough-and-tumble South Chicago electric blues as we used to, and, as Magic Slim notes during "Evil Woman Blues," "that ain't right." Elemental Chicago blues is what Slim does, and on *Blue Magic* he knocks down 10 righteous tunes that confirm his status as one of the masters of the Chicago style. Dig into his muscled-up shuffle numbers "You Got to Pay" and "Lonely for Your Love" and sample the fine groove of "I'm a Bluesman." Popa Chubby produced this excellent project, demonstrating a complete grasp of Magic Slim's vibe in the process.—**PVW**

GOSPEL

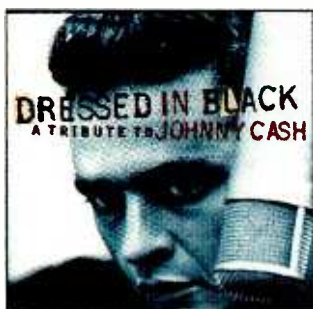
► DEITRICK HADDON

Lost & Found
PRODUCERS: various
Verity 01241-43195
 After abandoning a major secular label deal for several moderately successful gospel projects, Deitrick Haddon moves to Verity with an album that should bring him the large-scale recognition he so deserves. Bursting with 17 Haddon originals, plus a medley of classic worship songs, *Lost & Found* covers a huge stylistic range, with Haddon holding it all together and maintaining a flow that is alternately inspiring, entertaining, reverent, and rocking. Heavy-hitter Donnie McClurkin adds a soaring, soulful cameo on the power ballad "Stand Still," while modern-gospel patriarch Fred Hammond contributes to the infectiously funky "Oh Yeah." "The Praises Go (Up Up Up)" is irresistibly upbeat Latin dance/pop, and "Resting Place" is a pensive reflection on Sept. 11. After far too long spent waiting in the wings, it seems safe to say that Haddon's time has finally arrived.—**GE**

N O T E W O R T H Y

VARIOUS ARTISTS

Dressed in Black: A Tribute to Johnny Cash
PRODUCERS: Dave Roe, Chuck Mead
Dualtone 80302-01127
 Arriving just weeks prior to Lucky Dog/Sony Nashville's star-studded tribute to Cash (*Kindred Spirits*, featuring Dylan and Springsteen), *Dressed in Black* seems certain to be overlooked, as it sports a lineup of such little-known but respected artists as Rosie Flores and Bruce Robison. Regardless, some of these performances will likely outshine a few on *Kindred*. Witness Raul Malo's velvety take on "I Guess Things Happen That Way" or Rodney Crowell's sweet, flawless version of "Ballad of a Teenage Queen." Although



some of these covers are rather bland, there's a few gems here that shouldn't be missed.—**WO**

VARIOUS ARTISTS

Sun Records: The 50th Anniversary Collection
COMPILATION PRODUCERS: Rob Santos, Colin Escott
ORIGINAL PRODUCERS: Sam & Knox Phillips
BMG Heritage 74465 99000
 When revered producer Sam Phillips dies, his obituary will no doubt be led with the fact that his Sun label provided the springboard for rock'n'roll luminaries Elvis, Johnny Cash, and Jerry Lee Lewis. What may be overlooked is that when rock was young, Phillips did some groundbreaking work in supporting many of the era's black artists, then-considered taboo by many. The first disc of this lovingly produced rela-



tive smorgasbord of American roots music reminds us of that work, compiling tracks by the likes of Joe Hill

Louis and Johnny London. The timeless, gut-bucket cuts come together to make for an extremely enjoyable listen; they're so seamlessly sown on disc one that it's almost disruptive when Elvis' "That's All Right" appears after 12 cuts. Of course, it wouldn't be a complete history lesson without the King, the Killer, and the Man in Black, yet these guys and fellow heavyweights Roy Orbison and Carl Perkins aren't the main attractions. They're wisely treated like peers. Disc two features the likes of Rayburn Anthony and Charlie Rich. Boasting 44 cuts, a boxed-set feel, and everything from jazz to hillbilly, this is simply a roots music bonanza.—**WO**

SINGLES

Edited by Chuck Taylor

POP

LENNY KRAVITZ *If I Could Fall in Love* (4:23)
PRODUCER: Lenny Kravitz
WRITERS: L. Kravitz, Craig Ross
PUBLISHERS: Miss Bessie Music, ASCAP; Wiggid Music, BMI
Virgin/Universal/Imagine 16449 (CD promo)
 Here comes the fuzz! Lenny Kravitz is up to his old tricks on "If I Could Fall in Love," a wavering, psychedelic, midtempo rocker featuring electric guitars and vocals through a gauze filter. We're at a point where it's not difficult to figure out what's behind a Lenny song, and this one stands up to recent hits with its solid hook and affected, '60s-branded production—all of which, as usual, Kravitz handles on his own as producer, arranger, and performer of the song (though he shares a songwriting credit with Craig Ross). "If I Could Fall in Love," the third single from his platinum *Lenny*, could get an extra punch through its inclusion in the summer teen flick *Blue Crush*. All in all, a decent track that reminds us of Kravitz's consistent appeal. Meanwhile, he just hit the road for a U.S. tour that hits 30 cities through September.—**CT**

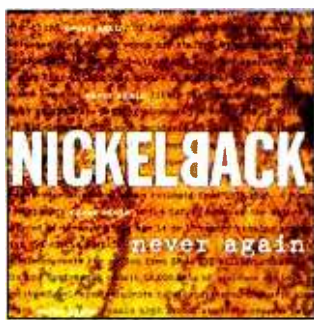
R&B

ISYSS *Single for the Rest of My Life* (3:57)
PRODUCER: Dent
WRITERS: A. Dent, K. Burress, J. Boyd
PUBLISHERS: State of Mind Muzik/Hitco South/Music of Windswept/Kandacy Music/Air Control Music/EMI-April/Pooh Bear/J. Boyd Publishing Designee, ASCAP
Arista 5166 (CD promo)
 With hip-hop and testosterone commanding control of the top of R&B/hip-hop singles charts, it seems high time that we hear from the ladies—other than Ashanti. Arista act Isyss looks like a prime candidate for the job. On "Single for the Rest of My Life," the follow-up to "Day + Night"—which peaked at No. 52 on the Hot R&B/Hip-Hop Singles & Tracks chart—Isyss' Quierra, LeTiecea, Lamyia, and Ardena offer admirable four-part harmonies and sweet sentiments over a midtempo track. While the song's theme of pining for an unrequited love is well-trodden, Isyss manages to put its own spin on it. It must be doing something right, since the act was nominated for best R&B/soul single, group, band, or duo and best R&B/soul or rap new artist, group, band, or duo at the 2002 *Soul Train* Lady of Soul Awards. Although "Single for the Rest of My Life" isn't going to turn the tide of urban music, it is a smooth, gentle wave in a new direction.—**RH**

COUNTRY

► **NICKEL CREEK** *This Side* (3:33)
PRODUCER: Alison Krauss
WRITER: S. Watkins
PUBLISHER: Queens Counsel, ASCAP
Sugar Hill Records 394156 (CD promo)
 This talented trio of young musicians

SPOTLIGHTS



NICKELBACK *Never Again* (4:19)
PRODUCERS: Rick Parashar, Nickelback
WRITERS: Nickelback
PUBLISHERS: Warner-Tamerlane, BMI; Arm Your Dillo Publishing/Zero-G/M. Kroeger, SOCAN
Roadrunner Records 10014 (CD promo)
 Nickelback adds more fuel to the raging fire that is quickly turning this high-octane quartet into a staple at rock radio, with the lyrically fortified "Never Again." The song takes on the topic of domestic violence against women and children in a mercilessly frank manner, courtesy of lyricist and lead singer Chad Kroeger, who observes a woman taking a beating, lying to a nurse at the hospital, then at last reaching her threshold for pain and shooting her drunk and violent husband. It's a startling message, but one that's delivered in a way that Nickelback's demographic will absorb in sober fashion. The CD promo also features a PSA from Kroeger in support of the National Coalition Against Domestic Violence. Surrounding the message are plenty of antagonizing guitars and a scorching hook in the words "never again" that will send this one home at all rock formats. Sometimes the idea of a popular music act taking on a social cause comes across as a little too precious, but Kroeger and company are likely to do some good with this anthem of liberation against a widespread ill. This guy just keeps getting better and better.—**CT**

gained an enthusiastic legion of fans following its eponymous Sugarhill debut. This lively number is the title track and first single from their just-released sophomore effort. Mandolinist

LeANN RIMES *Life Goes On* (3:35)
PRODUCERS: Desmond Child, Peter Amato, Gregg Pagani
WRITERS: L. Rimes, D. Child, A. Carlsson
PUBLISHERS: Angel Pie/Mike Curb Music, BMI; Desmundo Music/Deston Songs/WB Music, ASCAP; Andreas Carlsson Publishing, STIM
Curb 1692 (CD promo)
 The first single from the upcoming *Twisted Angel* shows LeAnn Rimes clearly courting the pop jury, collaborating with top-40 power players Desmond Child and Andreas Carlsson. "Life Goes On" features a sexy, sassy performance that allows the chanteuse



to boldly audition her full-fledged transition to womanhood. Rimes growls, spits out her words—which she wrote—and just has a whopping good time kicking around the midtempo beat (opening line "You sucked me in/And played my mind/just like a toy" is definitely an attention-grabber). Curb seems to be giving the lion's share of attention to the pop mix—and Rimes' new image shows a bent away from her Nashville roots—though a version with an add-on whining steel guitar is available for country stations. Still, there's no mistaking this for Rimes' move once and for all to the mainstream, and she's doing it with a hooky song full of punch. Hopefully, top 40 will respond to this enormously talented artist, who has delivered many a cherished hit. A welcome return.—**CT**

Chris Thile, 21; guitarist Sean Watkins, 25; and his sister, fiddler Sara Watkins, 21, approach music with a passion and energy that immediately captivates. Sean takes lead and does a great job on



NORAH JONES *Don't Know Why* (3:05)
PRODUCERS: Arif Mardin, Norah Jones, Jay Newland
WRITER: J. Harris
PUBLISHERS: Beany Songs/Sony/ATV, BMI
Blue Note/Capital 14641 (CD promo)
 Soul/jazz chanteuse Norah Jones has become a critical favorite, garnering enough fawning praise in the past six months to fill a couple of scrapbooks for her grandkids. And she's done it all without the benefit of a hit single. Toward the beginning of the year, "Don't Know Why" was garnering airplay on triple-A stations and specialty shows: now, the relaxed, piano-based track is digging in its heels at adult top 40—reaching the top 20 at the format—with modern adult and AC stations just beginning to sniff out similarly enthusiastic audience reaction. Jones' vocal signature conjures a time long gone by, as she wraps her Rickie Lee Jones-meets-Billie Holiday vocal around a simple cabaret club arrangement, featuring the delicate musings of piano, electric guitar, drums, and bass—and nothing more is needed. "Don't Know Why" is a left-field entry at radio, for sure, but a classy moment where radio listeners can breathe easy for a few minutes and listen—really listen—to an artist whose music reminds us just how rejuvenating a good song can be. Drink this one in.—**CT**

this wistful number, with Thile's vocals and mandolin providing tasty accompaniment. Sara's impressive fiddle prowess is also on display. Nickel Creek has a progressive acoustic sound that

combines bluegrass, jazz, and country into an intriguing blend. But country programmers seemed unsure what to do with the band the first time around; so video exposure on Country Music Television and Great American Country was the primary force driving sales of the group's debut album. "This Side" could be the song they've been looking for to anchor them onto country radio playlists. When it comes to Nickel Creek, music fans, critics, retailers, and concert promoters have already expressed enthusiastic support. It's time country radio came to the party. This could be the vehicle that drives them.—**DEP**

★ **SHANNON LAWSON** *Dream Your Way to Me* (3:52)
PRODUCERS: Mark Wright, Greg Droman, Jason Houser
WRITERS: S. Lawson, T. Nichols
PUBLISHERS: Extreme Writers/Easel, ASCAP; EMI Blackwood, Ty Land, BMI
MCA 02341 (CD promo)
 The second single from Lawson's stunning MCA debut disc is a hauntingly beautiful midtempo number with an uplifting lyric penned by Lawson and Tim Nichols. It's one of those lyrics that listeners can readily apply to their individual circumstances and interpret through their own set of experiences. It's a lovely ode to the power of love in uniting two hearts that long to be together no matter what the circumstances. The gently soaring chorus provides Lawson with a perfect vehicle to showcase his impressive voice. The production is an intoxicating blend of bluegrass, country, and pop elements, while the traditional instrumentation buoys the polished melody. But the real star attraction here is Lawson's impressive voice. In a sea of sameness in the country format, this newcomer has chops that stand out from the crowd.—**DEP**

ROCK

GAVIN ROSSDALE *Adrenaline* (4:14)
PRODUCER: Glenn Ballard
WRITERS: G. Ballard, G. Rosedale
PUBLISHERS: Universal Music/MCA Music/Aerostation/New Columbia Pictures/Sony/ATV, ASCAP
Universal 20844 (CD promo)
 From "Glycerine" to "Adrenaline," it's been a pretty lengthy ride by current-day music industry standards for Gavin Rosedale of Bush. Here, he takes a turn toward the solo front for this lead single from the motion picture *XXX*, starring hot-and-rising Vin Diesel. Bush's 2001 set *Golden State* wasn't as successful as its previous efforts—which may explain Rosedale's pairing here with consistent hitmaker Glenn Ballard, who produced and co-wrote the track. The result is a friendly, rock-centered effort aimed straight at 21-year-old males, showcasing Rosedale's signature vocal stamp, with all of its passion, pain, and vulnerability. Even so, the song's ability to stand out from a hundred thousand other equally catchy tracks out there could be a challenge; there are newer, younger, more daring rock heroes en masse, so Universal (borrowing Rosedale from Atlantic) is going to have to do a formidable good job in associating the track with the very bankable Diesel and this movie, should it become a blockbuster. So much rock, so little space on the airwaves.—**CT**

NEW & NOTEWORTHY

PLAY FEATURING CHRIS TROUSDALE *I'm Gonna Make You Love Me* (3:00)
PRODUCERS: Hit Vision, Cosgrove/Clark
WRITERS: K. Gamble, J. Ross, J. Williams
PUBLISHER: not listed
Columbia 86607 (CD promo)
 Top-40 radio may have all but abandoned youth pop, but savvy labels know that kids still have plenty of disposable income, and when the music clicks, baby acts are as bankable as ever. Swedish quartet Play has quickly established itself as a staple on Nickelodeon and Radio Disney, propelling debut album *Play* to the top half of The Billboard 200 and to No. 2 on the



Heatseekers survey. Lead single "I'm Gonna Make You Love Me" (with

guest vocals from Dream Street's Chris Trousdale) exudes the verve and charm of the best from A-Teens, Steps, or S Club 7 with its peppy production, savvy harmonies, and vocals that are as happy as the summer day is long. Parents are likely enjoying the familiarity of this Motown classic, making "Make You" fun for the whole family. Of course, traditional pop radio could also carry this one home, if only the suits programming today's top 40 understood that variety is what keeps the airwaves exciting and fun. In any case, dedicated pop fans will find there's plenty to play with here. A must-have guilty pleasure.—**CT**

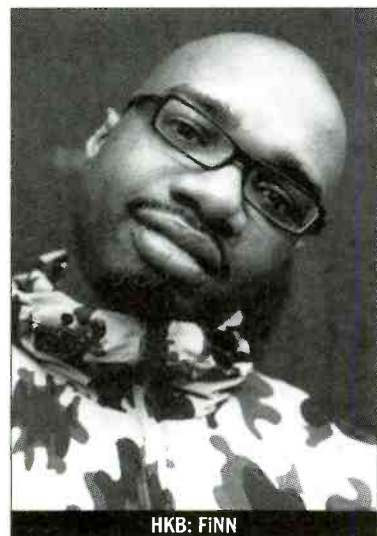
R&B/HIP-HOP

Words & Deeds



by Kwaku

KEEPING FIT: After releasing three albums on Kold Sweat in the early- to mid-1990s as the leader of South London rap group **Katch-22**, veteran U.K. rapper **HKB: FiNN**, aka **Huntkillbury Finn** (born **Andrew Ward**), resurfaces with the Sept. 16 release of his debut solo album, *Vitalistics*, on Son Records. The single "Motion Fitness"—with its reggae rhythm, moody strings, and rolling piano licks—shows some of the musical menu on offer. It is due Aug. 26.



HKB: FINN

"Those who know me from Katch-22 will quickly recognize similar patterns—however modernized [they may be]," says the artist, who penned Katch-22's 1994 album, *Nonconformist Rituals*. "I still toy with nonconformity, embrace difference, celebrate my U.K. reality, but more importantly, try to entertain the listener and attract new converts to the ever-changing U.K. music scene."

LIVE & LOCAL: Barbadian socio- and politico-tipped singer/rapper/performance poet **AJA** (aka **Adisa Jelani Andwele**) rounds off his summer tour—which took in South Africa, Colombia, and Europe—with the Aug. 17 *AJA Live* as One Unity concert in his hometown of Bridgetown, Barbados. The set will feature material from his latest set, *Live as One: AJA Live* (Ajeland Records). Many of the uplifting songs were developed from his poems, some of which are available in the *Antiquity* collection, recently published by Leeds, England-based Peepal Tree Press.

ZULU GOES GERMAN: Hungarian Zulu DJ's mix tape *Wild Zulu Style* on German hip-hop spe-

cialist MZee Records' *Strictly B-Boy Breaks* series includes contributions by **DJ Kenji** and **Yo-1** from Japan and **DJ Siya** from the U.K., representing a rocking underground hip-hop style featuring vox pops, snatches of classic tracks, and scratching.

UPCOMING IN THE U.K.: After creating a huge buzz last year with its self-released *Big Brovaz: Watchin' U* compilation, South London rap/R&B collective **Big Brovaz** delivers its debut major release *Nu Flow* Sept. 23 on Epic. The assured track, which mixes female singing and male rapping, should blow up. Member **Cherise** was the Music of Black Origin (MOBO) best unsigned act in 2000. The MOBO 2001 best unsigned female act, R&B singer **N'Jay**, has her forthcoming debut *Go Beat* single, "Chat Up Line," blessed by a rap from **Know ?question**.

Producer **Sticky** follows up last year's big U.K. garage hit "Booo!" with "Tales of the Hood" (*Go Beat*), out Sept. 2 with **Tubby T** as guest MC. This tale is a "celebration of a more positive future," says Tubby T, who has a solo deal with Virgin.

Roots Manuva's Dub Come Save Me (Big Dada) contains new material and remixed versions of tracks from last year's much-lauded *Run Come Save Me*... Fiery-tongued **MCD** finally returns after his mid-1990s Island debut album, *Psychological Enslavement*, with the Sept. 23 release of *Entrapment* (Ronin)... **Lewis Parker** delivers his much-awaited sophomore set, *It's All Happening Now!*, Sept. 9 on Melankolic... East London producer **Richy Pitch's** debut album, *Live at Home* (Seven Heads), mixes jazzy beats, old-school hip-hop sensibilities, and such British scratchers as **Mr. Thing** and American rappers as **J-Live**... **DJ Yoda's** somewhat self-descriptive *How to Cut & Paste 2* (Antidote) drops Sept. 16... **Rae & Christian's Mark Rae** drops *Rae Road* (Grand Central) Sept. 2... **PIAS Recordings** launches its new Genuine Article label Sept. 9 with **S.E.S Crew's** urban tale "Can't Find Me." It precedes the label's underground compilation, *Urban Kulture* (Sept. 30), with contributions by the likes of **Scratch Professor** and rapper **Malarchi**... Last but not least: The U.K. Hip Hop Awards 2002 takes place Sept. 18 at Central London's Sound venue.

Billboard HOT R&B/HIP-HOP AIRPLAY

AUGUST 17 2002			AUGUST 17 2002			AUGUST 17 2002		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Hot In Herre NELLY (F0/REEL/UNIVERSAL)	26	22	You Know That I Love You DONELL JONES (UNTOUCHABLES/ARISTA)	51	55	One Man TANK (BLACKGROUND)
2	2	Dilemma NELLY FEAT. KELLY ROWLAND (F0/REEL/UNIVERSAL)	27	23	U Don't Have To Call USHER (ARISTA)	52	52	Good Man RL (J)
3	3	Nothin' N.O.R.E. (DEF JAM/IDJMG)	28	28	Way Of Life LIL WAYNE (CASH MONEY/UNIVERSAL)	53	53	One On One KEITH SWEAT (ELEKTRA/EEG)
4	4	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BOY/ARISTA)	29	24	Anything JAHMEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	54	59	On My Block SCARFACE (DEF JAM SOUTH/IDJMG)
5	5	Down 4 U IRVING GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/IDJMG)	30	33	Trade It All FABOLUS (EPIC)	55	49	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARD/VP)
6	6	Just A Friend 2002 MARIO (J)	31	31	Tainted SLUM VILLAGE FEAT. DWEELE (BARAK/PRIORITY/CAPITOL)	56	70	Dontchange MUSIQ (DEF SOUL/IDJMG)
7	7	Happy ASHANTI (MURDER INC./A/JM/IDJMG)	32	30	My Neck, My Back KHIA FEAT. OSO (DIRTY DOW/N/ARTEMIS)	57	61	Keep Lovin' You DAVE HOLLISTER (MCA)
8	9	Move B***h LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	33	35	In Da Wind TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	58	56	Can U Help Me USHER (ARISTA)
9	8	halfcrazy MUSIQ (DEF SOUL/IDJMG)	34	48	Cleanin' Out My Closet EMINEM (WEBE/AFTERMATH/INTERSCOPE)	59	64	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)
10	10	Why Don't We Fall In Love AMERIE (RISE/COLUMBIA)	35	34	What If A Woman JOE (JIVE)	60	63	Don't Say No, Just Say Yes AVANT (MAGIC/JOHNSON/MCA)
11	11	Grindin' CLIPSE (STAR TRACK/ARISTA)	36	36	Feel It Boy BEENIE MAN FEAT. JANET (VP/VIRGIN)	61	57	Most High JERZEE MONET (DREAMWORKS/INTERSCOPE)
12	12	Oh Boy CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	37	32	All Eyes On Me MONICA (J)	62	62	In The Morning MARY MARY (COLUMBIA)
13	16	Gangsta Lovin' EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	38	44	Po' Folks NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	63	58	I Do (Wanna Get Close To You) 3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)
14	17	Good Times STYLES (RUFF RYDERS/INTERSCOPE)	39	42	If I Could Go! ANGIE MARTINEZ (ELEKTRA/EEG)	64	75	Funny GERALD LEVERT (ELEKTRA/EEG)
15	14	Call Me TWEET (THE GOLD MIND/ELEKTRA/EEG)	40	46	Luv U Better LIL CLOD J FEATURING MARC DORSEY (DEF JAM/IDJMG)	65	67	Guess Who's Back SCARFACE (DEF JAM SOUTH/IDJMG)
16	13	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	41	40	Rainy Dayz MARY J. BLIGE FEAT. JA RULE (MCA)	66	60	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)
17	15	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	42	38	Gots Ta Be B2K (EPIC)	67	—	Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)
18	19	Stingy GINUWINE (EPIC)	43	39	Full Moon BRANDY (ATLANTIC)	68	72	Connected For Life MACK 10 (CASH MONEY/UNIVERSAL)
19	18	Someone To Love You RUFF ENOZ (EPIC)	44	45	I'd Rather LUTHER VANDROSS (J)	69	—	Relax Your Mind BOYZ II MEN FEAT. FAITH EVANS (ARISTA)
20	20	Baby ASHANTI (MURDER INC./A/JM/IDJMG)	45	37	Without Me EMINEM (WEBE/AFTERMATH/INTERSCOPE)	70	—	It's Obvious RELL FEAT. JAY-Z (ROC-A-FELLA/ELEKTRA/EEG)
21	21	Two Wrongs WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	46	43	Wish I Didn't Miss You ANGIE STONE (J)	71	—	Rock It MASTER P FEAT. WEBBIE & KRAZY (NEW NO LIMIT/UNIVERSAL)
22	29	Burnin' Up FAITH EVANS (BAD BOY/ARISTA)	47	47	Basketball LIL BOW WOW (SO SO DEF/COLUMBIA)	72	65	We Ready ARCHE EVERSOLE FEAT. BUBBA SPAROOK (PHAT BOY/MCA)
23	27	I Care 4 U AALIYAH (BLACKGROUND)	48	51	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	73	73	Are We Cuttin' PASTOR TROY FEAT. MS. JADE (MADDO SOCIETY/UNIVERSAL)
24	25	Foolish ASHANTI (MURDER INC./A/JM/IDJMG)	49	54	Hey Ma CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	74	74	I'm Gonna Be Ready YOLANDA ADAMS (ELEKTRA/EEG)
25	26	Heaven I Need A Hug R. KELLY (JIVE)	50	41	I Need A Girl (Part One) P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	75	68	Rep Yo City E-40 (SICK WID IT/JIVE)

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Billboard HOT R&B/HIP-HOP SINGLES SALES

AUGUST 17 2002			AUGUST 17 2002			AUGUST 17 2002		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Two Wrongs WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	26	25	I Do (Wanna Get Close To You) 3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)	51	—	Easy 2 Slip SOLITAIR (FAT BEAT)
2	2	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	27	—	Give It To Me MAD LION FEAT. TOTAL (IKILAH PRODE/DRPHEUS)	52	—	Good To You TALIB KWALI (RAWKUS/MCA)
3	27	Sex, Money, & Music ABOVE THE LAW (WESTWORLD)	28	20	Whoa Now B RICH (ATLANTIC)	53	51	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)
4	5	Grindin' CLIPSE (STAR TRACK/ARISTA)	29	28	Tainted SLUM VILLAGE FEAT. DWEELE (BARAK/PRIORITY/CAPITOL)	54	48	So High GADA (NUFF NUFF/PYRAMID/DRPHEUS)
5	4	Mother RAY CHARLES (E-NATE/CROSS OVER)	30	29	Dansin Wit Wolvez STRIK 9INE (FADE/ECMO)	55	71	Ghetto Millionaire DEM GHETTO PLAYAS (DEEP END)
6	10	Why Don't We Fall In Love AMERIE (RISE/COLUMBIA)	31	30	Who U Rollin Wit? LIL TIKES FEAT. DON WON (MAMA'S BOY)	56	63	One Mic NAS (ILL WILL/COLUMBIA)
7	15	Blue Jeans YASMEEN FEATURING GHOSTFACE KILLAH (MAGIC/JOHNSON/MCA)	32	40	All Eyes On Me MONICA (J)	57	—	Hush Lil' Lady COREY FEAT. LIL ROMED (NONDENT/MOTOWN)
8	3	I Don't Really Know BRANDY MOSS-SCOTT (HEAVENLY TUNES)	33	33	Hyde Ha BIG LOGIC (GODDIN/INTERSCOPE)	58	47	Are We Cuttin' PASTOR TROY FEAT. MS. JADE (MADDO SOCIETY/UNIVERSAL)
9	6	Hot In Herre NELLY (F0/REEL/UNIVERSAL)	34	53	Holla At A Playa JIM CROW (ORCA/SCARECROW/INTERSCOPE)	59	50	Call Me TWEET (THE GOLD MIND/ELEKTRA/EEG)
10	—	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)	35	34	Live Big SACARIO (ELEKTRA/EEG)	60	64	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
11	11	Crawl To Me KEMI (MACK DAWG)	36	26	Happy ASHANTI (MURDER INC./A/JM/IDJMG)	61	—	I'm Cool HUSTLECHILLO (BYSTORM/ELEKTRA/EEG)
12	7	My Dogs CHUCK-N-BLDDSH (FOREALAH JAMZ)	37	38	Put It Inside WON G FEAT. DA BRAT (END/DRPHEUS)	62	54	No Panties TRINA FEAT. TWEET (SLIP-N-SLIDE/ATLANTIC)
13	8	Move B***h LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	38	23	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	63	42	Welcome To New York City CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
14	21	Slow Dance LOU MDSLEY (JENSTAR)	39	43	U Don't Have To Call USHER (ARISTA)	64	35	Line 'Em Up FREEWAY FEAT. YOUNG CHRIS (ROC-A-FELLA/DEF JAM/IDJMG)
15	13	Who Wants This? SMILEZ & SOUTHSTAR (ARTISTDIRECT)	40	39	Bigger Than Life C3-D (MAMA'S BOY)	65	67	Wyin Out URBAN RENEUAL PROGRAM (CHOCOLATE INDUSTRIES)
16	9	Nothin' N.O.R.E. (DEF JAM/IDJMG)	41	36	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)	66	61	Full Moon BRANDY (ATLANTIC)
17	12	Day + Night ISYSS FEAT. JADAKISS (ARISTA)	42	49	Uh Huh B2K (EPIC)	67	41	Soldier's Heart R. KELLY (JIVE)
18	14	Just A Friend 2002 MARIO (J)	43	32	Bang My Hit ROZELLY PRESENTS DA FAM (BRAINSTORM)	68	—	I Never Knew GLORIA GAYNOR (LOGIC)
19	17	Throw It Up ILLICIT BIZNEZ FEAT. CDD COO CAL (FELDNIOUS)	44	52	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	69	58	Relax Your Mind BOYZ II MEN FEAT. FAITH EVANS (ARISTA)
20	16	Way Of Life LIL WAYNE (CASH MONEY/UNIVERSAL)	45	45	Girlfriend 'N SYNC FEAT. NELLY (JIVE)	70	55	The Cha Cha Slide Pt. III Roll Like This MR. C THE SLIDE MAN (M O B/DRPHEUS)
21	18	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	46	24	Oh Boy/The Roc (Just Fire) CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	71	—	Will Destroy LIL RU (HOW YOU LOVE THAT)
22	19	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BOY/ARISTA)	47	44	Gots Ta Be B2K (EPIC)	72	—	Fiesta R. KELLY FEAT. JAY-Z (JIVE)
23	—	When The Last Time CLIPSE (STAR TRACK/ARISTA)	48	37	Guess Who's Back SCARFACE (DEF JAM SOUTH/IDJMG)	73	70	Early In The Game NAAM BRIGADE FEATURING FREEWAY (ARTISTDIRECT)
24	22	Ballin' Boy NO GOOD (ARTISTDIRECT)	49	31	If I Could Go! ANGIE MARTINEZ (ELEKTRA/EEG)	74	—	On My Momma! TRUE ENUFF (DUNN RUFF/UNIVERSAL)
25	—	Big Big KASE FEAT. TEMPEST (ROCVILDA/DRPHEUS)	50	59	In Da Wind TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	75	74	Saturday (Oooh! Oooh!) LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)

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AUGUST 17
2002

Billboard TOP R&B/HIP-HOP ALBUMS

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	2	1	7	NELLY ▲ ³ F0 REEL 017747/UNIVERSAL (12.98/18.98)	NUMBER 1 Nellyville	1	50	56	38	24	MARY J. BLIGE ▲ ² MCA 112808* (12.98/18.98)	No More Drama (2002)	3
2	1	1	1	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	HOT SHOT DEBUT All I Have	2	51	53	52	25	AALIYAH ▲ ² BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2
3	4	2	11	EMINEM ▲ ⁴ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	52	63	37	9	CIPHA SOUNDS/MR. CHOC RAWKUS 112917*/MCA (18.98 CD)	Rawkus Records Presents: Soundbombing III	8
4	1	—	2	LIL WAYNE CASH MONEY/UNIVERSAL 060058*/UMRG (12.98/18.98)	500 Degreez	1	53	55	42	7	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2
5	3	—	2	MARIO J 20026 (12.98/17.98)	Mario	3	54	58	50	23	YOLANDA ADAMS ● ELEKTRA 62690/EEG (12.98/18.98)	Believe	7
6	5	—	2	BOYZ II MEN ARISTA 14741 (12.98/18.98)	Full Circle	5	55	50	43	44	JA RULE ▲ ³ MURDER INC./DEF JAM 536437*/IDJMG (12.98/19.98)	Pain Is Love	1
7	6	3	5	STYLES RUFF RYDERS 493339*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	2	56	43	36	9	DJ QUIK EUPONIC/LANEWAY/BUNGALO 970008/UMRG (18.98 CD)	Under Tha Influence	7
8	7	4	5	VARIOUS ARTISTS MURDER INC./DEF JAM 063033*/IDJMG (12.98/18.98)	Irv Gotti Presents The Inc	2	57	44	31	8	RAPHAEL SAADIQ UNIVERSAL 016654*/UMRG (12.98/18.98)	Instant Vintage	6
9	9	—	2	MACK 10 PRESENTS DA HOOD HOOD-BANGIN' 9996/03 (18.98 CD)	Mack 10 Presents Da Hood	9	58	38	—	2	C-BO WEST COAST MAFIA 2002 (17.98 CD)	West Coast Mafia	38
10	8	5	19	ASHANTI ▲ ² MURDER INC./JAM 588830*/IDJMG (12.98/18.98)	Ashanti	1	59	52	48	21	N*E*R*D* VIRGIN 11521* (10.98 CD)	In Search Of...	31
11	15	21	7	WYCLEF JEAN COLUMBIA 86542*/CRG (12.98 EQ/18.98)	Masquerade	2	60	47	—	2	B2K EPIC 85643 (8.98 EQ CD)	B2K: The Remixes — Vol. 1 (EP)	47
12	11	8	7	N.O.R.E. DEF JAM 586502*/IDJMG (12.98/18.98)	God's Favorite	3	61	39	—	2	FOURPLAY BLUEBIRD 63916/PCA VICTOR (18.98 CD)	Heartfelt	39
13	12	7	9	DONELL JONES UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	2	62	36	27	8	VARIOUS ARTISTS MCA 112875* (18.98 CD)	Steve Harvey Compilation: Sign Of Things To Come	12
14	10	6	4	E-40 SICK WID IT/JIVE 41809/ZOMBA (11.98/17.98)	The Balltician: Grit & Grind	5	63	88	71	21	REMY SHAND MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	15
15	18	15	15	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses	13	64	60	32	10	NATURE CASINO 8004*/SEQUENCE (18.98 CD)	Wild Gremlinz	21
16	17	—	2	PUBLIC ENEMY SLAM JAM/ZIN THE PAINT 8388/KOCH (12.98/17.98)	Revolverlution	16	65	74	61	39	ANGIE STONE ● J 20013* (12.98/18.98)	Mahogany Soul	4
17	13	9	13	VARIOUS ARTISTS ▲ BAD BOY 73062*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	2	66	62	55	35	ALICIA KEYS ▲ ⁵ J 20002 (12.98/18.98)	Songs In A Minor	1
18	16	13	14	BIG TYMERS ● CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1	67	81	49	15	CEE-LO ARISTA 14882* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	2
19	19	16	13	CAM'RON ROC-A-FELLA/DEF JAM 586876*/IDJMG (12.98/18.98)	Come Home With Me	1	68	78	70	35	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)	Luther Vandross	2
20	23	19	23	NAPPY ROOTS ● ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	3	69	70	56	32	MYSTIKAL ● JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4
21	14	10	3	MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	10	70	72	60	7	INDIA.ARIE ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	3
22	21	18	13	MUSIQ ● DEF SOUL 586772*/IDJMG (12.98/18.98)	Justisen (Just Listen)	1	71	68	45	19	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	8
23	20	11	16	TRUTH HURTS AFTERMATH 493333*/INTERSCOPE (12.98/18.98)	Truthfully Speaking	4	72	61	54	23	RUFF ENDZ EPIC 85691* (12.98 EQ/12.98)	Someone To Love You	8
24	24	—	2	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030111.98/17.98) [M]	Crash The Party	24	73	71	40	13	NAUGHTY BY NATURE TVT 2340* (13.98/17.98)	Icons	5
25	22	12	4	ONYX OTHER PEOPLES MONEY/IN THE PAINT 8268*/KOCH (12.98/17.98)	Bacdafucup: Part II	11	74	75	—	2	SIR CHARLES PMG 7013/DELTA DISC (11.98/17.98)	Southern Soul	74
26	26	1	1	KNOC-TURN'AL LA CONFIDENTIAL/ELEKTRA 62817/EEG (8.98 CD)	L.A. Confidential Presents Knoc-Turn'Al (EP)	26	75	85	64	14	BRENT JONES + T.P. MOBB HOLY ROLLER 20323/EMI GOSPEL (11.98/16.98) [M]	beautiful	35
27	27	1	1	KAREN CLARK-SHEARD ELEKTRA 62767/EEG (17.98 CD)	2nd Chance	27	76	49	39	9	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	12
28	34	26	16	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	17	77	59	59	5	NORMAN BROWN WARNER BROS. 47995 (18.98 CD) [M]	Just Chillin'	50
29	28	22	19	RL J 20012 (12.98/17.98)	RL:Ements	6	78	66	51	8	VARIOUS ARTISTS SD SO DEF/COLUMBIA 85689/CRG (8.98 EQ CD)	So So Def Presents: Definition Of A Remix (EP)	29
30	26	14	3	JERZEE MONET DREAMWORKS 450870/INTERSCOPE (12.98 CD)	Love & War	14	79	79	57	11	DJ PAUL D-EVIL 3500/STREET LEVEL (10.98/17.98) [M]	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa	24
31	29	23	14	LUDACRIS ▲ ² DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/19.98)	Word Of Mouf	1	80	93	—	2	LIL BOW WOW ▲ SD SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	2
32	25	17	3	JUICY J NORTH-NORTH 3601 (10.98/17.98)	Chronicles Of The Juice Man: Underground Album	17	81	82	78	12	WILL DOWNING GRP 589610/VG (18.98 CD)	(Sensual Journey)	11
33	27	20	5	SOUNDTRACK SD SO DEF/COLUMBIA 86676*/CRG (16.98 EQ/13.98)	Like Mike	10	82	84	66	3	MACK 10 CASH MONEY/UNIVERSAL 860968*/UMRG (12.98/18.98)	Bang Or Ball	4
34	31	—	2	HAYSTAK IN THE PAINT 8344/KOCH (12.98/17.98) [M]	The Natural	31	83	64	53	34	VARIOUS ARTISTS D&D 641234* (16.98 CD)	D&D Project II	66
35	40	29	19	TWEET ● THE GOLD MIND/ELEKTRA 82746/EEG (12.98/18.98)	Southern Hummingbird	2	84	64	53	34	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	1
36	33	28	7	ARCHIE EVERSOLE PHAT BOY 112928*/MCA (14.98 CD)	Ride Wit Me Dirty South Style	16	85	92	79	21	R. KELLY & JAY-Z ▲ ROC-A-FELLA/DEF JAM 586783*/JIVE/IDJMG (12.98/19.98)	The Best Of Both Worlds	1
37	32	—	2	VARIOUS ARTISTS RAZOR & TIE 89053 (18.98 CD)	Monsta Jamz	32	86	65	—	2	LEGIT BALLAZ LEGIT BALLIN' 71241/AMC (10.98/17.98) [M]	Respect The Game Vol. 3	65
38	41	33	25	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1	87	69	63	32	USHER ▲ ARISTA 14715* (12.98/18.98)	8701	3
39	42	35	19	AVANT ● MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	2	88	67	58	13	LAURYN HILL ▲ COLUMBIA 86580/CRG (16.98 EQ/19.98)	MTV Unplugged No. 2.0	2
40	35	24	8	AZ MOTOWN 018074/UMRG (12.98/18.98)	AZiatic	5	89	98	87	20	ANN NESBY '11'S TIME CHILD 017391/UNIVERSAL (12.98/18.98)	Put It On Paper	8
41	37	30	22	BRANDY ▲ ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	1	90	83	72	24	JENNIFER LOPEZ ▲ EPIC 85399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1
42	48	—	2	KHM NUMBER 6 6604 (18.98 CD) [M]	Game	42	91	NEW	1	NEW	EARTH, WIND & FIRE LEGACY/COLUMBIA 86661/CRG (17.98 EQ/24.98)	The Essential Earth, Wind & Fire	91
43	43	1	1	DARIUS RUCKER HIDDEN BEACH 88492/EPIC (12.98 EQ/18.98) [M]	Back To Then	43	92	NEW	1	NEW	SCARFACE DEF JAM SOUTH 586909*/IDJMG (12.98/18.98)	The Fix	92
44	46	25	8	DAZ DILLINGER DCF/FREE 006/D.P.G. (17.98 CD)	This Is The Life I Lead	15	93	80	46	6	WILL SMITH ● OVERBROOK/COLUMBIA 86189*/CRG (12.98 EQ/18.98)	Born To Reign	13
45	51	41	24	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) [M]	Love Machine	28	94	87	65	6	RAYVON BIG YARD 112757*/MCA (14.98 CD) [M]	My Bad	65
46	57	62	3	SOUNDTRACK MAVERICK 48310/WARNER BROS. (18.98 CD)	Austin Powers In Goldmember	46	95	NEW	1	NEW	DUDENEM ALL HEARING 37101 (17.98 CD)	Life As We Know It	95
47	54	47	21	B2K ● EPIC 85457 (12.98 EQ/18.98)	B2K	1	96	94	—	3	THE LAST MR. BIGG WARLOCK 2822 (10.98/16.98)	Only If U Knew	84
48	30	44	3	COO COO CAL BLACK MAFIA 1360/INFINITE (10.98/18.98)	Still Walkin'	30	97	86	75	13	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	12
49	45	34	7	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29	98	NEW	1	NEW	SOUNDTRACK HOLLYWOOD 162338 (18.98 CD)	Bad Company	11
							99	89	76	31	MAXWELL ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1
							100	77	67	15	VARIOUS ARTISTS ● SDNY/UNIVERSAL/EMI/ZOMBA 86591/CRG (12.98 EQ/18.98)	Off The Hook	10

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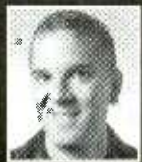
Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	BOB MARLEY AND THE WAILERS ▲ ¹⁰ TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	NUMBER 1 Legend	300	13	11	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	387
2	4	2PAC ▲ ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	189	14	9	JUVENILE ▲ ⁴ CASH MONEY/UNIVERSAL 153162/UMRG (12.98/18.98)	400 Degreez	186
3	2	2PAC ▲ ⁹ DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	330	15	17	R. KELLY ▲ ² JIVE 41625*/ZOMBA (19.98/24.98)	R.	85
4	3	EMINEM ▲ ⁸ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	76	16	13	MARY MARY ▲ ² C2/COLUMBIA 83740/CRG (7.98 EQ/11.98)	Thankful	107
5	15	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 69443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	234	17	12	EMINEM ▲ ⁴ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	123
6	5	NELLY ▲ ⁸ F0 REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	110	18	—	BARRY WHITE ▲ CASABLANCA/MERCURY 822782/IDJMG (6.98/11.98)	Barry White's Greatest Hits Volume 1	106
7	7	THE NOTORIOUS B.I.G. ▲ ⁴ BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	357	19	14	MARY J. BLIGE ▲ ³ MCA 111156* (12.98/18.98)	My Life	175
8	10	2PAC ▲ ⁹ AMARU/JIVE 41636*/ZOMBA (11.98/17.98)	Me Against The World	310	20	23	KEITH SWEAT ▲ ² VINTERTAINMENT/ELEKTRA 50763/EEG (11.98/17.98)	Me Ke It Last Forever	315
9	6	THE NOTORIOUS B.I.G. ▲ ¹⁰ BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	245	21	—	SADE ▲ ⁴ EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade	385
10	8	MAKAVELI ▲ ⁴ DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	216	22	22	JODECI ▲ ³ UPTOWN 110198/MCA (6.98/11.98)	Forever My Lady	134
11	19	DR. DRE ▲ ⁶ AFTERMATH 490485*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	129	23	18	JAY-Z ▲ FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	243
12	16	MARY J. BLIGE ▲ ³ UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	130	24	21	JILL SCOTT ▲ HIDDEN BEACH 82137*/EPIC (11.98 EQ/17.98) [M]	Who Is Jill Scott? Words And Sounds Vol. 1	90
					25	—	BONE THUGS-N-HARMONY ▲ RUTHLESS/RELATIVITY (11.98/17.98)	The Collection: Volume One	39

Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Plat

Beat Box™

by Michael Paoletta



COUNTDOWN: In a little less than two months, the international dance/electronic community will converge in New York for the ninth annual Billboard Dance Music Summit (BDMS), taking place Sept. 30-Oct. 2 at the Marriott Marquis Hotel in Times Square. With a beyond-hecked schedule, I'd be lying if I said I weren't feeling stressed-out. Thankfully, this is being tempered with feelings of incredible excitement, particularly when I consider the daily panels and nightly artist/DJ showcases we have planned for attendees.

On the night-life front, I'm happy to report that for the official BDMS parties, we've secured **Morel** (all the way live with a band!), **Mount Sims**, **Alcazar**, **Jody Watley**, **Avenue D.**, **W.I.T.**, **DJ Larry Tee**, and **Tammi Wright** (the voice behind **Darude's** "Out of Control" and **Philly Station's** current Ibiza, Spain, hit "Mon Superlover"). Expect a second batch of confirmations in the coming weeks.

The daytime activities are shaping up to be equally global in scope. Thus far, confirmed panelists include **Cory Robbins** (Robbins Entertainment), **Jürgen Korduletsch** (Radikal Records), **Marthe Reynolds** (Island Def Jam), **Andreas Lundstedt** (Alcazar), **Brandon Bakshi** (BMI Europe), **Gary Ford** (ASCAP), **Ira Cohen** (the Music Connection), **Eddie Gordon** (Neo Records U.K.), **Lesley Bleakley** (the Beggars Group U.S.), **Steve Levy** (Moonshine Music), **Seth Neiman** (Music Choice), and **Eddie O'Loughlin** (Next Plateau Records).



Curtis Urbina, adjunct professor at New York University's school of continuing and professional studies, will moderate the summit's six "Music 101" panels, which will surely be a learning experience for all.

"This group of panels will equip attendees with the knowledge of how the industry is structured," offers Urbina, who founded the much-revered Quark Records in house music's formative years. "Most

artists, producers, remixers, and DJs spend so much time developing their music skills that they have little or no experience with the [industry's] business aspects."

He continues, "These panels are designed to hear different views from industry veterans, who will share their knowledge on what it takes to remain in the game in today's marketplace."

For additional information regarding the BDMS and to register, log on to billboardevents.com.

NEWSY NEIGHBORS: Industry veteran **Eddie O'Loughlin**, who recently parted ways with Tommy Boy (he worked on A&R for **Amber's** new *Naked* album, due Aug. 20) is relaunching his Next Plateau label in September, with the release of **Flip 'N' Fill's** "Shooting Star." A smash in the U.K., where O'Loughlin licensed it from All Around the World, "Shooting Star" could very well find a home on U.S. radio. This single will be followed by **DJ Otzi's** "Hey Baby (Uuh Aah)," which will arrive via Next Plateau/Universal. Contact Next Plateau at 212-243-6103.

George Calle, formerly of Xtreme Records, has opened the doors to Oh Music, which is already amassing radio play (WKTU New York and KNHC Seattle, among others) with **Dee Roberts'** cover of **Journey's** "Separate Ways." In mid-September, the label will issue **Mike Rizzo** and **Denny Tsettos'** remixes of **De'Lacy's** global dance-floor hit "That Look," followed by a compilation, *Oh Yeah!*, mixed by Calle himself. Contact 718-994-2333.

Moonshine Music, which has been on a signing spree of late (*Beat Box*, *Billboard*, July 20), is at it again. The label has secured a two-album artist deal with globe-trotting DJ/producer **Ferry Corsten**. While the label's compilation department is nowhere near dead, we're happy to see Moonshine shining the light on proper artist full-lengths. Perhaps other labels will follow suit.

The West Coast-based Electrovenus label—which recently debuted with *Sin, Win & Grin* (Album Reviews & Previews, *Billboard*, July 27) by **T.H.E.M (Thee Human Ego Maniacs)**—is now being handled by MDI for exclusive distribution in the U.S. and Canada. Although *Sin, Win & Grin* is currently available at select retailers and at amazon.com, expect a national push Sept. 3, when MDI makes the electro-skewed album available to all retailers.

Finally, **Jim Durkin**, formerly of Priority Records, is now the A&R director of electronic music at Nettwerk America.

Nettwerk 'Conjures' New Sounds

BY MAGGIE STEIN

NEW YORK—Cutting-edge producers are always forging ahead with new ideas and tackling new technology to create fresh, unique sounds. Canadian musician Rhys Fulber is one such innovator, and his new recording alias, *Conjure One*, will release an eponymous full-length Sept. 17 via Nettwerk America.

Fulber's foray into music began at age 16, when he met Bill Leeb from the band *Skinny Puppy* in a Vancouver clothing store. The two formed the group *Frontline Assembly* and made music under that name for nearly a decade.

Eventually, Fulber wanted to go in a new direction. "I was the kid who ran the computer, and I got tired of it," he says. "There's only so much you can do with that."

Fulber continued to collaborate with Leeb, but with a new musical vision and a new moniker: *Delerium*. "Bill and I wanted to do something dreamy and ethereal," Fulber recalls. "We also wanted the music to be worldly. It started out innocently enough."

Soon enough, though, the duo was enjoying global success with the single "Silence," featuring fellow Canadian Sarah McLachlan. Nettwerk America issued *Delerium's* album *Karma*, which, according to the label, has sold more than 1 million copies worldwide.

FROM DUO TO SOLO

It was at this point that Fulber decided to strike out on his own. "Once you have a big song, people listen to what you have to say," he notes. "Nettwerk was very supportive and has been very patient with me."

Fulber says *Conjure One* took three years to complete. He credits this lengthy process to a hectic production/remix schedule (P.O.D., Mudvayne, Fear Factory, and most recently, young classical singer Josh Groban).

Working with bands and pop singers has helped Fulber understand what makes a good song. *Conjure One* is chock-full of melodic and catchy melodies, which ride over electronic-hued traditional song structures. "I like the concept of pop music," he says. "It's more challenging to write songs than to write ambient music."



CONJURE ONE

Conjure One finds Fulber, whose songs are published by Zomba, collaborating with songwriters Billy Steinberg and Rick Nowels, producer Tom Holkenberg (aka Junkie XL and JXL), and composer Chris Elliot, who wrote the string arrangements performed by the Vancouver Symphony Orchestra. Adding a human element to the songs are singers Sinéad O'Connor ("Tears From the Moon") and Poe ("Center of the Sun"). Israeli singer Chemda and Argentinean vocalist Marie-Claire D'Ubaldo also grace *Conjure One*.

CONJURING AN AUDIENCE

The combination of fine songwriting, swirling melodies, and talented vocalists has the potential to bring *Conjure One's* debut album to a wide audience. Nettwerk America director of marketing Eric Brodsky acknowledges that "it will be a challenge to let people know who is behind *Conjure One*, but there is a big electronic fan base associated with *Delerium*, and we

are going to reach out to them first."

The label is planning a big retail campaign, during which it will educate store buyers and clerks, create extensive in-store play programs, and feature the disc at major-chain listening stations. Brodsky explains that such initiatives will be very important, because *Conjure One*—managed by Nettwerk Management's Dave Holmes—will not be touring as a band, and Fulber does not DJ. Brodsky adds that the label will market *Conjure One* to the new-age contingent in the near future.

For the dance music community, as well as the *Delerium* fan base, the label will issue a limited edition of the album that will include a bonus disc featuring remixes of *Conjure One* tracks by Robbie Rivera, Max Graham, Hybrid, and Ian Van Dahl. Musical bits can also be heard on the artist's official Web site (conjureone.com) and on nettwerk.com.

The set's lead single, "Sleep," was sent to club DJs last month, while "Tears From the Moon" will soon be delivered to various radio formats, including triple-A and hot AC. The album will be sent to college radio next month.

WBMX Boston PD/music director Mike Mullaney is a big fan of *Delerium's* "Silence." He says he's eagerly anticipating the release of *Conjure One's* debut: "When you take the ambient elements of a group like *Enigma* and combine them with the pop sensibility of someone like Sinéad O'Connor, you have a merging of different styles that makes for memorable songs."

Ultimately, Fulber says *Conjure One* truly reflects where he is, both as a person and a musician. "I just wanted to make music, not rock or pop," he offers. "When you're younger, I think you are more into extremes. As I get older, I find that I just want to make beautiful melodies."

- **Jody Watley**, "Photographs" (Chilli Funk U.K. single). Issued late last year, Watley's *Midnight Lounge* (Universal Japan) remains one of those discs we find ourselves revisiting again and again. Each repeated listen reveals another layer, another nuance, another surprise. A definite highlight, the sultry and soulful "Photographs" finds the vocally assured Watley reminiscing about good times with a lost love. Along for the ride are remixers **Phil Asher** and **East West Connection**, who inject the song with funky house rhythms. Gorgeous.

- **Supreme Beings of Leisure**, "Divine" (Palm single). Two years after its release, *Supreme Beings of Leisure's* eponymous debut

The Beat Box Hot Plate

remains chilled to perfection. Conversely, the act's upcoming sophomore project, *Divine Operating System* (due Sept. 10), is primed for dancefloor action. The set's lead single, the disco-smacked "Divine," finds Supreme Beings **Geri Soriano-Lightwood** (vocalist) and **Ramin Sakurai** (keyboardist/programmer) having the time of their lives. Remixes are provided by **Hatiras**, **Ian Pooley**, and **Static Revenger**.

- **New Order**, "Here to Stay" (frr single). Culled from the *24 Hour Party People* soundtrack, this new New Order track, produced by the

band and **the Chemical Brothers**, is akin to hearing from a long-lost friend: It's familiar yet incredibly fresh. **Felix da Housecat** elongates the track's electro elements, while remixer **Scumfrog** delivers a progressive house journey.

- **Narcotic Thrust Featuring Yvonne John Lewis**, "Safe From Harm" (Yoshitoshi Recordings single). Currently being embraced by DJs both here and abroad, "Safe From Harm"—like **Layo & Bushwacka!**'s "Love Story"—knows no musical borders. The track's deft rhythms owe as much to house music as they do to trance. Let's watch this one zoom to the top of dance charts worldwide, shall we?

MICHAEL PAOLETTA

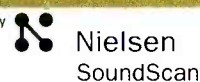
AUGUST 17
2002

Billboard HOT DANCE MUSIC™

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	2	3	8	NUMBER 1		1 Week At Number 1
1	2	3	8	SHIFTER	KINETIC 54720	Timo Maas Featuring MC Chickaboo
2	5	14	4	TREAT ME RIGHT (GUIDO OSORIO & JON CUTLER REMIXES)	NERVOUS 20488	Kim English
3	3	9	5	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455	Cher
4	4	10	6	FREE YOUR MIND	STAR 6912431	Celeda
5	6	8	7	I FEEL SO FINE	STRICTLY RHYTHM 12624	K.M.C. Featuring Dhany
6	1	2	9	THAT SOUND	TOMMY BOY SILVER LABEL 2375/TOMMY BOY	Rosabel
7	11	13	7	AFTER 2	DEFINITY 016	Pete Moss Featuring Terra Deva
8	14	22	4	ALIVE (THUNDERPUSS REMIX)	EPIC PROMO	Jennifer Lopez
9	8	4	12	THE NEED TO BE NAKED	TOMMY BOY 2366	Amber
10	7	1	10	THE SOUND OF GOODBYE (ROBBIE RIVERA AND ABOVE & BEYOND MIXES)	NERVOUS 20512	Perpetuous Dreamer
11	16	23	5	DON'T SAY GOODBYE (REMIXES)	UNIVERSAL 019123	Paulina Rubio
12	13	18	6	HAPPY HOUR	CUTTING 455	Norty Cotto
13	12	16	8	BURN FOR YOU	GROOVILICIOUS 277/STRICTLY RHYTHM	Kreo'
14	21	32	4	YOU GOTTA BELIEVE (REMIXES)	TOMMY BOY SILVER LABEL 2374/TOMMY BOY	Fierce Ruling Diva
15	19	25	4	I'M A WOMAN	ASTRALWERKS 38831	Cassius And Jocelyn Brown
16	10	5	12	LOVE AT FIRST SIGHT	CAPITOL 77724	Kylie Minogue
17	22	30	6	BOOMERANG	MOONSHINE 88485	Cirrus
18	9	11	8	SOUTHERN SUN	MAVERICK 42437/REPRISE	Dakenfold
19	24	29	7	HOW IT'S GONNA BE (REMIXES)	ORAGON/DEF SOUL 582915*/DJMG	LoVHer
20	17	7	12	I'LL BE WAITING (BROTHER BROWN REMIXES)	TRAFFIC 1001/MINISTRY OF SOUND	Full Intention Presents Shena
21	27	31	5	SICK (REMIXES)	TOMMY BOY SILVER LABEL 2377/TOMMY BOY	Sneaker Pimps
				POWER PICK		
22	36	—	2	SAFE FROM HARM	YOSHITOSHI 063/DEEP DISH	Narcotic Thrust Featuring Yvonne John Lewis
23	23	28	7	BREATHE IN	MCA PROMO	Frou Frou
24	28	37	5	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	COLUMBIA 79751	Marc Anthony
25	33	44	3	SHOW ME	STAR 691238	Suzanne Palmer
26	30	41	3	LET YOUR WILL BE DONE (REMIXES)	IT'S TIME CHILD PROMO/UNIVERSAL	Ann Nesby Featuring Ricky Dillard & New G
27	15	6	10	RAINY DAYZ (THUNDERPUSS REMIX)	MCA PROMO	Mary J. Blige Featuring Ja Rule
28	34	40	4	WHERE DO WE GO FROM HERE (THE REMIXES)	REPRISE 42444	Filter
29	40	49	3	WORK IT OUT (VICTOR CALDERONE & MAURICE JOSHUA MIXES)	MUSIC WORLD/MAVERICK PROMO/COLUMBIA	Beyonce
30	32	38	4	GET ME OFF (SUPERCHUMBO & PEACHES REMIXES)	XL 38836/ASTRALWERKS	Basement Jaxx
31	18	12	10	FOLLOW ME (REMIXES)	STRICTLY RHYTHM 12623	Aly-Uz
32	20	19	7	HE LOVES ME (LYZEL IN E FLAT) (ILLEGAL REMIX)	HIDDEN BEACH PROMO/EPIC	Jill Scott
33	39	45	3	WOMAN	DREAMWORLD IMPORT	Mia
34	25	17	9	I GOT THE MUSIC IN ME	JUNGLE RED 012	Erin Hamilton
35	44	—	2	IN THE UNDERGROUND	GROOVILICIOUS 280/STRICTLY RHYTHM	Psycho Radio
36	49	—	2	I NEVER KNEW	LOGIC 95608	Gloria Gaynor
37	37	24	8	SECRET (REMIXES)	MCA 155955	Luis Fonsi
38	43	48	3	RUNNING	TRIGGER IMPORT/BMG	DJ Marc Aurel
39	38	34	7	I SEE THE LIGHT	FUTURE GROOVE 69190/MUTE	Desert
40	26	20	10	TRIPPIN' (BROTHER BROWN & AGENT SUMO REMIXES)	GROOVILICIOUS 276/STRICTLY RHYTHM	Oris J Presents Delsena
41	46	—	2	OPEN UP YOUR MIND	PROVOCATIVE 77719/CAPITOL	Eyes Cream
42	29	27	10	IN MY MEMORY (REMIXES)	NETTWERK 36327	DJ Tiesto Featuring Nicola Hitchcock Of Mandalay
43	42	33	11	BACKFIRED	MAW 067/TOMMY BOY	Masters At Work Featuring India
				HOT SHOT DEBUT		
44	NEW	1	1	WALKING ON FIRE	NETTWERK 33150	Evolution Featuring Jayn Hanna
45	NEW	1	1	INSANE	GROOVILICIOUS 281/STRICTLY RHYTHM	Dark Monks Featuring Mim
46	31	21	12	WE ARE ALL MADE OF STARS (DJ Tiesto, Timo Maas, & Bob Sinclair Mixes)	V2 27145	Moby
47	NEW	1	1	KISS KISS KISS (THE SUPERCHUMBO MIXES)	MINOTRAIN 002	Ono
48	NEW	1	1	SLEEP	NETTWERK 33146	Conjure One
49	48	42	10	BRIGHTER DAY	ULTRA 1115	R.H. Factor
50	41	26	13	LAZY	SKINT 79754/COLUMBIA	X-Press 2

Maxi-Singles Sales and Sales Breakouts data compiled by



Maxi-Singles Sales

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1	23	NUMBER 1		8 Weeks At Number 1
1	1	1	23	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
2	NEW	1	1	ALIVE/I'M GONNA BE ALRIGHT	EPIC 79759	Jennifer Lopez Featuring Nas
3	3	—	2	WHY DON'T WE FALL IN LOVE (ERICH LEE REMIXES)	RISE/COLUMBIA 79774/CRG	Amerie
4	5	4	21	SONG FOR THE LONELY (THUNDERPUSS, ILLICIT & ALMIGHTY MIXES)	WARNER BROS. 42422	Cher
5	2	2	15	DAYS GO BY	CREEDENCE 77712/CAPITOL	Dirty Vegas
6	4	3	17	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
7	NEW	1	1	I NEVER KNEW	LOGIC 95608	Gloria Gaynor
8	7	6	14	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	iio
9	8	8	10	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
10	NEW	1	1	LIFETIME (BEN WATT REMIX)	COLUMBIA 79640/CRG	Maxwell
11	6	5	7	SHADOWS IN THE NIGHT	WEIR BROTHERS 002/MOERN VOICES	Michael Damian
12	10	7	9	BABY'S GOT A TEMPER	XL/MUTE/MAVERICK/REPRISE 42456/WARNER BROS.	Prodigy
13	13	10	23	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
14	9	9	9	WALKING IN THE SKY	MCA 019126	DJ Encore Featuring Engelina
15	12	13	17	SOMETHING	ROBBINS 72056	Lasgo
16	11	12	4	WHERE DO WE GO FROM HERE (THE REMIXES)	REPRISE 42444/WARNER BROS.	Filter
17	14	15	8	THEY-SAY VISION (DANCE REMIXES)	MCA 155961	Res
18	17	17	7	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
19	15	18	9	THE SOUND OF GOODBYE	NERVOUS 20512	Perpetuous Dreamer
20	18	16	11	YOU CAN'T GO HOME AGAIN!	MCA 582895	DJ Shadow
21	19	23	6	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
22	20	11	8	FULL MOON (ERNIE LAKE & FULL INTENTION MIXES)	ATLANTIC 85320/AG	Brandy
23	NEW	1	1	LOSE CONTROL (DESCONTROLATE)	DURMAR/PYRAMID 90200/ORPHEUS	Yohany
24	21	21	26	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink
25	NEW	1	1	ALL OVER ME	MTA 27748V2	Aphrodite

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: (M) CD Maxi-Single available. (V) Vinyl Maxi-Single available. (C) Cassette Maxi-Single available. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP ELECTRONIC ALBUMS™

Sales data compiled by



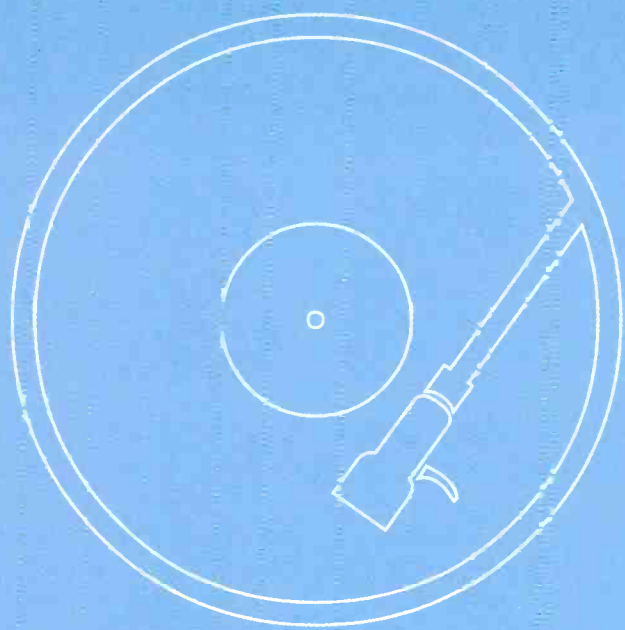
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	9	NUMBER 1		9 Weeks At Number 1
1	1	9	DIRTY VEGAS	CREEDENCE 39986/CAPITOL	Dirty Vegas
2	2	19	MOBY	V2 27127	18
3	4	8	THE HAPPY BOYS	ROBBINS 75030 (M)	Trance Party (Volume Two)
4	3	6	VARIOUS ARTISTS	J 20834	This Is Ultimate Dance!
5	6	7	OAKENFOLD	MAVERICK 48204/WARNER BROS.	Bunkka
6	5	7	THE CRYSTAL METHOD	3AM 1125/ULTRA	Community Service
7	7	6	DJ ENCORE	ULTRA 1123 (M)	DJ Encore Presents: Ultra Dance 02
8	9	10	LOUIE DEVITO	DEE VEE 002/MUS/CRAMA	Louie DeVito's Dance Factory
9	10	9	DJ SHADOW	MCA 112937	The Private Press
10	8	3	SPACEMONKEYZ VERSES GORILLAZ	PARLOPHONE/VIRGIN 40862*/ASTRALWERKS	Laika Come Home
11	11	11	VARIOUS ARTISTS	VERVE 58568*/V2	Verve/Remixed
12	12	12	VARIOUS ARTISTS	DMA 7002	DMA Presents: Energy 92 7/5 Dance Hits Volume 2
13	14	14	ZERO 7	QUANGO/ULTIMATE DILEMMA 5007/PALM (M)	Simple Things
14	NEW	1	DEEP FOREST	RED INK 19335	Music Detected
15	15	15	DJ MICRO	MOONSHINE 80176	Music Through Me
16	13	6	FATBOY SLIM	MINISTRY OF SOUND 895006/MCA	Live On Brighton Beach
17	16	16	VARIOUS ARTISTS	RAZOR & THE 89041	Pulse
18	19	19	JAZZANOVA	ROPEADOPE 93121/AG	In Between
19	18	18	SEB FONTAINE	PERFECTO 90700/THRIVE	Horizons
20	17	9	DJ IRENE	SURGE 0002/WARLOCK (M)	Phonosynthesis
21	20	10	VARIOUS ARTISTS	RAZOR & THE 89052	Monster Disco
22	23	23	DAFT PUNK	VIRGIN 49606*	Discovery
23	24	24	SOUNDTRACK	IMMORTAL 12684*/VIRGIN	Blade II
24	NEW	1	SOUNDTRACK	RCA VICTOR 63921	Queer As Folk: The Second Season
25	NEW	1	APHRODITE	MTA 27129V2	Aftershock

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). 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 (Dro). (P) Certification of 200,000 units (Platino). (M) 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. (M) 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. EMPIRES Lanya J	1. I WISH Kathy Phillips ROBBINS
2. ENDANGERED SPECIES Deep Forest SAINT GEORGE IMPORT	2. WHERE ARE YOU NOW Diana Fox 24/7
3. GOTTA GET THRU THIS Daniel Bedingfield RELENTLESS/ISLAND	3. STAIRWAY TO HEAVEN Jana RADIKAL
4. LET ME FEEL YOUR ARMS AROUND ME Boulevard East CETACEAN	4. SICK (REMIXES) Sneaker Pimps TOMMY BOY SILVER LABEL
5. SHINY DISCO BALLS Who Da Funk SUBLIMINAL	5. AUTO PORNO Finger Fest YOSHITOSHI

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



Billboard

DMS2002

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

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DMS2002 NATIONAL RECORD POOL MEETING

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

EXHIBITS

featuring the latest in music technology and equipment, merchandising and printing companies, magazines, music industry organizations, and much more.

panel topics

BASIC BUSINESS SET-UP, PROMOTION, ARTIST RELATIONS, LEGAL SPEAK, RADIC, PUBLISHING, EUROPEAN MARKETING AND PROMOTION, DJS/REMIXERS/PRODUCERS, CD BURNING, DIGITAL COPYING/DUPLICATION, BOOKING, MANAGEMENT, AND TOURING

CONFIRMED PANELISTS as of 8/1

Brandon Bakshi, BM Europe
 Lesley Bleakley, Beggars Group
 Carmen Cacatore, Fly Life Music
 Ira Cohen, The Music Connection
 Bill Coleman, Peace Bisquit Productions
 Lainie Copiocco, Club Planet.com
 Gary Ford, ASCAP
 Eddie Gordon, Neo Records
 Mark Kemp, Globix Corp.
 Jürgen Kradetsch, Radical
 Blake Lawrence, XM Satellite Radio

Steve Levy, Moonshine Music
 Andreas Lundstedt, Alcazar
 Khash Nasser, Nasser Music Business Solutions
 Seth Neiman, Music Choice
 Eoghan O'Loughlin, Next Plateau
 Cory Robbins, Robbins Entertainment
 Ron Slowicz, Excess/Trbe/WRVU
 Richard Stump, Cherry Lane Music Publishing
 Kacie Swider, Moonshine Music
 Larry Tee, Mogul Electro
 Gary Valletti, Bug Music

Foster Finds 'Another Way' To Tap Country Radio On Dualtone

BY SEAN ROSS
Airplay Monitor

NEW YORK—In the late '90s, it looked like Radney Foster might have been finished with country radio. He had transferred from Arista Nashville to Arista Austin, where his most recent studio album, 1999's *See What You Want to See*, was geared to triple-A radio.

After leaving Arista, Foster planned to focus his efforts on PureSpunk.com, a company he originally envisioned as an indie label, online publication, and "clearinghouse for music through the Internet," as well as on writing and producing for other artists. He thought his own career as an artist would take a back seat to those projects.

As it happened, country radio wasn't done with Radney Foster. A duet with Pat Green on "Texas in 1880," a 1988 hit for Foster's seminal country/rock duo Foster & Lloyd, was a last-minute addition to his first Dualtone album, last year's live *Are You Ready for the Big Show?*, and became a surprise hit at a number of stations, including the influential KPLX (the Wolf) Dallas.

Now, Foster and Dualtone are already seeing indications that "Ordinary Angel," the first single from the self-produced *Another Way to Go* (due Sept. 10.), may also generate response at country radio.

"Ordinary Angel," which Foster calls "a celebration of people doing the right thing," salutes Laura McCray, the late matriarch of Foster's church and a veteran of the civil-rights movement; Foster's father, a lawyer who rescued a client from an abusive marriage by having her live with his family for nearly a year; and Dave Fontana, a New York firefighter killed last Sept. 11.

"People in the room were moved when we heard it the first time," Dualtone co-principal Dan Herrington recalls. "That's the kind of response we're getting from people at radio as well."

KSKS (Kiss Country) Fresno, Calif., PD Mike Peterson says, "Music director Steve Montgomery and I are both big Radney fans. He's got an undeniable talent that needs to be heard at a much more mainstream level. We were both blown away when we heard the single."

KIIM Tucson, Ariz., PD Buzz Jackson reports that "Angel" was the winner of the station's nightly Bunkhouse Brawl and was finally retired from the make-it-or-break-it feature after winning five nights in a row.

While the 13 cuts on *Another Way to Go* range from rockin' ("Tired of Pretending" and the title track) to R&B-flavored ("I Got What You Need"), the project is Foster's most country album since 1994's *Labor of Love*, as evidenced by such cuts as "Disappointing You," a heartbreak ballad once pitched to Alan Jackson that would be equally

at home on a '70s Willie Nelson or Merle Haggard album, and "Scary Old World," one of the last songwriting collaborations of the late Harlan Howard, with guest vocals by Chely Wright. Other cameos and collaborators include Nickel Creek's Chris Thile, Hootie & the Blowfish's James Sonefeld, and longtime co-writers George Ducas, Georgia Middleman, and Kim Richey. (Foster is published by Spunker Songs/St. Julien Music, administered by Universal/PolyGram International Publishing.)

Foster and Herrington both emphasize that Dualtone's directive was only to make the best record possible. And Foster's own self-image as an artist is that of a "Texas singer/songwriter" in the tradition of such notables as Nel-



FOSTER

son, Rodney Crowell, Waylon Jennings, and Townes Van Zandt—not all of whom found a place in the country mainstream. But Foster is clearly heartened by country radio's acceptance of his recent efforts and by its increased receptivity to left-of-field projects overall.

"This is a good time to be on an independent label, because they're providing some spice to some guys who are willing to play," Foster says. "Seeing the success of [such indie label hits as Mark McGuinn's 'Mrs. Steven Rudy' or [David Ball's] 'Riding With Private Malone' gives me a lot of courage and a lot of hope. If you've got a good record, those guys in radio are going to play it." While it may not be as easy to break a record on an indie, "for the most part, those guys are still looking for good music—or I like to think so."

'A NEW THOUGHT PROCESS'

An outspoken advocate of artists' rights even before those issues came to the fore during the past year, Foster says his Dualtone pact is really a joint venture that gives him the "freedom to do exactly what I want to do . . . If they don't make any money, I don't make any money. But if they do, so do I. I own the masters; I'm leas-

ing them for a percentage of the profits. I've already gotten a royalty check [for *Big Show*], so that's a totally new thought process."

So how would *Another Way to Go* have been different on a major label? Foster says the title track and "Tired of Pretending" would probably not have made the cut, and the majors "would have hated the horns" that give some tracks a Van Morrison-goes-to-Memphis feel.

Despite his additional freedom, Foster actually brought in writer/producer Darrell Brown to help him A&R the album and whittle it down from 30 tracks. It was Brown who encouraged Foster to include "Disappointing You," even though that song, written five years ago during the breakup of a previous marriage, differs from the optimism of the overall project.

RETURNING TO THE ROAD

Foster, who is booked by the William Morris Agency and managed by Bill Simmons at Fitzgerald Hartley, plans to resume touring in September. Herrington says Dualtone is planning radio and BMG distribution branch tours. While Herrington's sense that there may be a "mainstream hit" in the offing means that the label will direct its marketing efforts toward the racks, it still plans to acknowledge his alt.country base with in-stores that include such indies as Austin's Waterloo Records and Houston's Cactus. There is also a video planned for "Everyday Angel."

As for PureSpunk, Foster says, "the side of it that's a small record and production company still exists, but as far as an Internet medium and magazine and clearing house, we were bitten really hard [by the collapse of the Internet economy]. We never spent a lot of money on it, but we certainly weren't in a position to expand, once advertisers became skittish." Foster has also come to the realization that he doesn't want "to have to call the guys at Best Buy and talk about price and position. That's not my gig."

Foster says working on *Another Way to Go* "was incredibly freeing in a lot of ways. The best records I've made [have always sprung from] situations where I was forced to fall into a regiment and then was able to break the mold," such as the first Foster & Lloyd album or 1992's solo debut *Del Rio, TX 1959*.

"I'm just very thankful I got to make something I really wanted to make—that I still think is viable for the country radio market—but at the same time, I'm not a slave to the [typical] A&R processes," Foster says. "I think fear is a really dumb way to make records. There was no fear in this record, and that's a great feeling."

Nashville Scene™



by Phyllis Stark

WHO'S THAT MAN? Toby Keith says he is often misunderstood. Take, for example, a recent interview in Nashville's daily newspaper, *The Tennessean*, in which Keith seemed to compare critics who don't like his music to those who "have sympathy for [serial killer] Jeffrey Dahmer" and those who have "a tremendous amount of hate for God."

For the record, Keith now says that's not exactly the message he was trying to convey. But no matter. Keith's fans seem to have no trouble understanding him.

His third DreamWorks set, *Unleashed*, was released last month and scored No. 1 debuts on both The Billboard 200 and the Top Country Albums chart (*Billboard*, Aug. 10). It remains atop the latter chart this issue.

Always outspoken and passionate about his beliefs, Keith has recently gained a reputation for being a bit controversial. Chalk that up to his single "Courtesy of the Red, White and Blue (The Angry American)." The song, which Keith wrote a few days after the Sept. 11 terrorist attacks, was lambasted by many critics but struck a chord with fans, with such lyrics as: "You'll be sorry that you messed with the U.S. of A./Cause we'll put a boot in your ass/It's the American way."

Keith says he not only had no reservations about releasing "Courtesy of the Red, White and Blue" as the first single from *Unleashed*, he felt it was his duty.

"Some critics said this was one flag waved too many," says Keith, who seems genuinely puzzled about why anyone would consider the song over the top. "When people get radical and fly planes into buildings," he says, "if we're going to be soft on that, and everybody holds hands and sings 'Kumbaya,' we're going to get hit again."

Before he recorded it, however, Keith envisioned the song as nothing more than a message he wanted to send to U.S. troops. "I wrote this strictly, 100%, as a statement to the military," he says. "The first time I played it was out at the Naval Academy in Annapolis, [Md.]. Keith performed it again at a private show at the Pentagon, where he says Marine Corps Commandant Gen. James L. Jones Jr. told him it was his duty to record and distribute the song. "He said, 'The service you provide is to lift the morale of the troops.'" Keith recalls. "That's all the endorsement I needed."

Later, when Keith performed the

song at shows for the troops during a tour of military bases in the Balkans, he says numerous soldiers asked him how they could get a copy of it for their families. That sealed the deal, and Keith soon recorded it, never imagining the uproar it would later spark.

As is now widely known, Keith was bumped from an ABC-TV Fourth of July special—during which he says he was scheduled to perform the single—after ABC anchor Peter Jennings, who was hosting the show, reportedly objected to the song. In the aftermath of that event, Keith says he walked out on several broadcast interviews in which the hosts "wanted to buzz-saw my head off." Country radio pro-



KEITH

grammers, however, embraced the single and took it to No. 1 on the Hot Country Singles & Tracks chart.

Throughout his career, Keith says he has always had the support of radio, even through edgy material like "Getcha Some," "I Wanna Talk About Me," and his duet with Sting on a remake of the latter's "I'm So Happy (I Can't Stop Crying)." "I've never had a problem with radio, even in my leanest years," he says. "The one thing I always had was No. 1 songs . . . There is still a group [of programmers] that jumps up and lets their voice be heard if we do something a little out of the box, but it's not about me trying to see what they'll let me get away with. Country music is changing. I always felt like I was more on the cutting-edge."

ON THE ROW: Arthur Buenahora is promoted from creative director to senior director of creative services and production at music publishing firm Sony/ATV Tree. He has worked for the company since 1997.

Eric Hurt joins Joe Scaife Productions as creative director. Hurt previously was with ForeFront Records.

AUGUST 17
2002

Billboard® TOP COUNTRY ALBUMS™

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
				👑 NUMBER 1 👑			2 Weeks At Number 1						
1	1	1	2	TOBY KEITH DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	38	42	35	39	KATHY MATTEA NARADA 12485/VIRGIN (16.98 CD)	Roses	38
2	2	2	15	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	39	39	37	40	SOUNDTRACK LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10
3	3	3	87	SOUNDTRACK ▲ ⁶ LOST HIGHWAY 170069/MERCURY (12.98/19.98)	O Brother, Where Art Thou?	1	41	41	40	41	CAROLYN DAWN JOHNSON ARISTA NASHVILLE 69336/RLG (10.98/16.98)	Room With A View	8
4	5	4	29	ALAN JACKSON ▲ ² ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	42	46	36	42	LEANN RIMES ● CURB 78738 (11.98/17.98)	I Need You	1
5	6	5	44	MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	43	45	43	43	PAT GREEN REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
6	4	1	3	DARRYL WORLEY DREAMWORKS 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	1	44	43	41	44	BRAD MARTIN EPIC 85115/SONY (7.98 EQ/11.98) [M]	Wings Of A Honky Tonk Angel	34
7	8	11	49	TOBY KEITH ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	45	44	38	45	CYNDI THOMSON ● CAPITOL 26010 (10.98/17.98)	My World	7
8	11	13	97	KENNY CHESNEY ▲ ² BNA 67976/RLG (12.98/18.98)	Greatest Hits	1	46	49	39	46	VARIOUS ARTISTS TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
9	9	8	89	TIM MCGRAW ▲ ³ CURB 77978 (12.98/18.98)	Greatest Hits	1	47	53	48	47	ELVIS PRESLEY RCA 65115/BMG HERITAGE (59.98/69.98)	Elvis: Today, Tomorrow & Forever	21
10	10	7	82	BRAD PAISLEY ● ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	48	50	34	48	MARK CHESNUTT COLUMBIA 66540/SONY (11.98 EQ/17.98)	Mark Chesnutt	23
11	13	10	44	GARY ALLAN ● MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4	49	51	47	49	RALPH STANLEY DMZ/COLUMBIA 86625/CRG (18.98 EQ CD) [M]	Ralph Stanley	22
12	7	6	6	SHEDAISY LYRIC STREET 165015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	3	50	40	—	50	STEVE HOLY CURB 77972 (11.98/17.98) [M]	Blue Moon	7
13	14	9	4	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	4	51	52	44	51	THE CHARLIE DANIELS BAND BLUE HAT/AUDIUM 8159/KOCH (11.98 CD)	Redneck Fiddlin' Man	40
14	15	12	67	TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98)	Set This Circus Down	1	52	47	46	52	PATTY LOVELESS EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19
				💰 GREATEST GAINER 💰									
15	19	18	53	BLAKE SHELTON ● WARNER BROS. 24731/WARN (11.98/17.98)	Blake Shelton	3	53	55	52	53	DIAMOND RIO ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
16	12	—	3	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	12	54	57	54	54	MONTGOMERY GENTRY ● COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
17	17	14	84	BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	55	56	51	55	REBA MCENTIRE ● MCA NASHVILLE 170202 (11.98/17.98)	Greatest Hits Volume III -- I'm A Survivor	1
18	18	16	59	LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1	56	58	58	56	RODNEY CARRINGTON CAPITOL 24627 (10.98/17.98) [M]	Morning Wood	18
19	20	15	11	KELLIE COFFEY BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5	57	48	49	57	VARIOUS ARTISTS RCA 67038/RLG (12.98/18.98)	Sharp Dressed Men: A Tribute To ZZ Top	7
20	22	21	37	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/DJMG (11.98/17.98)	New Favorite	3	58	62	57	58	TIFT MERRITT LOST HIGHWAY 170273/MERCURY (14.98 CD)	Bramble Rose	47
21	25	23	19	SARA EVANS ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6	59	60	56	59	TOMMY SHANE STEINER RCA 67041/RLG (16.98 CD)	Then Came The Night	6
22	23	20	26	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country	2	60	54	53	60	HANK WILLIAMS JR. CURB 78725 (7.98/17.98)	Almeria Club	9
23	24	22	70	TRICK PONY ● WARNER BROS. 47827/WARN (11.98/17.98)	Trick Pony	12	61	63	50	61	STEVE AZAR MERCURY 170269 (11.98/17.98) [M]	Waitin' On Joe	29
24	21	28	54	TRACY BYRD RCA 67009/RLG (11.98/17.98)	Ten Rounds	12	62	64	60	62	KASEY CHAMBERS WARNER BROS. 48028 (18.98 CD) [M]	Barricades & Brickwalls	13
25	27	25	4	TRACE ADKINS CAPITOL 30618 (10.98/17.98)	Chrome	4	63	61	61	63	VARIOUS ARTISTS ROUNDER 610498/DJMG (11.98/17.98)	O Sister! The Women's Bluegrass Collection	35
26	28	27	94	TRAVIS TRITT ▲ COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8	64	69	65	64	TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1
27	29	30	11	GEORGE STRAIT MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	65	59	55	65	TY HERNDON EPIC 86642/SONY (17.98 EQ CD)	This Is Ty Herndon: Greatest Hits	32
28	26	19	4	ANDY GRIGGS RCA 67006/RLG (11.98/17.98)	Freedom	7	66	68	62	66	ALAN JACKSON ▲ ARISTA NASHVILLE 63335/RLG (12.98/18.98)	When Somebody Loves You	1
29	34	29	18	CHRIS CAGLE ● CAPITOL 34170 (10.98/17.98) [M]	Play It Loud	19	67	67	59	67	VARIOUS ARTISTS CURB 78727 (5.98 CD)	The Best Of America	21
30	33	31	29	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5	68	67	59	68	CHRIS LEDOUX CAPITOL 34571 (10.98/17.98)	After The Storm	14
31	30	24	11	THE FLATLANDERS NEW WEST 6040 (17.98 CD) [M]	Now Again	19	69	66	67	69	KENNY ROGERS DNO 8640/MADACY (17.98 CD)	Kenny Rogers Love Songs	66
32	35	32	34	GARTH BROOKS ▲ ³ CAPITOL 31330 (10.98/18.98)	Scarecrow	1	70	70	73	70	VARIOUS ARTISTS MADACY 3854 (30.98 CD)	Country Favorites	70
33	32	—	3	HANK WILLIAMS MERCURY/UTV 170268/UMRG (24.98 CD)	The Ultimate Collection	32	71	73	74	71	HANK WILLIAMS III CURB 78728 (17.98 CD) [M]	Lovesick Broke & Driftin'	17
34	36	33	37	GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	72	65	64	72	CLINT BLACK RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
				🔥 HOT SHOT DEBUT 🔥									
35	NEW	1	1	ROY D. MERCER CAPITOL 40226 (10.98/16.98) [M]	The Family Album	35	73	72	70	73	KEVIN DENNEY LYRIC STREET 165020/HOLLYWOOD (12.98 CD) [M]	Kevin Denney	14
36	37	42	74	WAYLON JENNINGS BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19	74	71	69	74	TRAVIS TRITT WARNER BROS. 78296/RHINO (11.98 CD)	The Lovin' Side	48
37	38	45	11	EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13	75	75	68	75	CHRIS LEDOUX CAPITOL 38207 (46.98 CD)	The Capitol Collection (1990--2000)	63

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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 (Dor). △ Certification for 200,000 units (Dor). △ Certification for 400,000 units (Multi-Platinum). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 17
2002

Billboard® TOP COUNTRY CATALOG ALBUMS™

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	—	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)	1 Week At Number 1 Coyote Ugly	105	13	13	GARY ALLAN ▲ MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	139
2	1	DIXIE CHICKS ◆ ¹⁰ MONUMENT 65678/SONY (12.98 EQ/18.98)	Fly	153	14	10	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	354
3	2	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	113	15	15	THE JUDDS CURB 77965 (7.98/11.98)	Number One Hits	108
4	3	DIXIE CHICKS ◆ ¹¹ MONUMENT 68195/SONY (10.98 EQ/17.98) [M]	Wide Open Spaces	236	16	16	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 Biggest Hits	174
5	5	NICKEL CREEK ● SUGAR HILL 3308 (16.98 CD) [M]	Nickel Creek	87	17	12	FAITH HILL ▲ ¹ WARNER BROS. 47373/WARN (12.98/18.98)	Breathe	143
6	4	SHANIA TWAIN ◆ ¹⁹ MERCURY 536003 (12.98/18.98)	Come On Over	248	18	19	JOHN DENVER MAJACY 4750 (5.98/9.98)	The Best Of John Denver	214
7	—	JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)	Burn	105	19	14	TOBY KEITH ▲ DREAMWORKS 450299/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	133
8	6	BROOKS & DUNN ▲ ³ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	255	20	17	TRAVIS TRITT ▲ ² WARNER BROS. 46001/WARN (10.98/17.98)	Greatest Hits -- From The Beginning	291
9	8	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	204	21	18	TIM MCGRAW ▲ ⁴ CURB 77886 (7.98/11.98)	Everywhere	213
10	9	LEE ANN WOMACK ▲ ³ MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	115	22	21	GARTH BROOKS ◆ ¹⁵ CAPITOL 97424 (11.98/26.98)	Double Live	194
11	7	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	192	23	20	ALISON KRAUSS ▲ ² ROUNDER 610225*/DJMG (11.98/17.98) [M]	Now That I've Found You: A Collection	281
12	11	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	425	24	22	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A Decade Of Hits	611
					25	—	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	40

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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 (Dor). △ Certification for 200,000 units (Dor). △ Certification for 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. [M] indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 17 2002

Billboard HOT COUNTRY SINGLES & TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	16	NUMBER 1 THE GOOD STUFF B. CANNON, N. WILSON, K. CHESNEY (J. COLLINS, C. WISEMAN)	Kenny Chesney	1
2	2	2	13	COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) J. STROUD, T. KEITH (T. KEITH)	Toby Keith	1
3	4	5	11	LONG TIME GONE DIXIE CHICKS, L. MAINES (D. SCOTT)	Dixie Chicks	3
4	3	3	31	THE ONE T. BROWN, M. WRIGHT (K. MANNO, B. LEE)	Gary Allan	3
5	6	7	22	I MISS MY FRIEND F. ROGERS, J. STROUD (T. MARTIN, M. NESLER, T. SHAPIRO)	Darryl Worley	5
6	5	8	13	UNBROKEN B. GALLIMORE, J. STROUD, T. MCGRAW (H. LAMAR, A. ROBOFF)	Tim McGraw	5
7	7	10	29	TONIGHT I WANNA BE YOUR MAN D. MALLDY (R. RUTHERFORD, T. VERGES)	Andy Griggs	7
8	10	11	20	TEN ROUNDS WITH JOSE CUERVO B. J. WALKER, JR. (C. BEATHARD, M. HEENEY, M. CANNON, G. GODMAN)	Tracy Byrd	8
9	9	12	23	I KEEP LOOKING S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)	Sara Evans	9
10	11	15	22	THE IMPOSSIBLE B. ROWAN (K. LOVE, L. C. L. MILLER)	Joe Nichols	10
11	17	21	19	BEAUTIFUL MESS M. D. CLUTE, DIAMOND RIO (S. LEMAIRE, C. MILLS, S. MINOR)	Diamond Rio	11
12	15	20	28	SHE WAS B. J. WALKER, JR. (N. COTY, J. MELTON)	Mark Chesnut	12
13	13	9	27	LIVING AND LIVING WELL T. BROWN, G. STRAIT (T. MARTIN, M. NESLER, T. SHAPIRO)	George Strait	1
14	16	18	21	OL' RED B. BRADDOCK (M. SHERRILL, D. GOODMAN, J. BOHANI)	Blake Shelton	14
15	20	22	27	BEFORE I KNEW BETTER B. J. WALKER, JR. (B. SIMPSON, D. LEE)	Brad Martin	15
16	22	26	7	SOMEBODY LIKE YOU D. HUFF, K. URBAN (K. URBAN, J. SHANKS)	Keith Urban	16
17	21	23	16	AMERICAN CHILD B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar	17
18	8	4	30	NOT A DAY GOES BY D. HUFF (S. DIAMOND, M. DERRY)	Lonestar	3
19	18	16	29	DRIVE (FOR DADDY GENE) K. STEGALL (A. JACKSON)	Alan Jackson	1
20	14	13	25	I'M GONNA MISS HER (THE FISHIN' SONG) F. ROGERS (B. PAISLEY, F. ROGERS)	Brad Paisley	1
21	23	24	15	WHERE WOULD YOU BE M. MCBRIDE, P. WORLEY (R. PROCTOR, R. FERRELL)	Martina McBride	21
22	25	28	8	WORK IN PROGRESS K. STEGALL (A. JACKSON)	Alan Jackson	22
23	12	6	19	MY HEART IS LOST TO YOU K. BROOKS, R. DUNN, M. WRIGHT (B. BEAVERS, C. HARRINGTON)	Brooks & Dunn	5
24	24	25	11	THICKER THAN BLOOD A. REYNOLDS (J. YATES, G. BROOKS)	Garth Brooks	24
25	26	27	12	SOMETHING WORTH LEAVING BEHIND M. WRIGHT, L. A. WOMACK (B. BEAVERS, T. DOUGLAS)	Lee Ann Womack	25
26	27	29	15	DARE TO DREAM B. GALLIMORE, T. MCGRAW (J. BACH, A. FOLLESE)	Jo Dee Messina	26
27	29	31	13	MY TOWN B. CHANCEY (J. STEELE, R. NIELSEN)	Montgomery Gentry	27
28	30	31	12	BARBED WIRE AND ROSES P. WORLEY (S. LOCKE, M. SELBY, T. SILLERS)	Pinmonkey	28
29	30	33	10	THESE DAYS M. BRIGHT, M. WILLIAMS, R. SCAL FLATS (J. STEELE, D. WELLS, S. ROBSON)	Rascal Flatts	29
30	31	32	11	FORGIVE M. WRIGHT, T. BRUCE (R. L. HOWARD, T. BRUCE)	Rebecca Lynn Howard	30

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
31	32	34	18	LOOK AT ME NOW S. MANDILE (S. MANDILE, S. MCCLINTOCK)	Sixwire	31
32	34	36	17	IF THAT AIN'T COUNTRY B. TERRY (A. SMITH, J. STEELE)	Anthony Smith	32
33	33	35	16	COUNTRY BY THE GRACE OF GOD R. WRIGHT, C. CAGLE (C. CAGLE, M. J. GREENE, B. WAYNE)	Chris Cagle	33
34	35	38	11	LIFE HAPPENED B. J. WALKER, JR. (P. J. MATTHEWS, K. K. PHILLIPS)	Tammy Cochran	34
35	36	37	13	MINE ALL MINE D. HUFF, S. HEDDISY (K. OSBORN, H. POOLE)	SheDaisy	35
36	38	40	10	CADILLAC TEARS L. REYNOLDS (L. SATCHEL, W. VARBLE)	Kevin Denney	36
37	39	42	7	STRONG ENOUGH TO BE YOUR MAN B. J. WALKER, JR., T. TRITT (T. TRITT)	Travis Tritt	37
38	40	41	6	FALL INTO ME R. MARX (D. ORTIN, J. STOVER)	Emerson Drive	38
39	37	39	14	SING ALONG T. HEWITT, R. ATKINS (R. ATKINS, T. HEWITT, B. GAITSCH)	Rodney Atkins	37
40	41	46	4	'TIL NOTHING COMES BETWEEN US S. HENDRICKS (T. MARTY, K. HARVICK, R. MARSHALL)	John Michael Montgomery	40
41	43	49	5	ONE DAY CLOSER TO YOU P. W. RILEY, C. D. JOHNSON (C. D. JOHNSON, M. DANNA)	Carolyn Dawn Johnson	41
42	42	44	7	THE LAST MAN COMMITTED E. HEATHERLY (H. HEATHERLY)	Eric Heatherly	42
43	45	45	6	EVERYTHING CHANGES B. CHANCEY, LITTLE BIG TOWN (K. FAIRCHILD, J. WESTBROOK, K. ROADS, P. SWEET, T. L. JAMES, J. KIMBALL)	Little Big Town	43
44	47	50	6	MARIA (SHUT UP AND KISS ME) M. SERLETIC (R. THOMAS)	Willie Nelson	44
45	48	52	8	THE BALL S. PARKER, P. WORLEY (J. OTTO, P. J. MATTHEWS, K. K. PHILLIPS)	James Otto	45
46	46	48	10	HARD CALL TO MAKE B. MEVIS (M. A. SPRINGER, S. SESKIN)	J. Michael Harter	45
47	50	53	5	I DON'T PAINT MYSELF INTO CORNERS M. WRIGHT, T. YEARWOOD (T. BRUCE, R. L. HOWARD)	Trisha Yearwood	47
48	53	60	3	WAITIN' ON JOE R. VAN HOY (S. AZARI)	Steve Azar	48
49	RE-ENTRY	2	2	AT THE END OF THE DAY D. HUFF (K. COFFEY, B. JAMES)	Kellie Coffey	49
50	51	—	2	MODERN MAN K. LEHNING, B. CHANCEY (M. PETERSON, B. ROBERTS, F. GOLOE)	Michael Peterson	50
51	52	56	4	STARS ON THE WATER T. BROWN, G. STRAIT (R. CROWELL)	George Strait	51
52	49	51	10	THAT'S WHY I SING THIS WAY G. COLE (M. BARNES)	Daryle Singletary	47
53	44	43	6	TELL ME WHERE IT HURTS J. RITCHIE, F. LIDDELL (D. WARREN)	Tommy Shane Steiner	43
54	55	—	3	EVERYDAY ANGEL R. FOSTER (R. FOSTER)	Radney Foster	54
55	58	—	2	DREAM YOUR WAY TO ME M. WRIGHT (S. LAWSON, T. NICHOLS)	Shannon Lawson	55
56	54	59	3	BEER FOR MY HORSES J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith Duet With Willie Nelson	54
57	RE-ENTRY	2	2	BEAUTIFUL GOODBYE J. HANSON, G. DORMAN (J. HANSON, K. PATTON, JOHNSTON)	Jennifer Hanson	57
58	NEW	1	1	HOT SHOT DEBUT YOU CAN'T HIDE BEAUTIFUL C. FARREN (M. OULANEY, J. SELLERS)	Aaron Lines	58
59	NEW	1	1	I WISH YOU'D STAY F. ROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley	59
60	NEW	1	1	WHO'S YOUR DADDY J. STROUD, T. KEITH (T. KEITH)	Toby Keith	60

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

Billboard TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	6	NUMBER 1 SOUNDTRACK	LOST HIGHWAY/MERCURY 170069/DJMG	0 Brother, Where Art Thou?
2	2	1	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL	Halos & Horns
3	3	1	ALISON KRAUSS + UNION STATION	ROUNDER 610495/DJMG	New Favorite
4	4	1	SOUNDTRACK	LOST HIGHWAY 170221/MERCURY	Down From The Mountain
5	5	1	VARIOUS ARTISTS	TIME LIFE 18701	Time-Life's Treasury Of Bluegrass
6	6	1	RALPH STANLEY	DMZ/COLUMBIA 86625/CRG [M]	Ralph Stanley
7	7	1	PATTY LOVELESS	EPIC 85651/SONY	Mountain Soul
8	8	1	VARIOUS ARTISTS	ROUNDER 610499/DJMG	0 Sister! The Women's Bluegrass Collection
9	9	1	HAYSEED DIXIE	DUALTONE 01118 [M]	A Hillbilly Tribute To Mountain Love
10	14	1	RHONDA VINCENT	ROUNDER 610474/DJMG	The Storm Still Rages
11	10	1	JERRY DOUGLAS	SUGAR HILL 3938	Lookout For Hope
12	15	1	RICKY SKAGGS	SKAGGS FAMILY/LYRIC STREET 901003/HOLLYWOOD	History Of The Future
13	RE-ENTRY	1	SOUNDTRACK	VANGUARD 75986	Songcatcher
14	11	1	THE DEL MCCOURY BAND	CEIL/LYRIC STREET 902006/HOLLYWOOD	Del And The Boys
15	12	1	DOLLY PARTON	SUGAR HILL 3927	Little Sparrow

Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	12	NUMBER 1 THE IMPOSSIBLE	UNIVERSAL SOUTH 172241/UMRG	Joe Nichols
2	2	10	CAN'T FIGHT THE MOONLIGHT	CURB 73116	LeAnn Rimes
3	3	13	GOD BLESS THE USA	CURB 73128	Lee Greenwood
4	4	15	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin
5	5	23	I SHOULD BE SLEEPING	DREAMWORKS 450362/INTERSCOPE	Emerson Drive
6	6	29	OSAMA-YO' MAMA	CURB 73130	Ray Stevens
7	—	1	AND THEN	WARNER BRDS. 16697/WRN	Dusty Drake
8	7	26	HOW DO I LIVE	CURB 73022	LeAnn Rimes
9	—	1	AMERICA WILL ALWAYS STAND	RELENTLESS NASHVILLE 5137/MADACY	Randy Travis
10	9	34	NIGHT DISAPPEAR WITH YOU	LYRIC STREET 164050/HOLLYWOOD	Brian McComas

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.

Risky Business: Los Temerarios

BY LEILA COBO

MIAMI—Twenty-five years ago, brothers Adolfo and Gustavo Angel—barely in their teens and living in a tiny, Mexican outpost—rounded up their cousin, Fernando Angel, and decided to form a band. They called it Los Temerarios (the Daredevils)—a name full of braggadocio for kids their age—and during gigs, they played all sorts of music. Nearly three decades later, Los Temerarios have more than lived up to their name: They are one of the best-selling romantic Mexican groups in history, regularly racking up sales of 1 million units and beyond, thanks to Adolfo's plaintive love songs and Gustavo's sweet tenor. The combo is so dynamic that, for the past 12 weeks, a collection of the group's older hits—*Historia Musical* (Musical History) on Disa—has remained in the top 10 of the *Billboard* Top Latin Albums chart, while their newest release, *Una Lágrima No Basta* (A Tear Is Not Enough) on Fonovisa, has remained at No. 1 for five weeks. During a touring break, Temerarios songwriter and the oldest (and most talkative) brother, Adolfo, talked to *Billboard*.

How did your first album come about?

I would take our little demos to the record labels, and they would all say, "This is very good. Come back in February." And it was March. So, since no one wanted us, we decided to make our own album, and we paid for it with what we got for our gigs. We would promote it ourselves and take the albums to radio [stations]. And I would take them to record stores and leave them on consignment and if they sold, I would charge. So we did well, regionally. And when we started to sell 5,000 copies, and I had to say, "Hey, send me another thousand," the people from Sony—CBS then—came over, and we signed a contract. Didn't even look at it. Just signed. That was around 1983. And the guy in charge was a Mr. Hernández. I would always speak to him on the phone, and he called me Mr. Angel. And when he met me, he asked, "And [where is] Mr. Angel?" Because I was a kid of 17, 18 at the time.

I guess there were no child labor laws . . .

Well, one day, because we didn't know the ocean, we got the band together and said, "We're going on tour." [We wanted to go to] Mazatlán, Sinaloa, to find a gig. And we got to a hotel and [played] them our little tape. "Maybe, we'll let you know," they said. And since we didn't have money, they let us work for food. And since Gustavo was underage, he couldn't sing, so we had to hide him behind the speaker. You could only see the neck of his guitar. They'd hired us to play five hours, and then they said they wanted us to play two hours more. So I said—because we were such "big" men—"No,

6 Questions



that's not fair." And they said, "Ah, you won't play?" And they called the cops, sons of b****! [So we said] "Sirs, of course we'll play two more hours." And later, the guy from the hotel called—Mr. Pelayo [Gustavo and Fernando acknowledge the name]—and he gave us work, some cash, and food, and [when we played] his bar would fill up. And 20 years went by, and one day I went to Mazatlán and phoned him. [Gustavo interrupts: "You did that?"] Yes. You didn't know this, did you? And I said, "Is Mr. Pelayo still there? And they said, "The son?" I said, "No, the father." And they said, "He doesn't come around anymore. He's too old. Who's this?" So I told him, and I said I just wanted to thank him because he had helped us 20 years ago. And they gave me his home phone number, and I called him.

Did he remember?

No. He didn't remember a thing. He didn't know who Los Temerarios were. And that was the beautiful thing. I said, "You helped us. If you don't remember, it doesn't matter. The important thing is that you know we're thankful." He started to cry.

Let's talk about the album. Are you one of those people who says, "Everybody out, I'm writing!" Or do you sit in a bar and say, "Oh, I'm inspired!"

Both things. Generally I lock myself in my room—I don't like light of any kind. I write a little verse, and I sit with a little lamp and my keyboard. But the first track on this album was weird, because I wrote it in a restaurant, with three girl friends, and we were drinking tequila. There were a lot of people [in the room] and a lot of noise, and one of them started to tell me this story. And I liked this one phrase: "Why is it that I remember him so much?" Pencil! And in two hours it was done. I sent someone home—it was close by—for my tape recorder, and the track was done. But it wasn't something I'd planned or done before.

This album even features a salsa version of "Una Lágrima No Basta." Did you feel comfortable doing that? I have to tell you, I'm not a fan of remixes.

Me neither! Generally they wreck the song, and it doesn't sound the way it's supposed to. They take the original voice and lay the tracks under it, and when they do that, it's impossible [for] a ballad [to] really sound like a dance track. If you're interpreting with a romantic feeling, how difficult will it be to give it that [he clicks his fingers] party feeling. That's why I'd always been against that kind of thing. In fact, when the label proposed this to me, they already had the versions done. I didn't like them at all! So I said, "Give me a week, and I'll do it again."

Weren't you worried your Mexican audience would be turned off?

Yes. We thought that, and in Mexico we didn't include the [various] versions on the release. I said, "I don't want to upset *la raza* [Mexican people]." Our audience, right? In the U.S., fine. But in Mexico, no. The album came out three weeks ago, and the pirate version also came out, and that has all the versions. Oh, surprise. Everybody likes the salsa version, and it's playing on the radio. So you know what we're doing? [The] next printing will include all four versions, like [it does] in the U.S.

Spears Explains Mexico Cancellation

BY TERESA AGUILERA

MEXICO CITY—For the first time in recent memory, a concert in Mexico City was canceled because of rain. Britney Spears' July 28 performance at Foro Sol ended barely 15 minutes into her set, when she left the stage, saying, "I'm sorry, Mexico. I love you. Bye," according to printed reports. Spears reportedly took a van to the airport, where a private jet awaited her.

In a statement released the following day, promoter Ocesa Presenta explained that the artist had felt endangered by the rain and light-

ning. In the same statement, Spears apologized for the unexpected cancellation. "The Mexican fans are some of the best in the world," Spears said. "However, for the security of my company and the audience, as well as for the show's quality, I had to suspend my performance." The refunding of tickets, which ranged from \$25 to \$200, began Aug. 5.

Spears' actions were severely criticized by the Mexican press, especially because last year 'N Sync put on a full performance even though it rained throughout one of its concerts.

Latin Notas



by Leila Cobo

SECOND COMING: Following the success of *Shhh!*, which after 74 weeks on the *Billboard* Top Latin albums chart clocks in this issue at No. 16, **A.B. Quintanilla y los Kumbia Kings** are in the studio in Corpus Christi, Texas, working on their upcoming album for EMI Latin. Quintanilla says that from now on, the band will go simply by the acronym **LK2**, which stands for **Los**

year award in 1993. "It's unusual when a catalog of this size moves from one company to another," says **Ivan Alvarez**, senior Latin America VP for UMPG Latin America. "His whole catalog is going with him, and he's such an important figure in this industry."

In other publishing news, **Pablo Montero** has signed with EMI Music Publishing Latin America, while



A.B. QUINTANILLA Y LOS KUMBIA KINGS

Kumbia Kings Segunda Etapa (The Kumbia Kings Phase Two).

Unlike *Shhh!*, which mixed *cumbia* and R&B in English and Spanish, the new disc is predominantly a cumbia album. It will also include a new brass section and a *vallenato* accordion that changes the sound "a little bit," Quintanilla says.

Although Quintanilla continues to write with partner **Cruz Martinez**, he has also flown in **DJ Franz** from Mexico City. "Some of the songs we're putting together have a little bit more rap in them, so he's coming down and helping us with a lot of street lingo, but in Spanish," says Quintanilla, who has also spoken with Mexican duo **Sin Bandera** about a possible collaboration.

The album's probable first single, which Quintanilla did not want to identify, has already been recorded.

IN THE PILOT SEAT: Songwriter **Jorge Luis Piloto**, whose track "Quitame Ese Hombre" (Take That Man Away From Me)—as performed by **Pilar Montenegro** and produced by **Rudy Perez**—topped the *Billboard* Hot Latin Tracks chart for 12 weeks this year, has signed an exclusive worldwide publishing deal with Universal Music Publishing Group (UMPG) Latin America.

The deal gives UMPG control over Piloto's back catalog and his new tracks. Piloto, who has written scores of hits for such artists as **Chayanne**, **Jerry Rivera**, **Jaci Velásquez**, and **Olga Tañón**, won ASCAP's first Latin writer of the

Luis Eduardo Ochoa—who co-produced and co-wrote **Shakira's** *Pies Descalzos* (Bare Feet) and has continued to work with her through *Laundry Service*—has signed with Sony Music Publishing.

WHAT'S THE 'CONEXIÓN'? Just how similar are **Alex Lora** of **El Tri** and **Ozzy Osbourne**? Similar enough that MTV Latin America in Mexico has been taping vignettes—à la *The Osbournes*—of the Lora family for broadcasting on MTV's new Mexico-based show, *Conexión*. So far, there aren't any plans to turn the snippets into a full-fledged reality show. **El Tri** debuted at No. 71 on the *Billboard* Top Latin Albums Chart with *No Te Olvides de la Banda* (Don't Forget the Band) on Warner Music Latina.

CHART NEWS: **Jerry Rivera's** *Vuela Muy Alto* (Fly Very High) jumps from No. 52 to No. 32 in its second week on the *Billboard* Top Latin Albums chart. Rivera's second pop album nevertheless has a handful of salsa tracks, which he says fans were requesting of him. The album marks Rivera's debut as a composer: He co-wrote two tracks and wrote one on his own.

"In the past, I've always written my verses and *soneos* [improvisatory sections]," says Rivera, who was encouraged to write by his brother. "And that helped me a lot, because it gave me a lot of knowledge about creating melodies, lyrics, and rhythms."

AUGUST 17 2002 **Billboard** **HOT LATIN TRACKS**

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

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 99 stations (38 Latin Pop, 17 Tropical/Salsa, 5 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. 📈 Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. 📺 Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

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

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	VIVIENDO COLUMBIA / SONY DISCOS	MARC ANTHONY	1	13	SON 40 ARIELA / BMG LATIN	EL GRAN COMBO DE PUERTO RICO
2	3	A DIOS LE PIDO SURCO / UNIVERSAL LATINO	JUANES	22	21	RABIA SONY DISCOS	BRENDA K. STARR
3	2	VUELA MUY ALTO ARIELA / BMG LATIN	JERRY RIVERA	23	34	MURIENDO POR TI UNIVISION	JAIME CAMIL
4	4	Y TU TE VAS SONY DISCOS	CHAYANNE	24	25	SITU ME QUIERES UNIVERSAL LATINO	VIVANATIVA
5	7	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA	25	22	HASTA QUE VUELVAS CONMIGO COLUMBIA / SONY DISCOS	MARC ANTHONY
6	6	SE ME SUBE UNIVERSAL LATINO	MANNY MANUEL	26	24	TANTO QUE TE DI SONY DISCOS	EDNITA NAZARIO
7	5	BANDIDA SONY DISCOS	ELVIS CRESPO FEATURING TEMPO	27	—	KILOMETROS SONY DISCOS	SIN BANDERA
8	20	CARITO EMI LATIN	CARLOS VIVES	28	28	MAL ACOSTUMBRADO LATINO / SONY DISCOS	FERNANDO VILLALONA
9	9	POR ESE HOMBRE SONY DISCOS	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE	29	32	CUANTO TE QUIERO M.P.	TITO ROJAS
10	16	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	30	33	DOS LOCOS J&N / SONY DISCOS	MONCHY & ALEXANDRA
11	30	ANGEL DE AMOR WARNER LATINA	MANA	31	18	AMOR AMOR PRESTIGIO / SONY DISCOS	DOMINIC
12	—	EMBOSCADA EMI LATIN	VICO C	32	29	MIL ROSAS RMM / UNIVERSAL LATINO	MICHAEL STUART
13	11	BOHEMIO ENAMORADO ARIELA / BMG LATIN	DONATO POVEDA	33	—	COMPLICATED ARISTA	AVRIL LAVIGNE
14	8	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO	34	27	TOCA PARA MI WARNER LATINA	ALEJANDRO SANZ
15	12	LA ACARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA	35	23	MI BOMBON EMI LATIN	CABAS
16	14	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER	36	—	VETE Y DILE RCC	SERGIO VARGAS
17	19	CUANDO FALTAS TU J&N / SONY DISCOS	PUERTO RICAN POWER	37	38	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS
18	17	ES POR AMOR RCA / BMG LATIN	ALEXANDRE PIRES	38	31	COLOR ESPERANZA RCA / BMG LATIN	DIEGO TORRES
19	10	AQUI CONMIGO SONY DISCOS	ANDY ANDY	39	35	DAYS GO BY CREDENCE / CAPITOL	DIRTY VEGAS
20	15	ME ESTOY MURIENDO POR DENTRO SPACE INTERNATIONAL	CONJUNTO CHANEY	40	40	LOVE AT FIRST SIGHT CAPITOL	KYLIE MINOGUE

REGIONAL MEXICAN AIRPLAY

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

Crescent Moon Records and Sony Music Congratulate

G I A N M A R C O

THREE LATIN GRAMMY NOMINATIONS:

- RECORD OF THE YEAR
- BEST NEW ARTIST
- BEST MALE POP VOCAL ALBUM

"Gian Marco is an outstanding singer songwriter. A true poet with talent & soul beyond his years. It is not often that someone that has been in the industry as long as I have looks up to a young newcomer. Gian Marco represents hope for the future of our music." -**Marc Anthony**

"When you meet him for the first time, he lets you into who he really is. An amazing person, an amazing songwriter and outstanding singer. A voice so sweet that it resonates every feeling and every emotion in a song." -**Jaci Velasquez**

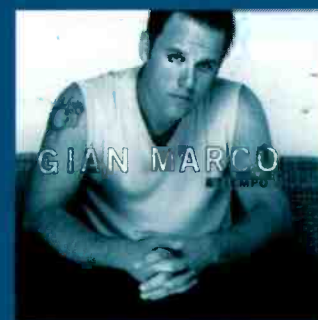
"Gian Marco es una artista sumamente sensible que percibe las situaciones del corazón, los dolores y las alegrías de la sociedad. El ha sabido conjugar, la profundidad de un pensamiento a través de una composición creativa y actual." -**Emmanuel**

"Gian Marco has emerged as one of today's most prolific & talented singer songwriters. His voice compares to no other. In today's musical environment where artists come and go, this true talent is here to stay." -**Emilio Estefan**

"Gian Marco has discovered an original form of creating which dwells a different path in the latin horizon". -**Luis Merino** (Managing Director of Leisure & Entertainment- Grupo Prisa)

"A Gian Marco lo conozco desde que me lo descubrió Emmanuel, mi compadre, en un hotel de Lima, y con la primera canción que me cantó sentí que aquel muchachito había rodado y conocía el lado amargo de la vida y tenía urgencia por decirlo, por contarlo, y era un chorro, una catarata, un manantial inagotable que mojó mi alma y aún sigo empapado de él".
Su hermano mayor, -**Manuel Alejandro**

"Desde la voz de la canción popular de siempre, Gian Marco ha encontrado una manera de hacerla nueva, fruto del mestizaje cultural y una sensibilidad que lo alumbra y lo traspasa" -**Hernaldo Zuñiga**



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Sony Music International

Billboard TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	ARTIST	Title	PEAK POSITION
1	37	—	2	BANDA EL RECODO FONOVISA 86228 (9.98/13.98) [M]	NUMBER 1/GREATEST GAINER No Me Se Rajar	1
2	1	1	4	LOS TEMERARIOS FONOVISA 0529 (10.98/15.98)	Una Lagrima No Basta	1
3	NEW	1	1	EDNITA NAZARIO SONY DISCOS 84956 (16.98 EQ CD) [M]	Acustico	3
4	2	—	2	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2
5	5	2	20	CHAYANNE Δ SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1
6	3	4	11	JUANES ○ SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2
7	6	5	11	THALIA Δ EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1
8	NEW	1	1	LOS ACOSTA DISA 727026/UG (8.98/13.98) [M]	Historia Musical: 30 Pegaditas	8
9	NEW	1	1	LOS ORIGINALES DE SAN JUAN EMI LATIN 40864 (9.98/14.98) [M]	Perro Malagradecido	9
10	4	3	8	JENNIFER PENA UNIVISION 310053/UG (9.98/13.98) [M]	Libre	2
11	10	—	2	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 018816 (8.98/13.98) [M]	Jugo A La Vida	10
12	11	17	6	VARIOUS ARTISTS LIDERES 950415 (7.98/13.98)	15 Postales De Amor	11
13	8	8	6	VARIOUS ARTISTS DISA 724040/UG (7.98/13.98)	La Hora Sonidera	8
14	9	7	27	PILAR MONTENEGRO Δ UNIVISION 310026/UG (9.98/13.98) [M]	Desahogo	2
15	7	6	13	LOS TEMERARIOS DISA 727024/UG (8.98/13.98)	Historia Musical	1
16	12	11	75	A.B. QUINTANILLA Y LOS KUMBIA KINGS ● EMI LATIN 29745 (9.98/14.98)	Shhh!	1
17	15	9	37	MARC ANTHONY ● COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1
18	26	24	8	LOS ORIGINALES DE SAN JUAN UNIVISION 310063/UG (9.98/13.98)	20 Grandes Exitos	18
19	19	20	3	VARIOUS ARTISTS DISA 727027/UG (8.98/13.98)	Pegaditas De...Ayer Y Hoy	19
20	17	14	14	VICENTE FERNANDEZ SONY DISCOS 84282 (10.98 EQ/15.98) [M]	Historia De Un Idolo Vol. 2	2
21	14	10	8	GRUPO BRYNDIS DISA 728990/UG (17.98 CD)	Hablando De Amor Poemas	10
22	16	15	26	VARIOUS ARTISTS DISA 727015/UG (8.98/13.98)	Las 30 Cumbias Mas Pegadas	1
23	20	16	24	MONCHY & ALEXANDRA J&N 84639/SONY DISCOS (8.98 EQ/13.98) [M]	Confesiones	8
24	22	27	19	SIN BANDERA SONY DISCOS 84806 (16.98 EQ CD)	Sin Bandera	18
25	13	13	45	ALEXANDRE PIRES Δ RCA 87883/BMG LATIN (14.98 CD) [M]	Alexandre Pires	3
26	25	21	11	INTOCABLE Δ EMI LATIN 37745 (8.98/15.98) [M]	Suenos	1
27	21	23	7	VARIOUS ARTISTS MOCK & ROLL 950410/LIDERES (6.98/11.98)	Puras Cumbias Sonideras	21
28	24	25	89	VICENTE FERNANDEZ Δ ² SONY DISCOS 84185 (10.98 EQ/16.98) [M]	Historia De Un Idolo Vol. 1	1
29	NEW	1	1	JESSIE MORALES: EL ORIGINAL DE LA SIERRA UNIVISION 310065/UG (9.98/13.98)	Ranchero Y Mucho Mas	29
30	18	12	11	ELVIS CRESPO ○ SONY DISCOS 84662 (9.98 EQ/15.98)	Urbano	4
31	23	18	3	ROGELIO MARTINEZ FONOVISA 86216 (8.98/12.98)	Atrévete A Olvidarme	18
32	52	—	2	JERRY RIVERA ARIOLA 94877/BMG LATIN (10.98/15.98)	Vuela Muy Alto	32
33	29	30	84	LOS ANGELES AZULES DISA 727014/UG (8.98/13.98) [M]	Historia Musical	2
34	28	31	38	GRUPO BRYNDIS DISA 727012/UG (8.98/13.98) [M]	Historia Musical Romantica	1
35	36	36	7	LOS ORIGINALES/LOS RAZOS EMI LATIN 37975 (9.98/13.98)	Que Buena...La Lucha De Las Estrellas	16
36	NEW	1	1	LOS RIELEROS DEL NORTE FONOVISA 8229 (8.98/13.98)	Cuesta Arriba	36
37	31	29	87	ALICIA VILLARREAL Δ UNIVERSAL LATINO 014824 (8.98/13.98) [M]	Soy Lo Prohibido	3
38	40	32	16	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1845 (8.98/14.98) [M]	El Numero 100	5
39	53	50	4	SOUNDTRACK SONY DISCOS 84951 (15.98 EQ CD)	El Clon	39
40	32	28	15	ROCIO DURCAL LIDERES 950382 (13.98 CD)	Todo Exitos De Rocio Durcal	21
41	34	34	16	LOS RAZOS DE SACRAMENTO Y REYNALDO Δ RCA 83084/BMG LATIN (7.98/11.98) [M]	Corazon De Perico	3
42	33	38	16	JOAN SEBASTIAN & MARCO ANTONIO SOLIS MUSART 2548/BALBOA (7.98/13.98)	Los Grandes	14
43	30	19	6	LA MISSION 3 APONTE 60108 (7.98/13.98)	A Otro Nivel	19
44	42	39	11	EL PODER DEL NORTE DISA 727017/UG (8.98/13.98)	Imaginate Sin Ellos	13
45	41	33	11	RICARDO MONTANER WARNER LATINA 48021 (17.98 CD)	Suma	14
46	45	41	37	PALOMO DISA 720032/UG (6.98/10.98) [M]	Fuerza Musical	9
47	35	45	4	CARDENALES DE NUEVO LEON DISA 724035/UG (7.98/13.98)	Por Las Damas	35
48	46	42	49	JOAN SEBASTIAN Δ MUSART 2524/BALBOA (7.98/13.98) [M]	En Vivo: Desde La Plaza El Progreso De Guadalajara	1
49	38	35	6	VARIOUS ARTISTS MOCK & ROLL 950406/LIDERES (7.98/13.98)	Solo Exitos: Summer Hits Underground	29

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	ARTIST	Title	PEAK POSITION
50	47	37	13	CELIA CRUZ SONY DISCOS 84972 (10.98 EQ/16.98)	La Negra Tiene Tumbao	37
51	44	43	37	ALEJANDRO SANZ Δ WARNER LATINA 41541 (10.98/17.98) [M]	MTV Unplugged	1
52	43	40	26	LOS TUCANES DE TIJUANA ○ UNIVERSAL LATINO 017043 (8.98/13.98) [M]	Las Romanticas De Los Tucanes De Tijuana	2
53	51	51	12	ARACELY ARAMBULA DISA 727025/UG (8.98/13.98)	Solo Tuya	35
54	49	44	17	EL PODER DEL NORTE DISA 727018/UG (8.98/13.98) [M]	El Autentiko Y Unico En Vivo	7
55	50	49	32	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39
56	27	26	6	MANNY MANUEL UNIVERSAL LATINO 017029 (14.98 CD)	Manny Manuel	21
57	55	53	56	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
58	60	73	39	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) [M]	Dejame Entrar	1
59	69	72	57	MARCO ANTONIO SOLIS ● FONOVISA 0527 (10.98/16.98) [M]	Mas De Mi Alma	1
60	39	22	6	EL GRAN COMBO DE PUERTO RICO RCA 94428/BMG LATIN (24.98 CD)	40 Aniversario: 1962-2002	7
61	63	60	37	LOS BUKIS FONOVISA 6156 (8.98/12.98)	Greatest Hits	39
62	62	59	42	LAURA PAUSINI ○ WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9
63	57	54	35	CHARLIE ZAA Δ SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98) [M]	De Un Solo Sentimiento	3
64	56	52	12	BANDA EL RECODO LA SIERRA/UNIVISION 310057/UG (9.98/13.98)	14 Exitos De La Banda El Recodo	14
65	66	67	26	LOS RIELEROS DEL NORTE FONOVISA 84202 (8.98/12.98)	Los Mejores Exitos	30
66	68	71	47	LALEY ○ WEA ROCK 40949/WARNER LATINA (10.98/16.98) [M]	MTV Unplugged	13
67	64	57	27	MELODY ○ SONY DISCOS 84669 (9.98 EQ/13.98)	De Pata Negra	27
68	70	75	7	LOS REHENES DISA 720025/UG (4.98/7.98)	15 Hits Vol. 1	48
69	67	58	9	CONJUNTO PRIMAVERA FONOVISA 80799 (13.98/18.98)	En Vivo Vol. 2	28
70	74	62	24	VARIOUS ARTISTS DISA 729002/UG (9.98 CD)	Siempre Romanticos	37
71	NEW	1	1	EL TRI WEA ROCK 47320/WARNER LATINA (8.98/14.98)	No Te Olvides De La Banda	71
72	NEW	1	1	RAZA OBRERA UNIVISION 310049/UG (9.98/13.98)	Arcacumbando Vol. 2	72
73	65	66	24	LOS INVASORES DE NUEVO LEON EMI LATIN 34432 (12.98 CD)	20 Exitos	37
74	72	74	42	LOS TEMERARIOS FONOVISA 8129 (10.98/12.98) [M]	Ealadas Rancheras	3
75	48	63	17	VARIOUS ARTISTS UNIVISION 310051/UG (9.98/13.98)	20 Inmortales Pegaditas	10

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

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

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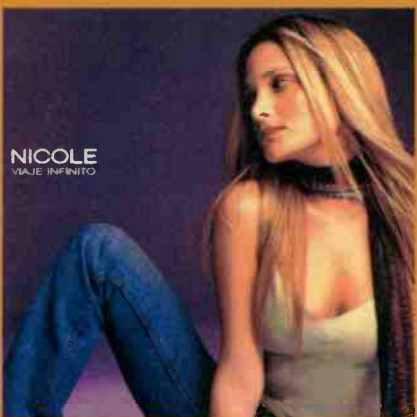


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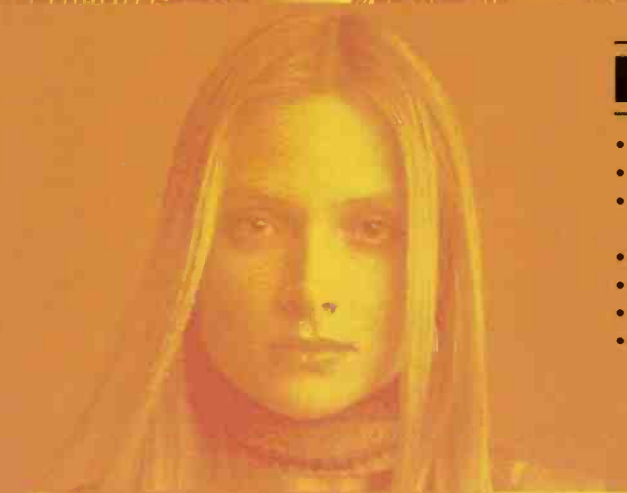


BEST NEW ARTIST

- ★★★★★ - Los Angeles Times, Miami Herald
- Best Latin Singer (Best of Miami 2002) - Miami New Times
- 2002 Latin Alternative Music Conference performance
- Appearing on "One World Jam" TV Special
- On tour this Fall
- New single "Mi Sufrimiento" shipping to radio now!



www.maverick.com
aol keyword: Nicole



BEST POP FEMALE ALBUM

- ★★★ 1/2 - Miami Herald
- MTV Latin America #1 video, Top 20 Countdown
- MTV VMA's International Viewer's Choice Nominee (Latin America)
- 2002 Latin Alternative Music Conference performance
- Appearing on "One World Jam" TV Special
- On tour with La Ley in Mexico this month
- "Viaje Infinito" single ranked Top 20 Latin Alternative Radio Airplay



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aol keyword: Jose Padilla



BEST POP INSTRUMENTAL ALBUM

- The original Ibiza DJ and the godfather of chill-out
- "A legend as a maestro of chill out/ ambient music" - Billboard
- 2002 Winter Music Conference performance
- Currently in rotation at Smooth Jazz radio nationwide



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BY RANDY LUNA

SAN JUAN, Puerto Rico—The ninth edition of Premios Tu Música, the only awards show geared toward Puerto Rican artists and that country's market, received a boost this year via a new relationship with the Univision Network, which will broadcast the awards on the Telefutera network in the U.S. and locally on Univision Puerto Rico. Following the announcement of the deal, an array of international superstars confirmed their assistance or said they would perform at the awards.

Soraya Sánchez, founder and executive producer of the event, says: "[Because] they will be broadcast via Telefutera, it gives Latinos in the U.S. a chance to see what happens here at a musical level. At the same time, our [artists] will receive more exposure there." In addition to the usual categories, Premios Tu Música also gives awards for specialized categories specific to the Puerto Rican market, such as best national Latin rock album and best national rap album.

The awards show previously only aired locally, on TV station Teleonce, which was purchased by the Univision Network earlier this year.

The awards show will be broadcast Aug. 24, one day after the

Tu Música/ Univision Deal Boosts Awards Profile



event takes place at Centro de Bellas Artes in San Juan. Artists scheduled to perform include Juanes, Thalía, Pablo Montero, Ednita Nazario, and Elvis Crespo. Artists confirmed to attend include Olga Tañón, Luis Fonsi, Gilberto

Santarrosa, Alejandra Guzmán, Sin Bandera, Gisselle, Jaci Velasquez, Limite 21, Melody, Diego Torres, and Melina León.

Sanchez says, "Even though Puerto Rico is one of the most important markets for Latin music in the United States, there was no award that would reflect the success of the music being marketed here. Through the years, [the awards] have gained enormous credibility, because they summarize what happens in the music industry here." Sanchez is also co-owner of Acisum Group, a concert promoter, artist management, and TV production company that produces *Anda Pal Cara* (Go to Hell), a top-rated local TV show that is broadcast at 10 p.m. every weekday via Univision Puerto Rico.

Nominees for Premios Tu Música are elected by an awards committee that selects the five most successful albums in terms of the positioning of the artist in Puerto Rico. From that list, 500 music industry professionals, including radio programmers, music journalists, and retailers, select the winners.

TO OUR READERS

America Latina will return next week.

Jazz Notes™



by Steven Graybow

NEW AND NOW: For the past five years, **Dee Dee Bridgewater** has frequently performed the music of **Ella Fitzgerald**, first heard on the 1997 release *Dear Ella*, and again on 2000's *Live From Yoshi's* (both on Verve). Rather than losing herself in the enormity of feting such a be-

To accent the dramatic overtones in each song, Bridgewater and her first husband and frequent collaborator **Cecil Bridgewater** arranged the material to highlight the vignettes that are woven into each song's lyrics (pianist **Thierry Eliez** arranged the title track and the meditative ballad "Lost in the Stars"). Such songs as "Stranger Here Myself" and "September Song" swing boldly, while the French "Youkali" and Latin-tinged "Bilbao" hint at the world-music direction that the singer hopes to explore on future projects. "I am like a sponge," she says, "and when I hear music from different cultures, I soak it up and it becomes part of my own music."



BRIDGEWATER

Although Bridgewater moved to Nevada several years ago, she retains her home in France, where she says she has greater creative opportunities than in the U.S. "I can be myself in Europe, because I never feel any racial overtones in anything I do. I act and I sing with folk artists, rock artists, and jazz artists and never feel tied down to what is supposedly expected of me."

loved force in American music, Bridgewater wrapped Fitzgerald's classic material around herself like a comfortable coat, modeling the songs with style and grace yet indelibly contouring them with her own sense of purpose. "I had a beautiful walk with Ella for the past few years," Bridgewater says, "but it came time for me to find music that I can call my own."

On *This Is New* (Verve, Aug. 6), Bridgewater continues to explore facets of her dynamic persona by dipping into another classic songbook, that of German-born composer **Kurt Weill** (1900-1950). As many of Weill's songs were originally written for the theater, their dramatic flair makes them perfect for Bridgewater, who often divides her time between singing and acting. "Each Weill song is different, and each has its own personality," she says. "I had to record each song in its own style. This is the first project I've done that shows both sides of me, the actress and the singer."

Rather than record a set of Weill's best-known songs, Bridgewater chose material written after the composer emigrated to the U.S. in 1935, songs that she says are "much lighter than the dark, heavy material usually associated with Weill. The songs I chose have a positive feeling and some humor as well. They lend themselves to being acted out." Bridgewater also found the unorthodox structures of Weill's songs to be "a challenge, and a challenge always appeals to me. You have to really concentrate when you are singing these songs, because the melodies and arrangements are so outside the box."

"Jazz artists are also held in higher regard in Europe, where I can sell out halls that hold 2,000 people," she continues. "The audience there is bigger, and they respond more enthusiastically than they do in the United States. When people in Europe hear that a jazz artist is going to perform, they come out en masse. In the United States, everything is about selling in large numbers, and that is the worst enemy of jazz. When the young lions didn't sell the way it was hoped, they all ended up without a record label. Putting marketing before creativity destroys the creative spirit at the heart of the music."

Bridgewater plans to focus on composing songs of her own in the coming years, which she expects will deal lyrically with "deep social issues that I feel are important enough for me to address in my work. You can speak about issues in music," she says. "but it has to be done in a way that people will understand that something is important to you without hitting them over the head."

This Is New was produced by Bridgewater, who hopes to continue nurturing up-and-coming artists, not only by featuring them on her recordings but also by acting as a producer and helping them find their own voices. "Eventually, I plan to go behind the scenes and help others," she says. "If you have some type of celebrity, it should be used to help others and give back to the music."

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Hiatt Adds His Growl And Music To Disney's 'The Country Bears'

BY JIM BESSMAN

NEW YORK—With a singing voice frequently compared to a growl, John Hiatt would be the perfect candidate for a part in the new Disney family film *The Country Bears*.

But thanks to “one of those synergistic scenarios,” as BMG Music Publishing director of film and TV Michelle Belcher calls it, Hiatt is not only the singing voice for country bear Ted Bedderhead but also the composer of seven of the film soundtrack’s songs (“Where Nobody Knows My Name” appears on it twice) and performs on five songs himself—with E.G. Daly, Krystal Marie Harris, Jennifer Paige, Don Henley, and Bonnie Raitt also singing Hiatt compositions.

The movie is a live action/animated musical comedy centering on a young bear cub who tries to reunite his favorite rock group (the Country Bears) for a charity concert.

One of director Peter Hastings’ biggest challenges was to come up with the appropriate music. Hastings knew he didn’t want the short novelty numbers performed at the Disney theme parks’ Country Bear Jamboree attraction, which was the origin of the movie’s concept. But he did want music that could span a variety of roots music genres without focusing on a single style.

Hiatt, a BMG Music Publishing writer, uniquely fitted the bill. “Michelle and I had a lunch meeting with [Country Bears] music supervisor Nora Felder, and we mentioned Hiatt because he was so obvious,” BMG Music VP of film and TV Ron Broitman recalls.

Belcher adds: “Nora was a big Hiatt fan, and we set up a meeting the next

morning for the producers, director, music supervisor, and Hiatt’s manager, who happened to be in town.”

Everything “jelled immediately” on the creative level, according to Belcher, and the whole crew flew up to Portland, Ore., to catch a Hiatt concert tour stop and meet with the singer/songwriter to see if he was interested in composing original music for the film.



BELCHER



BROITMAN

Broitman notes, “[John]’s so down-to-earth and rootsy, with an Americana feel that works well with the same elements in the film.”

Belcher says that the day after Hiatt came on board, he wrote seven new songs. The prolific output, plus Hiatt’s involvement as a character, is highly unusual, she says, and helps set him up in the film community for future soundtrack projects.

“It shows that a ‘signature’ artist like John Hiatt can add value to a film’s music,” Belcher adds. “There aren’t many artists out there like that, where you want that signature sound throughout the whole film [and] where it helps flesh out the storyline of the film [through] his voice, his songs, and the other artists performing his songs.”

Broitman adds that from the publisher’s perspective, “we may not see

another opportunity like this for a long time: It’s a rare situation to have one of our key writers so tied into the music of a film—and very difficult to pull off.”

Belcher says, “We’re using [the soundtrack] as a ‘calling card’ to get John work in upcoming features, since it’s not just one song and shows how much he can contribute to one project. Certainly it will open doors for him.”

Belcher adds that BMG Music is informing its affiliates of Hiatt’s *The Country Bears* involvement and that Hiatt will be visible on late-night TV outlets as part of the film’s and soundtrack’s promotion.

Broitman, meanwhile, anticipates a “positive impact” on Hiatt’s back catalog resulting from his prominent presence on the soundtrack: “There’s always strong interest in his catalog, but this should spike it a bit—and we’re banking on it.” Broitman

expects increased requests for licensing Hiatt songs for other films, TV shows, and commercials. “A lot of people are really excited to see something like this—the scope of involvement one writer can have in a film.”

In explaining the company’s enthusiasm about Hiatt’s participation in *The Country Bears*, Belcher also notes that Hiatt was the right type of artist. “He’s not like Billy Corgan, or the hot, new, young rock artist that everybody goes after, but a career artist,” Belcher says. “So for a film company to think deeply enough to go after an artist of his caliber—as opposed to the flavor of the week—is a special thing.”

Belcher gives special credit to the film’s music supervisor for recognizing the veteran songwriter’s talent: “If it hadn’t been for Nora Felder’s vision and appreciation of his music, I don’t know if it would have gone this deep.”

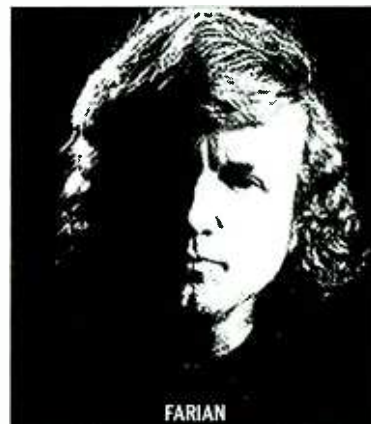
Words & Music™



by Jim Bessman

FARIAN’S DREAM: Sony/ATV Music Publishing Germany capped its best fiscal year ever by signing German Euro-dance king **Frank Farian** to a long-term publishing deal.

The Sony/ATV Music Publishing agreement includes worldwide representation of Farian’s newly created AME Music Publishing and involves all future publishing activities, as well as acquisition of his entire back catalog. This includes such major hits as “Where Do You Go,” “Brown Girl in the Ring,” “Be My Lover,” “Please Don’t Go,” “Daddy Cool,” “When I Die,” “Ma Baker,” “Rivers of Babylon,” “Rasputin,” “El Lute,” “I’m Gonna Miss You,” and “Gotta Go Home” for artists including **Boney M**, **Eruption**, **FAR Corporation**, **Meat Loaf**, **Milli Vanilli**, **No Mercy**, and **La Bouche**.



FARIAN

Farian, who was previously repped by indie publisher Meisel in Germany and BMG elsewhere, has called the deal “a dream come true” for all parties involved—one that was clearly long in the making.

“I’ve known Frank a very long time and always bothered him in asking for his beautiful catalog,” says **Mike Weller**, Sony/ATV Music Publishing Germany VP of Germany, Switzerland, and Austria (G/S/A) and Central Europe. “Finally, he decided to give in.”

Sony/ATV Music Publishing president **Richard Rowe** calls the Farian acquisition “a true jewel in the crown” for the company.

“We try to go after the best of what’s available in music publishing, and when Mike told me there was a chance to talk to Frank, I literally couldn’t believe my ears,” Rowe says, echoing Farian. “He represents one of those eras of music that will go on and on and on, and we’re in a dream to have been able to sign him.”

Farian is now based in Miami and is working on the next **No Mercy** album and new acts **Norissa**, **Mercy**

Mercy, **the B-Babes**, and **DJ**.

“Songwriting is my passion, and to have new songs and new artists in the studio is what I need,” he says. “I’ve known Mike more than 20 years, so Sony is the best partnership for my new vision for my work.”

Sony/ATV aims to start putting packages together and giving a new lease on life to Farian’s old songs, according to Rowe. “But the new things he’s doing are equally important, so it’s not the end of the book but the start of a new chapter.”

Indeed, Rowe cites Farian’s continued creative energy as the key to his future success at his new house. “He’s still very busy and full of passion—and that’s what we’re excited about,” Rowe says. “When you make these acquisitions, it’s not a case of buying lots of catalogs and occasionally songs get used and you make some income. [Rather], it’s strategically buying a few very good things—**Nile Rodgers**, **Bert Berns**, **Frank Farian**—and focusing in on them and trying to make those people feel we’re the right place to be and that they made the right decision.”

Adding that Farian has “lots of fingers in lots of pies,” Rowe does single out one upcoming project: a film loosely based on the notorious history of **Milli Vanilli**.

BUGGING A MAJOR: Bug Music will administer the copyrights of **Major Songs**, the ASCAP-affiliated company headed by **Michael Sigman** (*Billboard*, April 27). The firm owns the majority of the writer’s share of the key songs written by Sigman’s late father, **Carl Sigman**, and is adding others as their renewals come due.

Major Songs has also signed several contemporary writers, including the songwriting duo of **Thomas Beatty** and **Gabriel Kahane**, two Brown University students who wrote “Straight Man,” which won the Kennedy Center American College Theater Festival’s Musical Theater Award—the nation’s highest honor for a college musical. Additionally, the firm has administration deals pending with major publishers in Japan, the U.K., Germany, France, and Sweden.

Sigman now wants to demo some of his father’s lesser-known compositions with an eye toward the Nashville market and is soliciting new versions of Sigman classics. To this end, A&R veteran **Gregg Geller** is producing a three-disc **Carl Sigman** overview for use as a promo piece.



BMI's Lennon Winners. The BMI Foundation recently honored the winners of the fifth annual John Lennon Scholarship Awards at BMI's New York office. Malone College student Michael Figueroa took first-place honors and a \$10,000 scholarship for his piece “Take Me Away.” Pictured at the reception in the front row, from left, are winners Courtney Dashe, Liz Pappademas, Adrian Gordon, Figueroa, Bora Yoon, and Jena Eisenberg. Pictured in the back row, from left, are BMI executive and Lennon Scholarship administrator David Sanjek, BMI theatre composer and scholarship judge Maury Yeston, BMI executive and foundation president Ralph Jackson, industry consultant and scholarship judge Suzan Jenkins, and record producer and scholarship judge Arif Mardin.

Lavyne's A.I.I. Proves That Hits Can Be Made In The Living Room

BY CHRISTOPHER WALSH

NEW YORK—All eyes are on Elvis this month, the 25th anniversary of his death. The upcoming *Elvis 30 #1 Hits* (BMG) will showcase Presley's RCA hits as never heard before (Studio Monitor, *Billboard*, July 13), while just as noteworthy is the marriage of old and new as heard in "A Little Less Conversation," credited to Elvis Presley vs. JXL, which spent four consecutive weeks atop the U.K. singles chart and has reached No. 50 on The Billboard Hot 100.

A New York apartment may seem an unlikely site for the mastering of Junkie XL's remix, but for mastering facility a.i.i. digital, "A Little Less Conversation" is just one of many high-profile recordings taking advantage of proprietor Drew Lavyne's expertise.

Though there is little to suggest a professional mastering facility within, a.i.i. digital has nonetheless attracted an impressive number of clients, including Dave Matthews Band, Sting, Aretha Franklin, and Santana.

Lavyne's mastering career grew out of his A&R experience in the early '90s. "I started as an intern at SBK when I was in college," Lavyne says. "I was in the mail room and worked my way up. Instead of going to graduation in 1991, I decided to start my first day of work—they

hired me on the spot. SBK, EMI, and Chrysalis merged; by '93, things were getting a little shaky there and I was heading for the hills."

Lavyne had acquired some equipment during that time, including an Alesis ADAT 8-track recorder, and was learning the recording arts. "Ron Fair, who was my mentor, got me all this gear," Lavyne recalls.



"When he left EMI, he went to RCA." (Fair is now president of A&M Records.) Lavyne's association with Fair led to his editing work for cuts from the Dave Matthews Band's *Under the Table and Dreaming*. Many of his former co-workers at EMI, meanwhile, had moved on to other labels, and Lavyne quickly found himself in demand.

Like "A Little Less Conversation," a.i.i. digital features a combination of old and new—within the digital realm, at least. An Apple dual 800 MHz G4 computer serves as Lavyne's workstation. Peak 2.62 software from BIAS and the Linear Phase Equalizer and L2 Ultramaximizer from the Waves Mastering bundle are Lavyne's main mastering tools.

"The L2 is the update of their L1," he explains. "It's outrageous. You can throw 10dB of gain on something and it doesn't clip or anything. I also think their Renaissance Compressor is phenomenal. I'm a big fan of the latest Waves stuff. I've tried everything, and theirs just sounds the most transparent."

Lavyne also employs Digidesign's Masterlist CD program for CD authoring and Logic Audio for multitrack work. Alongside all this, though, is Digidesign's Sound Designer II—"I guess you could refer to it as 'vintage Digi gear,' all of 10 years old," Lavyne says—and a pair of the popular-but-discontinued Yamaha NS-10 nearfield monitors.

A.I.I. digital represents proof that technology has enabled the existence of a professional studio in a moderate-sized apartment. "The gear is attainable," he says. "You can make an Elvis record out of your living room."

Studio Monitor

by Christopher Walsh



REVOLUTION 2: Having already revolutionized modern recording, Digidesign's latest product announcement is yet another manifestation of the creativity that has engendered the Daly City, Calif.-based manufacturer's dominance of the digital audio production market. Digi 002, a FireWire-based Pro Tools "mini studio," with integrated control surface, represents an elaboration on the 001—an earlier product aimed at the project studio market—with several key additions.



An obvious augmentation is the 002's control surface, an eight-fader interface employing the same technology found in Digidesign's Control|24 interface. The control surface allows tactile manipulation of most Pro Tools software features, as with the Control|24 and ProControl hardware found in more professional studio environments. Yet, Digi 002, which is scheduled to ship in September, carries a \$2,495 list price.

Digi 002 follows the 001, and, most recently, the Mbox, a two-input "micro studio" featuring Focusrite preamplifiers and USB connectivity to a laptop or desktop computer. Digi 002 comprises elements of both, but, by virtue of its interface, presents a more professional recording/editing/mixing solution.

Was Digidesign aiming to offer another professional- or project-based product in the 002? "That's always a hard question to answer," product manager Robert Campbell says, "because the user base varies so much. We created 001 strictly for the home, but if you walk into a bunch of professional studios, you'll see it in their B room or in a little edit room off to the side. And they're using it to do real-world, professional work that they're billing customers for.

"Our design philosophy here is definitely 'quality,'" Campbell adds. "It's the same engineers who do our TDM and our professional lines as our other stuff. While we do have to

make some compromises to hit cost goals, both for us and the customer, we try to keep as much of the same design philosophies between the two families intact. Hobbyists can use it, home studios can use it, and you'll probably even see it in professional studios."

Key features of Digi 002 include 96kHz compatibility, eight analog inputs, eight analog outputs (plus separate monitor), headphone and RCA outputs, -10dBV outputs, eight channels of ADAT optical I/O, two channels of S/PDIF I/O on RCA connectors, and MIDI I/O. The interface features eight touch-sensitive faders, eight motion-sensitive rotary encoders, and 10 four-character scribble strips for individual track parameters. Another impressive feature: Digi 002 ships with a 32-track version of Pro Tools LE 5.3.2 software. Further, Digi 002 can be used as a stand-alone mixer for live application, including use of onboard EQ, dynamics, delay, and reverb.

Digi 002 also represents the first hardware product from Digidesign that will ship simultaneously on both Windows XP and Macintosh OS platforms. The 002, Campbell adds, is more than three years in the making. "As soon as 001 shipped," he explains, "I started working on this product. The Mbox was one of our shortest projects, at about 10 months—we had always been wanting to do a USB product."

With the introduction of 002, Digidesign has covered multiple levels of audio production, fundamentally changing the nature of recording at each, from the recently released Pro Tools|HD, a basic system of which starts at \$10,000, to the Mbox, listing at \$495. Moreover, the digital audio workstation phenomenon has blurred, to say the least, distinctions between audio professional and hobbyist, commercial and project studio. "They've been able to change the landscape," says Larry Berger, VP of marketing at Glyph Technologies, manufacturer of the Companion, an inexpensive FireWire-based hard drive specifically designed for use with the Mbox. "There used to be pretty clear market niches of project/home studio; professional/post-production; and mobile. The 001 started the change, the Mbox reinforces it. Where do you draw the line between what's mobile and what's project now?"

Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 10, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	HOT IN HERRE Nelly/ The Neptunes (Fo' Reel/Universal)	HOT IN HERRE Nelly/ The Neptunes (Fo' Reel/Universal)	THE GOOD STUFF Kenny Chesney/ B. Cannon, N. Wilson, K. Chesney (BNA)	BY THE WAY Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)	BY THE WAY Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Brian Garten	RIGHT TRACK (New York) Brian Garten	EMERALD (Nashville, TN) Billy Sherrill	CELLO CHATEAU MARMONT (Hollywood, CA) Jim Scott	CELLO CHATEAU MARMONT (Hollywood, CA) Jim Scott
CONSOLE(S) DAW(S)	Neve VX	Neve VX	SSL 4064	Neve 8038, Neve BCM10	Neve 8038, Neve BCM10
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348	ATR 124, Pro Tools	ATR 124, Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 467	BASF 900, Pro Tools	BASF 900, Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Rich Travalì	HIT FACTORY (New York) Rich Travalì	EMERALD (Nashville, TN) Billy Sherrill	VILLAGE RECORDER (Los Angeles) Jim Scott	VILLAGE RECORDER (Los Angeles) Jim Scott
CONSOLE(S)/DAW(S)	Neve VR	Neve VR	SSL 4064	Neve 8048, Pro Tools	Neve 8048, Pro Tools
RECORDER(S)	Studer A827	Studer A827	Sony 3348	ATR 124, Pro Tools	ATR 124, Pro Tools
MIX DOWN MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	BASF 900	BASF 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	GEORGETOWN (Nashville, TN) Denny Purcell	SONY (New York) Viado Meller	SONY (New York) Viado Meller
CD/CASSETTE MANUFACTURER	UNI	UNI	BMG	WEA	WEA

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INTERNATIONAL

ARIA Honors Aussie Chart-Toppers

Awards Recognize Achievements Of Domestic Artists In Home Market

BY CHRISTIE ELIEZER

SYDNEY—The recent improved chart performance by Australian acts in their home territory has been recognized by the Australian Record Industry Assn. (ARIA) through a new marketing initiative.

Aug. 1 saw the unveiling of ARIA's inaugural No. 1 Chart Awards in Sydney. They honor Aussie artists who topped either the ARIA singles or albums chart between April 2001 and July 2002. A total of nine artists—several of whom attended the presentation in Sydney in front of an invited audience of media and music



The other honorees were Eleven/EMI rockers Silverchair (*Diorama*), EMI-signed comedian Billy Birmingham (for his cricket spoof album, *The Final Dig*), TV starlet-turned-pop singer Holly Valance (Engineroom/Universal Music, for the single "Kiss Kiss"), and two singers who emerged as winners of the *Popstars* TV series here, Scandalus (Zu/FMR) with "Me, Myself & I" and Warner's Scott Cain ("I'm Moving On").

Warner Music chairman Shaun James, who chairs ARIA's marketing and chart committee, says: "Nine acts topping the charts in a period of 12 months is a strong achievement, particularly if you look closer at the statistics. Some of them stayed at the top for lengthy periods, and some, like Kylie, did it a number of times. Altogether, 84 local singles and 72 albums made it into the top 50

chart [during that period], and that's a healthy achievement."

Local acts dominated the charts for 14 of the 70 weeks in the qualifying period. In comparison, no domestic acts topped the Australian album or singles charts in 1996, 1998, and 1999, so reaching No. 1 Down Under is seen by artists here as a considerable achievement.

"People that aren't in the industry understand No. 1, so it will make it easy for us to promote ourselves," says Tim Freedman of the Whitlams. "You don't see a lot of ads on television saying, 'No. 2 album.'"

While artist manager Bill Cullen of One Louder Entertainment—who handles George—suggests that a chart-topper can open some doors internationally, he insists that its impact on domestic radio is also important. "Until George went to No. 1," he says, "commercial radio didn't really take notice."

James says that launching the No. 1 Chart Awards is one of several new strategies in place to increase the profile of Australian acts, including a major retail campaign around the ARIA awards, which will take place in the first week of October, and the Hall of Fame inductions early next year.



'Altogether, 84 local singles and 72 albums made it into the top 50 chart [during that period], and that's a healthy achievement.'

—SHAUN JAMES,
ARIA MARKETING &
CHART COMMITTEE

industry execs—were honored, the most successful being Kylie Minogue (Festival Mushroom Records [FMR]), who topped the charts here with the singles "Can't Get You out of My Head" and "In Your Eyes" and their parent album, *Fever*. Another award recipient was Kasey Chambers (EMI), who earlier this year became the first local country act to top the singles ("Not Pretty Enough") and album pop charts (*Barricades & Brickwalls*) simultaneously.

The Whitlams, with third album *Torch the Moon* (Yak/Warner), and Brisbane band George, with its debut *Polyserena* (FMR), also created waves by entering the ARIA album charts at No. 1 during the qualifying period.

Korean Labels Force File-Sharing Service To Close

BY MARK RUSSELL

SEOUL—After several weeks of legal wrangling, the Recording Industry Assn. of Korea (RIAK) has finally succeeded in shutting down South Korea's most popular peer-to-peer music-file-sharing service, Soribada.

The RIAK's struggle to close the service began in February, when 16 members of the RIAK—which represents some 133



music labels here—filed suit against Soribada, claiming the service aided and abetted copyright theft amounting to millions of dollars. Eventually, the Suwon District Court agreed and issued a preliminary injunction July 11 against Soribada, demanding the service be shut down by July 19 (*Billboard Bulletin*, July 16).

But the RIAK, Soribada, and industry experts differed on the interpretation of the injunction. The RIAK claimed that Soribada was to be completely shut down, and it moved to seize the company's computer servers. On July 18, the RIAK sent bailiffs to Korea Internet Data Center (KIDC)—the server housing center where Soribada's

server management company, Hostech Global, is located—and attempted to seize computers. But according to Yang Jung-hwan, one of the two brothers who founded Soribada, the bailiffs came without the proper warrants. KIDC shut them out, saying the bailiffs were exceeding their authority as granted by the court decision.

After that, the RIAK went back to court, asking it to clarify its ruling. The court did so, giving added momentum to the RIAK's actions. But Yang claims that "we do not believe the injunction means we should have to close. The court has not granted such authority to RIAK yet." Yang says the injunction only orders Soribada to take steps so that users are not able to download and trade MP3 files of the songs listed by the 16 record companies who brought the suit and that the Soribada servers could not be used to provide that type of service.

Soribada at first hoped only to list copyrighted songs by the 16 labels, asking users not to download them. "But that turned out to not be feasible because of the volume of songs," Yang says. "Also, some of our lawyers were questioning whether such action would satisfy the court's ruling. So we decided to shut down the service temporarily." The service finally closed July 31.

Launched two years ago, Soribada quickly became Korea's most popular peer-to-peer file-sharing service, amassing some 8 million members. The local music industry has blamed Soribada for declining music sales. The Seoul Prosecutors Office indicted the Yang brothers in 2001 for copyright infringement, seeking \$75,000 in damages, but the lawsuit is still ongoing.

Yang insists that Soribada did not encourage its members to load copyrighted music files from any of the record labels who brought the suit. He claims that, unlike Napster—which maintained a central server with all the songs available to users—Soribada is more akin to services like Gnutella and Audiogalaxy.

As in the U.S.—when Napster's closing sent many of its users scurrying for alternative file-sharing programs—the shuttering of Soribada is sending many Koreans to other services. RIAK chairman Park Kyung-chun says the association will try to shut down all file-sharing programs that violate its members' copyrights.

Indie Label 'Triumphs' In First Half

Vale Music Emerges As Market-Share Leader Based On Sales And AFYVE Figures

BY HOWELL LLEWELLYN

MADRID—Boosted by the astounding success of music-driven TV talent show *Operación Triunfo* (Operation Triumph; *Billboard*, Jan. 12), Spanish indie label Vale Music is claiming to be the first-half market-share leader here, based on its own sales and figures published by Spain's International Federation of the Phonographic Industry affiliate, AFYVE.

The social and sales phenomenon is still selling huge quantities of CDs here, even though the series' four-month run ended in March. It helped indie labels take an overall 40.4% market share, based on singles and albums shipments during the first six months of 2002; the five majors were left with only 59.6%. That first-half figure was boosted by Vale Music's claimed 54 million euros' (\$53.2 million) worth of shipments in the six-month period. Although the AFYVE does not divide its units figure for independents to show the market share of individual indies, Vale's shipments would account for nearly 24% of the AFYVE's total market value at trade prices of 231.9 million euros (\$230 million) from January to June. The AFYVE lists the market shares for the five majors, based on units shipped, as: Universal, 19.7%; Warner, 15.3%; Sony, 12.6%; BMG Ariola, 10.6%; and EMI/Virgin, 1.4%.

The figures mark the first time that the AFYVE has issued first-half results; they were released only hours before the start of Spain's traditional month-long summer holiday

break. No AFYVE or label executives could be reached for comment at press time, and the only comparison immediately available is for the whole of 2001, when revenue was 580 million euros (\$564 million).

"We are honored to head the label market-share table, which reflects all the hard work we have put in," Vale Music international exploitation manager Dany Molina says. "The label was created in 1997, so the remarkable thing is the speed with which this has happened."

"Even before *Operación Triunfo*, we were on a par with some majors, with about a 10% market share, because of our dominance of the Spanish dance music scene," Molina continues. "We are aiming to build an international catalog whose artists progress and do not fade after each season of *Operación Tri-*

unfo." The second *Operación Triunfo* series, during which 16 contestants—chosen from 90,000 candidates—are ensconced for four months in a fame "academy," begins in October. Vale Music had sole rights to all CDs by the 16 contestants during the first TV series and to most of their solo records since then, although certain artists have released projects through joint ventures between Vale Music and majors. In the majority of those cases, the units shipped are allocated to the majors' totals for the purposes of the AFYVE's statistics. Vale will also have the rights to release records from the forthcoming series.





JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IDEMPA PUBLICATIONS INC.) 08/07/02		(OFFICIAL UK CHARTS CO.) 08/05/02		(MEDIA CONTROL) 08/07/02		(SNEP/IFOP/TITE-LIVE) 08/06/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	1
AITAIKIMOCCHI GLAY UNLIMITED		COLOURBLIND DARIUS MERCURY		WITHOUT ME EMINEM INTERSCOPE		STACH STACH BRATISLA BOYS M6 INT./SONY	
2	1	2	1	2	2	2	2
H AYUMI HAMASAKI AVEX TRAX		ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA		UNDERNEATH YOUR CLOTHES SHAKIRA EPIC		J'AI DEMANDÉ LA LUNE INDOCHINE COLUMBIA	
3	4	3	NEW	3	3	3	4
ANY MR. CHILDREN TOY'S FACTORY		BLACK SUITS COMIN' (NOD YA HEAD) WILL SMITH FEATURING TRA-KNOX COLUMBIA		MOONLIGHT SHADOW GROOVE COVERAGE UNIVERSAL		AU SOLEIL JENIFER ISLAND	
4	2	4	NEW	4	15	4	3
MATA KOKODE AIMASYO GLAY UNLIMITED		I NEED A GIRL (PART ONE) P. DIDDY FEATURING USHER & LONN BAD BOY/ARISTA		RHYTHM OF THE NIGHT LONDONA UNIVERSAL		WITHOUT ME EMINEM INTERSCOPE	
5	3	5	2	5	4	5	6
DO IT! NOW MORNING MUSUME ZETIMA		AUTOMATIC HIGH S CLUB JUNIORS POLYDOR		BLACK SUITS COMIN' (NOD YA HEAD) WILL SMITH FEATURING TRA-KNOX COLUMBIA		MURDER ON THE DANCEFLOOR SOPHIE ELLIS BEXTOR POLYDOR	
6	NEW	6	3	6	7	6	7
UNDER THE SUN/UNDER THE MOON DO AS INFINITY AVEX TRAX		UNDERNEATH YOUR CLOTHES SHAKIRA EPIC		LET THIS PARTY NEVER END MARK OH POLYDOR		LOVE DON'T LET ME GO DAVID GUETTA VIRGIN	
7	6	7	NEW	7	5	7	9
TOKYO KEISUKE KUWATA VICTOR		BOYS BRITNEY SPEARS FEATURING PHARRELL WILLIAMS JIVE		I.O.I.O. B3 HANSA		WHEREVER YOU WILL GO THE CALLING RCA	
8	NEW	8	4	8	11	8	5
CHILD PREY DIR EN GREY FIRE WALL DIVISION		RAMP! THE LOGICAL SONG SCOOTER EDEL		CRUISEN MASSIVE TONE EAST WEST		CUM CUM MANIA FELICIAN ARIOLA	
9	NEW	9	6	9	6	9	8
SINCERELY YOURS RINA AIUCHI GIZA STUDIO		A THOUSAND MILES VANESSA CARLTON A&M		PERDONO TIZIANO FERRO EMI		WHENEVER, WHEREVER SHAKIRA EPIC	
10	7	10	7	10	8	10	22
STAND BY YOU!! SHAKA LABBITTS XTRA LARGE RECORDS		HOT IN HERRE NELLY UNIVERSAL		I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC		MANHATTAN-KABOUL RENAUD/AXELLE RED VIRGIN	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	NEW	12	NEW	14	19	12	16
RAINY DAYS NEVER STAYS THE BRILLIANT GREEN DEFSTAR		SHOOT THE DOG GEORGE MICHAEL POLYDOR		STAND UP (FOR THE CHAMPIONS) RIGHT SAID FRED KINGSIZE		LA BOMBA KING AFRICA HOT TRACKS/SONY	
16	NEW	15	NEW	24	27	16	25
DREAMS FROM ABOVE GLOBE VS. PUSH AVEX TRAX		ROCK STAR M*E*R*D VIRGIN		BY THE WAY RED HOT CHILI PEPPERS WARNER BROS.		COME BACK TO ME CUNNIE WILLIAMS ULM	
18	NEW	23	NEW	26	NEW	20	24
MANATSU NO MAGIC LEAD PONY CANYON		FALLING MCGILMONT & BUTLER CHRYSALIS		NUR ZU BESUCH DIE TOTEN HOSEN JKP/EAST WEST		LOVE TO SEE YOU CRY ENRIQUE IGLESIAS INTERSCOPE	
22	NEW	24	NEW	30	NEW	24	29
SHINSEKAI KAZUYOSHI NAKAMURA TOSHIBA/EMI		SAFE FROM HARM NARCOTIC THRUST FFRF		Y.O.U. NOEMI JIVE		C'EST AUSSI POUR LA QU'ON S'AIME UN GARS UNE FILLE FTD	
25	28	32	NEW	34	NEW	27	32
NADA SOUSOU RIMI NATSUKAWA VICTOR		PUT YOUR ARMS AROUND ME NATURAL ARIOLA		I BEGIN TO WONDER J.C.A. WEA		BILLIE JEAN KING OF HOUSE MASCOFFE	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	2	1	NEW	1	NEW	1	1
RIP SLYME TOKYO CLASSIC WARNER MUSIC JAPAN		BRUCE SPRINGSTEEN THE RISING COLUMBIA		BRUCE SPRINGSTEEN THE RISING COLUMBIA		PATRICK BRUEL ENTRE-DEUX RCA	
2	NEW	2	1	2	1	2	2
TUBE GOOD DAY SUNSHINE SONY MUSIC ASSOCIATED RECORDS		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		RENAUD BOUCAN D'ENFER VIRGIN	
3	NEW	3	NEW	3	NEW	3	NEW
V6 SEVEN AVEX TRAX		LINKIN PARK REANIMATION WARNER BROS.		LINKIN PARK REANIMATION WARNER BROS.		BRUCE SPRINGSTEEN THE RISING COLUMBIA	
4	3	4	2	4	2	4	4
V/A KISS DRAMATIC LOVE STORY BMG FUNHOUSE		OASIS HEATHEN CHEMISTRY BIG BROTHER		SHAKIRA LAUNDRY SERVICE EPIC		MAD/HOUSE ABSOLUTELY MAD ULM	
5	4	5	NEW	5	3	5	5
CHITOSE HAJIME HAINUMIKAZE EPIC		THE CORAL THE CORAL DELTASONIC		NO ANGELS NOW US POLYDOR		EMINEM THE EMINEM SHOW INTERSCOPE	
6	1	6	NEW	6	4	6	3
SMAP SMAP 015/DRINK! SMAP! VICTOR		SCOOTER PUSH THE BEAT FOR THIS JAM EDEL		EMINEM THE EMINEM SHOW INTERSCOPE		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.	
7	6	7	10	7	5	7	6
HIKARU UTADA DEEP RIVER TOSHIBA/EMI		SHAKIRA LAUNDRY SERVICE EPIC		XAVIER NAIDOO ZWISCHENSPIEL—ALLES FÜR DEN HERRN SPV		INDOCHINE PARADIZE COLUMBIA	
8	7	8	NEW	8	6	8	13
EGO-WRAPPIN' NIGHT FOOD UNIVERSAL		BETH ORTON DAYBREAKER HEAVENLY		NELLY NELLYVILLE UNIVERSAL		CUNNIE WILLIAMS NIGHT TIME IN PARIS ULM	
9	5	9	3	9	7	9	8
HIDE HIDE SINGLES—JUNK STORY UNIVERSAL		ASHANTI ASHANTI DEF JAM		VANESSA CARLTON BE NOT NOBODY A&M		NORAH JONES COME AWAY WITH ME BLUE NOTE	
10	10	10	5	10	12	10	7
VARIOUS ARTISTS FINE—A DATE WITH HAPPY NICE MUSIC FUNHOUSE		QUEEN GREATEST HITS I, II & III PARLOPHONE		PINK MISSUNDAZTOOD ARISTA		CELINE DION A NEW DAY HAS COME COLUMBIA	

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 08/17/02		(AFYVE) 08/07/02		(ARIA) 08/05/02		(FIMI) 08/05/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	2	1	3	1	2
A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA/BMG		ASEREJE LAS KETCHUP COLUMBIA/SONY		A THOUSAND MILES VANESSA CARLTON A&M		THE KETCHUP SONG (ASEREJE) LAS KETCHUP COLUMBIA	
2	2	2	3	2	2	2	1
HOT IN HERRE NELLY FD REEL/UNIVERSAL		HAPPY ENDING EX ZERO RECORDS		WITHOUT ME EMINEM INTERSCOPE		LE VENT NOUS PORTERA NOIR DESIR CAROSELLO	
3	NEW	3	NEW	3	1	3	5
I NEED A GIRL (PART TWO) P. DIDDY & GINUWINE ARISTA/BMG		AVE MARIA REMIXES DAVID BISBAL VALE MUSIC		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA		BY THE WAY RED HOT CHILI PEPPERS WARNER BROS.	
4	10	4	7	4	9	4	3
JUST LIKE A PILL PINK ARISTA/BMG		PERDONO REMIXES TIZIANO FERRO HISPANO/EMI		COMPLICATED AVRIL LAVIGNE ARISTA		KISS KISS HOLLY VALANCE LONDON	
5	4	5	4	5	5	5	NEW
POINTS OF AUTHORITY LINKIN PARK WARNER		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA/BMG		HEAVEN DJ SAMMY & YANDU SHOCK		SHOOT THE DOG GEORGE MICHAEL POLYDOR	
6	3	6	5	6	6	6	6
HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/UNIVERSAL		BABY'S GOT A TEMPER THE PRODIGY EVERLASTING RECORDS		TRIBUTE TENACIOUS D EPIC		COMPLICATED AVRIL LAVIGNE ARISTA	
7	5	7	6	7	4	7	9
BY THE WAY RED HOT CHILI PEPPERS WARNER		A SOLAS CON MI CORAZON ROSA RCA/BMG/VALE		GET OVER YOU/MOVE THIS MOUNTAIN SOPHIE ELLIS BEXTOR POLYDOR		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA	
8	NEW	8	8	8	7	8	4
JUST A FRIEND 2002 MARIO J/BMG		SOY YO MARTA SANCHEZ MUXXIC		HOT IN HERRE NELLY UNIVERSAL		WHEREVER YOU WILL GO THE CALLING RCA	
9	RE	9	NEW	9	10	9	10
SUPERSEXWORLD ONE TON WARNER		CRUEL TO BE KIND NAIM THOMAS VALE MUSIC		KISS KISS HOLLY VALANCE LONDON		MOI... LOLITA ALIZEE POLYDOR	
10	RE	10	10	10	16	10	11
DON'T SAY GOODBYE PAULINA RUBIO UNIVERSAL		CORRIENTES CIRCULARES EN EL TIEMPO LDS PLANETAS RCA/BMG		CREEPIN' UP SLOWLY TAXIRIDE WEA		WHENEVER, WHEREVER SHAKIRA EPIC	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	21	12	18	13	NEW	25	28
CANADIAN MAN: HOCKEY PAUL BRANDT BRAN/BMG		BY THE WAY RED HOT CHILI PEPPERS WARNER		SOMETHING MORE BEAUTIFUL NIKKI WEBSTER GOTHAM		L'AIUOLA GIANLUCA BRIGNANI UNIVERSAL	
15	23	13	17	20	24	29	33
THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER		AIN'T IT BETTER LIKE THIS MONICA NARANJO EPIC		TWO WRONGS (DON'T MAKE A RIGHT) WYCLEF JEAN FEATURING CLAUDETTE COLUMBIA		VIVI DAVVERO GIORGIA TODORANI DISCHI DI CIOCCO	
20	NEW	18	RE	24	NEW	30	40
WHEREVER YOU WILL GO THE CALLING RCA/BMG		TRE PAROLE REMIXES VALERIA ROSSI RCA/BMG		WORK IT OUT BEYONCE KNOWLES COLUMBIA		GET OVER YOU/MOVE THIS MOUNTAIN SOPHIE ELLIS BEXTOR POLYDOR	
23	RE	19	NEW	30	NEW	31	35
GLORYTIMES PORTISHEAD GOT DISCS/ISLAND/UNIVERSAL		SWEET FREEDOM SAFRI DUO FEATURING MICHAEL MCDONALD POLYDOR/UNIVERSAL		KEEPING SECRETS MOTOR ACE FESTIVAL		TU ES FOUTU (TU M'AS PROMIS) IN-GRID X-ENERGY	
24	RE			31	NEW	32	36
ETERNAL FLAME ATOMIC KITTEN VIRGIN/EMI				KISS ME QUICK HAYLEY AITKEN JIVE		I SAID I LOVE YOU RAUL MALO GRAVITY	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	2	1	NEW
BRUCE SPRINGSTEEN THE RISING COLUMBIA/SONY		BRUCE SPRINGSTEEN THE RISING COLUMBIA		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		BRUCE SPRINGSTEEN THE RISING COLUMBIA	
2	1	2	1	2	6	2	1
EMINEM THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL		DAVID BISBAL CORAZON LATINO VALE MUSIC		ENRIQUE IGLESIAS ESCAPE INTERSCOPE		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.	
3	3	3	2	3	3	3	2
AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG		ALEX UBAGO QUE PIDES TU? DRO/WARNER		EMINEM THE EMINEM SHOW INTERSCOPE		GIORGIA GREATEST HITS (LE COSE NON VANNO MAI...) DISCHI DI CIOCCOLATA/BMG	
4	2	4	4	4	NEW	4	3
NELLY NELLYVILLE FO' REEL/UNIVERSAL		CAFE QUIJANO LA TABERNA DEL BUDA WARNER MUSIC		BRUCE SPRINGSTEEN THE RISING COLUMBIA		LIGABUE FUORI COME VA? WEA	
5	5	5	3	5	5	5	4
RED HOT CHILI PEPPERS BY THE WAY WARNER		VERONICA LA FUERZA DEL SOL VALE MUSIC		NELLY NELLYVILLE UNIVERSAL		MANGO DISINCANTO WEA	
6	10	6	5	6	1	6	6
JOSH GROBAN JOSH GROBAN 143/REPRISE/WARNER		BUSTAMANTE BUSTAMANTE VALE MUSIC		THE WHITLAMs TORCH THE MOON WEA		OASIS HEATHEN CHEMISTRY EPIC	
7	5	7	7	7	7	7	5
PINK MISSUNDAZTOOD ARISTA/BMG		CHENOA CHENOA VALE/ZOMBA		SHAKIRA LAUNDRY SERVICE EPIC		EMINEM THE EMINEM SHOW INTERSCOPE	
8	7	8	6	8	14	8	11
CELINE DION A NEW DAY HAS COME EPIC/SONY		RED HOT CHILI PEPPERS BY THE WAY WARNER MUSIC		KYLIE MINOGUE FEVER FESTIVAL		TIZIANO FERRO ROSSO RELATIVO EMI	
9	4	9	8	9	4	9	10
DAVE MATTHEWS BAND BUSTED STUFF RCA/BMG		LAS KETCHUP HIJAS DEL TOMATE COLUMBIA/SHAKETOWN		RONAN KEATING DESTINATION POLYDOR		MORCHEEBA CHARRANGO WEA	
10	8	10	10	10	9	10	8
SHAKIRA LAUNDRY SERVICE EPIC/SONY		POR CAMARON POR CAMARON UNIVERSAL/BMG		SOPHIE ELLIS BEXTOR READ MY LIPS POLYDOR		NOIR DESIR DES VISAGES DES FIGURES CAROSELLO	

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry



Global Music Pulse

Edited by Nigel Williamson

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) 08/07/02
1	1	WITHOUT ME EMINEM INTERSCOPE
2	2	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC/COLUMBIA
3	11	BLACK SUITS COMIN' (NOD YA HEAD) WILL SMITH FEATURING TRA-KNOX COLUMBIA
4	3	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
5	4	STACH STACH BRATISLA BOYS M6 INT./SONY
6	23	I NEED A GIRL (PART ONE) P. DIDDY FEATURING USHER & LOON BAD BOY/ARISTA
7	5	J'AI DEMANDÉ LA LUNE INDOCHINE COLUMBIA
8	15	AU SOLEIL JENIFER ISLAND
9	NEW	COLOURBLIND DARIUS MERCURY/COLUMBIA
10	8	HOT IN HERRE NELLY UNIVERSAL
HOT MOVER SINGLES		
18	52	RHYTHM OF THE NIGHT LOONA UNIVERSAL
23	26	WHEN YOU LOOK AT ME CHRISTINA MILIAN DEF SOUL
27	32	LET THIS PARTY NEVER END MARK OH COLUMBIA
28	NEW	SHOOT THE DOG GEORGE MICHAEL POLYDOR
31	NEW	BOYS BRITNEY SPEARS FEATURING PHARRELL WILLIAMS JIVE
ALBUMS		
1	1	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
2	NEW	BRUCE SPRINGSTEEN THE RISING COLUMBIA
3	2	EMINEM THE EMINEM SHOW INTERSCOPE
4	NEW	LINKIN PARK REANIMATION WARNER BROS.
5	3	SHAKIRA LAUNDRY SERVICE EPIC/COLUMBIA
6	4	OASIS HEATHEN CHEMISTRY BIG BROTHER/SONY
7	6	CELINE DION A NEW DAY HAS COME COLUMBIA/EPIC
8	5	NELLY NELLYVILLE UNIVERSAL
9	9	NORAH JONES COME AWAY WITH ME BLUE NOTE
10	8	MORCHEEBA CHARANGO EAST WEST/WEA

THE NETHERLANDS

THIS WEEK	LAST WEEK	(STICHTING MEGA TDP 100) 08/05/02
1	1	PERDONO TIZIANO FERRO EMI
2	3	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
3	2	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
4	4	HOT IN HERRE NELLY UNIVERSAL
5	6	JUST A LITTLE LIBERTY X V2
ALBUMS		
1	1	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
2	NEW	BRUCE SPRINGSTEEN THE RISING COLUMBIA
3	2	SHAKIRA LAUNDRY SERVICE EPIC
4	3	THE CATS GREATEST HITS EMI
5	4	MARCO BORSATO ONDERWEG POLYDOR

SWEDEN

THIS WEEK	LAST WEEK	(GLF) 08/01/02
1	1	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
2	2	WITHOUT ME EMINEM INTERSCOPE
3	3	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
4	5	VINCERO FREDRIK KEMPE POLAR
5	7	ROCK U SUPERNATURAL METRONOME
ALBUMS		
1	1	MAGNUS UGGLA KLASSISKA MASTERVERK COLUMBIA
2	2	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
3	3	KENT VAPEN & AMMUNITION RCA
4	4	TOMAS LEDIN HELA VAGEN ANDERSON/WEA
5	5	EMINEM THE EMINEM SHOW INTERSCOPE

SWITZERLAND

THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 08/06/02
1	1	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
2	2	WITHOUT ME EMINEM INTERSCOPE
3	3	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
4	4	I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC
5	6	J'AI DEMANDÉ LA LUNE INDOCHINE COLUMBIA
ALBUMS		
1	1	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
2	NEW	BRUCE SPRINGSTEEN THE RISING COLUMBIA
3	2	EMINEM THE EMINEM SHOW INTERSCOPE
4	3	SHAKIRA LAUNDRY SERVICE EPIC
5	NEW	LINKIN PARK REANIMATION WARNER BROS.

IRELAND

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 08/02/02
1	1	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
2	2	RAMP! THE LOGICAL SONG SCOOTER EDEL
3	8	A THOUSAND MILES VANESSA CARLTON A&M
4	3	ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA
5	4	LET ME BE THE ONE SIX RCA
ALBUMS		
1	1	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
2	NEW	BRUCE SPRINGSTEEN THE RISING COLUMBIA
3	2	SHAKIRA LAUNDRY SERVICE EPIC
4	NEW	LINKIN PARK REANIMATION WARNER BROS.
5	6	FUN LOVIN' CRIMINALS BAG OF HITS CHRYSALIS

AUSTRIA

THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TDP 40) 08/06/02
1	2	WITHOUT ME EMINEM INTERSCOPE
2	1	WAS IS' MIT DU? PROFESSOR KAISER UNIVERSAL
3	3	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
4	4	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
5	7	I.O.I.O. B3 HANSA
ALBUMS		
1	1	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
2	NEW	BRUCE SPRINGSTEEN THE RISING COLUMBIA
3	NEW	LINKIN PARK REANIMATION WARNER BROS.
4	2	EMINEM THE EMINEM SHOW INTERSCOPE
5	3	SHAKIRA LAUNDRY SERVICE EPIC

BELGIUM/WALLONIA

THIS WEEK	LAST WEEK	(PROMUVI) 08/07/02
1	1	J'AI DEMANDÉ LA LUNE INDOCHINE COLUMBIA
2	4	CUM CUM MANIA FELICIE M6 INT.
3	2	WITHOUT ME EMINEM INTERSCOPE
4	7	STACH STACH BRATISLA BOYS M6 INT.
5	3	RUE DE LA LIBERTÉ JEAN PASCAL MERCURY
ALBUMS		
1	1	PATRICK BRUEL ENTRE-DEUX RCA
2	2	INDOCHINE PARADIZE COLUMBIA
3	3	RENAUD BOUCAN D'ENFER VIRGIN
4	4	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
5	NEW	BRUCE SPRINGSTEEN THE RISING COLUMBIA

MALAYSIA

THIS WEEK	LAST WEEK	(RIM) 08/06/02
1	1	VARIOUS ARTISTS NOW! 8 EMI
2	2	LINKIN PARK HYBRID THEORY (SE ASIA REPACKAGE) WARNER BROS.
3	14	SPIDER (MYS) ALADIN NAR
4	10	AMY MASTURA AKAN DATANG SONY
5	5	HADDAD ALWI & SULIS ORCHESTRA—DINTA RASUL NSR
6	8	EMINEM THE EMINEM SHOW INTERSCOPE
7	3	SITI NURHALIZA SANGGAR MUSTIKA SUWAH
8	19	CELINE DION A NEW DAY HAS COME EPIC
9	18	SUN YAN ZI LEAVE WEA
10	6	SHEILA ON 7 07 DES SONY

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
CELINE DION # New Day Has Come (S)					10	8				7
EMINEM The Eminem Show (U)	5			6	5			3	7	
LINKIN PARK Reanimation (W)	2		3	3						10
NELLY Nellyville (U)	3			8		4		5		6
RED HOT CHILI PEPPERS By the Way (W)	10		2	2	6	5	8	1	2	1
SHAKIRA Laundry Service (S)			7	4		10		7		3
BRUCE SPRINGSTEEN The Rising (S)	1			1	3	1	1	4	1	2

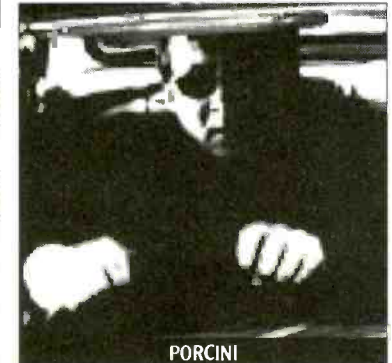
TOURIST TRADE: Ludovic Navarre—aka Saint Germain—has sold more than 2 million copies of his acclaimed 2000 album, *Tourist* (Blue Note/EMI), and played in excess of 250 sold-out concerts all over the world since its release. That touring will continue through the summer. At the Nice Jazz Festival last month, Navarre withdrew from the nü-jazz/electro evening, preferring to share a bill with more straight-ahead jazz heavyweights. "For me, nü-jazz is just a media or commercial term," Navarre says. "I can't describe my own musical style. It's too mixed, but I'm very influenced by the music of the '70s and jazz." Navarre plans to release a new album in early 2003. "I finish touring this summer, and then I'll be recording. It'll be in the same spirit as *Tourist*, but maybe with a throwback to the simplicity of [1995's] *Boulevard*."

charted at No. 14 on the Irish albums chart a week after its May 3 release. Spillane—a former member of acclaimed trad group *Nomos*—brought in Peter O'Toole (of *Hothouse Flowers*) and Declan Sinnott to produce the album, which so far has spawned two singles, "We're Going Sailing" and "The Dance of the Cherry Trees." Spillane's songs have been covered by the likes of Sinéad Lohan and Christy Moore. He also recently won a prestigious Irish-language song contest for his collaboration with Gaelic poet Louis de Paor on "Bata Is Bothar." The annual competition, called Realta 2002, is organized by Gaelic-language radio station Radio Na Gaeltachta. Extensive touring around Ireland in support of the new album culminated with an appearance at Kilkenny's Source Festival as a special guest of Paul Simon and Van Morrison.

MILLANÉ KANG

NICK KELLY

PILLOW TALK: Having served his musical apprenticeship from post-punk San Francisco to a decade



spent in Rome composing for Italian film and TV, Funki Porcini—aka James Braddell—has developed an enchanting, eclectic, free-form recording style and deft cinematic touch. His fourth album, *Fast Asleep*, released Aug. 6 via U.K.-based indie dance label Ninja Tune, is an ambient treat accompanied by a nine-track DVD that was premiered at London's National Film Theatre last month. Now based in the U.K., Braddell tells *Billboard* about the inspiration for the album: "I live in a tiny little village in the country with [a population of] 200 people. There's not even a shop or pub. So it's an introspective place, and I think the record reflects that."

A SWEDISH/SENEGALESE JAM: International collaborations don't merely expand the minds of listeners but also those of the performers. When Swedish fiddler Ellika Frisell and Senegalese kora (West African harp) player Solo Cissokho were invited to a club night in Stockholm in 1998 to perform individually, they ended up in a joint jam session. Four years later, the collaboration has materialized into a record, *Tre-takt/Takissaba* (Xource/MNW). "On that first night," Frisell explains, "I told Solo I wasn't used to improvising. But playing with him made me release myself and go with the flow." She adds that they have a contract with MNW to continue recording as Ellika & Solo. A current Swedish tour has included several gigs as part of Stockholm's 750th anniversary celebrations.

PORCINI

KAI R. LOFTHUS

CHRISTOPHER BARRETT

BRILLIANT TRADITION: The continuing commercial strength of traditional Irish artists is highlighted by the domestic success of Cork-born singer/songwriter John Spillane, whose second solo set, *Will We Be Brilliant or What?* (EMI Ireland),

SEEING DOUBLE: The video for veteran Japanese rocker Eikichi Yazawa's latest single, "Kusari wo Hikichi Girei (Break the Chain)" (Toshiba-EMI), is a variation on the Rip Van Winkle story, in which the 53-year-old Yazawa meets his 83-year-old self in a dystopian locale that looks like something out of *Blade Runner*. The clip was shot in Los Angeles by director Eagle Egilsson. Yazawa's fans are noted for their extreme loyalty. He first came to the public's attention as the leader of rock band Carol, going solo in 1975. This year marks Yazawa's 30th in show business. To mark the anniversary, Yazawa is embarking on a nationwide one-man acoustic tour that includes two dates (Aug. 14-15) at the Tokyo International Forum.

STEVE MCCLURE

Europe Hails 'Lion'-Hearted Danko Jones

Indie Rockers Hit The Ground Running With Gigs, Airplay On The Continent

BY LARRY LeBLANC

TORONTO—Unlike fellow Canadian act Nickelback, Danko Jones is unlikely to be mistaken for a rock'n'roll party band.

Its first full studio album, *Born a Lion*, shows that the Toronto-based power trio—guitarist/singer/songwriter Danko Jones, bassist/band manager John Calabrese, and drummer Damon Richardson—plays zero-bullshit rock'n'roll in the spirit of AC/DC, the Rolling Stones, the Ramones, and ZZ Top. A fan of hip-hop and blues, Jones brings those influences into his music as well.

Born a Lion was released May 13 in Europe by Swedish punk label Bad Taste Records; in Germany, Austria, and Switzerland, it was issued May 21. Released July 23 in Canada on Danko Jones Records, the album is licensed to Universal Music Canada. Universal Japan is slated to release it early next year.

Lead single "Sound of Love" was No. 15 on the Nielsen Broadcast Data Systems rock chart in Canada for the week ending July 29. "My goal is to bring it inside the top 10," Universal/Island/Def Jam VP of promotions Paul Jessop says. "It's a hard-rocking tune."

The single, like several other album tracks, chronicles Jones' tumultuous love life. He says, "I don't talk about personal stuff, but songwriting is a great way to get revenge in a relationship."

PAYING DUES

Danko Jones slogged it out on the Canadian club circuit for six years until Lund, Sweden-based Bad Taste signed it last year. That led to the March 2001 European release of *I'm Alive and on Fire—A Collection of Songs: 1996-1999*, a 13-song compilation of Canadian releases and unreleased material. (Bad Taste's roster includes Swedish punk bands the Satanic Surfers and Log and Canadian act All Systems Go.)

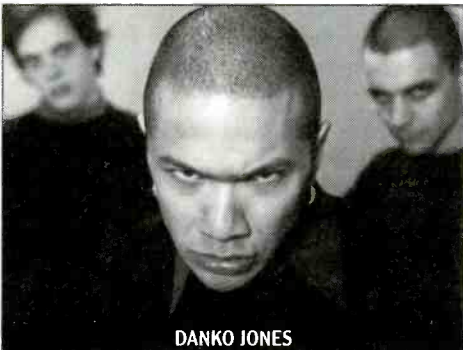
Danko Jones has completed four European tours in 14 months, including a 40-date tour last year with Swedish sleaze-rockers the Backyard Babies. Later this month, the band returns to Europe—where it is beginning to pick up airplay—for several headlining dates and the Pukkel Pop Festival in Belgium (24) and the Lowlands Festival in Holland (25). Jones says, "What took us six years to do in Canada has taken us one year in Europe."

The band landed at Bad Taste after Alan Nolan, frontman of Toronto punk rock band Trigger Happy—then with the label—passed the trio's music on. "We had the CDs at the office for quite a while before listening to them," Bad Taste GM Jonas Nilsson admits. "We then asked if they had more songs to make a full-

length album. They didn't, so we released a compilation."

According to Nilsson, *I'm Alive and on Fire* has sold 20,000 units in Europe. He notes, "After the band toured with Backyard Babies, sales really picked up."

During its first nine-country tour of Europe, Danko Jones landed key festival dates in Sweden, Denmark, and the Netherlands. "Hultsfred Festival [Sweden] was set from the



DANKO JONES

beginning," Nilsson recalls. "Then [Copenhagen-based booker] Tobbe Lorentz saw them perform and told the promoters of Roskilde [in Denmark]. There was an opening after a band canceled, and we grabbed it." Danko Jones is represented for bookings in Europe by Lorentz's company, Motor, and in Canada by S.L. Feldman & Associates.

"When our first European tour was booked, I was prepared for the worst," Jones confesses. "Who the hell knew who we were? We were a small band on a small label. By the end of the tour, we had been asked back to Roskilde, asked to tour with the Backyard Babies and to play with the Hives. The wheels turned so fast over there."

Danko Jones first strutted onto Toronto's downtown Queen Street music scene in 1996. There was a mystique to the sharply attired band, which refused all media interviews and spent two years concentrating on its live performance before recording.

The band released a five-song, limited-edition eponymous EP in 1998 on Sonic Unyon Records in Hamilton, Ontario. A year later, the six-song EP *My Love Is Bold* was co-issued by Danko Jones Records and Sound King Records in Toronto. It has sold 12,000 units to date, Jones says, helped by its alluring single "Bounce," which blasted its way onto Canadian rock radio nationally. That led to Danko Jones supporting Canadian acts Sloan and Tricky Woo on national tours.

But the band failed to land a suitable deal with a major Canadian label. "The only offer we got was for a \$5,000 demo deal," Jones says. "We kept being told,

"You guys just don't have the songs.' We knew we had the songs."

Despite its newfound European profile, the band again suffered from a lack of interest from Canadian-based labels when it sent out a six-track demo in early 2002. Produced by the group and Bill Bell at Presence Sound in Toronto, *Born a Lion* was made "on our own with no money," according to Jones.

"Everyone told us again we didn't have songs," he says, "except Universal. Universal Canada director of A&R Dave Porter was instrumental in getting us onto Universal. We're his band."

Porter proclaims, "Danko is a star. Live, he's jaw-dropping. It's like seeing Reverend Al Green onstage."



Mutter Matters. While in Switzerland to play the Ministry of Rock festival in Frauenfeld, German shock-rock act Rammstein picked up a platinum award from Universal Music Switzerland (UMS) execs, marking shipments of more than 50,000 copies of the band's current Universal album, *Mutter*. Pictured in the back row, from left, are band members Christian "Flake" Lorenz and Oliver Riedel, UMS head of marketing Hank Merk, band member Christoph Schneider, and UMS GM Ivo Sacchi. In the middle row, from left, are UMS head of promotion Francisca Brechbühler, band member Richard Kruspe-Bernstein, UMS product manager Michael Schuler, band member Till Lindemann, and artist manager Birgit Krause. Kneeling at front is band member Paul Landers.

NEWSLINE...

German collecting societies have jointly reached an agreement with information-technology industry association Bitkom concerning a tax on sales of CD-burners to cover lost copyright fees. Manufacturers will pay a fixed fee of 7.50 euros (\$7.30) per PC-integrated CD burner as compensation to all rights holders, effective retroactively to July 1, 2001. Earlier this year, Bitkom rejected a flat-rate charge on CD-R drives, arguing that copyright holders should collect royalties for each copy made of their works using digital-rights management technologies. The new agreement expires Dec. 31, 2003, and will be automatically renewed one year at a time unless either party gives three months' notice. Industry estimates suggest that 20% of German households have a CD-R drive. "We are now able to assert and protect all creative people's rights in the digital world in this key market sector of home copying," says Reinold Kreile, chairman of German collecting society GEMA. **WOLFGANG SPAHR**

U.K. retail sales of compilation albums fell 4.3% in unit terms in second-quarter 2002 compared with the same period last year, according to a new report published by the British Phonographic Industry (BPI). But the market share of compilations remained flat from the same period last year. Details were not disclosed. The Official U.K. Charts Co. compiled the report using electronic point-of-sale data from roughly 5,600 retail outlets. Dance music's share of compilations slipped for the second successive quarter, from 36.4% of the market in the first quarter to 28.4% in the second—the first time the genre has accounted for less than one-third of compilation sales since early 2000. About 24% of compilations were sold at supermarkets, in line with the steady rise for that retail sector during the the past four years. Specialist music merchants accounted for more than 42% of the market. **LARS BRANDLE**

Hong Kong-based Asia-Pacific music-industry veteran David Loiterton is named Southeast Asia head of Universal Music International's strategic marketing division, UM3, effective Aug. 1. Loiterton, who reports to Universal Music Southeast Asia president Harry Hui, was CEO of Hong Kong independent label Gogo—which focused on developing young, cutting-edge artists—and of its online sales and marketing platform, gogo.com. He was previously regional VP of BMG Music Publishing Asia, which he set up in 1991 and left in February 2001 to set up gogo.com. Loiterton says Universal's extensive back catalog, especially in rock and rap/hip-hop, will give UM3 "all the artillery needed in the constant battle to win over the hearts and minds of different consumers in Asia." **PETER SERAFIN**

U.K. indie label Cooking Vinyl has inked a long-term pact to release albums by select artists on Boston-based contemporary blues label Tone-Cool Records in the world outside the U.S. Albums will carry both labels' logos. Among the initial releases scheduled for October are sets by Bernard Allison, Double Trouble, Rick Holmstrom, and Rod Piazza & the Mighty Flyers. The deal does not include Tone-Cool acts North Mississippi Allstars and Susan Tedeschi. Originally a folk/roots label, Cooking Vinyl has more recently released material by Billy Bragg, Echo & the Bunnymen, Soft Cell, and Frank Black. Internationally, the company uses different distributors in each territory. Tone-Cool is distributed in the U.S. by Artemis Records via RED. **LARS BRANDLE**

German music TV channel Viva has lowered its earnings forecasts for this year. The Cologne-based broadcaster is now projecting consolidated revenue of only 109 million euros (\$107 million), down from a previous target of 125 million euros (\$123 million), and earnings before interest and tax of 15 million euros (\$14.8 million)—a figure that falls substantially short of its earlier guidance of 37 million euros (\$36.5 million). Declining advertising revenue is cited as the main reason for the scaled-back forecast. **WOLFGANG SPAHR**

Billboard Nordic bureau chief Kai. R. Lofthus has exited after five years in that role to become Edel label manager at Playground Music in Norway, effective July 30. Lofthus will report to Playground Music Scandinavia managing director Torgny Sjö and remain based in Oslo. Edel Records has been represented by Playground Music in Norway and Sweden since February (*Billboard Bulletin*, Jan. 31). **TOM FERGUSON**

Bertelsmann-owned CD replicator Sonopress U.K. has launched an on-demand Internet service for creating promotional discs, copies of catalog titles, and short-run CD-ROMs. "We have designed it so a client's production staff can directly access our CD-on-demand service via an Internet link," says Sonopress special projects director Sabine Leuerer. "Ultimately, they can make their own CD-Rs using our service." The service, which offers high-quality digital printing for artwork, handles production of between one and 500 discs, which are then shipped to clients. **LARS BRANDLE**

Illness Forces Revamp Of International Plans For Australia's Silverchair

BY CHRISTIE ELIEZER

SYDNEY—Atlantic Records is pursuing new strategies to market Silverchair's new album, *Diorama*, as a member's illness means the Australian rock band is unlikely to be able to tour to promote it—a major snag for a group feted for its "intense" onstage performances.

The band's guitarist/singer/songwriter, Daniel Johns, is suffering from reactive arthritis caused by a virus, which leaves the 23-year-old unable to stand or play his guitar on some days. North American and European dates in June were canceled, and doctors have warned Johns against travelling for the time being, as the virus has now attacked his immune system. Last October, it was expected that Johns would recover in three months.

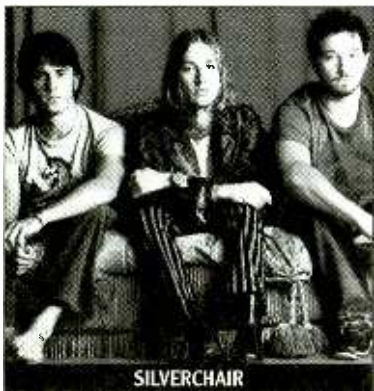
Diorama takes Silverchair a far cry from the teen grunge act whose 1995 debut album, *Frogstomp*, shipped 2 million copies in the U.S. It is a musically ambitious work, featuring collaborations with producer Bruce Bottrill (Tool, Peter Dinklage), veteran arranger/songwriter Van Dyke Parks, Midnight Oil guitarist Jim Moginie, and Australian dance musician Paulmac.

"I wanted an album of color, so we tore up the rule book," Johns tells *Billboard*. During the three years it took to produce the album, the guitarist taught himself piano and learned to work with an orchestra. "People may assume we were inspired by the Beach Boys' [experimental period] because of the Van Dyke Parks connection," Johns notes. (In 1966, Parks began collaborating with the Beach Boys' Brian Wilson on unreleased album *Smile*, which subsequently gained legendary status.) "But," he insists, "I didn't even listen to that until our manager suggested we work with Van Dyke."

In its home market, *Diorama* debuted on the Australian Record Industry Assn. chart at No. 1 one week after its March 31 release. It has shipped 100,000 units to date, according to its local label, Eleven: A Music Co. Lead single "The Greatest View" topped the charts; in Canada, the single went top five and the album top 30.

Atlantic delayed the album's U.S. release until Aug. 27 in hopes that Johns would have recovered by then. Vicky Germaise, the label's New York-based senior VP of marketing, agrees that Johns—"so articulate, and a great performer"—is key to its promotion. Calling *Diorama* a masterpiece, Germaise says the album is "so different to what people would expect from Silverchair that our intention is to not only reintroduce them to 2 million U.S. fans but also [to introduce them] to new sets of ears."

In the meantime, the label has



been marketing the album internationally on the Internet with Web chats, free downloads, and the streaming of earlier live shows. The band has also produced a one-hour documentary, *Across the Night*, about the making of the album "to remind audiences what an intense live experience Silverchair are," says Eleven: A Music Co. president John Watson. It includes footage from its shows at Australia's Big Day Out festival in January. *Across the Night* screens Aug. 18 on Australia's Comcast cable system; in the U.S., it is out Sept. 10 on DVD via Rhino and may have a theatrical release. The documentary is also being offered to TV networks in Europe and South America, where the album dropped July 29.

Watson says the most frustrating aspect about the band's inability to tour international markets is that in Australia, Germany, and Canada, the band is appealing to new radio formats. Aside from its traditional support at modern-rock and alt-rock radio, Atlantic has produced a softer mix of "The Greatest View" to cash in on early interest from hot AC and triple-A formats.

GMM Grammy Threatens Thai Karaoke Clubs

BY ANDREW HIRANSOMBOON

BANGKOK—Thailand's leading music company, GMM Grammy (formerly Grammy Entertainment), is threatening to take legal action against venues and restaurants—particularly karaoke bars—which it claims are playing its songs without paying performance-royalty fees.

GMM Grammy is more than a record label; the group's various divisions range from music publishing to recording studios and manufacturing/distribution. Although it has publicly announced that it will use the courts in an attempt to force venue operators to pay the monies it claims are due, details are sketchy. No specific legal action has yet been taken, and company executives are refusing to speak about the issue.

Relations between Thai labels and local nightspot operators have soured during the past six months, with the latter complaining about "arbitrary" fees and collection policies. Thailand actually has two collecting societies, Phonorights (set up under the auspices of the International Federation of the Phonographic Industry) and Music Copyright Thailand, which was established by local labels; both were originally launched to collect performance and mechanical royalties for labels and their associated publishers. Label sources say, though, that neither organization has either the legal clout or the resources to adequately collect performance fees.

Vorapoj Nimvijit is managing director of Thai Copyright Collection, the fee-collecting subsidiary of Thailand's second-biggest music company, RS Promotion. (Industry estimates credit GMM Grammy and RS with 90% of Thailand's record sales.) He suggests: "Users didn't want to pay these performance royalties. And because the

government had no experience in this area, labels have been forced to step in and do the job themselves."

Thailand's popular karaoke bars use specially made videos that incorporate remixed versions of original studio tracks by leading Thai artists with vocals pitched low in the mix, rather than the rerecorded instrumental versions used in many other countries.

Thai music companies generally claim a performing right on the sound recording and on the song itself, as companies here usually have a recorded music arm and a publishing arm under the same roof.

Before its announcement, Grammy sent representatives to explain its fee-collection system to owners of entertainment venues and ran advertisements detailing the system in local newspapers. Operators that pay the appropriate license fees for performing rights are issued stickers to display in their establishments; fees are collected by Grammy subsidiary MGA.

Neither Phonorights nor Music Copyright Thailand would comment on Grammy's threatened action.

'Because the government had no experience, labels have been forced to step in and do the job themselves.'

—VORAPOJ NIMVIJIT,
THAI COPYRIGHT COLLECTION

Vertical Expanding Its Horizons With New Sanctuary Pact

BY PAUL SEXTON

LONDON—One of Scotland's most well-respected indie labels is feeling the benefits of Sanctuary.

Vertical Records—formed in 1999 to explore and expose the best in Celtic and roots fusion music—professes to be an artist-oriented company. It is a promise amply illustrated by its managing director, Donald Shaw, who is himself an artist and the manager of "modern traditional" favorites Capercaillie. Now Vertical has become part of what Sanctuary VP of international marketing and promotion Julian Wall describes as the latter company's growing armory of "A&R sources."

The five-year worldwide licensing deal between Vertical and Sanctuary covers sales, marketing, and distribution of all Vertical releases—"everything except origination of the material," Shaw says—and early signs are that the relationship between these two indies of contrasting sizes will make for a lasting marriage.

"A big part of my energies," Shaw continues, "has [previously] been [spent] trying to find the right distributor in other countries that understand what your policy is. I felt I was losing a lot of time and energy that way."

The Vertical roster now includes both Capercaillie (previously with Survival, distributed for a period by BMG) and Shaw's wife and fellow group member Karen Matheson. Also aboard are former Friends Again/Love and Money frontman James Grant and such emerging groups as Mystery Juice and Shooglenifty.

UPPING THE ANTE

Via Sanctuary's U.K. distribution through Pinnacle, the pact also affords Vertical increased clout in markets where the larger company has an established presence, either with its own company or a distributor. Those include Sanctuary's own operations in the U.S. and Germany, plus distributorships with Keltia Musique in France and Dock in Spain.

The first album under the deal was Matheson's *Time to Fall*, issued in the U.K. in May and July 23 in the U.S.

(via Sanctuary's distribution there by BMG). Releases in Spain, Germany, and elsewhere will follow in late summer. *Time to Fall* was swiftly followed in the U.K. by Edinburgh band Mystery Juice's eclectic *Seed* and Grant's striking set of poems set to music, *I Shot the Albatross*.

Shaw says Vertical puts much emphasis on live performance. "One day last year," he notes, "I realized that in Madrid, Berlin, and Scandinavia, six or seven of our artists were performing in different countries on that same night."

Wall says, "We're not here to dramatically alter the fundamental profile of the label in these early stages, and we're looking to Donald's mailing list to ensure there's a sense of continuity in marketing the titles. But we are also looking to substantially up the ante on these albums."

Shaw says, "Essentially, Sanctuary is paying the bills. We take a project and agree on a budget. I still have my running costs of the label. One thing is, I've definitely noticed a stronger retail presence [via Sanctuary] than I've achieved in the past."

Capercaillie, described by Wall as Vertical's flagship act, will release a new album through the Vertical/Sanctuary deal around March 2003, according to Shaw, who professes himself happy with the early stages of the partnership: "I said to Sanctuary, 'The first thing I should say is that I don't have big six-album options with my artists—some don't even have contracts. It's just trust.'"

Of Sanctuary, Shaw continues: "I made a lot of inquiries about them as a company and got good vibes. I'd seen what they'd done with artists like Dolly Parton—how they dealt with her—and their network internationally is huge. They're like one of the majors without an A&R department."

Wall concludes, "Signing an act and developing them in the way the majors do is not really what Sanctuary does. Contracting with individual A&R sources like [Sanctuary] and [veteran U.K. indie label] Rough Trade, they yield considerable success. Sometimes it takes a bit of time."



Events Calendar

AUGUST

Aug. 10-16, **Gospel Music Workshop of America**, Cobo Convention and Conference Center, Detroit. 231-722-8322.

Aug. 14, **Fourth Annual Recording Academy Golf Tournament**, presented by the Chicago chapter of NARAS, Harborside Golf Center, Chicago. 312-786-1121.

Aug. 15-17, **PopKomm 2002 Trade Show for Pop Music and Entertainment**, Cologne Trade Fair Complex, Congress Centre West, Cologne, Germany. popkomm.de.

Aug. 16-17, **2002 Regional Country Radio Seminar (CRS Rocky Mountains)**, sponsored by Country Radio Broadcasters, Westin Westminster Hotel, Denver. 615-327-4487.

Aug. 21-22, **DVD Entertainment Conference and Showcase**, Hilton Universal City & Towers, Universal City, Calif. 609-279-1700.

Aug. 24, **Eighth Annual Soul Train Lady of Soul Awards**, Pasadena Civic Auditorium, Los Angeles. 310-201-8829.

Aug. 29, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

SEPTEMBER

Sept. 9, **Canadian Country Music Awards**, Pengrowth Saddledome, Calgary, Alberta. 905-850-1144.

Sept. 12-14, **National Assn. of Broadcasters Radio Show**, Washington State Convention and Trade Center, Seattle. 800-342-2460.

Sept. 12-14, **Third Annual Americana Music Assn. Conference**, Hilton Suites, Nashville. 615-340-9596.

Sept. 12-15, **Second Annual Huntsville South Music Conference**, Von Braun Civic Center, Huntsville, Ala. 256-722-3150.

Sept. 13-17, **In the City: U.K. Music Conference**, Lowry Hotel, Salford, Manchester, England. 161-839-3930.

Sept. 17, **Mercury Music Prize Ceremony**, Grosvenor House Hotel, London. 44-207-499-6363.

Sept. 18, **Third Annual Latin Grammy Awards**, Kodak Theatre, Los Angeles. 310-392-3777.

Sept. 18-21, **Muscle Shoals Music Assn. Songfest Seminar**, various venues, Muscle Shoals, Ala. 800-941-6762.

Sept. 22-25, **CISAC World Congress**, Queen Elizabeth II Conference Centre, London. 207-222-5000.

Sept. 25-27, **International Recording Media Assn. Technology & Manufacturing Conference**, Mandalay Bay Resort & Casino, Las Vegas. 609-279-1700.

Sept. 29-Oct. 1, **Central South Gospel Retail Conference**, Hilton Downtown, Nashville. 615-833-5960.

Sept. 30-Oct. 2, **Billboard Dance Music Summit 2002**, Marriott Marquis, New York. 646-654-4660.

OCTOBER

Oct. 5-8, **113th Audio Engineering Society (AES) Convention**, Los Angeles Convention Center. 212-661-8528.

Oct. 6-9, **International Entertainment Buyers Assn. (IEBA) 32nd Annual Conference**, Sheraton Nashville Downtown. 615-463-0161.

Oct. 8-10, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

Oct. 10-12, **Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Oct. 14-20, **International Bluegrass Music Assn. World of Bluegrass Convention**, Galt House and Kentucky

Center for the Arts, Owensboro, Ky. 270-684-9025.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Superdome, Sydney. mmcadam@aria.com.au.

Oct. 15, **VH1/Vogue Fashion Awards**, Radio City Music Hall, New York. 212-258-7800.

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 19, **Second Annual World Soundtrack Awards**, Bijloke Concert Hall, Ghent, Belgium. christian.deschutter@filmfestival.be.

Oct. 24, **MTV Video Music Awards Latinoamerica**, Jackie Gleason Theater, Miami Beach. 305-535-3700.

Oct. 25, **Fourth Annual Ritmo Latino Music Awards**, Kodak Theatre, Los Angeles. 818-763-1501.

Oct. 26, **Gospel Music Hall of Fame 2002 Induction Ceremony**, Marriott Renaissance Center, Detroit. 313-592-0017.

Oct. 29, **The Shortlist Music Project Second Annual Awards Ceremony**, Knitting Factory, Los Angeles. 323-465-3700.

Oct. 30-Nov. 3, **22nd Annual Black Entertainment & Sports Lawyers Assn. (BESLA) Conference: "Redefining Our Agenda: Strategies for the New Economy,"** J.W. Marriott Cancun Resort & Spa, Cancun, Mexico. 202-628-4700.

NOVEMBER

Nov. 4, **ASCAP Country Awards**, Opryland Hotel, Nashville (by invitation only).

Nov. 4, **11th Annual Music Industry Trusts' Dinner Honoring Elton John and Bernie Taupin**, Grosvenor House Hotel, London. 207-851-4000.

Nov. 5, **BMI Country Awards**, BMI Nashville office (by invitation only).

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 5, **Second Annual Country Radio Broadcasters Hall Forum**, Nashville Renaissance Hotel. 615-327-4487.

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 7, **Musicians' Assistance Program (MAP) Awards**, House of Blues, Los Angeles. 310-559-9334.

Nov. 7, **SESAC Country Music Awards**, SESAC Nashville office (by invitation only).

Nov. 12, **Billboard Music & Money Symposium**, St. Regis Hotel, New York. 646-654-4660.

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.

Good Works

'JUST' MUSIC: Spurned by the alleged injustice of the case of **Damien Echols, Jessie Misskelley, and Jason Baldwin**—known as the West Memphis Three—who are currently serving life sentences for murder and considered to be wrongfully accused by a large contingent of supporters—metal rocker **Henry Rollins** took action, enlisting the help of such artists as **Iggy Pop, Ryan Adams, and Chuck D.** to create the benefit CD *Rise Above*. With a release date of Oct. 8 on Sanctuary Records, the proceeds will go toward the young men's defense fund. Contact: **Deborah Radel** at 323-656-9031.

URBAN READERSHIP: The National Urban League and the Hip-Hop Summit Action Network have teamed to create a new youth reading and leadership initiative, Urban Leaguer Def Jam Reader. With quarterly reading lists, a membership rewards program, and reading and technology festivals, the program aims to encourage young people between 13 and 17 to read not only books but song lyrics, scripts, speeches, and essays, following up with community discussions about ideas covered in the material. The program will launch next February in New York, Los Angeles, Detroit, Dallas, and Champaign, Ill. Contact: **Jody L. Miller** at 212-431-5227.

RAINN-ING MONEY: Hollywood Records artist **Sheila Nicholls** will headline the second annual SoCal RAINN Event benefit concert Aug. 13. Nicholls, along with **Sacha Sacket, the Girls Guitar Club, and Rebekah del Rio**, will perform to raise money for the RAINN organization. RAINN is the Rape, Abuse & Incest National Network, a 24-hour, toll-free hotline for survivors of sexual assault; one of its founding members is singer/songwriter **Tori Amos**. The concert will take place at Club 1650 in Hollywood. Contact: **Erin Russell** at 562-301-4285.



All in the Family. Sony Music honchos met with members of the Osbourne family to celebrate the release of Epic's *The Osbourne Family Album*, which features Kelly Osbourne's cover of Madonna's "Papa Don't Preach," family favorites from John Lennon and Eric Clapton, and dialogue from the hit MTV series. Pictured, from left, are Epic senior VP of sales Bill Frohlich, Jack Osbourne, Sharon Osbourne, Sony Music chairman/CEO Tommy Mottola, Kelly Osbourne, Epic executive VP/GM Steve Barnett, and Osbourne business manager Colin Newman.

Life Lines

BIRTHS

Girl, Hannah Brown West, to **Alison Brown** and **Garry West**, July 5 in Nashville. Mother is a Grammy Award-winning instrumentalist. Father is a musician/producer. Both are co-founders of Compass Records.

Girl, Ashleigh Morgan, to **Brooke** and **Keith Hauprich**, June 19 in Staten Island, N.Y. Father is attorney/director of business affairs for Cherry Lane Music Publishing Co.

Girl, Christiana Faye, to **Heather** and **Eric Heatherly**, July 21 in Nashville. Father is a country recording artist.

Boy, Luke Robert, to **Maria** and **Dusty Drake**, July 29 in Nashville. Father is a country recording artist.

DEATHS

Buddy Baker, 84, of natural causes, July 26 in Sherman Oaks, Calif. Baker was the musical director of almost 200 Disney movies and TV shows, including *The Mickey Mouse Club* and the *Daniel Boone* mini-

series. He also scored the music for Disney theme-park attractions, most notably "It's a Small World." Before his start with Disney Studios in 1954, Baker wrote arrangements for radio programs starring Bob Hope, Jack Benny, and Eddie Cantor. His score for the 1972 children's drama *Napoleon and Samantha* was nominated for an Academy Award. Baker is survived by his wife, stepson, two grandchildren, and one great-grandchild.

Martin "Mutt" Cohen, 70, of cancer, July 29 in Los Angeles. Focusing on music and copyright matters, Cohen practiced entertainment law for

more than 41 years. His clients included such artists as Linda Ronstadt, Barry White, Screamin' Jay Hawkins, the Kingston Trio, Solomon Burke, and the Kingsmen. With his brother, Cohen founded music publishing firm Third Story Music, which publishes the works of artists including Tom Waits, Alice Cooper, Tim Buckley, and Fred Neil. Cohen also served as president of the Assn. of Independent Music Publishers from 1988 to 1989 and taught international music publishing for more than 10 years at the UCLA extension. He is survived by his wife, his mother, two children, three siblings, and two grandchildren.

Solution to this Issue's puzzle (page 90)

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MERCHANTS & MARKETING

Cellular Phones Call Up More Business For Music

Ring Tones By Such Artists As Naughty By Nature Are One Of Several Features That Consumers Can Access

BY STEVE TRAIMAN

NEW YORK—Wireless phone entertainment, already a billion-dollar business in Europe and Asia, is starting to take off in the U.S.

"For the millions of teens and young adults that seek to discover and embrace new music, wireless represents a highly effective means of reaching them," TWT Records VP of business development and digital strategy Rob Weitzner says.

With more than 100 million wireless subscribers in America, there is a large potential market for artists and service providers to share. Among recent or upcoming programs centering



on music programming for wireless are Virgin Mobile USA and MTV Networks' partnership, zingy.com's exclusive pre-

release ring-tone download programs with a number of labels, the WFX (Wireless Fan Access) Britney Spears fan club with Best Buy and Samsung, and Diggitt! Multimedia's fall launch of a turnkey mobile data interface featuring TLC. The bottom line for Zingy and other wireless entrepreneurs is paid downloads of everything but the promotional ring tones, with a typical \$1 charge.

MOBILE MUSICTV

After a soft launch in June, Virgin Mobile USA had the official kickoff of its national cell-phone service July 24 (*Billboard*, Aug. 3). The service is bolstered by a strategic partnership with MTV Networks, which will bring content from MTV, VH1, and Nickelodeon to Virgin Mobile users.

"We're taking cell-phone content to a whole new level," Virgin Mobile CEO Dan Schulman says. "MTV Networks is home to some of the most-recognized youth and young adult brands in the U.S. and offers unparalleled reach to the under-30 market." MTV Networks chairman/CEO Tom Freston adds, "We are thrilled to partner with Virgin Mobile. Their complete focus on youth and young adults, coupled with their irreverent style, make them the perfect partner for us."

With various features coming online through year-end via virginmobileusa.com, the service will include hot ring-tone selections

from selected recording artists; breaking news from the music industry; games from Nickelodeon, featuring characters like SpongeBob SquarePants; interactive content from MTV and VH1; interactive voting, for example, on favorite videos on MTV's *Total Request Live*; wake-up calls programmed into users' phones to ring at pre-appointed times; and the ability to purchase CDs and other merchandise.

Looking to capitalize on consumer interest in content and programming for wireless devices, Manhattan-based Zingy offers ring tones, graphics, voicemail greetings, live audio, and text messaging.

Zingy founder and CEO Fabrice Grinda says, "Since the launch of zingy.com last fall, we've had more than 1.4 million registered users [as of mid-July]."

The program started with free ring tones and logos for the pepsistuff.com promotion from last November through January, resulting in about 15,000 Spears ring-tone redemptions. For Loud Records, prior to last Dec. 11's release of Mobb Deep's *Infamy*, free ring tones of "Hey Luv (Anything)" and "The Learning (Burn)" were available, as were Wu-Tang Clan's "Uzi (Pinky Ring)," "Rules," and "Ya'll Been Warned" before the Dec. 18 debut of *Iron Flag*.

The 15,000-plus combined redemptions for the singles' ring tones impressed Loud chairman Steven Rifkind enough for him to join the Zingy board. "Technology is advancing so fast, and there's no better way to get involved than through the wireless networks," he says. "Cell phones are so widely used that ring tones are one of the best ways to promote our music."

From mid-April through June 1, TWT used zingy.com to promote the May 7 release of Naughty by Nature's (NBN) *iicons*. Fans were able to download celebrity greetings and a pre-release ring tone of "Feels Good" featuring 3LW.

Each download was a free entry for a customized voicemail greeting by NBN's Vinnie & Treach.

Vinnie says, "It's great to be able to give our fans some personalized chat, along with one of our new singles for their cell phones."

Zingy's hottest paid download has been for Eminem's "Without Me" ring tone, which has racked up more than 50,000 sales since the album *The Eminem Show* sold 285,000 copies on release day, Grinda reports. Its latest promotion with Atlantic involves Craig David, Trick Daddy, Nappy Roots, and LMNT.

New York-based music management company Diggitt! Entertainment includes TLC on its client list. The company is launching Diggitt! Multimedia this fall—a venture described by Diggitt! president Bill Diggins as "a one-stop shop for interactive communication between an artist and their fan community... we'll use TLC as an example to show how to repack and syndicate any artist's celebrity-branded products to all wireless channels, such as cell phones, PDAs, Internet sites, and other new technologies." Included will be loyalty program ID cards for discounts that are activated by cell-phone purchases, voice messaging, icons and logos, and ring tones.

FINNISH DEMONSTRATION

The concept was demonstrated in Finland last fall with BMG act Five, utilizing top Finnish wireless operator Soneva. "It was tied in with print, radio, TV, music stores, and a fly-away contest for a taping for the *Top of the Pops* TV show," Diggins notes. He expects the service to be a boon to marketing partners. "Most sophisticated [label] marketers want personalized access to their artists' fans, with continual feedback on their likes and dislikes related to wireless content."



SPEARS

The fan-club program Spears launched through wireless entertainment company WFX kicked off in mid-May with a two-month exclusive at Best Buy's 500 stores. In conjunction with marketing and technology partner Samsung (in a sponsorship agreement positioning Samsung as the official wireless-phone manufacturer of Spears and her Dream Within a Dream concert tour), the Britney WFX cell-phone service was offered at \$19.99, including a three-month, prepaid subscription.

The retail package, which is being extended to other chains very soon, features collectible merchandise, a membership card with access to Spears' exclusive messages, a replica tour laminate card, and a static-cling decal. The program allows members to get backstage reports directly from Spears on their wireless phones, as well as her opinions on the latest fashion and lifestyle trends.

"WFX is first to market with the most powerful application for wireless entertainment we've seen to date," says Best Buy personal solutions VP Dave Sprosty. "We were excited to offer this new technology exclusively to our customers."

Samsung wireless terminals marketing VP Randy Smith adds, "Through Britney WFX, we're able to create excitement with her fans that is transcending to our new cell phones. As a result, a lot of our major retail partners, like Best Buy, are getting Britney into their marketing plans."

In statement, Spears told *Billboard* that the offering is an "exciting new way for me to stay connected to my fans."

WFX president/CEO Jed Alpert notes that the company is dedicated to creating wireless entertainment programs with the biggest brands available and that Spears was a good place to begin. He recalls, "It took about six months to put the program together, with a wholesale price of about \$14 to Best Buy that includes a superstar [10%-11%] royalty to Britney."

Other artist deals are in the works, as well as more entertainment and sports-related brands for the fall and holiday season.



The Ultimate Music Retail Guide

The essential tool for those who service or sell products to the record retailing community. Everything you need to know with over 7,000 updated listings of independent and chain record stores, chain headquarters, online retailers and audiobook retailers.

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- chain store planners and buyers ■ store genre or music specialization
- chain headquarter and staff listing ■ store listings by state



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MUSICVIDEO: Jeannie Kedas is promoted to senior VP of communications for MTV in New York. She was VP of communications.

HOMEVIDEO: Paul Ramaker is named president of DVDPlanet in Westminster, Calif. He was VP of merchandising for Warehouse Music.

Universal Studios Home Video (USHV) promotes **Ken Graffeo**, previously senior VP of marketing, to executive VP of marketing; **Lawrence Hariton**, previously senior VP/CFO of Universal Music & Video Distribution (UMVD), to executive VP of operations and logistics for USHV and executive VP of direct account management for UMVD; and **Richard Longwell**, previously senior VP of sales and retail marketing for USHV and senior VP of sales and distribution for UMVD, to executive VP of sales and retail marketing for USHV and executive VP of sales and distribution for UMVD. They are based in Los Angeles.

Teri Thomas is promoted to director of marketing for Playboy Home Video in Los Angeles. She was manager of marketing.



by Chris Morris

Declarations Of Independents™

RESTLESS TO RYKO: Burbank, Calif.-based Restless Records has sealed a worldwide strategic alliance with New York-based Rykodisc (*Billboard Bulletin*, Aug. 1).

Ryko Distribution will handle the label's product; the first release under the arrangement, due Sept. 3, will comprise remastered editions of **the Replacements'** first four Twin/Tone albums (*Billboard*, Jan. 19). Two **Flaming Lips** compilations—the three-CD *Finally the Punk Rockers Are Taking Acid* and the two-CD *The Day They Shot a Hole in the Jesus*—follow on Sept. 17 and Oct. 1, respectively.

Restless has been dormant since summer 2001, when it parted company with film/TV producer **Arnon Milchan's** New Regency Productions, which had acquired the label in 1997. Restless' releases were previously distributed by BMG.

The label, which will operate as a stand-alone entity within the Ryko family, plans to reissue some 40 titles from its catalog and sign new acts. Restless president **Joe Regis** says, "The catalog's been undersold for a while, because with Regency, the emphasis was on new releases."

Regis says the label will also sign new acts. "I think we're going to be a real alternative for an artist who doesn't want to be with the majors," he says. **Danny Goodwin** remains in place as head of A&R.

MATADOR TO BEGGARS? London-based independent the Beggars Group is close to finalizing a 50% acquisition of New York-based indie-rock label Matador Records, according to a source (*Billboard Bulletin*, Aug. 2). One source said that the deal could be finalized in a matter of days.

Plans call for the Beggars Group—home of the Beggars Banquet, 4AD, XL, Mantra, Too Pure, Wiija, and Mo' Wax imprints—to set up its U.S. shop in Matador's Manhattan offices. Both firms' product would continue to be distributed by Alternative Distribution Alliance.

The acquisition would mark the third label partnership in a decade for 13-year-old Matador, whose roster includes the **Jon Spencer Blues Explosion**, **Guided by Voices**, **Mogwai**, and **Yo La Tengo**. Capitol Records owned 49% of the company from 1996 to 1999, but Matador co-founders **Gerard Cosloy** and **Chris Lombardi** ultimately bought back the major's interest. From 1993 to 1996, some Matador titles were distributed by Atlantic.

ny formed by ex-Rhino Entertainment president **Richard Foos** and former Warner Music Group senior VP of business affairs **Bob Emmer** (*Billboard*, June 22), has acquired the Biograph Records catalog. Founded in 1967, Biograph has released classic ragtime and jazz piano-roll music by **Scott Joplin**, **James P. Johnson**, and **Jelly Roll Morton**; country blues by **Skip James**, **Son House**, **Rev. Gary Davis**, **Johnny Shines**, and **Blind Willie McTell**; and modern jazz by **Stan Getz**, **Zoot Sims**, and **Al Cohn**.

Biograph's assets—which were purchased from **Alan Caplin**, son of founder **Arnold Caplin**, for an undisclosed sum—include the Melodeon, Regal, Center, and Dawn imprints. The label's releases will continue to be handled by Burnside Distribution in Portland, Ore.

KOCHCON: At its annual conference, held July 25-27 in Glen Cove, N.Y., Koch Entertainment Distribution



ROSENBERG

prepared its troops for the '02 holiday selling season, as 17 labels gave product presentations.

Company founder and chairman **Michael Koch** declared Koch to be the largest U.S. independent distributor, with gross revenue this year expected to reach about \$140 million. He announced that the company would move to a 100,000-square-foot warehouse in December. That's almost 50% larger than the current facility, which totals about 65,000 square feet.

Michael Rosenberg, president of the distribution company, said that Koch would "add a central region" to its current two-region structure. Also, he said that the company would make great improvements to its computer systems, which would help labels analyze sales trends and manage inventory more efficiently.

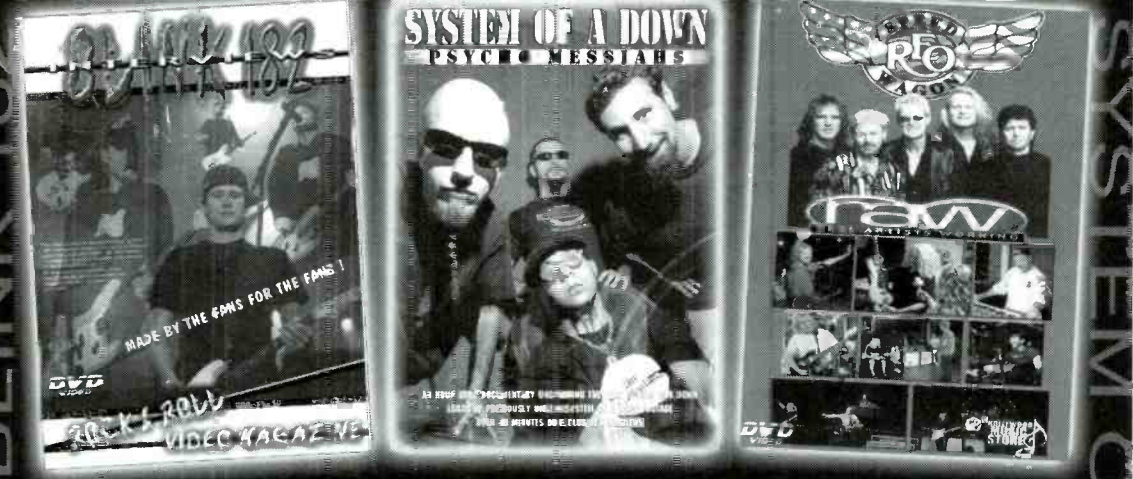
BIOGRAPH TO RETROPOLIS: Retropolis Entertainment, the new compa-

Additional reporting by Ed Christman in New York.

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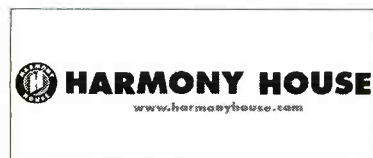


by Ed Christman

BLAME GAME: With the end coming fast for Harmony House, people are already playing the blame game. After more than 50 years in business, president **Bill Thom**—son of Harmony House's founder, the late **Carl Thom**—has decided to call it a day and begin shuttering the company. It sounds as though the chain will be out of business within two months, although Thom does not want to comment on the timing of his exit strategy.

So far, in the analysis of why Harmony House is closing, Thom has caught most of the finger-pointing, with some accusing him of taking his eye off the ball and wanting to exit the music business to concentrate on his real-estate interests. And maybe some of that blame is deserved, but from where I sit, that's not all that's in play here.

According to sources, Harmony House had an average annual revenue of about \$33 million and lost several million dollars in the past two years.



For his part, Thom has been busy cutting overhead to the tune of \$4 million, but the chain continued to lose money even with that bit of trimming.

Apparently, a consultant has recommended shuttering the operation. "All the scenarios we have run show little hope," Thom says. He seems to be liquidating while he can still get some money out of the company instead of the very real possibility of losing it all a couple of years down the line, and who can blame him for that decision?

Still, there are some who resent that Thom appears to be throwing in the towel without putting up a fight. After all, as president and owner, he is the leader and responsible for the business decisions that have led to this fate. For his part, Thom admits that he made the mistake of expanding in a soft market, saying, "I take full responsibility for that decision." But he adds that in addition to the overall economy, the softness in Detroit's automobile industry and the problems of the music industry are also factors in the fate of Harmony House, as is the burden of estate taxes that must be paid annually to the I.R.S for inheriting the chain at the death of his parent in 1992.

When it comes to blame, even the employees of Harmony House, sadly, may deserve some, although I'm sure

most of them think otherwise. I remember that when National Record Mart was liquidated, the employees of that chain blamed chairman **Bill Teitelbaum** and the executives he brought in from Camelot Music—who they claimed screwed up the chain. Similarly, before them, Camelot Music employees blamed the institutional investors who "sold them out" to Trans World Entertainment. But both groups of employees forgot that their performance also affected the destinies of those chains.

It is interesting to note that when I surveyed some of the top sales and distribution executives at the majors, most of them laid the blame for the liquidation on Harmony House's failure to diversify its product offering away from music. Imagine that. We have come to this: Harmony House's undoing is because of management remaining steadfast in stocking music and being a record store. What's worse is that sales and distribution executives now admonish Harmony House's management for being loyal to music.

It almost makes a grown man want to cry with frustration and rage. It also makes me want to point the finger at the majors and remind them—yet again—of how their successive business decisions during the past decade have hurt all their retail partners. But that would make me sound like a broken record all over again, and I am sure nobody wants that.

DOWNSIZING: In the cutbacks at Sony Music Entertainment, Sony Music Distribution (SMD) is downsizing its facilities' overhead and has had a net loss of about 25 staffers. But SMD chairman **Danny Yarbrough** says the moves are more than cutbacks: "With the way business is going, this is a re-engineering of our resources instead of what you would call a cutback."

He says the company continues to downsize its facilities, closing or planning to close large sales offices with the intention of opening storefront operations in San Francisco and Beltsville, Md. In such moves, most employees in those offices will work out of their homes, but there will be a smaller office for meetings and to house field management and some support staff.

"The way the business is changing, there isn't the need to have large facilities in those marketplaces," Yarbrough explains. Similarly, while SMD may have lost nine sales representatives in the cutbacks, "we have been adding positions for vendor-managed inventory and are still adding people there."

Classical Promotion Nets Sales For Tower

BY MOIRA McCORMICK

CHICAGO—Since debuting a Web page devoted to children's classical releases two months ago, Tower Records' online store has increased sales of the titles it features, according to Greg LaTraille, classical marketing manager for Tower's Web site and architect of its Classical Is for Kids! page.

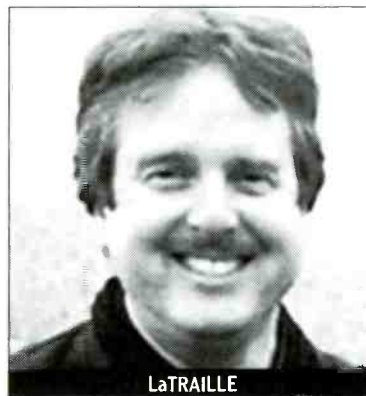
LaTraille says the Web page highlights regular classical releases that happen to have more kid appeal than the child-tailored classical albums and series that have emerged in the past decade. But series like the Children's Group's popular Susan Hammond's Classical Kids line "move on and off the page... We've also included some titles that aren't classical but are worthy and haven't gotten enough attention, such as *The Langley Schools Music Project*."

LaTraille credits Kari Necker, the head of Tower's online marketing department, as the catalyst for the page: "Kari said to me, 'Think of something we can do for kids.'"

LaTraille, who has worked at Tower since 1987, is "put off by the dumbed-down classical releases for kids—the ones that offer minute-long symphonic excerpts played on flute and guitar. When I was a kid, I'd jump up and down to the [full-orchestra, full-length] last movement of Beeth-

oven's Seventh Symphony."

LaTraille says he became a classical aficionado during childhood, which enables him to highlight releases that would most appeal to children. The page features 20-25 titles; a separate one for babies and toddlers includes such series as the Mozart Effect.



LaTRAILLE

"My parents threw me in the pool—I grew up on *The Firebird*, *Petroushka*, *The Rite of Spring*," he recalls. "To me, it was just cool music; it wasn't presented to me like, 'You should listen to this because it's good for you.'"

At press time, Classical Is for Kids! led off with a trio of albums LaTraille selected for their danceability. They are *Bartók: Divertimento/Dance Suite* by the Chicago Symphony Orchestra (conducted by Pierre Boulez); *The*

Vienna I Love by André Rieu; and *Beethoven: The Creatures of Prometheus* by the Chamber Orchestra of Europe. Each has a blurb written by LaTraille that outlines what a child would find appealing about the album. For instance, LaTraille writes of *The Vienna I Love*, "Put on a turban and do the 'Egyptian March!' Twirl around the room with the 'Skater's Waltz!'" (Remove the furniture and plants before playing this CD.)"

The site also spotlights such child performers as Han-Na Chang and Hilary Hahn, as well as the works of composers who wrote music as children, like Mozart, Schubert, and Mendelssohn. Other releases are recommended as being ideal to draw pictures to. The blurb describing the CD *Peter and the Wolf* lists its performers as children who would recognize them: Captain Picard, for instance, rather than Patrick Stewart; "a British knight" instead of Sean Connery. "Psychologically, the page is tailored for 10- to 15-year olds," La Traille says.

Classical Is for Kids! is promoted via e-mailed coupons. "It's a dynamic page; I follow titles' sales history and change them out," LaTraille says. "If I see a certain title is selling well in our store and it's not yet featured on the page, there's a mad dash to get it on there."

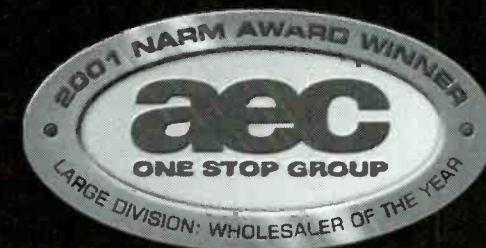
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High-Profile Releases Continue To Fuel U.K. DVD, VHS Sales

BY SAM ANDREWS

LONDON—Britain's sell-through video industry is continuing to ride high on the back of strong DVD sales and a relatively stable, if lower-priced, VHS business.

Sales of *Harry Potter and the Philosopher's Stone* (titled *Harry Potter and the Sorcerer's Stone* in the U.S.) pushed video sales up 29% year-on-year in the first six months of 2002, according to figures from the British Video Assn. (BVA). DVD continues to be the driving force behind the renaissance of the country's video industry, comprising 47% of the record 58.3 million videos—30.9 million VHS tapes and 27.4 million DVD discs—sold in this period, an increase of 116% on the equivalent period in 2001. In that same comparison period, VHS sales declined by 5%.

According to BVA estimates, if the current DVD growth continues at the same rate as 2001, U.K. consumers will purchase approximately 88 million DVD units this year. By comparison, 37.7 million discs were sold in 2001.



HORAK

DVD replicator Cinram adds credence to this prediction. Cinram Europe president David Hollander says he expects to see "a severe shortfall in capacity [for the replication industry] in the fourth quarter, as many of our customers are already committing volumes to ensure supply."

VHS sales, which declined 3% in 2001 to 84.7 million units, were down 4% by the end of June, to 26.1 million units. The gentle rate of decline was in no small part because of the family nature of *Harry Potter*. After a high-profile launch at London's King's Cross station, the home-video release generated the highest first-day sales of all time (*Billboard*, June 8)—approximately 800,000 VHS units and 400,000 DVD units—and went on to sell between 2.4 million and 2.8 million units in its first two weeks.

The true sales figure is hard to estimate, as Warner Home Video U.K. shipped copies of the release to

many nontraditional outlets in an attempt to blanket the country in *Harry Potter* product. While the company remains tight-lipped about its ship-out, industry observers estimate that 5 million units blanketed retail.

The only sour note sounded was when such supermarket retailers as Tesco began a price war by heavily discounting the title, prompting one independent retailer to ask, "Who the hell has made any money out of *Harry Potter*?"

STILL A STRONG FORMAT

Overall, VHS numbers are predicted to hold up well in the latter stages of the year, as a host of big-budget movies with family appeal make their debut. This month sees the first appearance of *The Lord of the Rings* on video, with *Spider-Man* to follow in November. In addition, the latest edition of the *Star Wars* saga—*Episode II: Attack of the Clones*—is likely to make its bow, alongside a renewed assault from the *Harry Potter* video as the second film in the series hits cinema screens.

"The title lineup this year is likely to save the day on VHS," says Helen Davis, senior analyst with Screen Digest. "It will make the decline respectable rather than drastic, unless there is a dramatic boost for DVD."

The slide in VHS sales is largely a result of what many see as a premature abandoning of the format by retailers. Stephen Moore, the Los Angeles-based president of international theatrical and video at 20th Century Fox, is more than worried. "I'm really concerned that we are losing consumers out of our business for good," he says, "because they are not trading up to DVD, and they can't find VHS anymore."

DVD player penetration reached 4.1 million (16.25%) by the end of June, with Screen Digest predicting year-end sales of 6.5 million players. This figure may prove to be somewhat on the conservative side: The recent World Cup soccer championship saw a surge in widescreen TV sales, and observers suggest DVD players will be next on consumers' wish lists. By comparison, U.S. DVD player penetration is more than 30%.

Here, too, there are concerns. Warner Home Video exec VP of worldwide marketing Mark Horak believes that the stimulus to convert to DVD is not being provided in Europe as much as it has been in the U.S.

"If you look at the uptake in DVD sales in the U.S. and the uptake in other parts of the world, there are

clearly identifiable reasons why the other parts of the world are lagging," he says. "If you take Europe as an example and you ask, 'Are the hot titles available within six months of their theatrical run for sale to the consumers to collect and build their home collections?' unfortunately, the answer in many studios is no: They are utilizing this idea of, 'Let's protect the rental business at the expense of the development of the sell-through business.'"

For Warner, this has meant abandoning the rental-to-sell-



MOORE

through window in Europe in an effort to maximize the heat from the theatrical release—a move welcomed by sell-through retailers. The policy has, however, created huge controversy among U.K. rental dealers, because it has also been implemented alongside a two-tier pricing strategy that means rental dealers pay a premium for the right to rent, despite not having a rental-window advantage.

As part of the move, Warner VHS rental tapes have come down in price—from around £40 (\$59) to £30 (\$44.40)—but this has cut little ice with retailers, who ask why they should pay the standard £9 (\$13) VHS sell-through price if they are to lose their traditional six-month sell-through window. They are also incensed by an increase in DVD prices, which have been upped from a sell-through price of around £11 (\$16) to around £20-£24 (\$30-\$35). Given that DVD rentals are now beginning to approach a third of all rental transactions, retailers are clearly going to face a cost squeeze.

Overall, rental did not fare as well, with transactions down 5% year-on-year to 89.4 million turns in the January-to-June period. The figure is up 2% on the first half of 2000, however, and down only 1% from 1998 and 1999—which the BVA suggests shows the rental market is fairly stable overall. Encouragingly, DVD rentals are growing steadily and account for 28.5% of the business.

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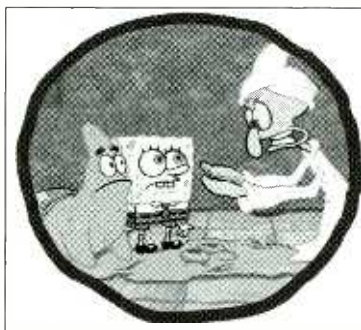


by Jill Kipnis

MAMA, I'M COMIN' HOME: Buena Vista Home Entertainment has confirmed that the first and second seasons of the MTV reality show *The Osbournes* will be released on home video via the Walt Disney Co.'s Miramax Films, in a deal said to be worth approximately \$7 million. The first-season release is expected this fall (to coincide with the second season's MTV airing) in both censored and uncensored versions. The DVD will include commentary tracks and other extras. *The Osbournes* is MTV's highest-rated cable series.

SCARY SUMMER: The spooky season is beginning early, with many home-video companies releasing Halloween-themed products this August and September. While many of the products are geared toward children, a slate of horror and more adult fare will be available.

Paramount Home Entertainment and Nickelodeon are preparing for the Aug. 27 titles *SpongeBob SquarePants: SpongeBob Halloween* (\$12.95 VHS, \$19.99 DVD) and *Rugrats Halloween* (\$12.95 VHS). Nickelodeon VP of media products **Steve Youngwood** says that in terms of holiday products,



Scaring Up Some Fun. *SpongeBob SquarePants: SpongeBob Halloween* and many other spooky movies will hit retail shelves late this summer.

"Christmas is No. 1, but after that, Halloween is probably No. 2. Some retailers have their dedicated Halloween section, which we are locked to get into, and at Wal-Mart, we have our own Nick section. We will do some advertising on air, and the Halloween episodes will air [in] October."

Buena Vista Home Entertainment's new Halloween slate includes the Aug. 27 releases of the double feature DVD (\$24.99) of *Winnie the Pooh: Frankenpooh/Spookable Pooh* and VHS releases of *The Book of Pooh: Just Say Boo!* and *Rolie Polie Olie: A Spookie Ookie Halloween*, both priced at \$12.99. Among Buena Vista's promotional plans, VP of brand marketing animation **Gordon Ho** says that \$2

worth of free candy will be offered with the purchase of one of these titles and a trick-or-treat informational card for parents will be included in the products' packages. Buena Vista is also launching a repriced campaign Aug. 13 on a number of adult franchises, including the *Scary Movie*, *Halloween*, *Scream*, and *Hellraiser* titles. VHS titles will be available at \$9.99; DVDs will be \$19.99.

Fox Home Entertainment VP of marketing **Todd Rowan** says the company tries to do something new each Halloween, and this year it is focusing on children. On Sept. 3, Fox is releasing two Casper titles—*Casper Meets Wendy* and *Casper: A Spirited Beginning* on DVD (\$19.98)—and will also debut VHS versions of *From Hell*, *Joy Ride*, *Don't Say a Word*, and *Donnie Darko* (\$14.98), as well as repriced VHS and DVD classic versions of *The Omen* series and *The Rocky Horror Picture Show*, among other titles. Consumers who purchase one of the classics and one new VHS title will receive \$3 back.

Warner Home Video on Aug. 20 is launching *Scooby-Doo Meets Batman* (\$14.95 VHS, \$19.98 DVD), *Gremlins: Special Edition* (\$19.98 DVD), *Gremlins 2: The New Batch* (\$19.98 DVD), **R.L. Stine's** *The Nightmare Room* (\$14.95 VHS, \$19.98 DVD), and *The Magic School Bus: Creepy, Crawly Fun* (\$19.98 DVD), in addition to VHS price reductions (\$14.94) on titles including *The Goonies* and *Beetlejuice*. The company is offering special displays to retailers and will launch a national advertising campaign.

Director **Joe Dante**, who helmed both *Gremlins* features, is particularly excited about the *Gremlins 2* DVD release. "I kept all of the footage for the film and put it in my garage," he says. "[The DVD] has a gag reel and a lot of stuff that we took out of the movie. It doesn't say 'special edition,' but it basically is."

MGM Home Entertainment marketing manager **Sarah Draper** says the company's Halloween promotion is geared mostly toward the horror enthusiast. MGM is releasing a special-edition DVD of *The Fog* (\$19.98), such cult classics as *The Return of the Living Dead* and *Vampire's Kiss* (\$14.95 DVD), and its Midnite Movie Double Features DVD series (\$14.95 DVD) Aug. 27. *The Silence of the Lambs* and *Hannibal* will also be available at a lower price. Draper says the company is taking out a number of ads in its "biggest trade campaign ever."

DVD

Even two years before DVD-Video's launch in March 1997, consumers expressed excitement about the latest home-video format. A 1995 survey conducted by the Consumer Electronics Manufacturers Association (CEMA) of 1,000 U.S. households reported that 35% were interested in purchasing a DVD player when told that the picture quality of DVDs is clearer and sharper than VHS. Today, more than a quarter of the population owns a DVD player—making it the fastest-selling electronics product of all time—and its growth curve continues to rise.

When people first started converting to DVD, it was largely action/adventure titles and new releases that experienced robust sales. Now, catalog products, in addition to niche categories—such as music video, TV programming and cult films—are gaining a strong foothold in the marketplace. At the same time, studios are expanding the type of content they are putting on DVDs, with more emphasis on DVD-ROM and related technologies, and are exploring what may be the next home-video and audio crazes—high definition DVD and DVD-Audio.

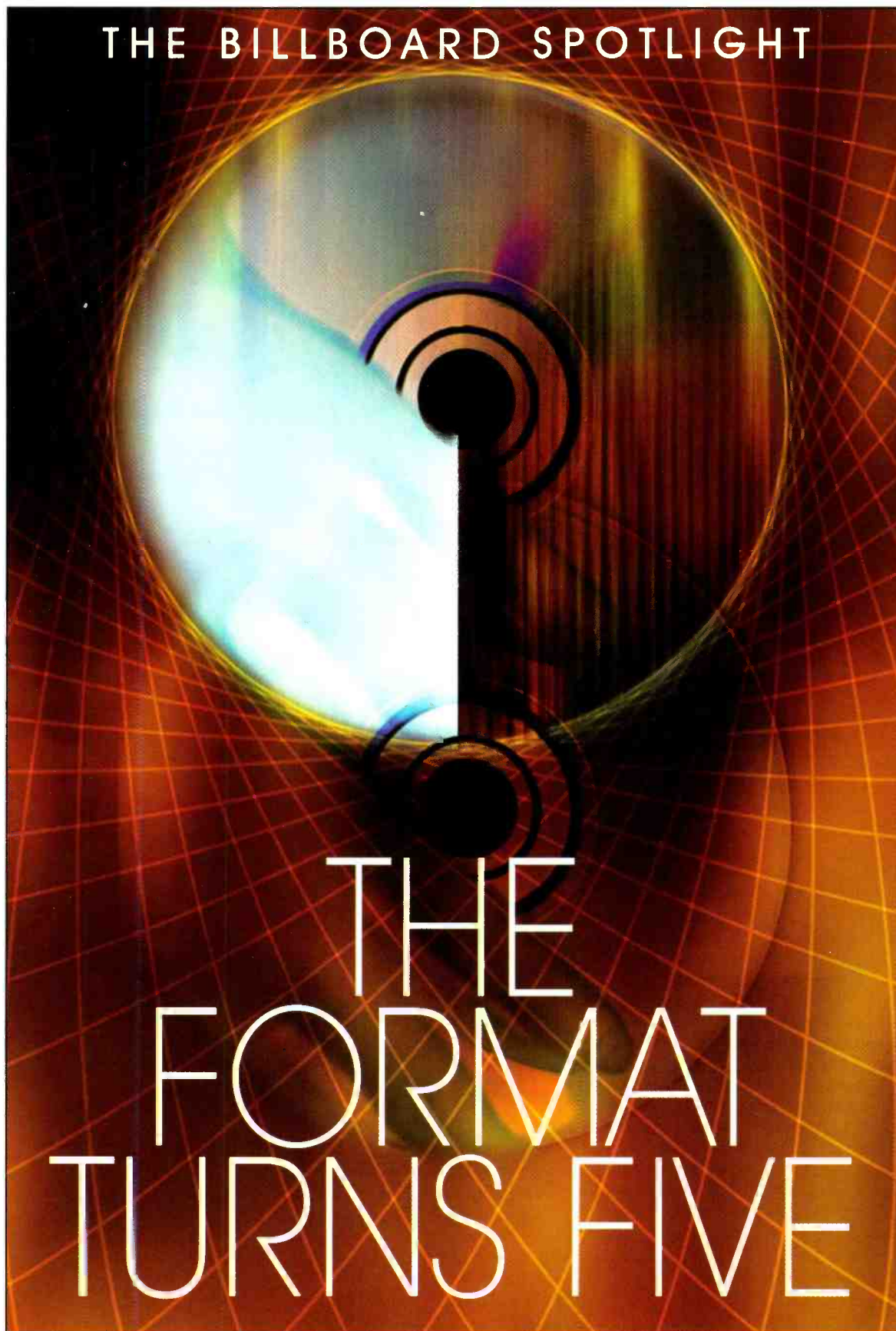
UPWARD GROWTH

This year, DVD hardware and software sales indicate a rapidly growing consumer base. According to the DVD Entertainment Group (DEG), 3.6 million DVD players shipped to retailers in the first quarter, which is a 29% increase over shipments during the same period last year. The DEG further reports that more than 35 million hardware units have shipped since the format's launch, and it estimates that 20 million players will ship this year.

On the software side, DEG data reveals that more than 120 million DVDs shipped in the first quarter of 2002, which is a 74% increase over last year's first quarter. Software shipments have exceeded 790 million units since the format's launch.

There are several software titles in particular that have generated massive consumer response. Universal Studios Home Video's *The Fast and the Furious*, released Jan. 2, kicked off the year with a record first-week sales response and has since sold more than 5.5 million units, according to company reports. Warner Home Video's *Harry Potter and the Sorcerer's Stone*, released May 28, sold 9.8 million copies in North America in its first week, according to the company.

THE BILLBOARD SPOTLIGHT



THE FORMAT TURNS FIVE

The Fast-Growing DVD Market Keeps Gaining Momentum, Discovering New Genres And Technologies

BY JILL KIPNIS

It also broke first-day sales records in the U.K., with 1.25 million copies purchased there on its May 11 release date.

Additionally, *Shrek* (DreamWorks) and *Pearl Harbor* (Buena Vista), both released in 2001, continue to battle for the "top-selling DVD of all time" title this year, with each continuing to generate multimillion monthly unit sales worldwide.

The upcoming fourth quarter is poised to be the biggest yet, with a general array of mass-appeal titles set for release. Among the offerings are New Line's *The Lord of the Rings: The Fellowship of the Ring* extended edition (hot off the heels of the August DVD release of the theatrical version); Warner's *Scooby-Doo*; Universal's *Back to the Future* set, *E.T.* and *The Scorpion King*; and Buena Vista's *Monsters Inc.* and *Beauty and the Beast* platinum edition. Fox is expected to bring *Star Wars: Episode II—Attack of the Clones* and *Ice Age*, and Columbia TriStar is planning a release of *Spider-Man*.

PROGRAMMING TRENDS

While new releases generally attract the most consumer attention, catalog titles such as Universal's *E.T.* and *Back to the Future* set (which are coming out on DVD for the first time) are attracting a growing proportion of consumers. This is the case, says Universal Home Video president Craig Kornblau, because more consumers are switching to the DVD format and are looking to own their favorite titles. "It's all about taking targeted titles and making them cornerstones for the consumer's library," he says. "Catalog will grow in a much bigger way starting in '03, because we're going to reach the top 40% of mass penetration."

Likewise, Artisan Home Entertainment president Steve Beeks says, "We have over 30 million machines in homes around the country. These are all people who, for the most part, have had their machines for a short period of time. The biggest challenge for us, as the growth curve continues, is being able to guess correctly [about what product to release]."

One area of catalog that is intriguing a growing sector of DVD buyers is cult movies, such as obscure horror films, B movies and direct-to-video titles. "People always like a good horror film," explains Rhino Home Entertainment VP and general manager

Continued on page 66

Accessorize!

Security Systems Keep The DVDs Safe In The Store. Storage Solutions Keep Them Comfortably Home.

With the explosion of DVD movie and music sales, accessory products—including anti-theft retail cases and solutions—have taken on added importance for virtually every entertainment retailer.

“The need for DVD home and portable storage solutions is evident by the skyrocketing sales of DVD home and portable players, the affordability of players and the increasing amount of time spent traveling these days by car or plane,” says Case Logic photo/video product manager Michelle Kranz.

Newest additions for the home



Case Logic storage

include the DVA-20 and DVA-40 DVD Albums in expandable 3-ring binders made of durable Koskin, with patented ProSleeve pages with a protective flap to safeguard both sides.

Portable DVD player storage solutions range from the compact, thickly padded PDV-2 for up to 7-inch players and 5 DVDs to the PDVK-1, an upscale alternative with ample space for many sizes of players and roomy accessory pockets.

“The right accessory, whether it be a digital audio cable, component video cable or RF modulator, is critical to maximizing the potential of a DVD player in a home-theater system,” says Recoton Accessories senior product manager Brian Dunfee. “We work with our retailers to maximize sales of these high-margin products that enhance their customers’ DVD experience.”

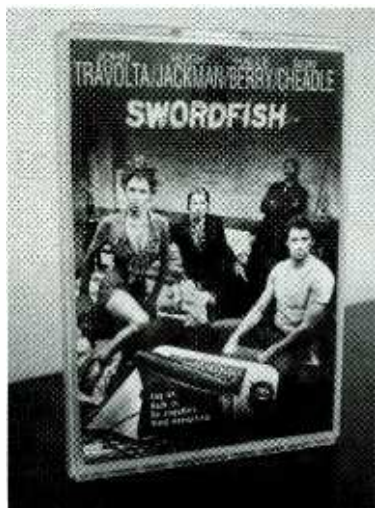
Recoton offers a complete assortment of DVD hookup and maintenance accessories in vibrant, consumer-friendly packaging that specifically associates the products with DVD players. Included are an RF modulator, a

4-input S-Video/stereo audio switcher, every type of audio and video cable associated with the connection of DVD players to a TV or home-theater setup, a DVD setup disc, and DVD player and disc cleaning systems.

VITAL SECURITY

With retail theft of DVDs keeping pace with the rapidly expanding market, the demand for better and more cost-effective anti-theft packages is very high. A number of firms are providing innovative approaches to DVD security.

Kwik-case USA president Bob Broadhead has predominantly been involved in the video-rental sector, which has attempted to embrace the new “lockable rental box” concept in the last 18 months. The Omega-Case is a fully enclosed, secure rental box constructed of clear Polycarbonate, with patented



Kwik-case's Omega-Case

locking strips removed at checkout using the Universal Kwik-case magnetic detacher. “Based on rental-unit success, we plan to produce a range of cases for the sell-through market using the same patented locking mechanism,” Broadhead says.

Clear-Vu Products marketing director Amy Trimble notes that the company’s ZenithPacs are the first to feature an integral locking system, with double walls and a reinforced spine to create a peripheral seal that locks in the media and EAS tags. The locking bar can be tagged with conventional AM and RF tags, as well as new, non-deactivateable RF and AM coils. They are used by Blockbuster for DVD rentals and for Nintendo GameCube software, among others.

Continued on page 63

Packaging Form And Function

Eye-Catching Containers Make Room For Multiple DVDs And Creative Designs

BY STEVE TRAIMAN

The advent of DVDs has changed more than just the world of home entertainment,” says Mada Design president Stan Madaloni. “It has created distinct challenges for package designers in a market that is a unique amalgamation of old and new material that increases the competition for prominence on the shelf.”

There are a number of prominent players in the DVD packaging arena. All offer different approaches to create excitement for new releases and innovative concepts to make classic movie images fresh in a changing world of media.

AGI Media sales and marketing executive VP Richard Roth reports that the Digipak DVD configuration has really taken off, due to its design flexibility and the wide array of material and graphic options available. “The use of PVC as a slipcase, O-card or primary surface has been enabled by using the capabilities of sister company AGI/Klearfold,” he says.

Marketing & creative services VP Duncan Watson at Shorewood Packaging, a business of International Paper, notes that the new product development team has created an expansive selection of packaging solutions. Included are the Collector’s Pack and a new Paperboard version that offers such graphic options as foil stamping, lenticular graphics, holographics, film laminating, embossing, foil substrates and special coatings, and Q-Pack SV, a proprietary package with a front lenticular panel.

Ivy Hill/Warner Media Services VP Rich Oppenheimer lays claim to being the largest manufacturer of the DVD Digipak (2-to-6-disc sets), now the alternative to the Amaray/two, with more than 125 million forecast by year-end. “To create more economical options, we’re working closely with sister company Warner Advanced Media Operations (WAMO),” he says. “They installed equipment that can auto load discs into the digi-tray, used very successfully for the recent launch of *Harry Potter*, the single

largest release in DVD history.”

Scanavo came up with a unique product line of new standard-sized 2/1, 3/1 or 4/1 overlapping disc cases for multiple-DVDs. “This new generation of multi-disc cases can be customized to include 2 to 8 discs,” says president Kim Sorensen. “All offer extra booklet space and feature

ucts. “We offer a variety of products that attach or otherwise package discs together with virtually any type of product,” she says. The patented line includes the AvecPAK Drink Lid, Dome Top and Shipper. “Today, we see CD-ROMs with games packed with cereals,” she adds. “Tomorrow, look for high-bandwidth DVDs—



Warner's Harry Potter DVD Digipak

our DVD-friendly rosette/hub and a patented overlap system that allows all discs to be visible.” Licensed exclusively from Pozzoli in Italy, the design is especially engineered for use on automated packaging machines. Most production has been used for DVD releases in Europe, Mexico and Asia, primarily sold to replicators. Scanavo is now going direct to U.S. home-video studios for the first time.

Marketing manager Shelli Kaiser at Nexpac, which also offers the Nexcase DVD security package, features the THINpak, half the thickness of its standard Amaray pack, so that it utilizes less retail shelf space. “In specialty packaging,” she says, “we are in a market launch of our ‘Colors’ capabilities to highlight new and re-released titles. Custom colors can be applied to any of our DVD cases at just pennies above standard stock colors.”

Avecmedia co-founder and sales and marketing senior VP Alexandra Gordon notes the company is the “on-pack expert” for distributing DVDs, CDs and CD-ROMs with consumer prod-

with a vastly expanded variety of programming—being delivered to homes with any product.”

CREATIVE EXAMPLES

At Mada Design, for Classic Media’s 5-DVD *Godzilla* collection, extensive use of foil graphics heightens the appeal of the collector case. Central Park Media recently released new 3-DVD sets of Japanese anime hits *Maze* and *Shamanac Princess*. Both DVD reissues featured eye-catching spine art in the redesigned boxed sets for collector appeal.

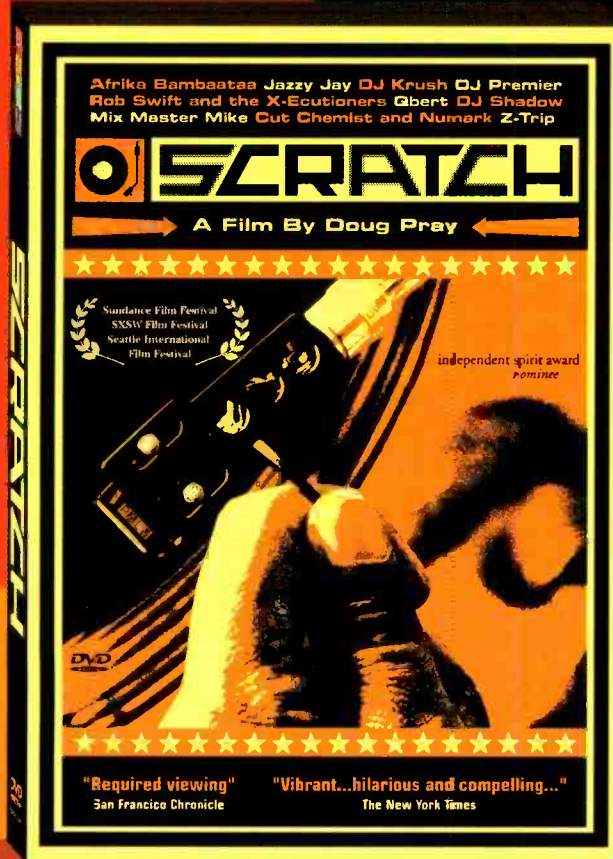
Recent Digipak projects at AGI Media include a 7-disc boxed set with all episodes of popular sci-fi series *Star Trek: The Next Generation*; a special-edition release of the 2000 film *Memento*; the BBC’s *Walking With series*, focusing on dinosaurs and other prehistoric beasts; and multiple-DVD sets of complete TV seasons of HBO’s *Sex and the City* and *The Sopranos*.

In Europe, Scanavo overlapping custom cases were used for the just-released Sony Pictures *Men in Black* and *Stuart Little 2* DVD special editions and will be

Continued on page 63

PALM

> MUSIC AS IT WAS MEANT TO BE SEEN



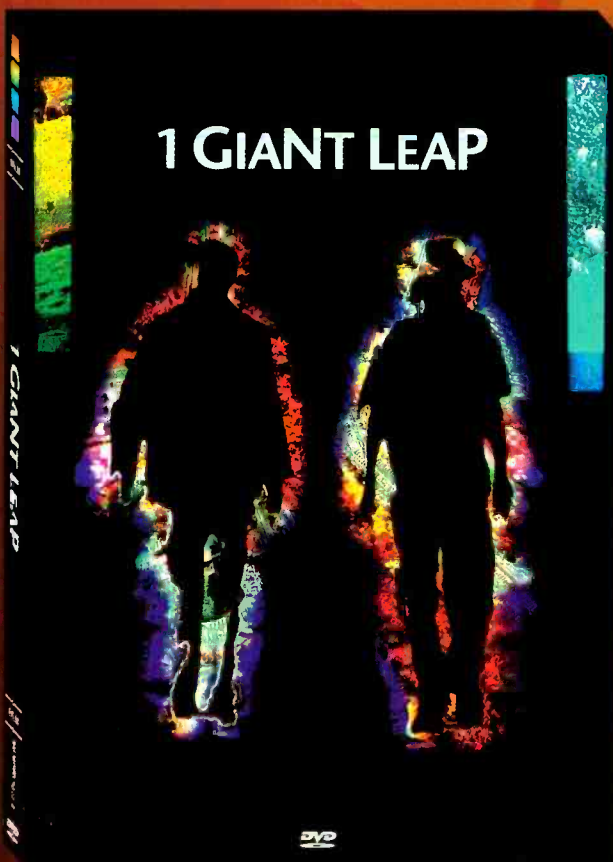
PALMDVD 3043-2



The world's best scratchers, diggers and party-rockers come together in this definitive film about the art of turntablism. Featuring interviews with world-renowned DJs including **Rob Swift of the X-Ecutioners, Qbert, Mix Master Mike, DJ Shadow, Z-Trip, DJ Swamp, Jazzy Jay, DJ Premier, Cut Chemist, Afrika Bambaataa** and host of others.

Scratch is being released on DVD as a special 2-disc set packed with over 4 hours of bonus material. Added features include DJ Z-Trip's lesson on how to rock a party, deleted scenes and extended interviews, a multi-angle do-it-yourself lesson with DJ Qbert, and much more.

In stores September 17



PALMDVD 3046-2



Created by Jamie Catto & Duncan Bridgeman, two UK filmmakers/musicians, who traveled to 20 different countries. 1 Giant Leap is the ultimate interactive DVD experience that explores the diversity in the world's many cultures. Divided into 12 distinct chapters, each based on a universal life principle, 1 Giant Leap features moving and thought-provoking commentary from: **Kurt Vonnegut, Dennis Hopper, Brian Eno, Ram Dass, Tom Robbins, Anita Roddick, Gabrielle Roth**, and others; as well as brand new music from some of the world's most renowned musicians like: **Michael Stipe, Robbie Williams, Baaba Maal, Ulali, Speech, Neneh Cherry, Grant Lee Philips, Horace Andy, Asha Bhosle**, and more. At times, inspirational, emotional, and powerful and always absolutely awe-inspiring.

1 Giant Leap features: over 2 hours of moving and inspiring images, music and commentary; the acclaimed music videos for "Braided Hair" (featuring Speech, Neneh Cherry & Ulali) & "My Culture" (featuring Fobbe Williams and MAXI Jazz); a stunning 42-page booklet; 5.1 Digital Surround Sound, and more.

In stores September 10

Also available: 1 Giant Leap, the CD. PALMCD 2077-2 Distributed by



Rebel Music

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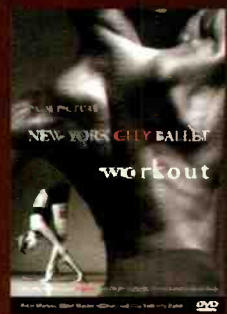
Hype Williams

PALMDVD 3045-2



Stop Making Sense

PALMDVD 3029-2



NYC Ballet Workout

PALMDVD 3029-2

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PALM

KIDS' TITLES

Continued from page 58

Man From Snowy River. Theatrical blockbuster *Ice Age* will also debut on VHS and DVD this fall. "I'm sure the DVD numbers will be a lot higher percentage total than they would have been last year," Staddon says of *Ice Age*.

The 30% player penetration is also working magic at Paramount Home Entertainment, which has several children's titles under its belt but will go full-throttle in the fourth quarter with first-time DVD releases of Nickelodeon franchises *Dora the Explorer*, *Blue's Clues*, *SpongeBob* and retrospective *Rugrats*—*Decade in Diapers*.

"We discussed putting out *Decade in Diapers* last year on DVD, when we came out with the VHS, but we opted to wait a year," says Paramount spokesman Martin Blythe.

Paramount is not alone. Big Idea Productions, home of the *Veggie Tales* and *3-2-1 Penguin* series, brought out a number of its catalog titles on DVD this year and is going day-and-date with most new product.

ClassicMedia, which manages such children's classics as *Casper the Friendly Ghost*, *Rudolph the Red-Nosed Reindeer* and *The Little*



Ice Age

Likewise, Anchor Bay Home Entertainment's *Thomas the Tank Engine* franchise did not begin its ride to DVD until this summer, but the distributor will make up for lost time by releasing six additional titles by year's end. Due at retail Sept. 23 are *Salty's Secret* and *Christmas Wonderland*, the former of which is the first day-and-date *Thomas* VHS/DVD release and includes six new episodes, a music video, a read-along story, two games and a scrapbook feature. *Wonderland* contains a bonus four-song CD that contains two

"With DVD, you have the potential to end up with hours and hours of content for children. With other formats, you would have had to buy multiple pieces of merchandise—a sing-along CD, a computer game—for the same entertainment value."
—Kelly Sooter, DreamWorks Home Entertainment

Drummer Boy, is working with distributors such as Sony Wonder to bring select titles out on DVD for the first time this fall. Other titles that already debuted on DVD, such as the holiday titles, have been embellished with additional content and will be repromoted in the fourth quarter.

seasonal songs and two from an upcoming *Thomas* album due from Kid Rhino.

"We didn't want to put any *Thomas* titles out on DVD without really knowing what parents were looking for," says Kristin Sands, Anchor Bay senior brand manager for children's product.

SPECIAL FEATURES

Just what parents—and, more importantly, children—want from their DVD is turning out to be a loaded question as producers grapple to decipher which, if any, types of added content are necessary, or even attractive, to younger eyes, ears and attentions.

"It's all about the format, not about the features right now," says HIT's Beddingfield. "The intent to purchase is about the same for VHS and DVD. The key thing is, would you rather have the bells and whistles on your DVD and pay for them, or would you rather have a title with less extra content and pay less for it?"

In response to proprietary research that HIT conducted in

early 2002, the company streamlined its DVD content after the first *Barney* release, which was laden with extras and carried a \$24.99 SRP. All current HIT DVD product carries a \$19.99 SRP.

Price reduction is beginning to take root in the children's DVD market as distributors aim to further stoke interest in existing franchises. For its October release of the *Pokémon* title *The Orange Island*, for example, Pioneer Home Entertainment both dropped the price from \$24.98 to \$19.98 and upped the content level from three episodes to 13 episodes.

"We are going for more value at a better price," says Rick Bueller, Pioneer senior VP of sales. "We are seeking a revitalization of the franchise on DVD by looking at pricing, bells and whistles, the whole nine yards."

Indeed, many believe the ability to offer more programming bang for the buck is one of the key drivers of kids DVD. "Family DVD has the opportunity of offering tremendous value," says Kelly Sooter, head of domestic marketing at DreamWorks Home Entertainment, which broke nearly every record in the book last year with *Shrek* and is at work on the *Spirit: Stallion of the Cimarron*



The Muppets

Continued on page 62

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KIDS' TITLES

Continued from page 60

VHS/DVD. "With DVD, you have the potential to end up with hours and hours of content for children. With other formats, you would have had to buy multiple pieces of merchandise—a sing-along CD, a computer game—for the same entertainment value."

"Value-added material is critically important," says Gordon Hoe, VP of marketing for Walt Disney Home Entertainment's animated product. "A lot of our customers already have a large Disney video library. Additional features are very instrumental in helping parents feel good about upgrading, building a DVD library. It's a whole new experience."

The *Monsters, Inc.* DVD, which streets Sept. 17, will contain a never-before-seen animated short film, the sequence of outtakes that was tacked on to the film toward the end of its theatrical run and several games, including the opportunity to play Rock Paper Scissors with Sulley using the random-access generator of the DVD disc. "It's a simple, but really effective, way to use the random-access technology," Hoe says.

Beauty and the Beast, which debuts Oct. 8, will contain three versions of the movie (including the one that is making the rounds at IMAX theaters), plus an experiential subtext in which viewers have to save the rose from dying via participation with the characters and games. The DVD also will include a game that matches a viewer's personality with one of the characters from the movie.

"With theatrical releases, bonus features are clearly a major plus," says Blythe of the philosophy at Paramount, which released the theatrical *Jimmy Neutron: Boy Genius* this summer. "Having more straight programming on the DVD, rather than more bonus features, is more important for the episodic titles."

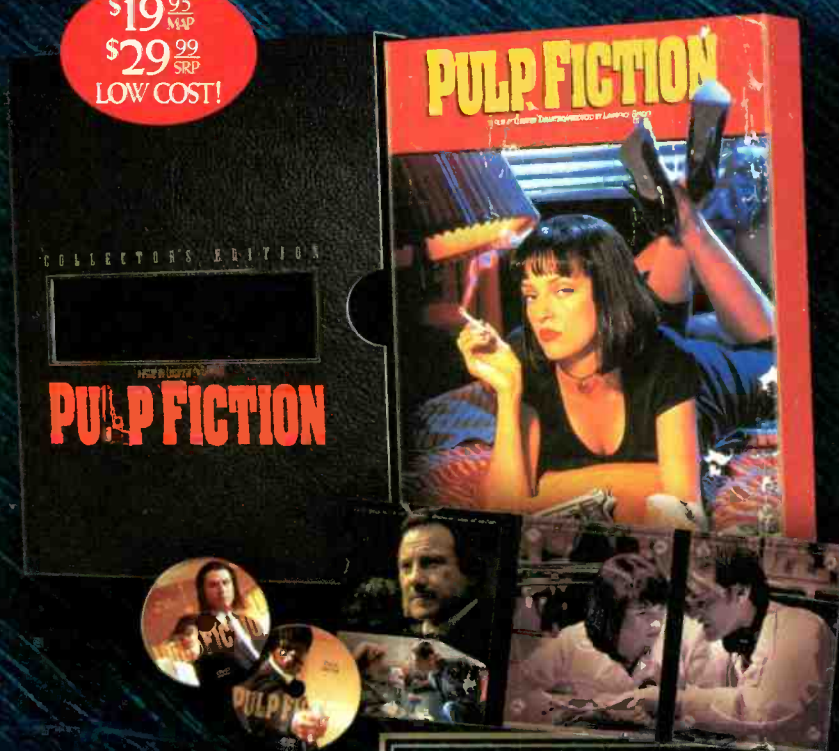
Nevertheless, there is room to get creative in the episodic realm. Paramount's first *SpongeBob* disc contains a first-time chance for viewers to select from three different endings to one story, as well as a Nick Jr. viewing guide.

Besides the pure entertainment value, the educational component to children's DVD is an important ingredient to potential success. "As a parent, anything that adds to a child's experience with a show is a good thing," says Suzanne White, Columbia TriStar VP of marketing. "We always try to have an educational component, whether it is through a sing-along where we are showing the words on the screen or something else. The idea is they can learn as they are being entertained."

Disney took the "edutainment" DVD concept even further with the Aug. 6 release of four read-along DVD titles: *Tarzan*, *Toy Story 2*, *Monsters, Inc.* and *The Little Mermaid*. ■

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COLLECTOR'S EDITION

ACCESSORIZE

Continued from page 54

Nexpak marketing manager Shelli Kaiser reports that the just-introduced Nexcase has interlocking double walls along all closing edges, a patented new hub and a Disc-Lock tab, and an optional cut-away clip that is disengaged by the consumer after purchase. EAS tags can be inserted in the case, as well. "These security features have led to exceptional market testing at Wal-Mart, with an impressive 75% reduction in theft for the titles that were used," Kaiser says.

Alpha Security product manager Nick Sedon observes that their Alpha Carrier line of disposable translucent-plastic sleeves keeps the enclosed disk and EAS secured within the media package. The automated application process speeds floor-ready DVDs and video games to retailers like Sam's Club and BJ's Wholesale Club, where staff members just deactivate the source-tagged EAS at the point of sale. "For specialty electronics retailers and higher risk stores, our S3—formerly Mag II—one-key solution provides a number of options for DVDs, games, electronics and even apparel," Sedon says. "All contain non-deactivateable EAS and can be found in Best Buy, Borders, CompUSA and Hastings, among others." —Steve Truiman

PACKAGING

Continued from page 54

used for the upcoming *Spider-Man* DVD release this fall, expected to set a new worldwide DVD sales record based on box-office success.

The Nexpak THINpak was used for A&E's recent 3-disc release of the TV series *Shackleton*, with a THINpak for each disc and an outer paperboard carton that bundled the set together as an impressive, high-end package.

Earlier this year, Sony Electronics used AvecPAK Candy Boxes to distribute a specially created DVD of CineAlta Festival 2002 Dreams, demonstrating the quality of Sony's HD production equipment. "Since our select audience [at the National Assn. of Broadcasters' Las Vegas convention] was top-end movie people and the screening venue a movie theater, using AvecPAK to put the DVDs together with candy was a natural," says Sony ad manager Wayne Zuchowski.

"We manufacturers constantly need to be aware of retailers' needs," AGI Media's Roth emphasizes. "This includes responding to the demands of the retail environment by creating packaging that can have a significant impact at the point-of-sale. It must be easy to merchandise, innovative and attention-getting, economical on space and offer theft protection." ■

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FORMAT TURNS FIVE
Continued from page 53

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Army Schorr, whose company has seen success with a range of titles, including the original *Gumby* series. "There's no accounting for people's tastes."

Besides film-oriented catalog product, it is also the TV category that has generated a lot of interest this year. Everything from *Friends* to *Buffy the Vampire Slayer* to *The Simpsons* is being released season by season to high demand, as are such classic series as *I Love Lucy* and *M.A.S.H.* Says Fox's senior VP of marketing, Peter Staddon, "The TV market has gone ballistic this year. It has created a whole new category. There wasn't a VHS TV market. TV properties have really found their niche on DVD because you're able to go beyond the show [with added-value features]."

Music programming is another category gaining a growing percentage of consumer dollars. With DVDs offering both visual (concert footage, music videos) and audio elements at a price that is not much different from an audio CD, many consumers are turning to this newer way to experience music. "What's happening is that, as more hardware is getting into the marketplace and the price of video product goes down, video product begins to compete with the CD," says Martin Greenwald, president of Image Entertainment, which commands a 26% share of the DVD music-programming category. "The reality of it is that people under 25 are buying [DVD] players at \$99, and music product appeals to the under-25 crowd."

WHAT THE FUTURE HOLDS

Looking ahead, DVD is poised to trounce the VHS market, though estimates vary as to when. In addition to rising acceptance rates in a variety of programming niches, DVD content itself is set to surpass the types of special features consumers are used to seeing right now.

DVDs are likely to give consumers an even greater look at the moviemaking process, as more filmmakers are becoming involved in the making of the discs. Fox's *Moulin Rouge* DVD, for example, was entirely produced and directed by the film's creator, Baz Luhrmann, giving consumers a truly inside look at the film. As DreamWorks head of domestic marketing Kelly Sooter says, "DVDs are now thought of very early in a movie's production. We get phone calls now as the director is entering a project."

Interactive elements, particularly DVD-ROM features that allow consumers to play games or even communicate with other film fans online, promise to become more prevalent. "ROM has really shown signs of growth in many areas," says Paul Hemstreet, VP of DVD special features for Warner Home Video. "We had over a million people look at the Internet parts of *Harry Potter*.

The trading-card game has really fostered an Internet community centered on the DVD. I think ROM is definitely significant, because it shows the convergence between the computer and DVDs."

Beyond DVD content capabilities, the format itself may experience a sea change when high-definition DVDs begin entering the market. While only a couple of million households now have high-definition home-theater systems, the even more pristine picture and audio quality that high definition offers is sure to attract more than just high-end consumers. Industry executives believe that high-definition DVDs will be manufactured anywhere from 18 months from now, to five to 10 years down the road. A high-definition VHS tape, D-VHS, has already been launched into the marketplace by JVC.

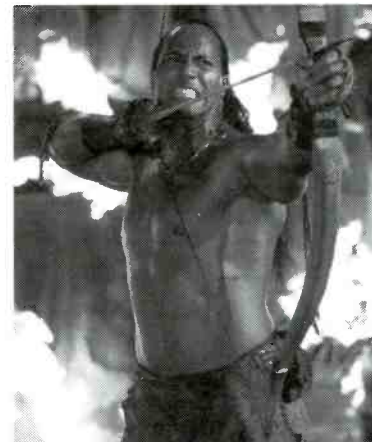
With companies such as 5.1 Entertainment Group and Warner Music Group leading the charge, DVD-Audio (which launched in 2000), has been consistently attracting a growing consumer base.



Buffy the Vampire Slayer



E.T.



The Scorpion King

The first company to release a DVD-Audio disc was 5.1. The disc requires a separate hardware device and often includes such visual elements as song lyrics or concert footage. The company has reported strong retail support since its Silverline Records signed a long-term licensing deal with Sanctuary Records to release a slate of 140 new DVD-Audio albums. Jeff Dean, 5.1's senior VP sales and marketing, extols the benefits of listening to an album on DVD-Audio but also points out that the format is a boon to the industry because it has built-in copy protection.

Warner Music Group, meanwhile, has reported worldwide shipments of 350,000 DVD-Audio units in the product's first year on the market and is planning more than 40 new titles on the format this year. Although product is making its way into more stores, many consumers are still unaware of the difference between DVD-Audio and CDs. Warner recently joined with Dolby Laboratories, Panasonic and Century Theatres to play music from DVD-Audio discs prior to film screenings as one way to get the word out. More hardware options are becoming available, particularly in the car-audio sector, to accompany the growth of software titles. ■

"It is possible that a high-def version of DVD is a logical successor to the current format," says Buena Vista Home Entertainment president Robert Chapek. "It is something that will come to fruition and will have consumer benefit."

Most companies, however, are not focusing a great deal of attention on that possibility and are instead looking at ways to increase the value and experience of the standard DVD format.

While the DVD visual experience will be greatly enhanced with high-def products, it is the emerging DVD-Audio market that is giving consumers improved music-listening opportunities.

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DVD SKU 120-1260 **\$19.98**
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An entry-level program of basic movements that provides key information on the profound and lasting benefits of yoga. With Patricia Walden. 100 min.

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YOGA CONDITIONING FOR WEIGHT LOSS DVD

Safe, natural methods to help achieve and maintain ideal weight. Includes four levels of modification. With Suzanne Deason. 260 min.

DVD SKU 120-1252 **\$19.98**
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A.M. AND P.M. YOGA DVD

An energizing morning workout to help revitalize the body and center the mind and a soothing evening workout to help combat stress and a sedentary lifestyle. With Rodney Yee & Patricia Walden. 100 min.

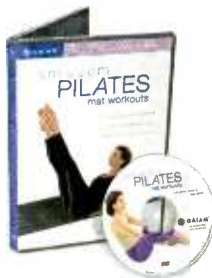
DVD SKU 120-1276 **\$19.98**
VHS SKU 100-1070 (2 pack) **\$17.98**



PILATES CONDITIONING FOR WEIGHT LOSS DVD

A dynamic workout with three fitness level variations to target deep abdominal muscles and develop core strength. With Suzanne Deason. 180 min.

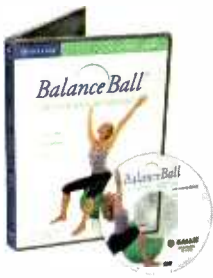
DVD SKU 120-1262 **\$19.98**
VHS SKU 101-2033 **\$14.98**



A.M. AND P.M. PILATES DVD

A thorough workout to start the day feeling strong, centered and energized and a physically demanding workout to unwind the kinks in the body and soothe the nervous system. With Jillian Hessel & Ana Cabán. 80 min.

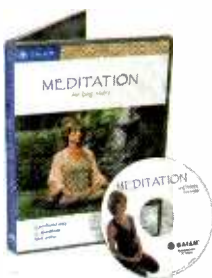
DVD SKU 121-3000 **\$19.98**
VHS SKU 101-1900 (2 pack) **\$17.98**



BALANCEBALL FOR BEGINNERS DVD

An efficient, fun workout that effectively integrates the principles of muscle control and core toning from Pilates with deep breathing and easy-to-do postures from yoga. With Suzanne Deason. 100 min.

DVD SKU 121-1276 **\$19.98**
VHS SKU 101-1500 **\$14.98**



MEDITATION FOR BEGINNERS DVD

A step-by-step journey in the practice of Mindfulness. Includes a 15-minute yoga practice and two 20-minute guided relaxation and meditation sessions. With Maritza. 90 min.

DVD SKU 127-1284 **\$19.98**
VHS SKU 100-1236 **\$14.98**



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NOT JUST MOVIES

Continued from page 58

Additionally, unlike most consumers who acquire DVD players to use as a complement to their VHS machines, when anime fans get a taste of the digital format they virtually abandon tape. "Once they get a DVD player, their VHS consumption stops completely, unless there is something that is only available on VHS," says Goffman.

GOOD SPORTS

Marketers of sports programming say that their target demographics are also virtually identical to the format's early adopters and most ardent collectors. And program suppliers that release sports DVDs have discovered that, if you scratch a sports fan, you'll often find a fanatic only too happy to immerse him or herself in trivia challenges, player bios and bloopers.

Sal Scamardo, VP of business development and sports for USA Home Entertainment, which, until



Sal Scamardo

the label's recent purchase by Universal, held the video franchises for the National Basketball Association, the National Football League and the National Hockey League, says that the program category and the format dovetail perfectly. "DVD has made the subject matter more exciting and attractive, and it certainly has increased demand for sports programming," he says. "What DVD does for sports is combine the best of television with the best of computers. No cumbersome VHS fast-forwarding to worry about. The format offers a big sound dimension; it re-creates the feeling of being there. It offers a better experience, a more multi-dimensional experience."

The improved experience is translating into sales. "We're seeing much bigger numbers on DVD this year," says Don Spielvogel, director of sales and marketing for Q Video, the holder of the Major League Baseball video franchise. "We sold approximately 225,000 of our World Series video last year, of which about 120,000 were DVD. The response that we're getting is good."

Although wrestling fans are less technologically precocious, Joel Satin, director of home video for the newly renamed World Wrestling Entertainment, says that



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DVDs account for up to 60% of sales on new releases. He says that it's not uncommon for fans to purchase a program in both formats. "We have consumers who now go out and buy both the VHS and the DVD, depending on the technology where they are when they watch. A lot of people have TVs in their cars and have VHS and DVD players in their homes."

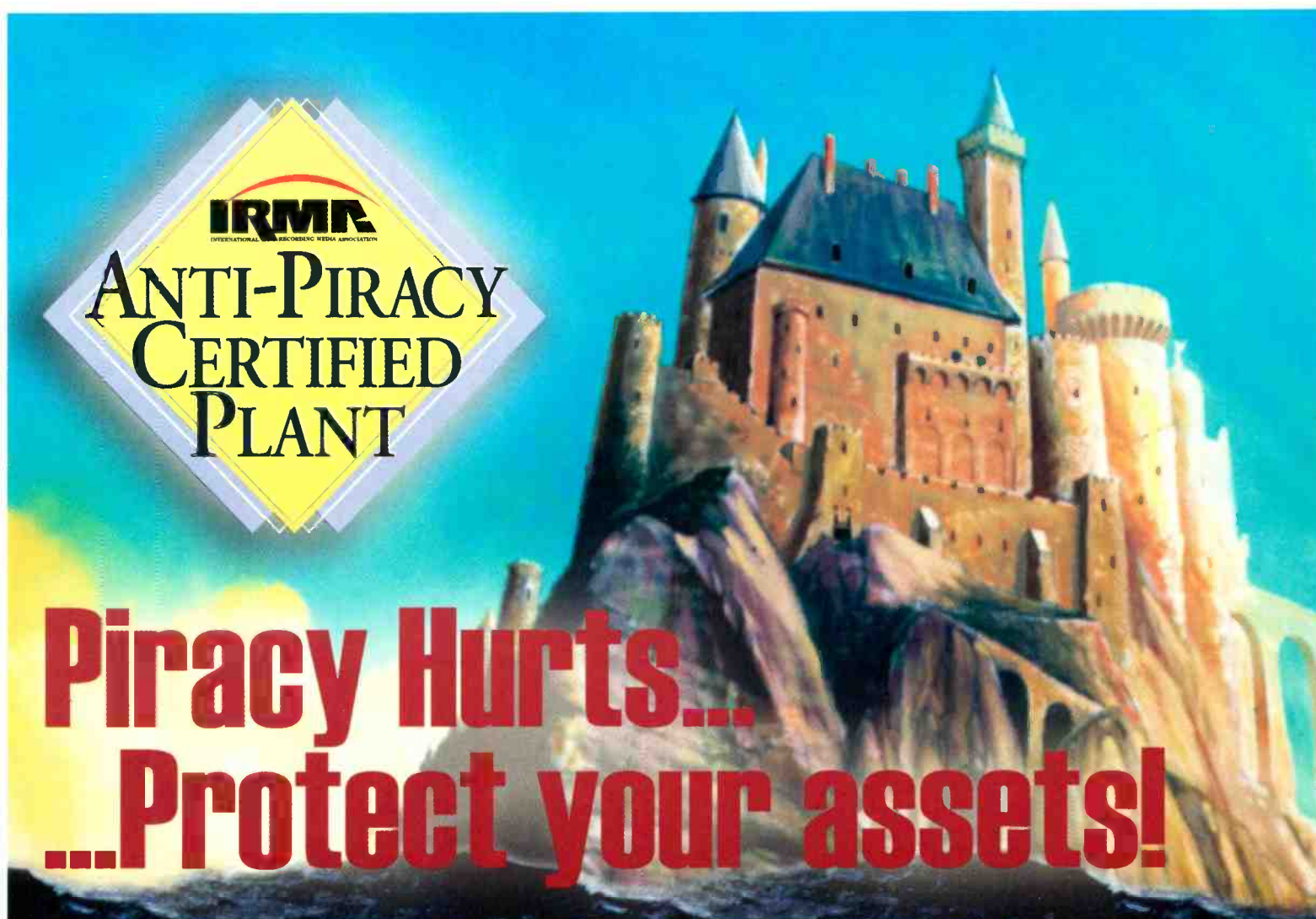
Distributors of fitness programming are also discovering that consumers are making the switch from VHS to DVD. Despite some skepticism that the DVD player was not finding its way into the bedrooms and playrooms where women typically exercise in the home, studio executives have seen the format grow exponentially. "I am amazed at how well fitness DVDs are doing," says Gary Goldman, president of Goldhil Home Entertainment.

According to Jane Pemberton, president of Gaiam International, a company that, according to VideoScan, sells almost one-quarter of all fitness videos, "DVD did exceptionally well; it really took off the back half of last year." Because exercise video, like other kinds of instructional programming, is often divided into segments so that users can master one piece of a routine before moving on to the next, Pemberton believes that DVD will help to grow the fitness category. "There are wonderful benefits to the DVD format; it's perfect for instruction video," says Pemberton. Gaiam is a leader in yoga videos, and upcoming releases on DVD include *Yoga Journal's Yoga for Energy*, *...Yoga for Strength* and *...Yoga for Relaxation*.

A number of studios have begun to experiment with DVD-only releases. According to Wadleigh, Warner Home Video will release episodes from the series *Babylon 5* only on disc in the fall. And Satin says that WWE will re-release a special DVD-only edition of *The Rock—Just Bring It* that will include footage not on the original release to coincide with the video release of Universal's *The Scorpion King*, which stars the wrestler.

Wadleigh says that, even though DVD-only releases may be just a trickle now, they represent the beginning of a significant transition. "For us, this is incredibly important. It's the leading edge of the non-theatrical DVD transition to disc," he says.

But, warns Waleed Ali, CEO of MPI Home Video, not all non-theatrical DVD programming finds its audience. "If you ask me, the toughest thing is finding the right program," he says. As an example, he points to *Men Are From Mars; Women Are From Venus*, a program based on the best-selling self-help book that MPI released on DVD. Despite a high-rated television broadcast on ABC, it sold fewer than 10,000 pieces. "It had great ratings, but I guess it's time had come and gone." ■



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*as of 7/18/02

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AUGUST 17 2002 Billboard® TOP VHS SALES™

THIS WEEK	LAST WEEK	WKS ON CHART	Sales data compiled by Nielsen VideoScan			YEAR OF RELEASE	RATING	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers				
			NUMBER 1 1 Week At Number 1					
1	NEW		TARZAN & JANE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23956	Animated	2002	NR	24.99	
2	1	4	JIMMY NEUTRON: BOY GENIUS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 338263	Animated	2001	G	22.99	
3	2	2	JOHN Q. NEW LINE HOME VIDEO/WARNER HOME VIDEO 5467	Denzel Washington	2001	PG-13	22.94	
4	3	3	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	2002	PG	22.98	
5	NEW		DRAGONBALL Z: FUSION-HOPE RETURNS (UNEDITED) FUNIMATION 3573	Animated	2002	NR	14.95	
6	NEW		DRAGONBALL Z: FUSION-AMBUSH (UNEDITED) FUNIMATION 3553	Animated	2002	NR	14.95	
7	4	10	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99	
8	NEW		DRAGONBALL Z: FUSION-HOPE RETURNS (EDITED) FUNIMATION 3583	Animated	2002	NR	14.95	
9	NEW		DRAGONBALL Z: FUSION-AMBUSH (EDITED) FUNIMATION 3563	Animated	2002	NR	14.95	
10	5	5	A BEAUTIFUL MIND (AWARDS EDITION) UNIVERSAL STUDIOS HOME VIDEO 88877	Russell Crowe Jennifer Connelly	2001	PG-13	22.98	
11	7	8	DARRIN'S DANCE GROOVES RAZOR & TIE/VENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98	
12	6	6	MAX KEEBLE'S BIG MOVE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 42484	Alex D. Linz Zena Grey	2002	PG	19.99	
13	9	11	SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr. James Coburn	2001	PG	22.99	
14	12	41	STUART LITTLE COLUMBIA TRISTAR HOME VIDEO 05215	Geena Davis Michael J. Fox	1999	PG	14.95	
15	30	24	SPY KIDS (PAN & SCAN) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23338	Antonio Banderas Alan Cumming	2001	PG	24.99	
16	8	6	AIR BUD: SEVENTH INNING FETCH WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25129	Kevin Zegers	2002	G	19.99	
17	11	8	SCOOBY-DOO'S ORIGINAL MYSTERIES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1889	Scooby-Doo	2000	NR	14.95	
18	10	7	GETTING THERE: SWEET 16 AND LICENSED TO DRIVE DUALSTAR VIDEO/WARNER HOME VIDEO 37691	Mary-Kate & Ashley Olsen	2002	G	19.96	
19	14	10	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 60156	Paul Walker Vin Diesel	2001	PG-13	14.98	
20	13	13	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 26088	Animated	2002	NR	14.99	
21	15	35	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99	
22	35	104	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY NEW LINE HOME VIDEO/WARNER HOME VIDEO 4577	Michael Meyers Elizabeth Hurley	1997	PG-13	9.94	
23	32	43	AUSTIN POWERS: THE SPY WHO SHAGGED ME NEW LINE HOME VIDEO/WARNER HOME VIDEO 4754	Michael Meyers Heather Graham	1999	PG-13	9.94	
24	16	12	OCEAN'S ELEVEN WARNER HOME VIDEO 22185	George Clooney Brad Pitt	2002	PG-13	22.98	
25	19	20	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95	
26	22	17	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	2001	PG-13	14.95	
27	21	37	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99	
28	NEW		NBA FINALS 2002 OFFICIAL CHAMPIONSHIP USA HOME ENTERTAINMENT 360410	Various Artists	2002	NR	14.95	
29	18	8	SCOOBY-DOO GOES HOLLYWOOD WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1378	Scooby-Doo	2002	NR	14.95	
30	20	4	MEN IN BLACK (DELUXE EDITION) COLUMBIA TRISTAR HOME VIDEO 082653	Tommy Lee Jones Will Smith	1997	PG-13	24.95	
31	27	20	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	Spongebob Squarepants	2002	NR	12.95	
32	24	6	THE SADDLE CLUB: ADVENTURES AT PINE HOLLOW WARNER HOME VIDEO 37517	Keenan McWilliam Sophie Bennett	2002	NR	14.95	
33	26	13	WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY HIT ENTERTAINMENT 2510	The Wiggles	2002	NR	14.95	
34	17	13	DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24234	Animated	2002	NR	19.99	
35	25	10	DRAGONBALL Z: FUSION-LOSING BATTLE (EDITED) FUNIMATION 3543	Animated	2002	NR	14.95	
36	23	5	BABY MOZART WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 61799	Animated	2000	NR	14.99	
37	29	41	COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99	
38	36	46	BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98	
39	39	29	SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13	14.95	
40	34	6	ELMO'S WORLD: WAKE UP WITH ELMO SONY WONDERS/SONY MUSIC ENTERTAINMENT 54268	Sesame Street Muppets	2002	NR	9.98	

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AUGUST 17 2002 Billboard® TOP DVD SALES™

THIS WEEK	LAST WEEK	WKS ON CHART	Sales data compiled by Nielsen VideoScan			YEAR OF RELEASE	RATING	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers				
			NUMBER 1 1 Week At Number 1					
1	NEW		THE TIME MACHINE DREAMWORKS HOME ENTERTAINMENT 89972	Guy Pearce Jeremy Irons		PG-13	26.99	
2	NEW		TARZAN & JANE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23975	Animated		NR	29.99	
3	1	2	JOHN Q. NEW LINE HOME VIDEO/WARNER HOME VIDEO 5468	Denzel Washington		PG-13	26.98	
4	NEW		CROSSROADS PARAMOUNT HOME ENTERTAINMENT 340594	Britney Spears		PG-13	29.99	
5	NEW		KUNG POW: ENTER THE FIST FOXVIDEO 2004386	Steve Oedekerk		PG-13	26.98	
6	4	4	JIMMY NEUTRON: BOY GENIUS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 338264	Animated		G	19.95	
7	3	3	THE ROYAL TENENBAUMS: THE CIRITERION COLLECTION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24022	Gene Hackman Gwyneth Paltrow		R	29.99	
8	7	7	BLACK HAWK DOWN COLUMBIA TRISTAR HOME VIDEO 06766	Josh Hartnett Ewan McGregor		R	27.96	
9	5	3	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West		PG	26.98	
10	6	4	SHALLOW HAL FOXVIDEO 004003	Gwyneth Paltrow Jack Black		PG-13	27.98	
11	2	2	AMELIE MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28075	Audrey Tautou		R	29.99	
12	17	17	AUSTIN POWERS: THE SPY WHO SHAGGED ME NEW LINE HOME VIDEO/WARNER HOME VIDEO 44891	Michael Meyers Heather Graham		PG-13	24.98	
13	19	40	AUSTIN POWERS NEW LINE HOME VIDEO/WARNER HOME VIDEO 34577	Michael Meyers Elizabeth Hurley		PG-13	24.98	
14	NEW		M*A*S*H TELEVISION SEASON TWO FOXVIDEO 2004714	Alan Alda Wayne Rogers		NR	39.98	
15	9	7	MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7982	Billy Bob Thornton Halle Berry		R	24.99	
16	8	3	HART'S WAR MGM HOME ENTERTAINMENT 1003589	Bruce Willis Colin Farrell		R	26.98	
17	10	5	A BEAUTIFUL MIND (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21450	Russell Crowe Jennifer Connelly		PG-13	29.98	
18	11	9	HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson		PG	26.99	
19	12	10	HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN) WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson		PG	26.99	
20	NEW		MADE/SWINGERS ARTISAN HOME ENTERTAINMENT 12842	Vince Vaughn Jon Favreau		R	26.98	
21	14	6	I AM SAM NEW LINE HOME VIDEO/WARNER HOME VIDEO 5537	Sean Penn Michelle Pfeiffer		PG-13	24.98	
22	13	5	A BEAUTIFUL MIND (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22350	Russell Crowe Jennifer Connelly		PG-13	29.98	
23	16	12	OCEAN'S ELEVEN (WIDESCREEN) WARNER HOME VIDEO 22634	George Clooney Brad Pitt		PG-13	26.98	
24	NEW		AND1 MIXTAPE VOLUME 5 VENTURA DISTRIBUTION 211250	Various Artists		NR	19.98	
25	21		STUART LITTLE COLUMBIA TRISTAR HOME VIDEO 60008974	Geena Davis Michael J. Fox		PG	19.95	

AUGUST 17 2002 Billboard® TOP VIDEO RENTALS™

THIS WEEK	LAST WEEK	WKS ON CHART	Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.			YEAR OF RELEASE	RATING
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers			
			NUMBER 1 2 Weeks At Number 1				
1	1	2	JOHN Q. NEW LINE HOME VIDEO/WARNER HOME VIDEO 5467	Denzel Washington		PG-13	
2	2	4	SHALLOW HAL FOXVIDEO 2003994	Jack Black Gwyneth Paltrow		PG-13	
3	NEW		THE TIME MACHINE DREAMWORKS HOME ENTERTAINMENT 89971	Guy Pearce Jeremy Irons		PG-13	
4	3	3	THE ROYAL TENENBAUMS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24022	Gene Hackman Gwyneth Paltrow		R	
5	NEW		CROSSROADS PARAMOUNT HOME ENTERTAINMENT 340593	Britney Spears		PG-13	
6	6	5	A BEAUTIFUL MIND UNIVERSAL STUDIOS HOME VIDEO 88877	Russell Crowe Jennifer Connelly		PG-13	
7	4	3	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West		PG	
8	5	3	HART'S WAR MGM HOME ENTERTAINMENT 1003585	Bruce Willis Colin Farrell		R	
9	7	7	BLACK HAWK DOWN COLUMBIA TRISTAR HOME VIDEO 07133	Josh Hartnett Ewan McGregor		R	
10	NEW		KUNG POW: ENTER THE FIST FOXVIDEO 2004447	Steve Oedekerk		PG-13	
11	9	6	I AM SAM NEW LINE HOME VIDEO/WARNER HOME VIDEO 5535	Sean Penn Michelle Pfeiffer		PG-13	
12	NEW		TARZAN & JANE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23956	Animated		NR	
13	11	7	KATE & LEOPOLD MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25747	Meg Ryan Hugh Jackman		PG-13	
14	10	6	ORANGE COUNTY PARAMOUNT HOME ENTERTAINMENT 335923	Colin Hanks Jack Black		PG-13	
15	8	4	JIMMY NEUTRON: BOY GENIUS PARAMOUNT HOME ENTERTAINMENT 338263	Animated		G	
16	12	7	MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7980	Billy Bob Thornton Halle Berry		R	
17	13	10	VANILLA SKY PARAMOUNT HOME ENTERTAINMENT 339363	Tom Cruise Penelope Cruz		R	
18	14	11	THE OTHERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 64653	Nicole Kidman		PG-13	
19	15	12	OCEAN'S ELEVEN WARNER HOME VIDEO 22185	George Clooney Brad Pitt		PG-13	
20	17	8	THE MOTHMAN PROPHECIES COLUMBIA TRISTAR HOME VIDEO 06628	Richard Gere Laura Linney		PG-13	

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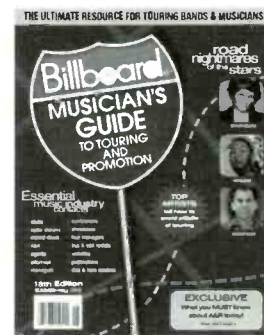
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PROGRAMMING

**Satellite Radio Debate Among
Investors, Analysts Rumbles On**

BY MATTHEW BENZ
and ERIK GRUENWEDEL

NEW YORK—Shares in Sirius Satellite Radio and XM Satellite Radio have come under heightened pressure in recent weeks, with investors and financial analysts increasingly skeptical about the companies' prospects. Yet others insist that the companies have bright futures—if they can only weather the current storm in the stock markets.

The latest setbacks came Aug. 5, when Sirius fell 9% to close at \$1.78 after an analyst questioned Sirius' relationship with the Ford Motor Co.

Tom Watts, senior analyst with SG Cowen in New York, says the late-July announcement by Ford division Visteon Corp. that it would supply the company with units compatible with both Sirius and XM radio signals suggested a lack of exclusivity between the car-maker and Sirius.

"Where's the Ford contract?" asks Watts, who says Sirius has failed to outline the extent of its relationship with the car manufacturer. "This just weakens their hold on the Ford franchise." SG Cowen downgraded Sirius stock Aug. 5 from "strong buy" to "sell."

Sirius VP of corporate communications Jim Collins calls Visteon's announcement "misleading" and says Sirius' longstanding exclusive "development agreements" with Ford, BMW, and Daimler Chrysler remain "unchanged."

DRASTIC DROP

Meanwhile, Watts is "clearly worried" about XM's financing, which he says has been underscored in the past two weeks by a drop in the company's bond prices. Watts says XM bonds are trading around 36 cents, down from 60 cents on July 15. He adds: "If bonds are trading below 50, it means the company is going bankrupt."

Watts explains that XM's stock decline was also caused by the Aug. 2 adoption of a shareholder rights plan, which he says prevents the company from being acquired too cheaply. XM shares closed down 12% Aug. 5 at \$2.73. Calls to XM were not returned by press time.

Since the start of 2002, XM and Sirius shares have both fallen more than 80%. Among the vexing issues are lingering concerns that power degradations on XM's satellites could require them to be replaced earlier than scheduled. Meanwhile, Sirius only launched nationwide service July 1—10 months after XM.

"The financing environment is tough; there's just no sugar-coating that," says Ladenburg Thalmann

senior satellite analyst John Stone, noting that volatility in the stock markets is making equity-based fundraising difficult. He adds that the companies' share prices reflect concerns that neither is adding subscribers at a fast-enough rate.

Stone notes that concerns have been raised that the companies' auto-maker partners are not fully marketing XM and Sirius at the dealer level. Yet General Motors, which owns a large stake in XM, has said it will offer XM as an option in 75% of its cars by 2004.

POTENTIAL FOR PROFIT

Despite these concerns, Stone believes that if XM and Sirius can find the funding they need to continue, there are enough potential subscribers out there to make both companies "very profitable." Stone estimates that the break-even point for each company is about 3 million subscribers, which he expects XM to reach by the end of 2005 and Sirius about a year later.

As for how XM and Sirius will bridge the funding gap between now and then, analysts say there are a few options. The most likely would be strategic private investments from the companies' car-manufacturer partners, which include General Motors and Daimler Chrysler. In addition, such content companies as Walt Disney Co. and Viacom, which to date have not invested in satellite radio, are also a possibility.

There is also speculation that XM's car-manufacturer partners, along with Clear Channel Communications, could step in later this year to provide funding should other options not materialize.

In addition, Stone says that such consumer electronics firms as Sony Corp. could also fund satellite radio in an effort to boost sales of audio equipment, which lately have been lagging DVD-driven video sales. Stone says, "One way to juice up sales of audio products is to make sure these companies have the money to operate."

Some investors remain confident that if both companies can continue adding subscribers, answers to funding questions will be found. "If you get subscriber numbers, you find a way to get financing," one notes, adding: "What they have to raise at this point is not as Herculean as what they've had to raise." In addition, this investor says, concerns about dilution from the sale of additional stock to raise money may already be reflected in the companies' share prices.



WATTS

PROGRAMMING

Music & Showbiz

by Carla Hay



MANCHESTER 'PARTY' MOVIE: Manchester, England, from the late '70s to early '90s: There never was a music scene quite like it. The United Artists movie *24 Hour Party People* is an irreverent love letter to the Manchester scene, which has given birth to such artists as **Joy Division**, **New Order**, **Duritti Column**, **OMD**, **Happy Mondays**, **the Stone Roses**, and **James**. The title comes from a Happy Mondays song of the same name.

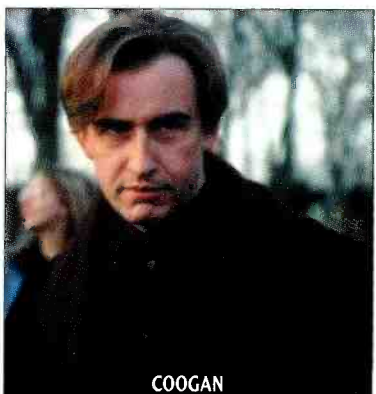
Most rock'n'roll films feature the artists as the central characters, but at the heart of *24 Hour Party People* is **Tony Wilson**, co-founder of Factory Records and the legendary Hacienda nightclub—home to many of Manchester's greatest hands of yesteryear.

Wilson, who was a script consultant on the film, tells *Billboard*, "The movie is a collection of stories; it's not supposed to be a documentary, but I like that [it] captured the central ethic of people working together to make their dreams happen."

British comedian/actor and Mancunian **Steve Coogan** plays Wilson in the movie. Ironically, he used to impersonate Wilson in a stand-up comedy act. Coogan also co-presented a British TV show called *Up Front* with Wilson.

"It was a coincidence that I was cast as Tony," Coogan says. "I don't think [director] **Michael Winterbottom** knew I did a TV show with Tony before. Tony is one of those larger-than-life characters. People like him or hate him, but you can't ignore him. He showed up on the set a lot, and there was one day when we were dressed identically. It was eerie. If we had touched, we probably would have ended up in another dimension," Coogan says with a laugh. Wilson has also enjoyed a lengthy

career in British TV as an on-air commentator. But he says, "There's no business like the music business. There are a lot of assholes and lawyers,



COOGAN

but I still love it. I'm trying desperately to start something like the [Manchester] music revolution all over again. I've started a record label, **Red Cellars**, which is like a little version of Factory. We're just looking for the right band. The music coming out of Britain isn't as exciting as it should be. If they don't produce something soon that's going to change the world, I'm going to slit my fucking throat."

24 Hour Party People opened Aug. 9 in New York and will arrive in other select U.S. cities throughout August.

IN BRIEF: The story of **Elvis** and **Priscilla Presley** will be made into a musical, *Elvis and Priscilla*, co-produced by Priscilla Presley and **Immortal Entertainment**. . . Oil Factory's music video division has added director **Fatima Robinson** to its roster. The Los Angeles-based production company has also named former House of Blues staffer **Justine Smith** director's representative.

NEWSLINE...

Jazz WNUA Chicago ups PD Bob Kaake to operations manager. Steve Stiles, previously PD of XM Satellite Radio's smooth jazz channel, is named WNUA PD. . . Oldies WWSO Norfolk, Va., taps Randy Brooks as PD. Brooks was operations manager/PD of Norfolk country stations WCMS and WGH. . . Steve King is named operations manager of mainstream top 40 KRQQ and rhythmic top 40 KOHT in Tucson, Ariz. He was PD of Tallahassee, Fla.'s R&B WBWT, modern rock WXSX, and AC WTLY. . . Citadel changes the call letters of top 40 WBHD Wilkes-Barre, Pa., to WCWI, which continues its simulcast with WBHT.

Compiled by Carla Hay.

AUGUST 17 2002 Billboard VIDEO MONITOR

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- 6 LIL WAYNE, WAY OF LIFE
- 7 ASHANTI, HAPPY
- 8 LUDACRIS, MOVE B***H
- 9 P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
- 10 BEYONCÉ, WORK IT OUT
- 11 TRICK DADDY, IN DA WIND
- 12 LIL BOW WOW, BASKETBALL
- 13 CLIPSE, GRINDIN'
- 14 IRV GOTTI PRESENTS THE INC., DOWN 4 U
- 15 SLUM VILLAGE, TAINTED
- 16 AMERIE, WHY DON'T WE FALL IN LOVE
- 17 3LW, I DO (WANNA GET CLOSE TO YOU)
- 18 BIG TYMERS, STILL FLY
- 19 CAM'RON, OH BOY
- 20 BIG TYMERS, OH YEAH
- 21 TRUTH HURTS, ADDICTIVE
- 22 WYCLEF JEAN, TWO WRONGS
- 23 AVANT, DON'T SAY NO, JUST SAY YES
- 24 SCARFACE, ON MY BLOCK
- 25 ANGIE MARTINEZ, IF I COULD GO
- 26 TANK, ONE MAN
- 27 NAPPY RODS, PO' FOLKS
- 28 BEENIE MAN, FEEL IT BOY
- 29 MASTER P, ROCK IT
- 30 TWEET, CALL ME
- 31 KIRK FRANKLIN, BRIGHTER DAY
- 32 MUSIQ, HALFCRAZY
- 33 ARCHIE, WE READY
- 34 SEAN PAUL, GIMME THE LIGHT
- 35 R.L., A GOOD MAN
- 36 FATH EVANS, BURNIN' UP
- 37 BLACK COFFEY, COUNTRY BOYZ
- 38 CAM'RON, HEY MA
- 39 SMILEZ & SOUTHSTAR, WHO WANTS THIS
- NEW ONS
- EMINEM, CLEANIN' OUT MY CLOSET
- XZIBIT, MULTIPLY
- NAAM, EARLY IN THE GAME
- TG4, VIRGINITY
- CLIPSE, WHEN THE LAST TIME

- TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
- KENNY CHESNEY, THE GOOD STUFF
- DARRYL WORLEY, I MISS MY FRIEND
- DIXIE CHICKS, LONG TIME GONE
- PINMONKEY, BARBED WIRE AND ROSES
- MARTINA MCBRIDE, WHERE WOULD YOU BE
- BLAKE SHELTON, OL' RED
- BROOKS & DUNN, MY HEART IS LOST TO YOU
- WILLIE NELSON, MARIA (SHUT UP AND KISS ME)
- LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND
- PHIL VASSAR, AMERICAN CHILD
- GARY ALLAN, THE ONE
- TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
- NICKEL CREEK, THIS SIDE
- TRACE ADKINS, HELP ME UNDERSTAND
- TAMMY COCHRAN, LIFE HAPPENED
- TIM MCGRAW, THE COWBOY IN ME
- KELLIE COFFEY, WHEN YOU LIE NEXT TO ME
- RASCAL FLATTS, I'M MOVIN' ON
- CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
- TOBY KEITH, MY LIST
- JO DEE MESSINA, DARE TO DREAM
- JO DEE MESSINA, BRING ON THE RAIN
- MARTINA MCBRIDE, BLESSED
- ANJOY GRIGGS, TONIGHT I WANNA BE YOUR MAN
- NICKEL CREEK, THE LIGHTHOUSE'S TALE
- DIAMOND RIO, BEAUTIFUL MESS
- MONTGOMERY GENTRY, MY TOWN
- DOLLY PARTON, DADDY THROUGH THE HEART
- ALAN JACKSON, DRIVE (FOR DADDY GENE)
- ALSON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE
- EMERSON DRIVE, FALL INTO ME
- KEITH URBAN, SOMEBODY LIKE YOU
- BRAD MARTIN, BEFORE I KNEW BETTER
- BRAD PAISLEY, I'M GONNA MISS HER
- LDNESTAR, NOT A DAY GOES BY
- MARK CHESNUTT, SHE WAS
- SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW
- TOBY KEITH, I WANNA TALK ABOUT ME
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- VANESSA CARLTON, ORDINARY DAY
- EMINEM, CLEANIN' OUT MY CLOSET
- BEENIE MAN FEAT. JANE, FEEL IT BOY
- FILTER, WHERE DO WE GO FROM HERE
- LINKIN PARK, PTS. OF AUTHORITY (POINTS OF AUTHORITY)
- KYLIE MINOGUE, LOVE AT FIRST SIGHT
- PAPA ROACH, SHE LOVES ME NOT
- AMERIE, WHY DON'T WE FALL IN LOVE
- FABLOUS, TRADE IT ALL
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- JUSTINCASE, DON'T CRY FOR US

- SHERYL CROW, SOAK UP THE SUN
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- CREED, ONE LAST BREATH
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- Lenny Kravitz, Dig In
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THE CLIP LIST

A SAMPLING OF PLAY LISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 17, 2002

Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

- PUDDLE OF MUDD, SHE HATES ME (NEW)**
SUGARCULT, PRETTY GIRL (THE WAY) (NEW)
- [OVEN FRESH]**
- PHANTOM PLANET, LONELY DAY
LENNY KRAVITZ, IF I COULD FALL IN LOVE
PRETTY GIRLS MAKE GRAVES, SPEAKERS PUSH THE AIR
SILVERCHAIR, THE GREATEST VIEW
MONICA, ALL EYEB ON ME
SIX BY SEVEN, I DO U LOVE
SEAN PAUL, GIMME THE LIGHT
30 SECONDS TO MARS, CAPRICORN (A BRAND NEW NAME)

Continuous programming
1515 Broadway, New York, NY 10036

- NEW**
- THE WHITE STRIPES, DEAD LEAVES AND THE DIRTY GROUND
JOHN MAYER, YOUR BODY IS A WONDERLAND
CHEVELLE, THE RED
GLASSJAW, COSMOPOLITAN BLOOD LOSS
BLINDSIDE, PITIFUL
PUDDLE OF MUDD, SHE HATES ME

Continuous programming
Hawley Crescent, London, NW18TT

- RED HOT CHILI PEPPERS, BY THE WAY
EMINEM, WITHOUT ME
THE CALLING, ADRIENNE
JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
ELVIS PRESLEY VS JXL, A LITTLE LESS CONVERSATION
WEEZER, KEEP FISHIN'
CHRISTINA MILIAN, WHEN YOU LOOK AT ME
LINKIN PARK, POINTS OF AUTHORITY
WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)
COLDPLAY, IN MY PLACE
AEROSMITH, GIRLS OF SUMMER
SUGAR BABES, ROUND ROUND
AVRIL LAVIGNE, COMPLICATED
NO DOUBT, UNDERNEATH IT ALL
KYLIE MINOGUE, LOVE AT FIRST SIGHT
OASIS, STOP CRYING YOUR HEART OUT
NELLY, HOT IN HERRE
PAULINA RUBIO, DON'T SAY GOODBYE
MOBY, EXTREME WAYS
KELLY OSBURN, PAPA DON'T PREACH

Continuous programming
9697 E. Mineral Ave., Englewood, CO 80112

- KENNY CHESNEY, THE GOOD STUFF
GARY ALLAN, THE ONE
DARRYL WORLEY, I MISS MY FRIEND
BROOKS & DUNN, MY HEART IS LOST TO YOU
DIXIE CHICKS, LONG TIME GONE
ANJOY GRIGGS, TONIGHT I WANNA BE YOUR MAN
LENNY KRAVITZ, IF I COULD FALL IN LOVE
TOBY KEITH, BEFORE I KNEW BETTER
CHRIS CAGLE, COUNTRY BY THE GRACE OF GOD
JOE NICHOLS, THE IMPOSSIBLE
TAMMY COCHRAN, LIFE HAPPENED
LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND
DIAMOND RIO, BEAUTIFUL MESS
MARK CHESNUTT, SHE WAS
BLAKE SHELTON, OL' RED
TRACE ADKINS, HELP ME UNDERSTAND
BRAD MARTIN, BEFORE I KNEW BETTER
PHIL VASSAR, AMERICAN CHILD
BLACKHAWK, I WILL
MONTGOMERY GENTRY, MY TOWN

Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

- FABLOUS, TRADE IT ALL (NEW)
LENNY KRAVITZ, IF I COULD FALL IN LOVE (NEW)
PAUL E. LOPES, FEELING SO GOOD (NEW)
UBAD, F. GOODILLAH LOVE & POISEN PEN, RELOADED (NEW)
JENNIFER LOVE HEWITT, BARENAKED (NEW)
FIN-S, I LOVE YOU (NEW)
OUR LADY PEACE, SOMEWHERE OUT THERE
NELLY, HOT IN HERRE
PINK, JUST LIKE A PILL
RED HOT CHILI PEPPERS, BY THE WAY
EMINEM, WITHOUT ME
ELVIS PRESLEY VS JXL, A LITTLE LESS CONVERSATION
JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
RASCALZ, CRAZY WORLD
ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS
LIL BOW WOW, BASKETBALL
TREBLECHARGER, HUNDRED MILLION
COLDPLAY, IN MY PLACE
P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
LINKIN PARK, POINTS OF AUTHORITY

Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

- ADDIOVENT, THE ENERGY
THE STROKES, SOMEDAY
SINGH, SOMETHING MORE
LINKIN PARK, POINTS OF AUTHORITY
PRIDDY, BABY'S GOT A TEMPER
GLASSJAW, COSMOPOLITAN BLOOD LOSS
ELVIS PRESLEY VS JXL, A LITTLE LESS CONVERSATION
OTEP, BLOOD PIGS
CHEVELLE, THE RED
SEETHER, ONE AGAIN
SOMETHING CORPORATE, I WOKE UP IN A CAR
COLDPLAY, IN MY PLACE
RED HOT CHILI PEPPERS, BY THE WAY
12 STONES, BROKEN

Three hours weekly
216 W Ohio, Chicago, IL 60610

- WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)
DISHWALLA, SOMEWHERE IN THE MIDDLE
THE WIVES, HATE TO SAY I TOLD YOU SO
HATEBREED, I WILL BE HEARD
JARVIS CHURCH, SHAKE IT OFF
SWTCHED, INSIDE
THE CATHOLIC GIRLS, MAKE ME BELIEVE
NONPOINT, YOUR SIGNS
NIGHTMARE, WASTELAND
BSQC, SPANISH EYES
LUDACRIS, MOVE B***H
MS. JADE, BIG HEAD
MADE MEN, THE FRANKLINS
MOTLEY CRUE, GIRLS, GIRLS, GIRLS
TOMMY LEE, HOLD ME DOWN
KIDNEY THIEVES, ZEROSPACE
PAPA ROACH, SHE LOVES ME NOT
MOBY, EXTREME WAYS
MOTH, HEARING THINGS
BETTY BLOWTORCH, HELL ON WHEELS

5 hours weekly
223 225 Washington St, Newark, NJ 07102

- WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)
DISHWALLA, SOMEWHERE IN THE MIDDLE
THE WIVES, HATE TO SAY I TOLD YOU SO
HATEBREED, I WILL BE HEARD
JARVIS CHURCH, SHAKE IT OFF
SWTCHED, INSIDE
THE CATHOLIC GIRLS, MAKE ME BELIEVE
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MOTH, HEARING THINGS
BETTY BLOWTORCH, HELL ON WHEELS

Online Fan Clubs

Continued from page 1

whole online community thing and to somehow meld sales into it," says Tim McQuaid, CEO of San Francisco-based Fan Asylum, one of the oldest fan-club services firms. "This business is going to get interesting—not to mention a little more confusing and cluttered—with a lot of different competition."

Online fan clubs are distinct from "official" artist Web sites, which are largely promotional in nature and derive any revenue from advertising and—in some cases—merchandise sales, as opposed to membership fees. Operation of artist-sanctioned sites is often handled by the labels or by such third parties as ArtistDirect, which manages sites for more than 100 artists.

FIRST DIBS ON HOT TICKETS

Driving much of the momentum for fan clubs is demand for presale tickets. With top artists reserving as much as 10% of the house in any given venue for fan-club distribution—often the best seats available—fans have motivation enough to pony up the membership fees.

Musictoday director of fan-club services Jim Stabile says, "Everybody joins fan clubs to buy access to the best seats. That's the jewel in the crown of this whole thing."

While most fan sites are not yet seen as significant profit centers, revenue is expected to grow as membership fees rise and the ability to sell other services increases.

On the flip side, critics charge that a number of the new Internet-based fan clubs are little more than ticketing vehicles that soak fans with membership fees and commercialize what was formerly an organic interaction between artists and fans—especially as large media operations and labels move into the field.

The arrival of larger corporate entities is also changing the financial dynamics of club operations. Typically in artist-controlled clubs, an artist and his or her management company retain a third party to administer the club site, and the administrator charges a fee for services rendered. However, some companies have begun offering club services as joint ventures with the artist and management. Such revenue-sharing opportunities are motivating attempts by some labels to lock up fan-club rights in contracts with younger acts, sources say.

One veteran fan-club service operator says, "Typically, [club control] hasn't been a big issue. But now that the labels are trying to get out there and do fan clubs, is it going to be more of an issue going forward? Maybe. We'll see."

Some see this development as a new source of potential tension between artists and labels. "I certainly wouldn't hand my club and my database over to my label," one club operator says. "Because then they have everything; They've got my music, my audience; they don't need me anymore. It doesn't make sense to me to put all those eggs in one basket. The audience is the most valuable commodity a band has."

Despite these concerns, labels are making inroads in partnering with acts on fan-club sites, billing the service as a ready-made, hassle-free solution for artists. For instance, Columbia Records is operating

Bow Wow's online fan club, and Bertelsmann's DWS has a deal in place with sister company Arista Records to set up clubs for its acts.

"It's almost like a new business," says Mark Ghuneim, senior VP of online and emerging technologies for the Columbia Records Group. "It's what a traditional fan club would have brought to you coupled with what a label brings to you. So by doing it together, it turns into a win-win for the consumer."

Club-service operators acknowledge that with the labels often in control of exclusive music content, especially with younger acts, partnership with the record company on a club can make sense. In addition to tickets, access to rare and unreleased content is a primary reason to join a Web-based club. What's more, label executives point out that with labels already operating and largely controlling the official Web sites of many artists, the move into subscription club offerings is a natural extension of an existing "partnership."

DMB LEADS THE WAY

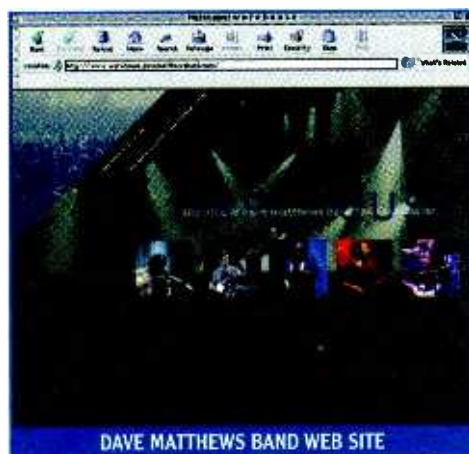
The poster child for the modern fan club is DMB's club, known as the Warehouse. It boasts more than 80,000 members and reportedly collected more than \$2 million in dues last year.

Members pay an annual subscription of \$30 to receive online news updates via a subscriber site, an exclusive enhanced CD featuring live performances and interviews with the band, special contest offers, merchandise, and, of course, access to tickets.

DMB has become notorious on the concert circuit for using its power to scoop the best seats for club members. In some instances, the band controls close to half of the house. According to a recent *Wall Street Journal* article, at a DMB show in Chicago, 8,000 seats in the 17,000-seat arena were reserved for the club.

Bob Hunter, GM at Air Canada Centre in Toronto, acknowledged in an interview with *Billboard* earlier this year that DMB's ticketing practices have emerged as a hot topic: "They've gone to their fan club in every market and said, 'OK, you'll have first kick at the can.'"

While the Warehouse is widely regarded



as the most popular and successful Internet fan-club venture, DMB is hardly alone. Such artists as Britney Spears and Madonna fetch similar rates at their sites. Others have significantly higher asking prices. Top-tier membership in the new Rolling Stones fan club is \$95; Christian/gospel artist Bill Gaither gets \$65 a year for membership to his club. (Both ventures are run by Ultrastar.) Prince, a pioneer in attempts to connect with fans on the Web, collects \$100 annually in exchange for VIP access to his shows.

For a club to turn a profit, it needs 2,500-

5,000 subscribers, experts say. More successful ventures—such as clubs from the likes of Pearl Jam, for instance—average more than 30,000 members.

But profit is not the sole motivation for setting up these sites. Ben Patterson, the Firm's director of new media, says: "Everybody's got a different reason for getting into the club business."

The Firm has launched Korn Kamp, a new Internet fan club for Immortal/Epic act Korn. The offering was designed in part to help offset heavy piracy of the band's latest album, *Untouchables*. Fans who bought the CD were offered a free trial membership,



which features the standard calling cards of ticket presales, member-only videoclips, and road reports, as well as rare and exclusive tracks on a streaming basis each week.

The Rolling Stones club, meanwhile, was largely created as a promotional vehicle for the tour. In addition to ticket access, members receive an inside look at rehearsals, sound checks, chats with the band and crew, tour updates, and audio and video feeds. Members also receive advance notice of tour dates and ticket availability, automatic entry into a draw to win a two-city tour with the band, and exclusive merchandise.

Arista quartet Boyz II Men will be the first act to launch a fan club under the Arista/DWS alliance—a deal that in part is designed to showcase the secure distribution opportunities of demo and unreleased material through the DWS rights-management architecture.

DWS executive VP of sales and marketing Ebrahim Keshavarz says, "This is built around a digital-rights management system. The acts can release untested tracks, demos, and other unreleased material [on the club site] and know that the content is protected."

Arista Records head of new media Aahmek Richards adds, "We want this to be a destination for the fans to come 365 days a year, not just the week of the release or three months after the album's out. We want the fans to be involved in between albums. We're going to have the artists put demos in the exclusive area; there will be polling so fans can vote about songs they like and get more involved in the project. . . . We think people are willing to pay to do that."

A NEW REVENUE STREAM

Internet companies are also attracted to fan clubs' revenue potential, which can offset sagging banner sales and expand

non-advertising-based revenue. The clubs also provide an opportunity to use the artists' appeal to drive traffic for the wider site.

"Online fan clubs represent a great way to connect artists and fans and bring together the unique benefits of the online medium," AOL Entertainment senior VP/GM Kevin Conroy notes. While AOL has not launched any artist fan clubs, the company is on record as being keenly interested in developing such premium services to sell to consumers.

Other Internet operators are looking at artist access models as the cable packages of the future: Join the club and receive broadband access, a personal Web site, e-mail, and exclusive artist content and access. While not clubs per se, Microsoft's MSN Internet service has experimented with artist Internet service provider (ISP)-based models with 'N Sync and Janet Jackson. Bowie's fan club, Bowienet, also offers Internet access to members.

As for the average artist and management company, McQuaid of Fan Asylum—whose fan-club roster includes Melissa Etheridge, Aerosmith, and Matchbox Twenty—says the appeal of doing a club is as much to eliminate problems as anything else.

"Traditionally, the attraction of a fan club to the artist is taking a headache off their hands," he says. "They've got all this mail and this fan base that they don't know what to do with. Artists want a channel that is safe and comforting for them to communicate with [their] core audience."

MAINTAINING FAN FOCUS

Still, some question the effectiveness or the true motivation of the new-generation fan clubs. McQuaid suggests that many of them are somewhat disingenuous in their purpose.

"There are a lot of fan clubs out there in sheep's clothing," he says. "They're trying to cover up the fact that they are trying to squeeze extra sales from ticket buyers."

McQuaid and others argue that when clubs become profit-driven, they can lose their fan focus. Some also fear that the artists themselves will become disinterested.

The Firm's Patterson says, "I don't ever want to launch a club where the artist isn't interested in participating in it. It doesn't make sense for anyone. You can launch a fan club and just have the band sign off on it. But getting them for a news update or making themselves available for video footage or a chat or something like that, if they don't have [someone] like management saying, 'Here's the value in the exposure,' it's hard to do that."

But whatever the flaws in the system, at a time when it is difficult for an act to keep its core audience engaged, McQuaid observes that fan clubs are more important than ever. "Kids today can be on and off a band in a blink of an eye. You have to stay out there pounding away to keep your career going. So it's more important now than ever to have some kind of fan organization to keep the fans involved."

Fan clubs are expected to continue proliferating in the coming years, aided in part by increased high-speed Internet access.

"If we say, 'In 2002, can any act do an online fan club?,' the answer is no," Patterson says. "But five years down the road when broadband is a lot more accessible and there's ways to bill directly through an ISP or sell access cards through retail, there will be a lot more of a chance that smaller acts could have successful online club sites."

BETWEEN THE BULLETS

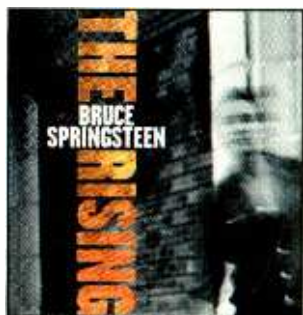
A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

THE BOSS RULES: Not only does **Bruce Springsteen** start with one of the year's biggest sales weeks, he more than doubles his previous best Nielsen SoundScan frame. Following a busy media romp (see story, page 3), his *The Rising* rallies 525,000 units, easily beating the runner up—a handsome-selling remix album from



Linkin Park—by more than 255,000 units.

Prior to this, 1995's *Greatest Hits* owned the Boss' biggest sales week of the Nielsen SoundScan era, while the two albums that were released

simultaneously in 1992 each opened with more than 200,000 units, *Human Touch* (246,000) and *Lucky Town* (208,000).

It is instructive to remember, though, that Springsteen's three biggest-selling albums—the 15-times platinum *Born in the U.S.A.*, the six-times platinum *Born to Run*, and the 13-times platinum live boxed set *Bruce Springsteen & the E Street Band Live 1975-1985*—came out before Nielsen SoundScan's 1991 launch. The arrival of his boxed set in 1986 marked one of the biggest release weeks of that decade. I'll never forget the spectacle of seeing customers, some with more than one box, lined up in the middle of the day at a National Record Mart store in suburban Pittsburgh on that album's release date. It was one of only six albums to debut at No. 1 before The Billboard 200 flipped to Nielsen SoundScan, so we can only imagine what that box's first-week sum would have been had a point-of-sale tracking system been in place.

A WALK IN THE PARK: The band has yet to finish recording its second full-length album, but **Linkin Park** already owns two historic achievements. Its rookie album, *Hybrid Theory*, was the biggest-selling album of 2001, moving 4.8 million copies that year and 7.3 million to date. Now a revamped incarnation of that set, *Reanimation*, sets a record for the biggest Nielsen SoundScan week by a remix album. The new set has an opening week of 270,000 (No. 2), surpassing



the record of 255,500 that was set by the May release from **P. Diddy** and associates, *We Invented the Remix* (*Billboard*, June 6).

This marks the third time in 2002 that the remix standard has been reset. The Diddy collection eclipsed **Jennifer Lopez**, whose *J to Tha L-O! The Remixes* snagged the remix record from **Limp Bizkit** when she opened with 156,000, compared with the 104,000 that band sold when *New Old Songs* bowed toward the end of 2001 (*Billboard*, Feb. 23). The Lopez and Diddy remix sets each opened at No. 1 on the big chart.

THROWBACK: Remember that bygone time when all a label needed to launch a promising new artist was a song that connected with the public? In the case of R&B newcomer **Amerie**, these are the good old days, as little more than the success of lead single "Why Don't We Fall in Love" marches her debut album into the top 10 of both The Billboard 200 (No. 9, 89,000 units) and Top R&B/Hip-Hop Albums (No. 2). The singer, whose name is pronounced "A-Marie," was also featured on **Nas**' "Rule," now No. 88 on the R&B/Hip-Hop Singles list. Her album started at the developing-artist tag of \$12.99.

"Why Don't We Fall in Love" bullets 11-10 on Hot R&B/Hip-Hop Singles & Tracks while gathering eyeballs at BET (No. 19, 13 plays, according to Nielsen Broadcast Data Systems) and MTV (No. 25, six plays). She has made on-camera visits to both of those video channels, but she had no other national TV exposure prior to the album's release. At press time, she was scheduled to be profiled Aug. 8 on *Today*.

RIM SHOTS: **Knoc-Turn'Al**, from Elektra-distributed L.A. Confidential, begins at No. 74 with 16,000 units sold on The Billboard 200. That's the best opener of the several value-priced mini-albums that labels have been fielding recently, topping the 11,000 units that placed *So So Def Presents: Definition of a Remix* by **Jermaine Dupri** and company at No. 117. . . . The solo outing from **Hootie & the Blowfish** frontman **Darius Rucker**, which took a while to find a home, begins at No. 1 on Heatseekers, No. 43 on Top R&B/Hip-Hop Albums, and No. 127 on the big chart. . . . Here she grows again. **Norah Jones**' second visit to *The Tonight Show With Jay Leno* adds velocity to her recent momentum, fetching the newcomer this week's Greatest Gainer ribbon (17-16, up 13%)—the first time she has achieved the chart's largest unit increase. . . . **Beth Orton** starts at No. 40. Only one of her previous three collections ever appeared on either The Billboard 200 or Heatseekers, as 1999's *Central Reservation* peaked at No. 110 on the former.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

NELLY BEATS NELLY: Nelly replaces himself at No. 1 on The Billboard Hot 100 with "Dilemma" featuring **Kelly Rowland**, a feat accomplished earlier this year by **Ja Rule** (see Chart Beat, page 4).

With a 15.7 million audience gain, "Dilemma" earns its fifth straight Greatest Gainer/Airplay award. Its total audience this week stands at a whopping 143.8 million. With two previous weeks where "Hot in Herre" earned the Greatest Gainer trophy, this is Nelly's seventh straight week as the Airplay winner—an artist



NELLY AND KELLY

record. Previously, three different acts had six consecutive weeks as Airplay winner, and each accomplished the feat with only one song: **Ashanti's** "Foolish," **Destiny's Child's** "Independent Women Part I" and **Lisa Loeb's** "I Do."

Radio jumped on "Dilemma" only a few weeks ago, without any prompting from Universal. A promotional single was never sent to stations, and there are no plans to issue one. Because radio was so swift to jump on the album cut, no music video accompanies the single, although one will soon be lensed. "Dilemma" is the first No. 1 on the Hot 100 without a videoclip since **Michael Bolton's** 1991 single "When a Man Loves a Woman."

"Dilemma" also rises on Hot R&B/Hip-Hop Singles & Tracks, bulleting 3-2.

NOTHIN' DOING: A casualty of the onslaught by Nelly and **Kelly Rowland's** "Dilemma" at the top of Hot R&B/Hip-Hop Singles & Tracks, **N.O.R.E.** earns a backward bullet with "Nothin'," which gets displaced one step to No. 3. It's also No. 3 on the Hot R&B/Hip-Hop Airplay chart, gaining an additional 1.5 million listeners for the artist previously known as **Noreaga** of the duo **Capone-n-Noreaga**. Although unlikely to take the pole position, "Nothin'" already represents N.O.R.E.'s highest peak on this chart, bettering "Superthug (What! What!)," from his first solo album, which peaked at No. 15 in 1998. "Nothin'" is from N.O.R.E.'s third and most recent solo album, *God's Favorite*,

which includes the single "Grimey," a track shared with the *Violator 2.0* album.

FOUR PLAY: **Kenny Chesney's** count-your-blessings anthem, "The Good Stuff," dominates Hot Country Singles & Tracks for a fourth week—his second-longest stretch at No. 1. Up 35 spins, Chesney inches closer to matching his longest No. 1 ride, set when "How Forever Feels" enjoyed a six-week stint atop this chart beginning in the March 27, 1999, issue.

This is Chesney's fifth No. 1 single and his third multiple-week chart topper, a track record launched in late summer 1997 when "She's Got It All" spent three weeks at No. 1.

Meanwhile, **Steve Azar's** "I Don't Have to Be Me ('Til Monday)," which appeared at No. 19 last issue, moves to recurrent status—but not before matching a significant benchmark for total chart weeks. Azar's single rose to No. 2 in the June 1 issue and amassed 44 weeks on Hot Country Singles & Tracks, tying with **Shedaisy's** "I Will . . . But" for third place in chart longevity during the 12-year Nielsen Broadcast Data Systems era. The sister trio notched 44 weeks in November 2000. The modern chart longevity tally is led by **Tim McGraw**, whose "My Next Thirty Years" and "Let's Make Love" (with wife **Faith Hill**) garnered 46 and 45 weeks, respectively.

With spins detected at 41 monitored stations, Azar's new "Waitin' On Joe" single advances 53-48.

Finally, traditional stylist **Joe Nichols** hands the upstart Universal South imprint its first top 10 on the country radio chart, as "The Impossible" gains 237 plays (11-10). The retail single leads Top Country Singles Sales for a fifth straight week.

FOR SALE: With 5,000 units scanned, **Soluna's** "For All Time" debuts at No. 5 on Hot 100 Singles Sales. But the sales points can't make up for the song's decrease in radio, and it slides one notch to No. 82 on The Billboard Hot 100.

Jennifer Lopez's "I'm Gonna Be Alright" opens on the sales chart at No. 7 with 3,500 units, thanks to the release of a CD maxi.

BBMak's DVD single for "Out of My Heart (Into Your Head)" enters the sales chart at No. 24 with 1,300 units. Hollywood offered the BBMak single at no cost to accounts, letting retailers choose their own selling price. Most of the majors, with the exception of two mass merchants, jumped on board. Some chains are offering the single as a value-added bonus with the purchase of an album; others sell the DVD on its own. BBMak's second album is due Aug. 27.

Keith Caulfield in Los Angeles filled in for the vacationing Silvio Pietrolungo.

Billboard THE BILLBOARD 200

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
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1									
1	NEW	1	1	BRUCE SPRINGSTEEN COLUMBIA 86600*/CRG (12.98 EQ/18.98)	The Rising	1	50	55	52	23	NAPPY ROOTS ● ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	24
2	NEW	1	1	LINKIN PARK WARNER BROS. 48326* (18.98 CD)	[Reanimation]	2	51	52	39	12	CAM'RON ROC-A-FELLA/DEF JAM 586786*/DJJMG (12.98/18.98)	Come Home With Me	2
3	3	2	6	NELLY ▲ ³ FD REEL 017747/UNIVERSAL (12.98/18.98)	Nellyville	1	52	58	51	5	CHICAGO ● RHINO 76170 (24.98 CD)	The Very Best Of Chicago: Only The Beginning	38
4	2	—	2	VARIOUS ARTISTS SONY/UNIVERSAL/EMI/ZOMBA 86788/EPIC (12.98 EQ/19.98)	Now 10	2	53	53	53	34	NO DOUBT ▲ INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9
5	5	3	11	EMINEM ▲ ⁴ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	54	50	45	40	ENRIQUE IGLESIAS ▲ ³ INTERSCOPE 493148 (12.98/18.98)	Escape	2
6	1	—	2	TOBY KEITH DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	55	48	48	29	ALAN JACKSON ▲ ² ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
7	4	1	3	DAVE MATTHEWS BAND RCA 68117 (11.98/18.98)	Busted Stuff	1	56	62	61	93	LINKIN PARK ▲ ⁸ WARNER BROS. 4755 (12.98/18.98)	[Hybrid Theory]	2
8	7	5	9	AVRIL LAVIGNE ▲ ARISTA 14740 (17.98 CD)	Let Go	4	57	69	69	37	HOOBASTANK ● ISLAND 586435/IOJMG (18.98 CD) [M]	Hoobastank	25
9	NEW	1	1	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	9	58	45	31	20	VARIOUS ARTISTS ▲ ² UNIVERSAL/EMI/ZOMBA/SDNY 84408/UMRG (12.98/19.98)	Now 9	1
10	8	4	4	RED HOT CHILI PEPPERS WARNER BROS. 48140* (18.98 CD)	By The Way	2	59	57	54	36	LUDACRIS ▲ ² DISTURBING THA PEACE/DEF JAM SOUTH 586448*/IOJMG (12.98/19.98)	Word Of Mouf	3
11	NEW	1	1	DEF LEPPARD ISLAND 063121/IOJMG (12.98/18.98)	X	11	60	49	47	8	NEW FOUND GLORY DRIVE-THRU 112916/MCA (18.98 CD)	Sticks and Stones	4
12	6	—	2	LIL WAYNE CASH MONEY/UNIVERSAL 060058*/UMRG (12.98/18.98)	500 Degreez	6	61	67	62	16	SOUNDTRACK EPIC 86311 (18.98 EQ CD)	A Walk To Remember	34
13	13	12	37	PINK ▲ ³ ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	62	40	—	2	MACK 10 PRESENTS DA HOOD HOOD-BANGIN' 9996/03 (18.98 CD)	Mack 10 Presents Da Hood	40
14	12	8	16	ASHANTI ▲ ² MURDER INC./AJM 588830*/IOJMG (12.98/18.98)	Ashanti	1	63	56	57	47	NICKELBACK ▲ ⁴ ROADRUNNER 618485/IOJMG (12.98/18.98)	Silver Side Up	2
15	9	—	2	MARIO J 20076 (12.98/17.98)	Mario	9	64	61	55	49	PUDDLE OF MUDD ▲ ² FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9
				GREATEST GAINER			65	54	49	7	OUR LADY PEACE COLUMBIA 86585/CRG (6.98 EQ/12.98)	Gravity	9
16	17	15	23	NORAH JONES ● BLUE NOTE 32068/CAPITOL (17.98 CD) [M]	Come Away With Me	15	66	47	36	11	MARC ANTHONY ● COLUMBIA 85300/CRG (6.98 EQ/18.98)	Mended	3
17	15	10	34	JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8	67	64	63	7	WYCLEF JEAN COLUMBIA 86542*/CRG (12.98 EQ/18.98)	Masquerade	6
18	10	—	2	BOYZ II MEN ARISTA 14741 (12.98/18.98)	Full Circle	10	68	51	28	4	E-40 SICK WID IT/JIVE 41808/ZOMBA (11.98/17.98)	The Ballician: Grit & Grind	13
19	11	—	2	TRUSTCOMPANY Geffen 493312/INTERSCOPE (12.98 CD)	The Lonely Position Of Neutral	11	69	70	70	46	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
20	23	16	32	JOHN MAYER ▲ AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [M]	Room For Squares	16	70	42	21	3	DARRYL WORLEY DREAMWORKS (NASHVILLE) 450251/INTERSCOPE (11.98/17.98)	I Miss My Friend	21
21	18	22	15	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	71	60	44	14	SOUNDTRACK ▲ ROADRUNNER/COLUMBIA 86402/IOJMG/CRG (12.98 EQ/18.98)	Spider-Man	4
22	14	6	5	VARIOUS ARTISTS MURDER INC./DEF JAM 062033*/IOJMG (12.98/18.98)	Irv Gotti Presents The Inc	3	72	63	42	9	DONELL JONES UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	3
23	19	13	8	AEROSMITH ▲ COLUMBIA 86700/CRG (17.98 EQ/24.98)	O, Yeah! Ultimate Aerosmith Hits	4	73	68	59	13	MUSIQ ● DEF SOUL 586772*/IOJMG (12.98/18.98)	Justisen (Just Listen)	1
24	16	7	4	STYLES RUFF RYDERS 493339*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	6	74	NEW	1	1	KNOC-TURN'AL L.A. CONFIDENTIAL/ELEKTRA 62817/EEG (8.98 CD)	L.A. Confidential Presents Knoc-Turn'Al (EP)	74
25	20	9	4	COUNTING CROWS Geffen 493356/INTERSCOPE (18.98 CD)	Hard Candy	5	75	66	65	47	P.O.D. ▲ ² ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6
26	27	24	16	SHERYL CROW ▲ A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2	76	73	68	51	MICHELLE BRANCH ▲ MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28
27	33	56	3	SOUNDTRACK MAVERICK 48310/WARNER BROS. (18.98 CD)	Austin Powers In Goldmember	27	77	74	66	23	KYLIE MINOGUE ● CAPITOL 37670 (6.98/18.98)	Fever	3
28	31	25	84	SOUNDTRACK ▲ ⁶ LOST HIGHWAY/MERCURY 170068/IOJMG (12.98/19.98)	O Brother, Where Art Thou?	1	78	59	35	8	SOUNDTRACK SO SO DEF/COLUMBIA 86676*/CRG (6.98 EQ/13.98)	Like Mike	18
29	25	18	8	KORN ▲ IMMORTAL 61488*/EPIC (12.98 EQ/18.98)	Untouchables	2	79	78	101	39	BRITNEY SPEARS ▲ ⁴ JIVE 41776/ZOMBA (12.98/18.98)	Britney	1
30	21	11	3	THE VINES ENGINEERD 37527*/CAPITOL (17.98 CD)	Highly Evolved	11	80	65	43	6	TRUTH HURTS AFTERMATH 493331*/INTERSCOPE (12.98/18.98)	Truthfully Speaking	5
31	30	26	14	BIG TYMERS ● CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1	81	71	78	7	ANASTACIA DAYLIGHT 86010/EPIC (12.98 EQ CD)	Freak Of Nature	27
32	NEW	1	1	FILTER REPRISE 47963/WARNER BROS. (18.98 CD)	theAmalgamut	32	82	NEW	1	1	KAREN CLARK-SHEARD ELEKTRA 62767/EEG (17.98 CD)	2nd Chance	82
33	26	23	19	CELINE DION ▲ ² EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1	83	81	76	41	INCUBUS ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2
34	34	30	14	VANESSA CARLTON ● A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5	84	75	75	37	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7
35	22	—	2	VARIOUS ARTISTS RAZOR & TIE 89053 (18.98 CD)	Monsta Jamz	22	85	88	112	6	PLAY MUSIC WORLD/COLUMBIA 86607/CRG (8.98 EQ CD) [M]	Play	85
36	24	14	9	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	2	86	77	73	21	N*E*R*D* VIRGIN 11521* (10.98 CD)	In Search Of...	56
37	28	19	12	VARIOUS ARTISTS ▲ BAD BOY 73062*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	1	87	79	82	12	WEEZER ● Geffen 493241*/INTERSCOPE (18.98 CD)	Maladroit	3
38	29	17	8	SOUNDTRACK ● WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	11	88	72	64	22	BRANDY ▲ ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	2
39	38	33	12	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses	33	89	83	81	39	DEFAULT ● TVT 2310 (11.98 CD) [M]	The Fallout	51
40	NEW	1	1	BETH ORTON HEAVENLY 39918/ASTRALWERKS (18.98 CD)	Daybreaker	40	90	104	105	26	BARRY MANILOW ▲ BMG HERITAGE 10500/ARISTA (12.98/18.98)	Ultimate Manilow	3
41	43	38	26	JACK JOHNSON ● ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales	38	91	86	72	15	THE HIVES EPI/TAP/SIRE 46327*/WARNER BROS. (17.98 CD) [M]	Veni Vidi Vicious	63
42	32	20	3	MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	20	92	92	84	30	SOUNDTRACK ● V2 27119 (12.98/18.98)	I Am Sam	20
43	39	34	38	SHAKIRA ▲ ³ EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	93	87	74	44	JA RULE ▲ ³ MURDER INC./DEF JAM 586437*/IOJMG (12.98/19.98)	Pain Is Love	1
44	41	41	37	CREED ▲ ⁵ WIND-UP 13075 (11.98/18.98)	Weathered	1	94	85	50	3	THE FLAMING LIPS WARNER BROS. 48141 (13.98 CD)	Yoshimi Battles The Pink Robots	50
45	35	32	9	DIRTY VEGAS ● CREDENCE 39985/CAPITOL (17.98 CD)	Dirty Vegas	7	95	102	89	21	B2K ● EPIC 85457 (12.98 EQ/18.98)	B2K	2
46	37	27	6	N.O.R.E. DEF JAM 586502*/IOJMG (12.98/18.98)	God's Favorite	3	96	106	102	34	MERCYME ● IN/WORLD 86133/WARNER BROS. (18.98 CD) [M]	Almost There	67
47	46	46	48	SYSTEM OF A DOWN ▲ ² AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	97	89	120	49	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450293*/INTERSCOPE (12.98/18.98)	Pull My Chain	9
48	36	29	7	PAPA ROACH ● DREAMWORKS 450381/INTERSCOPE (12.98/18.98)	Lovehatetragedy	2	98	95	86	58	ALICIA KEYS ▲ ⁵ J 20002 (12.98/18.98)	Songs In A Minor	1
49	44	37	44	JIMMY EAT WORLD ▲ DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	31	99	98	126	97	KENNY CHESNEY ▲ ² BNA 67976/RLG (12.98/18.98)	Greatest Hits	13
				PACESETTER			100	193	—	2	SOUNDTRACK WALT DISNEY 860774 (18.98 CD)	Disney's The Country Bears	100

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
101	114	116	7	MICHAEL W. SMITH ▲	REUNION 10625/ZOMBA (11.98/17.98)	Worship	20	152	137	136	14	LONESTAR ▲	BNA 6701/RLG (12.98/18.98)	I'm Already There	9
102	117	106	24	KIRK FRANKLIN ●	GO SPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4	153	RE-ENTRY	19	RE-ENTRY	REMY SHAND	MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	39
103	91	95	12	MOBY ●	V2 27127 (10.98/18.98)	18	4	154	128	—	2	FOURPLAY	BLUEBIRD 63916/RCA VICTOR (18.98 CD)	Heartfelt	128
104	94	98	39	TIM MCGRAW ▲ ³	CURB 77978 (12.98/18.98)	Greatest Hits	4	155	135	110	5	GREEN DAY	REPRISE 48208/WARNER BROS. (13.98 CD)	Shenanigans	27
105	90	79	26	JENNIFER LOPEZ ▲	EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	156	122	—	2	SOUNDTRACK	EPIC 86719 (18.98 EQ CD)	Stuart Little 2	122
106	96	88	30	BRAD PAISLEY ●	ARISTA NASHVILLE 67880/RLG (11.98/17.98)	Part II	31	157	T51	134	13	KELLIE COFFEY	BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	54
107	112	97	11	AMY GRANT	A&M 493318/INTERSCOPE (18.98 CD)	Legacy...Hymns & Faith	21	158	T86	177	15	WILCO	NONESUCH 79669/AG (17.98 CD)	Yankee Hotel Foxtrot	13
108	84	60	3	JERZEE MONET	DREAMWORKS 450870/INTERSCOPE (12.98 CD)	Love & War	60	159	T81	—	2	SMILEZ & SOUTHWEST	ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	159
109	103	87	26	MARY J. BLIGE ▲ ²	MCA 112806* (12.98/18.98)	No More Drama (2002)	14	160	145	93	3	JUICY J	NORTH-NORTH 3601 (10.98/17.98)	Chronicles Of The Juice Man: Underground Album	93
110	93	85	55	CRAIG DAVID ▲	WILDSTAR/ATLANTIC 88081*7/AG (11.98/17.98)	Born To Do It	11	161	144	123	33	NAS ▲	ILL WILL/COLUMBIA 85735*/CRG (12.98 EQ/18.98)	Stillmatic	5
111	108	117	39	ENYA ▲ ⁵	REPRISE 47428/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	162	127	99	5	VARIOUS ARTISTS	J 20034 (12.98/18.98)	This Is Ultimate Dance!	61
112	109	114	24	GARY ALLAN ●	MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	39	163	156	130	20	DASHBOARD CONFESSIOAL	VAGRANT 354 (14.98 CD) [M]	The Places You Have Come To Fear The Most	108
113	142	149	90	THE BEATLES ▲ ^B	APPLE 29325/CAPITOL (12.98/18.98)	1	1	164	141	118	6	AZ	MOTOWN 018074/UMRG (12.98/18.98)	AZiatic	29
114	100	91	52	USHER ▲ ⁴	ARISTA 14715* (12.98/18.98)	8701	4	165	189	170	46	DIANA KRALL ▲	VERVE 549846/VG (12.98/18.98)	The Look Of Love	9
115	105	92	11	BOX CAR RACER	MCA 112894 (18.98 CD)	Box Car Racer	12	166	166	146	43	THE STROKES ●	RCA 88101* (17.98 CD)	Is This It	33
116	76	40	3	ROBERT PLANT	UNIVERSAL 586962/UMRG (18.98 CD)	Dreamland	40	167	147	188	7	12 STONES	WIND-UP 13069 (9.98 CD) [M]	12 Stones	147
117	80	58	6	WILL SMITH ●	OVERBROOK/COLUMBIA 86189*/CRG (12.98 EQ/18.98)	Born To Reign	13	168	148	121	13	LAURYN HILL ▲	COLUMBIA 86580/CRG (16.98 EQ/19.98)	MTV Unplugged No. 2.0	3
118	116	107	59	SOUNDTRACK ▲ ²	INTERSCOPE 493025 (12.98/18.98)	Moulin Rouge	3	169	149	108	5	OASIS	EPIC 86586 (18.98 EQ CD)	Heathen Chemistry	23
119	97	80	7	PAULINA RUBIO ●	UNIVERSAL 153300/UMRG (11.98/17.98)	Border Girl	11	170	164	—	2	HAYSTAK	IN THE PAINT 8344/KOCH (12.98/17.98) [M]	The Natural	164
120	115	104	7	VARIOUS ARTISTS	SIDE ONE DUMMY 71233 (6.98 CD)	Vans Warped Tour 2002 Compilation	55	171	171	133	14	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	57
121	155	154	18	JOHN TESH	FAITH MO 34581/GARDEN CITY (11.98/17.98)	A Deeper Faith	56	172	173	140	8	DAVID BOWIE	ISO/COLUMBIA 86630*/CRG (6.98 EQ/18.98)	Heathen	14
122	111	113	64	SOUNDTRACK ▲	DREAMWORKS 450870/INTERSCOPE (12.98/18.98)	Shrek	28	173	138	—	2	SOLOMON BURKE	FAT POSSUM/ANTI- 80358/EPIGRAPH (17.98 CD)	Don't Give Up On Me	138
123	82	83	6	SHEDAISY	LYRIC STREET 165015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	23	174	185	162	12	VAN MORRISON	EXILE/UNIVERSAL 589177/UMRG (18.98 CD)	Down The Road	25
124	118	96	18	TWEET ●	THE GOLD MIND/ELEKTRA 62745/EEG (12.98/18.98)	Southern Hummingbird	3	175	172	157	7	ANITA BAKER	ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	118
125	110	—	2	PUBLIC ENEMY	SLAM JAMZ/IN THE PAINT 8388/KOCH (12.98/17.98)	Revolverlution	110	176	187	173	92	U2 ▲ ³	INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3
126	121	90	64	INDIA.ARIE ▲	MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	10	177	125	—	2	TONY BENNETT	LEGACY/COLUMBIA 86634/CRG (17.98 EQ/24.98)	The Essential Tony Bennett	125
127	NEW	1	1	DARIUS RUCKER	HIDDEN BEACH 86492/EPIC (12.98 EQ/18.98) [M]	Back To Then	127	178	179	152	23	ALANIS MORISSETTE ▲	MAVERICK 47988/WARNER BROS. (18.98 CD)	Under Rug Swept	1
128	101	77	11	VARIOUS ARTISTS ●	SONY/UNIVERSAL/EMI/ZOMBA 86591/CRG (12.98 EQ/18.98)	Off The Hook	13	179	169	150	11	SOUNDTRACK	A&M 493304/INTERSCOPE (15.98 CD)	Spirit: Stallion Of The Cimarron	40
129	113	103	4	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	58	180	188	185	13	ORIGINAL BROADWAY CAST RECORDING	OECCA BROADWAY 54315 (18.98 CD)	Mamma Mia!	169
130	132	100	8	THE WHO ●	UTV 112877/MCA (24.98 CD)	The Ultimate Collection	31	181	134	171	75	VARIOUS ARTISTS ▲ ²	INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord	51
131	126	122	67	TIM MCGRAW ▲ ²	CURB 78711 (12.98/18.98)	Set This Circus Down	2	182	152	139	19	YING YANG TWINS	COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	58
132	143	148	22	BLAKE SHELTON ●	WARNER BROS. (NASHVILLE) 24731/WARN (11.98/17.98)	Blake Shelton	45	183	180	169	45	ALISON KRAUSS + UNION STATION ●	ROUNDER 610495/DJMG (11.98/17.98)	New Favorite	35
133	99	176	90	LENNY KRAVITZ ▲ ³	VIRGIN 50316 (12.98/18.98)	Greatest Hits	2	184	RE-ENTRY	7	RE-ENTRY	VARIOUS ARTISTS	VP 1679* (9.98/16.98)	Reggae Gold 2002	146
134	129	124	22	THE WHITE STRIPES	SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN 27124*/V2 (18.98 CD) [M]	White Blood Cells	61	185	NEW	1	NEW	EDNITA NAZARIO	SONY DISCOS 84956 (16.98 EQ CD) [M]	Acustico	185
135	107	—	2	JOE NICHOLS	UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	107	186	170	158	7	ARCHIE EVERSOLE	PHAT BOY 112928*/MCA (14.98 CD)	Ride Wit Me Dirty South Style	83
136	120	111	6	VARIOUS ARTISTS	EPIGRAPH 86646 (5.98 CD)	Punk -O- Rama 7	67	187	163	137	7	A*TEENS	STOCKHOLM 018435/MCA (18.98 CD)	Pop 'Til You Drop!	45
137	150	128	19	AVANT ●	MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	6	188	178	159	41	TENACIOUS D ●	EPIC 86234* (18.98 EQ CD)	Tenacious D	33
138	131	127	13	STAINED ▲ ⁴	FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1	189	157	163	5	VARIOUS ARTISTS	SO SO DEF/COLUMBIA 86689/CRG (8.98 EQ CD)	So So Def Presents: Definition Of A Remix (EP)	117
139	119	71	4	ONYX	OTHER PEOPLES MONEY/IN THE PAINT 8268*/KOCH (12.98/17.98)	Bacdafucup: Part II	46	190	199	186	39	TOOL ▲	TOOL DISSECTIONAL/VOLCANO 31160/ZOMBA (12.98/18.98)	Lateralus	1
140	162	145	17	BONNIE RAITT ●	CAPITOL 31816 (12.98/18.98)	Silver Lining	13	191	191	153	15	RL	J 20012 (12.98/17.98)	RL:Ements	53
141	123	94	9	SOUNDTRACK	LAVA/ATLANTIC 83543/AG (12.98/18.98)	Scooby-Doo	28	192	177	132	8	RAPHAEL SAADIQ	UNIVERSAL 016654*/UMRG (12.98/18.98)	Instant Vintage	25
142	140	67	75	DAVE MATTHEWS BAND ▲ ³	RCA 67988 (11.98/18.98)	Everyday	1	193	197	196	82	SARA EVANS ▲	RCA (NASHVILLE) 67964/RLG (11.98/17.98)	Born To Fly	55
143	146	—	2	B2K	EPIC 86643 (8.98 EQ CD)	B2K: The Remixes — Vol. 1 (EP)	143	194	198	175	35	YOLANDA ADAMS ●	ELEKTRA 82690/EEG (12.98/18.98)	Believe	42
144	139	135	6	THE HAPPY BOYS	ROBBINS 75030 (17.98 CD) [M]	Trance Party (Volume Two)	135	195	168	131	7	OAKENFOLD	MAVERICK 48204/WARNER BROS. (18.98 CD)	Bunkka	65
145	133	129	68	BROOKS & DUNN ▲	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	4	196	136	—	2	C-BO	WEST COAST MAFIA 2002 (17.98 CD)	West Coast Mafia	136
146	158	147	18	AALIYAH ▲ ²	BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1	197	RE-ENTRY	26	RE-ENTRY	KIDZ BOP KIDS	RAZOR & TIE 89042 (11.98/17.98)	Kidz Bop	76
147	154	142	22	311 ●	VOLCANO 32184/ZOMBA (11.98/17.98)	From Chaos	10	198	182	166	26	VARIOUS ARTISTS ●	BNA 67043/RLG (12.98/17.98)	Totally Country	12
148	167	155	21	THE CORRS	143/LAVA/ATLANTIC 83533/AG (12.98/18.98)	VH1 Music First Presents: The Corrs — Live In Dublin	52	199	RE-ENTRY	2	RE-ENTRY	AUDIOVENT	ATLANTIC 83544/AG (11.98 CD) [M]	Dirty Sexy Knights In Paris	199
149	153	144	17	GOO GOO DOLLS ●	WARNER BROS. 48206 (18.98 CD)	Gutterflower	4	200	RE-ENTRY	68	RE-ENTRY	JAHEIM ▲	OVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9
150	NEW	1	1	BANDA EL RECODO	FONOVISA 86228 (9.98/13.98) [M]	No Me Se Rajar	150								
151	124	119	6	LOS TEMERARIOS	FONOVISA 0529 (10.98/16.98)	Una Lagrima No Basta	79								

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

AUGUST 17 2002 Billboard TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan		
1	1	47	DIANA KRALL ▲	VERVE 548846/VG	NUMBER 1 The Look Of Love 46 Weeks At Number 1
2	2	19	CASSANDRA WILSON	BLUE NOTE 35072/CAPITOL [M]	Belly Of The Sun
3	4	14	VARIOUS ARTISTS	VERVE 589620/VG	Verve//Unmixed
4	3	8	HERBIE HANCOCK/MICHAEL BRECKER/ROY HARGROVE	DIRECTIONS IN MUSIC (CELEBRATING MILES DAVIS & JOHN COLTRANE) VERVE 589554/VG	Directions In Music (Celebrating Miles Davis & John Coltrane)
5	5	3	CASSANDRA WILSON	VERVE 589837/VG	Sings Standards
6	8	11	WAYNE SHORTER	VERVE 589679/VG	Footprints Live!
7	13	64	JOHN COLTRANE	IMPULSE! 549361/VG	Coltrane For Lovers
8	7	39	TONY BENNETT	RPM/COLUMBIA 85833/CRG	Playin' With My Friends: Bennett Sings The Blues
9	18	11	MICHAEL FEINSTEIN	CONCORD 4987 [M]	Michael Feinstein With The Israel Philharmonic Orchestra
10	12	8	NNENNA FREELON	CONCORD 2107	Tales Of Wonder
11	6	44	STEVE TYRELL	COLUMBIA 86006/CRG [M]	Standard Time
12	11	41	HARRY CONNICK, JR.	COLUMBIA 86077/CRG	Songs I Heard
13	9	70	SOUNDTRACK	LEGACY/COLUMBIA 85930/CRG	Finding Forrester
14	NEW	1	LOUIS ARMSTRONG	LEGACY/COLUMBIA 61440/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
15	10	6	VARIOUS ARTISTS	TIME LIFE 30174	Jazz Masters - Classic Jazz
16	25	73	BILLIE HOLIDAY	VERVE 549081/VG	Ken Burns Jazz - The Definitive Billie Holiday
17	14	41	JANE MONHEIT	N-CODED 4219/WARLDC [M]	Come Dream With Me
18	NEW	1	NAT KING COLE	DIRECT SOURCE SPECIAL PRODUCTS 66746	Golden Legends
19	NEW	1	JOHN COLTRANE	VERVE 549083/VG	Ken Burns Jazz - The Definitive John Coltrane
20	16	41	HARRY CONNICK, JR.	COLUMBIA 69794/CRG	30
21	15	11	PATTI AUSTIN	PLAYBOY JAZZ 7503/CONCORD	For Ella
22	17	23	RAMSEY LEWIS & NANCY WILSON	NARADA JAZZ 50774/VIRGIN	Meant To Be
23	19	9	CHET BAKER	PACIFIC JAZZ 35837/CAPITOL	Deep In A Dream
24	NEW	1	DAVE BRUBECK	LEGACY/COLUMBIA 61442/CRG	Ken Burns Jazz - The Definitive Dave Brubeck
25	23	3	ASTRUD GILBERTO	VERVE 520790/VG	Astrud Gilberto's Finest Hour

AUGUST 17 2002 Billboard TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan		
1	1	23	NORAH JONES ●	BLUE NOTE 32068/CAPITOL [M]	NUMBER 1 Come Away With Me 23 Weeks At Number 1
2	2	2	FOURPLAY	BLUEBIRD 63916/RCA VICTOR	Heartfelt
3	3	17	WILL DOWNING	GRP 589610/VG	{Sensual Journey}
4	4	4	NORMAN BROWN	WARNER BROS. 47895 [M]	Just Chillin'
5	5	5	JOE SAMPLE	PRA/VERVE 589508/VG	The Pecan Tree
6	6	7	GERALD ALBRIGHT	GRP 589655/VG [M]	Groovology
7	7	1	BONEY JAMES	WARNER BROS. 48004	Ride
8	8	1	VARIOUS ARTISTS	VERVE 589606/VG	Verve//Remixed
9	NEW	1	MAYSA	N-CODED 4233/WARLDC [M]	Out Of The Blue
10	11	11	DOWN TO THE BONE	GRP 589609/VG [M]	Crazy Vibes and Things
11	10	10	CHRIS BOTTI	COLUMBIA 85753/CRG [M]	Night Sessions
12	9	7	JONATHAN BUTLER	WARNER BROS. 48273	Surrender
13	13	18	VARIOUS ARTISTS	SHANACHIE 5089	Streetwise: Smooth Urban Jazz
14	15	1	PETER WHITE	COLUMBIA 85212/CRG [M]	Glow
15	12	10	PAUL HARDCASTLE	HARDCASTLE 90511/V2	Hardcastle III
16	14	4	EUGE GROOVE	WARNER BROS. 48007	Play Date
17	NEW	1	MARION MEADOWS	HEADS UP 3070	In Deep
18	16	15	CRAIG CHAQUICO	HIGHER OCTAVE 12142/VIRGIN	Shadow And Light
19	19	19	MIKE PHILLIPS	HIDDEN BEACH 86009/EPIC [M]	You Have Reached Mike Phillips
20	18	18	VARIOUS ARTISTS	HIDDEN BEACH 85633/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 1
21	NEW	1	ANDRE WARD	ORPHEUS 70579 [M]	Feelin' You
22	22	22	HERB ALPERT	A&M 490886/INTERSCOPE	Definitive Hits
23	17	17	CHUCK LOEB	SHANACHIE 5090	All There Is
24	24	24	PAT METHENY GROUP	WARNER BROS. 48025	Speaking Of Now
25	21	21	TOWER OF POWER	RHINO 74345	The Very Best Of Tower Of Power - The Warner Years

AUGUST 17 2002 Billboard TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan		
1	2	2	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN	MUSIC MATTERS 9021	NUMBER 1 The Very Best Of The Irish Tenors 1 Week At Number 1
2	1	1	CARRERAS-DOMINGO-PAVAROTTI	DECCA 466990/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
3	4	3	ENRICO CARUSO	RCA VICTOR 82569	Italian Songs
4	3	5	SALVITORE LICITRA	SONY CLASSICAL 89923	The Debut
5	5	4	YO-YO MA	SONY CLASSICAL 89687	Classic Yo-Yo
6	6	6	ANDREA BOCELLI ●	PHILIPS 464600/UNIVERSAL CLASSICS GROUP	Verdi
7	7	7	JOSHUA BELL	SONY CLASSICAL 89505	Mendelssohn/Beethoven Violin Concertos
8	NEW	1	JOHN ADAMS	NOVESUCH 79636/AG	Naive And Sentimental Music
9	8	44	RICHARD JOO	COLUMBIA 85397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions
10	9	26	LUCIANO PAVAROTTI	DECCA/UTV 470331/UNIVERSAL CLASSICS GROUP	Romantica
11	11	11	EDGAR MEYER	SONY CLASSICAL 60956	Bottesini Concertos
12	12	3	JOSE CURA	ERATO 85821/AG	Boleros
13	13	24	YO-YO MA (WILLIAMS)	SONY CLASSICAL 89670	Yo-Yo Ma Plays The Music Of John Williams
14	14	14	MARIA CALLAS	EMI CLASSICS 57230/ANGEL	The Very Best Of Maria Callas
15	NEW	1	MURRAY PERAHIA	SONY CLASSICAL 89243	Bach: Goldberg Variations

AUGUST 17 2002 Billboard TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan		
1	1	39	ANDREA BOCELLI ▲	PHILIPS 589347/UNIVERSAL CLASSICS GROUP	NUMBER 1 Ciel di Toscana 24 Weeks At Number 1
2	2	10	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ●	SONY CLASSICAL 89582	Star Wars Episode II: Attack Of The Clones
3	3	3	JAMES GALWAY	RCA VICTOR 63950 [M]	The Very Best Of James Galway
4	4	10	YO-YO MA & THE SILK ROAD ENSEMBLE	SONY CLASSICAL 89782	Silk Road Journeys: When Strangers Meet
5	8	8	SARAH BRIGHTMAN	REALLY USEFUL/DECCA BROADWAY 589050/UNIVERSAL CLASSICS GROUP	Encore
6	6	6	CHARLOTTE CHURCH ●	COLUMBIA 89710/CRG	Enchantment
7	7	1	SARAH BRIGHTMAN ●	NEMO STUDIO 33257/ANGEL	Classics
8	5	5	DANIEL RODRIGUEZ	MANHATTAN 37554 [M]	The Spirit Of America
9	NEW	1	TIM JANIS	TIM JANIS ENSEMBLE 1104 [M]	An American Composer In Concert
10	9	8	RUSSELL WATSON	DECCA 468895/UNIVERSAL CLASSICS GROUP [M]	The Voice
11	10	10	SOUNDTRACK	DECCA 416191/UNIVERSAL CLASSICS GROUP	A Beautiful Mind
12	11	11	SARAH BRIGHTMAN ●	NEMO STUDIO 56988/ANGEL	La Luna
13	12	7	BOND	MBO/DECCA 467091/UNIVERSAL CLASSICS GROUP [M]	Born
14	14	14	SASHA LAZARD	HIGHER OCTAVE 11552	Myth Of Red
15	15	15	TAN DUN FEATURING YO-YO MA	SONY CLASSICAL 89347	Crouching Tiger, Hidden Dragon

AUGUST 17 2002 Billboard TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan		
1	1	86	ENYA ▲	REPRISE 47426/WARNER BROS.	NUMBER 1 A Day Without Rain 86 Weeks At Number 1
2	2	2	JOHN TESH	GARDEN CITY 34953	The Power Of Love
3	3	3	TIM JANIS	TIM JANIS ENSEMBLE 1105	A Thousand Summers
4	5	5	JIM BRICKMAN	WINDHAM HILL 11589/RCA	Simple Things
5	4	4	OTTMAR LIEBERT	HIGHER OCTAVE 12559	In The Arms Of Love
6	6	6	SECRET GARDEN	DECCA 548678	Once In A Red Moon
7	7	7	VARIOUS ARTISTS	WINDHAM HILL 11501/RCA	Flamenco: Windham Hill Guitar
8	11	11	GOVI	HIGHER OCTAVE 11774	Mosaico
9	8	8	DAVID ARKENSTONE	PARAS 11254/RVCK/DISC	Sketches From An American Journey
10	10	10	YANNI	WINDHAM HILL 11568/RCA	Very Best Of Yanni
11	9	9	OTTMAR LIEBERT	EPIC 86362	The Best Of Ottmar Liebert
12	15	15	YANNI ●	VIRGIN 79893	If I Could Tell You
13	12	12	VARIOUS ARTISTS	NARADA 12157/VIRGIN	Best Of Narada-New Age
14	NEW	1	VARIOUS ARTISTS	VIRGIN 50836	Pure Moods III
15	13	13	2002	REAL MUSIC 8903	Across An Ocean Of Dreams

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

AUGUST 17 2002 Billboard TOP CLASSICAL BUDGET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	PAVAROTTI ENCORE	LUCIANO PAVAROTTI	PAVAROTTI ENCORE
2	2	2	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION
3	3	3	20 CLASSICAL FAVORITES	VARIOUS ARTISTS	20 CLASSICAL FAVORITES
4	4	4	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS	CLASSICAL MASTERPIECES: SPANISH GUITAR
5	5	5	CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS	CLASSICAL MASTERPIECES: ROMANTIC PIANO
6	6	6	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS	GERSHWIN: AN AMERICAN IN PARIS
7	7	7	BEST OF 25 CLASSICAL FAVORITES	VARIOUS ARTISTS	BEST OF 25 CLASSICAL FAVORITES
8	8	8	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS	MOZART: SYMPHONY NOS. 40 & 41
9	9	9	CLASSICAL MASTERPIECES	VARIOUS ARTISTS	CLASSICAL MASTERPIECES
10	10	10	25 ROMANTIC FAVORITES	VARIOUS ARTISTS	25 ROMANTIC FAVORITES
11	11	11	BEST OF CLASSICS FROM THE MOVIES	VARIOUS ARTISTS	BEST OF CLASSICS FROM THE MOVIES
12	12	12	CLASSICAL MASTERPIECES: CLASSIC MEDITATION	VARIOUS ARTISTS	CLASSICAL MASTERPIECES: CLASSIC MEDITATION
13	13	13	MOZART: 25 FAVORITES	VARIOUS ARTISTS	MOZART: 25 FAVORITES
14	14	14	BEETHOVEN: PIANO SONATAS	VARIOUS ARTISTS	BEETHOVEN: PIANO SONATAS
15	15	15	CLASSICAL MASTERPIECES: BEST OF VIVALDI	VARIOUS ARTISTS	CLASSICAL MASTERPIECES: BEST OF VIVALDI

AUGUST 17 2002 Billboard TOP CLASSICAL MIDLINE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	BABY MOZART	VARIOUS ARTISTS	BABY MOZART
2	2	2	CLASSICAL MUSIC FOR A PRAYERFUL MOOD	JOHN TESH	CLASSICAL MUSIC FOR A PRAYERFUL MOOD
3	3	3	CLASSICAL CHILLOUT	VARIOUS ARTISTS	CLASSICAL CHILLOUT
4	4	4	EVENING ADAGIOS	VARIOUS ARTISTS	EVENING ADAGIOS
5	5	5	HYMNS TRIUMPHANT: VOLS. 1&2	LONDON PHILHARMONIC ORCHESTRA	HYMNS TRIUMPHANT: VOLS. 1&2
6	6	6	ROMANTIC PIANO ADAGIOS	VARIOUS ARTISTS	ROMANTIC PIANO ADAGIOS
7	7	7	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS	DISNEY'S BABY BEETHOVEN
8	8	8	THE #1 OPERA ALBUM	VARIOUS ARTISTS	THE #1 OPERA ALBUM
9	9	9	VIVALDI: CON MAND	VARIOUS ARTISTS	VIVALDI: CON MAND
10	10	10	BABY VIVALDI	VARIOUS ARTISTS	BABY VIVALDI
11	11	11	NUMBER 1 CLASSICAL ALBUM	VLADIMIR ASHKENAZY	NUMBER 1 CLASSICAL ALBUM
12	12	12	GREATEST HITS	THE MORMON TABERNACLE CHOIR	GREATEST HITS
13	13	13	TENORS ON TOUR	CARRERAS-DOMINGO-PAVAROTTI	TENORS ON TOUR
14	14	14	BABY BACH	VARIOUS ARTISTS	BABY BACH
15	15	15	BRIDE'S GUIDE TO WEDDING MUSIC	VARIOUS ARTISTS	BRIDE'S GUIDE TO WEDDING MUSIC

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

AUGUST 17 2002 Billboard TOP KID AUDIO

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	VEGGIE TUNES	JOHANN'S OVERBOARD SING-ALONG	VEGGIE TUNES
2	2	2	KIDZ BOP KIDS	KIDZ BOP	KIDZ BOP KIDS
3	3	3	VARIOUS ARTISTS	TODDLER FAVORITES	VARIOUS ARTISTS
4	4	4	MUSIC FOR LITTLE PEOPLE/KID RHINO	75262/RHINO	MUSIC FOR LITTLE PEOPLE/KID RHINO
5	5	5	READ-ALONG	DISNEY'S LILO & STITCH	READ-ALONG
6	6	6	VARIOUS ARTISTS	PRINCESS FAVORITES	VARIOUS ARTISTS
7	7	7	VEGGIE TUNES	BOB AND LARRY'S SUNDAY SCHOOL	VEGGIE TUNES
8	8	8	BOB THE BUILDER	BOB THE BUILDER: THE ALBUM	BOB THE BUILDER
9	9	9	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS	SPONGEBOB SQUAREPANTS
10	10	10	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION	VARIOUS ARTISTS
11	11	11	VARIOUS ARTISTS	PLAYHOUSE DISNEY	VARIOUS ARTISTS
12	12	12	VARIOUS ARTISTS	SONGS 4 WORSHIP KIDS: I SING PRAISES	VARIOUS ARTISTS
13	13	13	THE WIGGLES	YUMMY YUMMY	THE WIGGLES
14	14	14	VARIOUS ARTISTS	I COULD SING OF YOUR LOVE FOREVER KID	VARIOUS ARTISTS
15	15	15	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1	VARIOUS ARTISTS
16	16	16	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1	VARIOUS ARTISTS
17	17	17	VARIOUS ARTISTS	KID'S DANCE PARTY	VARIOUS ARTISTS
18	18	18	THEY MIGHT BE GIANTS	NO!	THEY MIGHT BE GIANTS
19	19	19	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS	TODDLER TUNES
20	20	20</			

AUGUST 17
2002

Billboard HEATSEEKERS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS AT NO. 1	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	DARIUS RUCKER HIDDEN BEACH 86492/EPIC (12.98 EQ/18.98)	Back To Then	1 Week At Number 1	25	22	22	LOS ACOSTA DISA 727026/UG (8.98/13.98)	Historia Musical: 30 Pegaditas
2	3	3	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98)	Man With A Memory		23	18	9	PILLAR FLICKER 82206 (16.98 CD)	Fireproof
3	2	2	THE HAPPY BOYS ROBBINS 75038 (17.98 CD)	Trance Party (Volume Two)		29	13	—	LOS ORIGINALES DE SAN JUAN EMI LATIN 40864 (9.98/15.98)	Perro Malagradecido
4	4	4	BANDA EL RECODO FONOVISA 86228 (9.98/13.98)	No Me Se Rajar		30	12	11	FLAW REPUBLIC/UNIVERSAL 014891/UMRG (18.98 CD)	Through The Eyes
5	5	5	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11.98/17.98)	Crash The Party		31	—	—	LEGIT BALLAZ LEGIT BALLIN 71231/AMC (10.98/17.98)	Respect The Game Vol. 3
6	6	6	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD)	The Places You Have Come To Fear The Most		32	—	—	JENNIFER PENA UNIVISION 310053/UG (9.98/13.98)	Libre
7	7	7	12 STONES WIND-UP 13069 (9.98 CD)	12 Stones		33	—	—	FOZZY MEGAFORCE 861981 (15.98 CD)	Happenstance
8	8	8	HAYSTAK IN THE PAINT 8344/KOCH (12.98/17.98)	The Natural		34	—	—	GREATEST GAINER	
9	9	9	EDNITA NAZARIO SONY DISCOS 84956 (16.98 EQ CD)	Acustico		35	42	48	SOMETHING CORPORATE DRIVE-THRU 112887/MCA (14.98 CD)	Leaving Through The Window
10	10	10	AUDIOVENT ATLANTIC 83544/AG (11.98 CD)	Dirty Sexy Knights In Paris		36	28	24	THURSDAY VICTORY 145* (15.98 CD)	Full Collapse
11	11	11	SINCH ROADRUNNER 618478/IOJMG (12.98 CD)	Sinch		37	33	32	FLOGGING MOLLY SIDE ONE DUMMY 71230* (13.98 CD)	Drunken Lullabies
12	12	12	SNOT Geffen/HIP-D 493387/UMRG (18.98 CD)	Alive!		38	26	—	KHM NUMBER 6 6604 (18.98 CD)	Game
13	13	13	THE STARTING LINE DRIVE-THRU 060063/MCA (12.98 CD)	Say It Like You Mean It		39	24	14	DORINDA CLARK-COLE GOSPO CENTRIC 70033/ZOMBA (11.98/17.98)	Dorinda Clark-Cole
14	14	14	DJ ENCORE ULTRA 1123 (21.98 CD)	DJ Encore Presents: Ultra.Dance 02		40	32	33	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD)	Start Static
15	15	15	LINDA THOMPSON ROUNDER 613182 (17.98 CD)	Fashionably Late		41	25	16	NORMAN BROWN WARNER BROS. 47395 (19.98 CD)	Just Chillin'
16	16	16	LAMYA J 20032 (7.98/13.98)	Learning From Falling		42	30	29	NICOLE C. MULLEN WORD 86127/WARNER BROS. (11.98/17.98)	Talk About It
17	17	17	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud		43	27	30	ZOEGIRL SPARROW 51828 (16.98 CD)	Life
18	18	18	CHAYANNE SONY DISCOS 84667 (10.98 EQ/16.98)	Grandes Exitos		44	36	45	RELIANT K GOTEE 72842 (12.98 CD)	The Anatomy Of The Tongue In Cheek
19	19	19	JUANES SURCO 017532/UNIVERSAL LATIN (16.98 CD)	Un Dia Normal		45	29	19	DJ PAUL D-EVIL 3600/STREET LEVEL (10.98/17.98)	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa
20	20	20	THE FLATLANDERS NEW WEST 6040 (17.98 CD)	Now Again		46	35	43	GOOD CHARLOTTE DAYLIGHT 85845/EPIC (11.98 EQ/17.98)	Good Charlotte
21	21	21	MORCHEEBA SIRE/REPRISE 48347/WARNER BROS. (18.98 CD)	Charango		47	21	27	TOBYMAC FOREFRONT 25294 (17.98 CD)	Momentum
22	22	22	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3018 (10.98/16.98)	Send A Revival		48	—	—	JOY WILLIAMS REUNION 10000/ZOMBA (11.98/17.98)	Joy Williams
23	23	23	SOLUNA DREAMWORKS 450235/INTERSCOPE (14.98 CD)	For All Time		49	45	35	ROY D. MERCER CAPITOL (NASHVILLE) 40226 (10.98/16.98)	The Family Album
24	24	24	HOWIE DAY DAZE 86708/EPIC (11.98 EQ CD)	Australia		50	—	—	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98)	Praise Is What I Do
25	25	25	THALIA EMI LATIN 89573 (10.98/17.98)	Thalia		—	—	—	LOS TUCANES DE TIJUANA UNIVERSAL LATIN 018016 (8.98/13.98)	Jugo A La Vida
—	—	—	—	—	—	—	—	—	THE USED REPRISE 48287/WARNER BROS. (11.98 CD)	The Used

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Billboard TOP INDEPENDENT ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS AT NO. 1	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses	6 Weeks At Number 1	25	29	23	SOUNDTRACK COMEDY CENTRAL 30001 (12.98 CD)	Crank Yankers — The Best Uncensored Crank Calls: Volume 1
2	2	2	MACK 10 PRESENTS DA HOOD HOOD-BANGIN' 9996/C3 (18.98 CD)	Mack 10 Presents Da Hood		26	28	24	VARIOUS ARTISTS SUB CITY 662/HOPELESS (4.98 CD)	Hopelessly Devoted To You Vol. 4
3	3	3	DEFAULT TVT 2310 (11.98 CD) [M]	The Fallout		27	17	22	COO COO CAL BLACK MAJIA 1360/INFINITE (10.98/18.98)	Still Walkin'
4	4	4	VARIOUS ARTISTS SIDE ONE DUMMY 71233 (6.98 CD)	Vans Warped Tour 2002 Compilation		28	22	17	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3018 (10.98/16.98) [M]	Send A Revival
5	5	5	PUBLIC ENEMY SLAM JAMZ/IN THE PAINT 8388/KOCH (12.98/17.98)	Revolvelution		29	—	—	CAROLE KING ROCKINGALE 8348/KOCH (18.98 CD)	Love Makes The World
6	6	6	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns		30	23	18	LOUIE DEVITO DEE VEE 0002/MUSICRAMA (18.98 CD)	Louie DeVito's Dance Factory
7	7	7	VARIOUS ARTISTS EPI TAPH 86646 (5.98 CD)	Punk -O- Rama 7		31	19	—	LEGIT BALLAZ LEGIT BALLIN 71241/AMC (10.98/17.98) [M]	Respect The Game Vol. 3
8	8	8	ONYX OTHER PEOPLES MONEY/IN THE PAINT 8268*/KDC (12.98/17.98)	Bacdafucup: Part II		32	30	19	JIMMY BUFFETT MAILBOAT 2005 (10.98/18.98)	Far Side Of The World
9	9	9	BANDA EL RECODO FONOVISA 86228 (9.98/13.98) [M]	No Me Se Rajar		33	45	47	ELVIS PRESLEY BMG/MADACY SPECIAL PRDCTS 5294/MAOACY (10.98/10.98)	Elvis: The Very Best Of Love
10	10	10	LOS TEMERARIOS FONOVISA 0529 (10.98/16.98)	Una Lagrima No Basta		34	—	—	FOZZY MEGAFORCE 861981 (15.98 CD) [M]	Happenstance
11	11	11	JUICY J NORTH-NORTH 3601 (10.98/17.98)	Chronicles Of The Juice Man: Underground Album		35	34	27	THURSDAY VICTORY 145* (15.98 CD) [M]	Full Collapse
12	12	12	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD) [M]	The Places You Have Come To Fear The Most		36	38	32	FLOGGING MOLLY SIDE ONE DUMMY 71230* (13.98 CD) [M]	Drunken Lullabies
13	13	13	HAYSTAK IN THE PAINT 8344/KOCH (12.98/17.98) [M]	The Natural		37	33	—	KHM NUMBER 6 6604 (18.98 CD) [M]	Game
14	14	14	SOLOMON BURKE FAT POSSUM/ANTI- 80358/EPI TAPH (17.98 CD)	Don't Give Up On Me		38	32	29	VARIOUS ARTISTS SIDE ONE DUMMY 71232 (6.98 CD)	Atticus: ...Dragging The Lake.
15	15	15	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins		39	37	33	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]	Start Static
16	16	16	VARIOUS ARTISTS VP 1679* (9.98/16.98)	Reggae Gold 2002		40	31	15	NATURE CASINO 8004*/SEQUENCE (18.98 CD)	Wild Gremlinz
17	17	17	C-BO WEST COAST MAJIA 2002 (17.98 CD)	West Coast Mafia		41	—	—	SOUNDTRACK KOCH 8408 (17.98 CD)	Bob The Builder: The Album
18	18	18	THE CRYSTAL METHOD 3AM 1125/ULTRA (17.98 CD)	Community Service		42	36	26	DJ PAUL D-EVIL 3600/STREET LEVEL (10.98/17.98) [M]	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa
19	19	19	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World		43	42	34	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98) [M]	Praise Is What I Do
20	20	20	DJ ENCORE ULTRA 1123 (21.98 CD) [M]	DJ Encore Presents: Ultra.Dance 02		44	35	21	THE MIGHTY MIGHTY BOSSTONES BIG RIG 71234*/SIDE ONE DUMMY (10.98/17.98)	Jackknife To A Swan
21	21	21	THE FLATLANDERS NEW WEST 6040 (17.98 CD) [M]	Now Again		45	41	38	NORMAN HUTCHINS JDI 1263 (12.98/18.98) [M]	Nobody But You
22	22	22	BIG DADDY WEAVE FERVENT 30024 (18.98 CD)	One And Only		46	47	37	SIR CHARLES JONES MARDI GRAS 1050 (10.98/16.98) [M]	Love Machine
23	23	23	DAZ DILLINGER OCF/FREE 006/D.P.G. (17.98 CD)	This Is The Life I Lead		47	49	43	O.A.R. EVERFINE 41123 (19.98 CD) [M]	Any Time Now
24	24	24	NAUGHTY BY NATURE TVT 2340* (13.98/17.98)	licons		48	—	—	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MUSIC MATTERS 902 (12.98/19.98)	The Very Best Of The Irish Tenors
—	—	—	—	—	—	49	40	31	NOFX FAT WRECK CHORDS 641* (16.98 CD)	45 Or 46 Songs That Weren't Good Enough To Go On Our Other Records
—	—	—	—	—	—	50	39	36	MC EIHT D3 9598/RIVERA (18.98 CD)	Underground Hero

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. [M] Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. [R] Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). [P] RIAA certification for net shipment of 1 million units (Platinum). [D] 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: [O] Certification for net shipment of 100,000 units (Oro). [P] Certification of 200,000 units (Platino). [D] Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 17 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			1 Week At Number 1
1	NEW		BRUCE SPRINGSTEEN	COLUMBIA 86600*/CRG	The Rising	1
2	1	3	DAVE MATTHEWS BAND	RCA 68117	Busted Stuff	7
3	3	23	NORAH JONES ●	BLUE NOTE 32058/CAPITOL [M]	Come Away With Me	16
4	24	6	NELLY ▲ ³	FD REEL 017747/UNIVERSAL	Nellyville	3
5	2	2	TOBY KEITH	DREAMWORKS (NASHVILLE) 450254/INTERSCOPE	Unleashed	6
6	5	4	COUNTING CROWS	GEFFEN 493356/INTERSCOPE	Hard Candy	25
7	NEW		BETH ORTON	HEAVENLY 39918/ASTRALWERKS	Daybreaker	40
8	7	32	JOSH GROBAN ▲	143/REPRISE 48154/WARNER BROS. [M]	Josh Groban	17
9	6	4	RED HOT CHILI PEPPERS	WARNER BROS. 48140*	By The Way	10
10	NEW		LINKIN PARK	WARNER BROS. 48326*	[Reanimation]	2
11	10	22	JOHN MAYER ▲	AWARE/COLUMBIA 85293*/CRG [M]	Room For Squares	20
12	11	10	EMINEM ▲ ⁴	WEB/AFTERMATH 493290*/INTERSCOPE	The Eminem Show	5
13	15	33	SOUNDTRACK ▲ ⁶	LOST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?	28
14	17	14	JACK JOHNSON ●	ENJOY/UNIVERSAL 860994/UMRG [M]	Brushfire Fairytales	41
15	RE-ENTRY		SHERYL CROW ▲	A&M 493260/INTERSCOPE	C'mon, C'mon	26
16	8	9	GRATEFUL DEAD	GRATEFUL DEAD 14084/ARISTA	Steppin' Out With The Grateful Dead England '72	-
17	16	9	AVRIL LAVIGNE ▲	ARISTA 14740	Let Go	8
18	12	5	AEROSMITH ▲	COLUMBIA 86700/CRG	O, Yeah! Ultimate Aerosmith Hits	23
19	22	2	SOLOMON BURKE	FAT POSSUM/ANTI- 80358/EPITAPH	Don't Give Up On Me	173
20	13	19	CELINE DION ▲ ²	EPIC 86400	A New Day Has Come	33
21	RE-ENTRY		ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World	-
22	23	3	ROBERT PLANT	UNIVERSAL 589962/UMRG	Dreamland	116
23	RE-ENTRY		PINK ▲ ³	ARISTA 14718	M!ssundaztood	13
24	NEW		VARIOUS ARTISTS	SONY/UNIVERSAL/EMI/ZOMBA 86788/EPIC	Now 10	4
25	RE-ENTRY		VAN MORRISON	EXILE/UNIVERSAL 589177/UMRG	Down The Road	174

AUGUST 17 2002 **Billboard** TOP SOUNDTRACKS™

Sales data compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			NUMBER 1	
1	3	3	AUSTIN POWERS IN GOLDMEMBER	MAVERICK 48310/WARNER BROS.
2	2	60	O BROTHER, WHERE ART THOU? ▲⁶	LDST HIGHWAY/MERCURY 170069/IDJMG
3	1	9	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
4	6	21	A WALK TO REMEMBER	EPIC 86311
5	5	14	SPIDER-MAN ▲	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG
6	4	5	LIKE MIKE	SD SO DEF/COLUMBIA 86676*/CRG
7	7	30	I AM SAM ●	V2 27119
8	17	2	DISNEY'S THE COUNTRY BEARS	WALT DISNEY 860774
9	9	40	MOULIN ROUGE ▲²	INTERSCOPE 493035
10	8	40	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
11	12	60	COYOTE UGLY ▲³	CURB 78703
12	11	9	SCOOBY-DOO	LAVA/ATLANTIC 83543/AG
13	10	3	STUART LITTLE 2	EPIC 86719
14	14	12	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
15	16	8	THE OSBOURNE FAMILY ALBUM	EPIC 86670
16	15	10	DIVINE SECRETS OF THE YA-YA SISTERHOOD	DMZ/COLUMBIA 86534/CRG
17	13	9	MR. DEEDS	RCA 68118
18	20	31	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IDJMG
19	18	19	THE SCORPION KING ●	UNIVERSAL 017155/UMRG
20	23	36	THE FAST AND THE FURIOUS ▲	MURDER INC./DEF JAM 548832*/IDJMG
21	21	3	CRANK YANKERS — THE BEST UNCENSORED CRANK CALLS: VOLUME 1	COMEDY CENTRAL 30001
22	19	11	THE ROYAL TENENBAUMS	HOLLYWOOD 162358
23	RE-ENTRY		RESIDENT EVIL	ROADRUNNER 618450/IDJMG
24	22	19	MOULIN ROUGE 2	INTERSCOPE 493228
25	25	50	SAVE THE LAST DANCE ▲²	HOLLYWOOD 162288

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (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.

AUGUST 17 2002 **Billboard** TOP POP CATALOG™

Sales data compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	WKS. AGO	TOTAL WKS.	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1		
1	2	23	290	DEF LEPPARD ▲ ³	MERCURY 528718/IDJMG (11.98/18.98)	Vault — Greatest Hits 1980-1995
2	1	1	678	BOB MARLEY AND THE WAILERS ◆ ¹⁰	TUFF GONG/ISLAND 548304/IDJMG (12.98/18.98)	Legend
3	RE-ENTRY		98	BRUCE SPRINGSTEEN ▲ ⁴	COLUMBIA 87060*/CRG (10.98 EQ/17.98)	Greatest Hits
4	41	—	481	CAROLE KING ◆ ¹⁰	EPIC 65850 (7.98 EQ/11.98)	Tapestry
5	10	14	404	BOB SEGER & THE SILVER BULLET BAND ▲ ⁵	CAPITOL 30334 (10.98/15.98)	Greatest Hits
6	NEW		103	SOUNDTRACK ▲ ³	CURB 78703 (11.98/17.98)	Coyote Ugly
7	6	7	145	CREED ◆ ¹⁰	WIND-UP 13053* (11.98/18.98)	Human Clay
8	3	4	115	DISTURBED ▲ ²	GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
9	5	8	153	DIXIE CHICKS ◆ ¹⁰	MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
10	7	5	72	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
11	4	3	80	EMINEM ▲ ³	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
12	12	15	609	JAMES TAYLOR ◆ ¹¹	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
13	8	9	185	KID ROCK ◆ ¹⁰	TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) [M]	Devil Without A Cause
14	11	11	415	AC/DC ◆ ⁹	EASTWEST 92418/EEG (11.98/17.98)	Back In Black
15	9	6	123	CELINE DION ▲ ⁶	550 MUSIC 63780/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
16	15	19	207	SUBLIME ▲ ⁵	GASLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
17	14	21	471	METALLICA ◆ ¹²	ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
18	16	25	234	DIXIE CHICKS ◆ ¹¹	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [M]	Wide Open Spaces
19	20	37	84	SYSTEM OF A DOWN ▲	AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) [M]	System Of A Down
20	34	29	38	NICKEL CREEK ●	SUGAR HILL 3909 (16.98 CO) [M]	Nickel Creek
21	17	22	182	ENYA ▲ ²	REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars — The Best Of Enya
22	13	13	110	NELLY ▲ ⁹	FD REEL/UNIVERSAL 157743/UMRG (12.98/18.98)	Country Grammar
23	19	28	23	CREED ▲ ⁶	WIND UP 13049 (11.98/18.98) [M]	My Own Prison
24	21	45	103	QUEEN ▲	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
25	30	36	1,322	PINK FLOYD ◆ ¹⁵	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
26	22	24	49	THE BEACH BOYS	CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
27	24	18	120	RED HOT CHILI PEPPERS ▲ ⁴	WARNER BROS. 47386* (10.98/17.98)	Californication
28	26	35	186	MILES DAVIS ▲ ³	LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue
29	28	33	519	JIMMY BUFFETT ▲ ⁵	MCA 325633* (12.98/18.98)	Songs You Know By Heart
30	29	34	247	SHANIA TWAIN ◆ ¹³	MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
31	18	31	421	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹	MCA 110813 (12.98/18.98)	Greatest Hits
32	23	26	152	PHIL COLLINS ▲ ²	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
33	31	40	248	ABBA ▲ ⁶	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold — Greatest Hits
34	33	2	272	DAVE MATTHEWS BAND ▲ ⁷	RCA 66904 (11.98/18.98)	Crash
35	37	48	423	CREEDENCE CLEARWATER REVIVAL ▲ ⁴	FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
36	27	27	376	MADONNA ◆ ¹⁰	SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
37	35	44	397	AEROSMITH ◆ ¹⁰	COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
38	32	30	121	EMINEM ▲ ⁴	WEB/AFTERMATH 490297*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
39	25	12	338	EAGLES ◆ ²⁷	ASYLUM/ELEKTRA 105/EEG (11.98/17.98)	Their Greatest Hits 1971-1975
40	40	42	137	INCUBUS ▲ ²	IMMORTAL 63852/EPIC (12.98 EQ/18.98)	Make Yourself
41	44	—	47	LYNYRD SKYNYRD ●	MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
42	47	46	102	DAVID GRAY ▲	ATO 69351/RCA (11.98/17.98) [M]	White Ladder
43	49	50	138	2PAC ▲ ⁹	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits
44	RE-ENTRY		500	ELTON JOHN ◆ ¹⁵	ROCKET/ISLAND 512532/IDJMG (6.98/11.98)	Greatest Hits
45	NEW		87	JO DEE MESSINA ▲	CURB 77977 (11.98/17.98)	Burn
46	39	43	190	BROOKS & DUNN ▲ ³	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection
47	42	—	183	ZZ TOP ▲ ³	WARNER BROS. 26846 (11.98/17.98)	Greatest Hits
48	RE-ENTRY		16	WILLIE NELSON ●	LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
49	50	38	88	LEE ANN WOMACK ▲ ³	MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance
50	RE-ENTRY		809	VAN MORRISON ▲ ⁴	POLYDOR/UNIVERSAL 537459/UMRG (12.98/18.98)	The Best Of Van Morrison

● 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). 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 (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 (RD)

Modern Rock (MO)

Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

—B—

B2K: B200 95, 143; RBA 47, 60; H100 86; HSS 28, 55; RA 42; RBH 43; RS 42, 47
Erykah Badu: RA 67; RBH 71
Baha Men: WM 3
Anita Baker: B200 175; RBA 49
Chet Baker: JZ 23
Charli Baltimore: H100 6, 94; HA 6; RA 5; RBH 6; RP 4, 25; T40 18
Banda Arkangel R-15: RMS 39
Banda El Recodo: B200 150; HS 4; IND 9; LA 1, 64; RMA 1; LT 17; RMS 2
Banda Tierra Blanca: LT 33; RMS 11
Buju Banton: RE 10
Pancho Barraza: RMS 36
Basement Jaxx: DC 30; HSS 69
BBMak: A40 29; H100 68; HSS 24; T40 34
The Beach Boys: PCA 26
Beanie Sigel: HSS 67; RA 65; RBH 66; RS 48
The Beatles: B200 113
Daniel Bedingfield: H100 33; HA 35; T40 15
Beenie Man: H100 41; HA 42; RA 36; RBH 36; RP 15; T40 33
Joshua Bell: CL 7
Tony Bennett: B200 177; JZ 8
Beyonce: DC 29
Big Boy: H100 80; RA 33; RBH 33; RP 19; RS 50
Big Daddy Weave: CC 16; IND 22
Big Huss: RBH 87; RS 74
Big Logic: RS 33
Big Tymers: B200 31; RBA 18; H100 18; HA 18; HSS 53; RA 17; RBH 18; RP 7; RS 38; T40 24
Clint Black: CA 72
Mary J. Blige: B200 109; RBA 50; RBC 12, 19; DC 27; RA 41; RBH 42
Andrea Bocelli: CL 6; CX 1
Michael Bolton: AC 18
Joe Bonamassa: BL 9
Bond: CX 13
Bone Thugs-N-Harmony: RBC 5, 25
Bono: A40 20
Chris Botti: CJ 11
Bounty Killer: RE 9, 12
David Bowie: B200 172
Box Car Racer: B200 115; MO 21
Boyz II Men: B200 18; RBA 6; RA 69; RBH 70, 99; RS 69
Michelle Branch: B200 76; A40 14, 27; H100 42; HA 40
Brandy: B200 88; RBA 41; DS 22; H100 83; RA 43; RBH 44; RS 66
Breaking Benjamin: RO 28
Michael Brecker: JZ 4
Lincoln Brewster: CC 40
B Rich: RBH 68; RS 28
Jim Brickman: NA 4
Sarah Brightman: CX 5, 7, 12
Brooks & Dunn: B200 145; CA 17; CCA 8; PCA 46; CS 23; H100 92
Garth Brooks: CA 32; CCA 22; CS 24
The Brooklyn Tabernacle Choir: GA 36
Jocelyn Brown: DC 15
Norman Brown: CJ 4; HS 39; RBA 77
Dave Brubeck: JZ 24
Keon Bryce: RBH 95
Jimmy Buffett: IND 32; PCA 29
Los Bukis: LA 61
Bun B: RA 75; RBH 79
Solomon Burke: B200 173; IND 14; INT 19
Busta Rhymes: RA 48; RBH 49; RP 24; RS 53
Jonathan Butler: CJ 12
Tracy Byrd: CA 24; CS 8; H100 51; HA 47

—C—

C3.O: HSS 60; RS 40
Cabas: TSS 35
Chris Cagle: CA 29; HS 17; CS 33
Maria Callas: CL 14
The Calling: A40 7; AC 21; H100 35; HA 38; HSS 20
Jaime Camil: LPS 32; LT 38; TSS 23
Cam'ron: B200 51; RBA 19; H100 19; HA 19; HSS 71; RA 12, 49; RBH 13, 53; RP 8, 23; RS 46, 63; T40 30
Los Canelos De Durango: LT 43; RMS 20
The Canton Spirituals: GA 15
Jerry Cantrell: RO 35
Cardenales De Nuevo Leon: LA 47; LT 37; RMS 17
Vanessa Carlton: B200 34; A40 4; AC 5; H100 17; HA 16; T40 13, 35
Kurt Carr & The Kurt Carr Singers: CC 33; GA 13
Jose Carreras: CL 2
Rodney Carrington: CA 56
Enrico Caruso: CL 3
Brandon Casey: H100 90; HSS 6; RA 59; RBH 40; RS 2
Brian Casey: H100 90; HSS 6; RA 59; RBH 40; RS 2
Johnny Cash: CCA 16
Butch Cassidy: RA 68; RBH 69
Cassius: DC 15
C-BO: B200 196; IND 17; RBA 58
Cee-Lo: RBA 67; H100 80; RA 33; RBH 33; RP 19; RS 50
Celeda: DC 4
Kasey Chambers: CA 62
Manu Chao: WM 13
Steven Curtis Chapman: CC 18
Craig Chaquico: CJ 18
Ray Charles: HSS 12; RBH 81; RS 5
Chayanne: HS 18; LA 5; LPA 2; LPS 2; LT 1; TSS 4
Cher: DC 3; DS 4; HSS 36
Kenny Chesney: B200 21, 99; CA 2, 8; CS 1; H100 26; HA 23
Mark Chesnut: CA 47; CS 12; H100 72; HA 67
Chevelle: MO 26; RO 24
Chicago: B200 52

The Chieftains: WM 9
Chuck -N- Blood: HSS 18; RS 12
Charlotte Church: CX 6
Cipha Sounds: RBA 52
Cirrus: DC 17
Dorinda Clark-Cole: CC 21; GA 7; HS 37
Karen Clark-Sheard: B200 82; CC 3; GA 2; RBA 27
Clipse: H100 32; HA 34; HSS 11, 62; RA 11; RBH 11, 77; RP 10; RS 4, 23
Tammy Cochran: CS 34
Kellie Coffey: B200 157; CA 19; CS 49; H100 91
Coldplay: A40 31; MO 23
Nat King Cole: JZ 18
Phil Collins: PCA 32
John Coltrane: JZ 7, 19
Commissioned: GA 26
Common: RA 67; RBH 71
Conjunto Chaney: TSS 20
Conjunto Primavera: LA 69; LT 20; RMS 5
Conjure One: DC 48
Harry Connick, Jr.: JZ 12, 20
Control: RMS 25
Coo Coo Cal: IND 27; RBA 48; HSS 30; RS 19
Corey: HSS 56; RS 57
The Corrs: B200 148; A40 20
Norty Cotto: DC 12
Counting Crows: B200 25; INT 6; A40 26
El Coyote Y Su Banda Tierra Santa: LT 36; RMS 13
Creedence Clearwater Revival: PCA 35
Elvis Crespo: LA 30; TSA 3; LPS 36; LT 26; TSS 7
Cristian: LPS 12; LT 22
Sheryl Crow: B200 26; INT 15; A40 3; AC 10; H100 24; HA 26; T40 19
Celia Cruz: LA 50; TSA 5
The Crystal Method: EA 6; IND 18
Cuisillos De Arturo Macias: LT 44; RMS 21
Jose Cura: CL 12

—D—

Da Brat: RS 37
Da Fam: RS 43
Daft Punk: EA 22
Da Hood: B200 62; IND 2; RBA 9
Michael Damian: DS 11; HSS 57
The Charlie Daniels Band: CA 50; CCA 24
Dark Monks: DC 45
Dashboard Confessional: B200 163; HS 6; IND 12
Dash Davidson: B200 110; RBA 97; H100 64; HA 65; T40 28
Miles Davis: PCA 28
Howie Day: HS 24
Deep Forest: EA 14; WM 5
Default: B200 89; IND 3; A40 24; H100 46; HA 45; MO 15; RO 10; T40 27
Def Leppard: B200 11; PCA 1; RO 26
Delsena: DC 40
Dem Ghetto Playas: RS 55
Kevin Denney: CA 73; CS 36
John Denver: CCA 18
Desert: DC 39
Franco De Vita: LPS 39
Louie DeVito: EA 8; IND 30
Dhani: DC 5
Diamond Rio: CA 53; CS 11; H100 66; HA 63
Dido: AC 13; DS 13
Ricky Dillard: DC 26
Daz Dillinger: IND 23; RBA 44
Celine Dion: B200 33; INT 20; PCA 15; AC 1, 11; HSS 49
Dirty Vegas: B200 45; EA 1; A40 22; DS 5; H100 54; HA 60; HSS 38; T40 29; TSS 39
Dishwalla: A40 25
Disturbing Tha Peace: RBH 95
Disturbed: PCA 8; MO 32; RO 20
Diverse: HSS 47; RS 65
Dixie Chicks: CCA 2, 4; PCA 9, 18; CS 3; H100 30; HA 30
DJ Marc Aurel: DC 38
DJ Encore: EA 7; HS 14; IND 20; DS 14
DJ Irene: EA 20
DJ Micro: EA 15
DJ Paul: HS 43; IND 2; RBA 79
DJ Quik: RBA 56; RBH 98
DJ Sammy: DS 1; H100 9; HA 12; HSS 4; T40 5
DJ Shadow: EA 9; DS 20
DJ Tiesto: DC 42
Do: DS 1; H100 9; HA 12; HSS 4; T40 5
Dominic: TSS 31
Placido Domingo: CL 2
Don Won: HSS 43; RS 31
Marc Dorsey: RA 40; RBH 41
Jerry Douglas: BG 11
Will Downing: CJ 3; RBA 81
Down To The Bone: CJ 10
Dr. Dre: RBC 11
Droplink: A40 37
DSD: B200 39; IND 1; RBA 15; H100 53; HA 53; RA 32; RBH 32; RP 14; T40 40
Lucky Dube: RE 8
Dudene: RBA 95
Jermaine Dupri: RA 47; RBH 48
Rocio Durcal: LA 40; LPA 10
Dwele: H100 87; HSS 42; RA 31; RBH 31; RP 20; RS 29

—E—

E-40: B200 68; RBA 14; RA 75; RBH 79
Eagles: PCA 39
Earth, Wind & Fire: RBA 91
Earshot: MO 25; RO 8
Eastern Michigan Gospel Choir: GA 33
Missy "Misdemeanor" Elliott: H100 65; HA 62; RA 22; RBH 22
El Shaber: RBH 84
Emerson Drive: CA 37; CS 38

Eminem: B200 5; INT 12; PCA 11, 38; RBA 3; RBC 4, 17; H100 16, 22; HA 15, 21; MO 36; RA 34, 45; RBH 34, 45, 82, 94; RP 12, 16; T40 12, 17
The Emmanuels: GA 25
Engelina: DS 14
Kim English: DC 2
Enya: B200 111; NA 1; PCA 21; AC 29; HSS 66
Epidemic: RO 36
Euge Groove: CJ 16
Faith Evans: H100 65; HA 62; HSS 72; RA 22, 69; RBH 22, 70; RS 69
Rev. Clay Evans And The AARC Mass Choir: GA 27
Sara Evans: B200 193; CA 21; CS 9; H100 48; HA 46
Eve: H100 11; HA 10; RA 13; RBH 14; RP 9; T40 14
Archie Eversole: B200 186; RBA 36; RA 72; RBH 75
Evolution: DC 44
Eyes Cream: DC 41

—F—

Lara Fabian: LPS 29
Fabulous: H100 70; HA 66; RA 30, 47; RBH 29, 48; RP 18
Los Fajeres: TSA 20
Fat Joe: H100 43; HA 43; RS 35; T40 23
Michael Feinstein: JZ 9
Vicente Fernandez: LA 20, 28; RMA 13, 18
Fierce Ruling Diva: DC 14
Jose Manuel Figueroa: LT 28; RMS 10
Filter: B200 32; DC 28; DS 16; H100 96; MO 12; RO 14
Five For Fighting: AC 3
The Flaming Lips: B200 94
The Flatlanders: CA 31; HS 20; IND 21
Flaw: HS 29
Flogging Molly: HS 35; IND 36
Nico Flores Y Su Banda Puro Mazatlan: RMS 34
Luis Fonsi: DC 37; LPS 22, 28; LT 46
Seb Fontaine: EA 19
Robben Ford: BL 10
Radney Foster: CS 54
Fourplay: B200 154; CJ 2; RBA 61
Foxy Brown: RBH 92
Fozzy: HS 32; IND 34
Kirk Franklin: B200 102; CC 6; GA 3; RBA 38
Freekey Zekey: RA 49; RBH 53; RP 23
Nnenna Freelon: JZ 10
Freeway: RS 64, 73
Fru Frou: DC 23
Full Intention: DC 20
Fundisha: RA 47; RBH 48

—G—

Gada: RS 54
James Galway: CX 3
Gloria Gaynor: DC 36; DS 7; HSS 45; RS 68
Ghostface Killah: H100 99; HSS 15; RBH 62; RS 7
Astrud Gilberto: JZ 25
Guinwine: H100 4, 61; HA 4, 56; HSS 48; RA 4, 18; RBH 4, 19; RP 3; RS 22; T40 9
Gipsy Kings: WM 14
Godsmack: RO 5
Good Charlotte: HS 44
Goo Goo Dolls: B200 149; A40 15, 19
Gorillaz: EA 10
Govil: NA 8
Amy Grant: B200 107; CC 7
El Gran Combo De Puerto Rico: LA 60; TSA 8; TSS 21
Grateful Dead: INT 16
David Gray: PCA 42
Al Green: RBC 13
Green Day: B200 155
Lee Greenwood: HSS 58
Pat Green: CA 42
Andy Griggs: CA 28; CS 7; H100 55; HA 52
Josh Groban: B200 17; INT 8; AC 2
Grupo Bryndis: LA 21, 34; RMA 14
Grupo Montez De Durango: LT 48; RMS 23
Buddy Guy: BL 15

—H—

Hailie Jade: RBH 94
Daryl Hall John Oates: AC 4
Anthony Hamilton: H100 88; RA 38; RBH 38; RP 21
Erin Hamilton: DC 34
Herbie Hancock: JZ 4
Jayn Hanna: DC 44
Jennifer Hanson: CS 57
The Happy Boys: B200 144; EA 3; HS 3
Paul Hardcastle: CJ 15
Roy Hargrove: JZ 4
Corey Harris: BL 13
J. Michael Harter: CS 46
Hayseed Dixie: BG 9
Haystak: B200 170; HS 8; IND 13; RBA 34
Eric Heatherly: CS 42
Ty Herndon: CA 65
Elder Jimmy Hicks And The Voices Of Integrity: GA 21
Los Hidalgo: LPS 25
Faith Hill: CCA 17
Lauryn Hill: B200 168; RBA 88
Nicola Hitchcock: DC 42
The Hives: B200 91; H100 89; MO 7; RO 38
Billie Holiday: JZ 16
Dave Hollister: RA 57; RBH 58
Steve Holy: CA 49
Hoobastank: B200 57; H100 58; HA 57; MO 2; RO 9
Whitney Houston: HSS 31
Rebecca Lynn Howard: CS 30
Hustlechild: RS 61
Norman Hutchins: CC 31; GA 12; IND 45

—I—

Ice Cube: RA 68; RBH 69
Enrique Iglesias: B200 54; A40 33; AC 7; LPS 7; LT 6; RMS 40; TSS 37
iiO: DS 8; HSS 46
Illicit Binznez: HSS 30; RS 19
Incubus: B200 83; PCA 40; MO 4
India: DC 43
India.Arie: B200 126; RBA 70
Infamous 2.0: H100 20; HA 20; HSS 29; RA 8; RBH 7; RP 6; RS 13
Injected: RO 37
Intocable: LA 26; RMA 16; LT 24, 34; RMS 7, 12
Los Invasores De Nuevo Leon: LA 73
Irv Gotti: H100 6; HA 6; RA 5; RBH 6; RP 4; T40 18
Isyss: HSS 16; RBH 97; RS 17

—J—

Oris J: DC 40
Alan Jackson: B200 55; CA 4, 66; CCA 14; CS 19, 22
Janet Jackson: H100 41; HA 42; RA 36; RBH 36; RP 15; T40 33
Jadakiss: HSS 16; RBH 97; RS 17
Jagged Edge: H100 70; HA 66; RA 30; RBH 29; RP 18
Jaheim: B200 200; RBA 53; RA 29; RBH 30
Bishop T.D. Jakes: GA 22
Boney James: CJ 7
Etta James & The Roots Band: BL 1
Tim Janis: CX 9; NA 3
Jars Of Clay: CC 29
Ja Rule: B200 93; RBA 55; DC 27; H100 6, 94; HA 6; RA 5, 41; RBH 6, 42; RP 4, 25; T40 18
Jay-Z: RBA 85; RBC 23; HSS 67; RA 65, 70; RBH 66, 76, 85; RS 48, 63, 72
Jazzanova: EA 18
Jazze Pha: RS 34
Wyclef Jean: B200 67; RBA 11; H100 34; HA 59; HSS 1; RA 21; RBH 12; RS 1
Jennifer Love Hewitt: A40 39
Waylon Jennings: CA 36
Jewel: A40 36
Jim Crow: RS 34
Jose Alfredo Jimenez: LA 55, 57
Jimmy Eat World: B200 49; A40 2; H100 14, 81; HA 14; MO 3; T40 8
Jodeci: RBC 22
Joe: H100 93; RA 35; RBH 37
Elton John: PCA 44; AC 19
Carolyn Dawn Johnson: CA 40; AC 20; CS 41
Jack Johnson: B200 41; INT 14; A40 13; H100 74; HA 70; MO 22
Keith "Wonderboy" Johnson & The Spiritual Voices: GA 6; HS 22; IND 28
Brent Jones + T.P. Mobb: GA 14; RBA 75
Donell Jones: B200 72; RBH 13; H100 85; RA 26; RBH 27
Norah Jones: B200 16; CJ 1; INT 3; A40 18; AC 26
Sir Charles Jones: IND 46; RBA 45, 74
Richard Joo: CL 9
Juanes: HS 19; LA 6; LPA 3; LPS 3; LT 2; TSS 2
Cledus T. Judd: CA 52
The Judds: CCA 15
Juicy J: B200 160; IND 11; RBA 32
Juvenile: RBC 14
JXL: A40 28; H100 56; HSS 2; T40 39

—K—

Kage: RS 25
Israel Kamakawiwo'ole: IND 19; INT 21; WM 1
The Katinas: CC 36
Anthony Kearns: CL 1; IND 48
Toby Keith: B200 6, 97; CA 1, 19; INT 5; CS 2, 56, 60; H100 29; HA 29
R. Kelly: RBA 85; RBC 15; HSS 35; RA 25; RBH 26; RS 67, 72
Kemi: HSS 19; RBH 93; RS 11
Alicia Keys: B200 98; RBA 66; H100 11; HA 10; RA 13; RBH 14; RP 9; T40 14
Khia: B200 39; IND 1; RBA 15; H100 53; HA 53; RA 32; RBH 32; RP 14; T40 40
KHM: HSS 36; IND 37; RBA 42
Angelique Kidjo: WM 6
Kid Rock: B200 84; PCA 13
Kidz Bop Kids: B200 197
Carole King: IND 29; PCA 4
Willie King & The Liberators: BL 14
K.M.C.: DC 5
Knoc-Turn'Al: B200 74; RBA 26
Korn: B200 29; MO 13, 33; RO 7, 23
Diana Krall: B200 165; JZ 1
Alison Krauss: B200 183; BG 3; CA 20; CCA 23
Lenny Kravitz: B200 133
Krazy: RA 71; RBH 74
Kreo: DC 13
Chad Kroeger: A40 6; H100 7; HA 7; MO 18; RO 13; T40 6
Kutless: CC 35
Ben Kweller: MO 29

—L—

Lade Bac: RA 53; RBH 54
Rachael Lampa: CC 34
Lamya: HS 16
Lasgo: DS 15
The Last Mr. Biggs: RBA 96
Lathun: RBH 96
Avril Lavigne: B200 8; INT 17; A40 1; H100 3; HA 3; LPS 37; T40 1; TSS 33
Donald Lawrence & The Tri-City Singers: GA 18
Shannon Lawson: CS 55
Sasha Lazard: CX 14
Chris LeDoux: CA 68, 75
Tommy Lee: RO 21
Geralt Levor: RA 64; RBH 67

Ramsey Lewis: JZ 22
Yvonne John Lewis: DC 22
LaLey: LA 66; LPA 18
Liberacion: RMS 37
Salvatore Licitra: CL 4
Ottmar Liebert: NA 5, 11
Lifehouse: MO 31; RO 39
Legit Ballaz: HS 30; IND 31; RBA 86
Lil Bow Wow: RBA 80; HSS 65; RA 47; RBH 48
Lil' Fate: RBH 95
Lil' J: HSS 74
Lil Jon & The East Side Boyz: RA 75; RBH 79
Lil' Mo: H100 52; HA 51; RA 39; RBH 39; RP 13; RS 49; T40 36
Lil' Romeo: HSS 56; RS 57
Lil Ru: RS 71
Lil' Tykes: HSS 43; RS 31
Lil Wayne: B200 12; RBA 4; H100 71; HA 71; HSS 44; RA 28; RBH 23; RP 17; RS 20
Aaron Lines: CS 58
Linkin Park: B200 2, 56; INT 10; MO 35; RO 40
Little Big Town: CS 43
German Lizarraga: LT 18; RMS 3
L Cool J: RA 40; RBH 41
Chuck Loeb: CJ 23
London Symphony Orchestra: CX 2
Lonestar: B200 15; CA 18; AC 14; CS 18; H100 77; HA 75
Loon: H100 4, 47, 84; HA 4, 49; HSS 48; RA 4, 50, 63; RBH 4, 46, 60; RP 3, 22; RS 22, 26; T40 9, 31
Jennifer Lopez: B200 105; RBA 90; AC 25; DC 8; DS 2; H100 15; HA 17; HSS 7; RA 66; RBH 61; RS 10; T40 10
Patty Loveless: BG 7; CA 51
LovHer: DC 19; RBH 83
Ludacris: B200 59; RBA 31; H100 20; HA 20; HSS 29; RA 8; RBH 7, 95; RP 6; RS 13, 75
Lynyrd Skynyrd: PCA 41

-M-

Yo-Yo Ma: CL 5, 13; CX 4
Timo Maas: DC 1
Mack 10: B200 62; IND 2; RBA 9, 82; RA 68; RBH 69
Mad Dreadz: HSS 18; RS 12
Mad Lion: RS 27
Madonna: PCA 36; DS 21
Mana: LPS 9; LT 11; TSS 11
Barry Manilow: B200 90
Manny Manuel: LA 56; TSA 6; LPS 24; LT 32; TSS 6
Victor Manuelle: LT 42; TSS 9
Maraca: TSA 16
Mario: B200 15; RBA 5; H100 5; HA 5; HSS 37; RA 6; RBH 5; RS 18; T40 11
Bob Marley: PCA 2; RBC 1; RE 14
Bob Marley And The Wailers: RE 4
Damian "Jr. Gong" Marley: RE 6
Angie Martinez: H100 52; HA 51; RA 39; RBH 39; RP 13; RS 35, 49; T40 36
Brad Martin: CA 43; CS 15
Rogelio Martinez: LA 31; RMA 20; RMS 27
Mary Mary: B200 42; CC 1; GA 1; RBA 21; RBC 16; RA 62; RBH 63
Master P: RA 71; RBH 74
Masters At Work: DC 43
matchbox twenty: AC 12
Dave Matthews Band: B200 7, 142; INT 2; PCA 34; A40 8; H100 59; HA 54; MO 34; T40 32
Kathy Mattea: CA 38
Maxwell: RBA 99; DS 10; HSS 52
John Mayer: B200 20; INT 11; A40 5, 40; AC 17; H100 13; HA 13; T40 7
Maysa: CJ 9
Martina McBride: B200 69; CA 5; CS 21
MC Chickaboo: DC 1
Delbert McClinton: BL 7
Donnie McClurkin: CC 25; GA 8
The Del McCoury Band: BG 14
John McDermott: CL 1; IND 48
MC Eht: IND 50
Reba McEntire: CA 55
Tim McGraw: B200 104, 131; CA 9, 14; CCA 21; CS 6; H100 36; HA 31
Marion Meadows: CJ 17
Melody: LA 67; LPA 19
Roy D. Mercer: CA 35; HS 47
MercyMe: B200 96; CC 4
Tift Merritt: CA 58
Jo Dee Messina: CCA 7; PCA 45; AC 9; CS 26
Metallica: PCA 17
Pat Metheny Group: CJ 24
Edgar Meyer: CL 11
Mia: DC 33
The Mighty Mighty Bosstones: IND 44
Luis Miguel: LPS 33
Mim: DC 45
Kylie Minogue: B200 77; DC 16; H100 31; HA 36; T40 16; TSS 40
La Mission 3: LA 43; LPA 11
Mississippi Mass Choir: GA 24
Moby: B200 103; EA 2; DC 46
Monchy & Alexandra: LA 23; TSA 2; LT 49; TSS 30
Jerzee Monet: B200 108; RBA 30; RA 61; RBH 65
Jane Monheit: JZ 17
Monica: H100 69; HA 69; HSS 68; RA 37; RBH 35; RS 32
Alejandro Montaner: LPS 14; LT 19
Ricardo Montaner: LA 45; LPA 12; LPS 1; LT 3; TSS 16
Pilar Montenegro: LA 14; LPA 5; WM 2; H100 97; LPS 6; LT 4; RMS 16
John Michael Montgomery: CS 40
Montgomery Gentry: CA 54; CS 27
Coco Montoya: BL 4
Jessie Morales: El Original De La Sierra: LA 29;

RMA 19
Morcheeba: HS 21
Alanis Morissette: B200 178; A40 16
Van Morrison: B200 174; INT 25; PCA 50
Mos Def: HSS 47; RS 65
Lou Mosley: HSS 25; RS 14
Pete Moss: DC 7
Brandy Moss-Scott: HSS 14; RBH 90; RS 8
Mr. Cheeks: HSS 21; RS 21
Mr. Choc: RBA 52
Mr. C The Slide Man: RS 70
Ms. Jade: RA 73; RBH 73; RS 58
Nicole C. Mullen: CC 22; HS 40
Samantha Mumba: HSS 29
Musiq: B200 73; RBA 22; H100 28; HA 28; RA 9, 56; RBH 9, 57
MxPx: CC 37
Mystikal: RBA 69; H100 20; HA 20; HSS 29; RA 8; RBH 7; RP 6; RS 13

-N-

Naam Brigade: RS 73
Nappy Roots: B200 50; RBA 20; H100 88; RA 38; RBH 38; RP 21
Narcotic Thrust: DC 22
Nas: B200 161; RBA 84; DS 2; H100 15; HA 17; HSS 7; RA 66; RBH 61, 88; RS 10, 56; T40 10
Nate Dogg: RBH 86
Nature: IND 40; RBA 64
Naughty By Nature: IND 24; RBA 73; HSS 59; RS 41
Ednita Nazario: B200 185; HS 9; LA 3; LPA 1; LPS 16; LT 29; TSS 26
Nek: LPS 23; LT 45
Nelly: B200 3; INT 4; PCA 22; RBA 1; RBC 6; H100 1, 2; HA 1, 2; HSS 10, 22; RA 1, 2; RBH 1, 2; RP 1, 2; RS 9, 45; T40 2, 3
Willie Nelson: CA 30; CCA 9; PCA 48; CS 44, 56
N*E*R*D*: B200 86; RBA 59; MO 38
Ann Nesby: RBA 89; DC 26
New Found Glory: B200 60; MO 8
New G: DC 26
Newsboys: CC 12
Next: RA 29; RBH 30
Joe Nichols: B200 135; CA 16; HS 2; CS 10; H100 49; HA 50; HSS 26
Nickel Creek: CCA 5; PCA 20
Nickelback: B200 63; A40 11, 35; MO 27; RO 6
Tito Nieves: LT 42; TSS 9
Nivea: H100 90; HSS 6; RA 59; RBH 40; RS 2
No Doubt: B200 53; A40 10; H100 44; HA 44; T40 21
NOFX: IND 49
No Good: HSS 41; RS 24
N.O.R.E.: B200 46; RBA 12; H100 10; HA 9; HSS 27; RA 3; RBH 3; RP 5; RS 16; T40 37
Smokie Norful: GA 16
Willie Norwood: GA 20
No Secrets: HSS 9
The Notorious B.I.G.: RBC 7, 9; RS 60
'N Sync: HSS 10; RS 45

-O-

Paul Oakenfold: B200 195; EA 5; DC 18
O.A.R.: IND 47
Oasis: B200 169
Yoko Ono: DC 47
Onyx: B200 139; IND 8; RBA 25
Roy Orbison: CCA 25
Los Originales De San Juan: HS 28; LA 9, 18, 35; RMA 5, 11
Claudette Ortiz: H100 34; HA 59; HSS 1; RA 21; RBH 12; RS 1
Beth Orton: B200 40; INT 7
James Otto: CS 45
Our Lady Peace: B200 65; A40 23; MO 24

-P-

Pete Dinklage: RA 75; RBH 79
Brad Paisley: B200 106; CA 10; CS 20, 59; H100 76; HA 73
Suzanne Palmer: DC 25
Palomo: LA 46; LT 50; RMS 15, 24
Papa Roach: B200 48; H100 79; MO 6; RO 3
Dolly Parton: B200 129; BG 2, 15; CA 13; IND 6
Pastor Troy: RA 73; RBH 73; RS 58
Sean Paul: H100 100; RA 55; RBH 55; RS 34
Laura Pausini: LA 62; LPA 16; LPS 23; LT 45
Luciano Pavarotti: CL 2, 10
Pax217: CC 38
P. Diddy: H100 4, 47, 70, 84; HA 4, 49, 66; HSS 48; RA 4, 30, 48, 50, 63; RBH 4, 29, 46, 49, 60; RP 3, 18, 22, 24; RS 22, 26, 53; T40 9, 31
Jennifer Pena: HS 31; LA 10; RMA 6; LPS 18; LT 5; RMS 4; TSS 10
Dottie Peoples: GA 31
Murray Perahia: CL 15
Perpetuous Dreamer: DC 10; DS 19
Pesado: LT 40; RMS 19
Michael Peterson: CS 50
Tom Petty And The Heartbreakers: PCA 31
Mike Phillips: CJ 19
Pillar: CC 20; HS 27
Pink: B200 13; INT 23; A40 21; DS 9, 24; H100 8; HA 8; HSS 50; T40 4, 26
Pink Floyd: PCA 25
Pinmonkey: CS 28
Alexandre Pires: LA 25; LPA 8; LPS 4, 11; LT 8; TSS 18
Robert Plant: B200 116; INT 22; RO 33
Play: B200 85; HSS 13
Plus One: CC 23
P.O.D.: B200 75; CC 2; MO 37; RO 29
El Poder Del Norte: LA 44, 54; LT 25; RMS 9
Donato Poveda: LPS 10; LT 16; TSS 13
Prefuse 73: HSS 47; RS 65
Elvis Presley: CA 46; IND 33; A40 28; H100 56;

HSS 2, 54; T40 39
Prodigy: DS 12; HSS 34
Proyecto Uno: TSA 10
Psycho Radio: DC 35
Public Enemy: B200 125; IND 5; RBA 16
Puddle Of Mudd: B200 64; A40 12; H100 39, 78; HA 39; MO 10, 28; RO 2, 19, 22
Puerto Rican Power: TSA 19; TSS 17

-Q-

Queen: PCA 24
Domingo Quinones: TSA 17
A.B. Quintanilla Y Los Kumbia Kings: LA 16; LPA 6; RMS 38

-R-

Bonnie Raitt: B200 140; AC 27
Rakim: H100 25; HA 24; RA 16; RBH 16; RS 44; T40 38
Rascal Flatts: CCA 3; PCA 10; CS 29
Rayvon: RBA 94; RE 2; HSS 70
Raza Obrera: LA 72
Los Razos de Sacramento Y Reynaldo: LA 35, 41; RMS 28
Red Hot Chili Peppers: B200 10; INT 9; PCA 27; H100 38; HA 33; MO 1; RO 1
Los Rehenes: LA 68
Relient K: CC 26; HS 42
Rell: RA 70; RBH 76
Res: DS 17
R.H. Factor: DC 49
Los Rieleros Del Norte: LA 36, 65; RMS 31
LeAnn Rimes: CA 41; AC 22; HSS 33
Jerry Rivera: LA 32; TSA 4; LPS 19; LT 10; TSS 3
Lupillo Rivera: RMS 29
RJD2: HSS 63
RL: B200 191; RBA 29; RA 52; RBH 51
Woody Rock: GA 37
Daniel Rodriguez: CX 8
Kenny Rogers: CA 69
Tito Rojas: TSS 29
Rosabel: DC 6
Kelly Rowland: H100 1; HA 1; RA 2; RBH 2; RP 2; T40 2
Rozelly: RS 43
Paulina Rubio: B200 119; DC 11; H100 98; LPS 8; LT 9; TSS 14
Darius Rucker: B200 127; HS 1; RBA 43
Ruff Endz: RBA 72; H100 63; HA 61; RA 19; RBH 20
Tammy Ruggier: H100 4; HA 4; HSS 48; RA 4; RBH 4; RP 3; RS 22; T40 9
Rush: RO 27

-S-

Raphael Saadiq: B200 192; RBA 57
DJ Cheb I Sabbah: WM 15
Sacario: H100 52; HA 51; RA 39; RBH 39; RP 13; RS 35, 49; T40 36
Sade: RBC 21; DS 18
Salvador: CC 32
Joe Sample: CJ 5
Gilberto Santa Rosa: TSA 15; LT 30; TSS 5, 15
Juelz Santana: H100 19; HA 19; HSS 71; RA 12, 49; RBH 13, 53; RP 8, 23; RS 46, 63; T40 30
Alejandro Sanz: LA 51; LPA 14; LPS 20; LT 39; TSS 34
Marvin Sapp: CC 30; GA 11
Scarface: RBA 92; HSS 67; RA 54, 65; RBH 56, 66, 95; RS 48
Jill Scott: RBC 24; DC 32
Josey Scott: A40 6; H100 7; HA 7; MO 18; RO 13; T40 6
Peggy Scott-Adams: BL 6
Joan Sebastian: LA 42, 48
Secret Garden: NA 6
Seether: MO 39; RO 34
Bob Seger & The Silver Bullet Band: PCA 5
Seven And The Sun: A40 38
Shade Sheist: RBH 89
Shaggy: RE 5
Shakira: B200 43; LPS 13
Remy Shand: B200 153; RBA 63
Shawna: RBH 95
SheDaisy: B200 123; CA 12; CS 35
Duncan Sheik: A40 32
Shekinah Glory Ministry: GA 10; HS 48; IND 43
Blake Shelton: B200 132; CA 15; CS 14
Shena: DC 20
Wayne Shorter: JZ 6
The Silk Road Ensemble: CX 4
Sin Bandera: LA 24; LPA 7; LPS 5, 17; LT 7, 31; RMS 32; TSS 27
Sinch: HS 11; RO 32
Daryle Singletary: CS 52
The Singletons: GA 32
Sixwire: CS 31
Ricky Skaggs: BG 12
Skubie Tha Ciko: RS 43
Sleepy Brown: RS 75
Fatboy Slim: EA 16
Slum Village: H100 87; HSS 42; RA 31; RBH 31; RP 20; RS 29
Smilez & Southstar: B200 159; HS 5; RBA 24; HSS 23; RBH 78; RS 15
Anthony Smith: CS 32
Esther Smith: GA 29
Michael W. Smith: B200 101; CC 5
Will Smith: B200 117; RBA 93
Sneaker Pimps: DC 21
Snot: HS 12
Marco Antonio Solis: LA 42, 59; LPA 15; LPS 15; LT 21; RMS 35
Solitair: RS 51
Soluna: HS 23; H100 82; HSS 5
Something Corporate: HS 33
Spacemonkeyz: EA 10

-U-

U2: B200 176
UB40: RE 3
Union Station: B200 183; BG 3; CA 20
Unice: RS 43
Unwritten Law: MO 19
Keith Urban: CS 16; H100 73; HA 68
Urban Renewal Program: HSS 47; RS 65
Usher: B200 114; RBA 87; DS 6; H100 47; HA 49; HSS 40; RA 27, 50, 58; RBH 28, 46, 59; RP 22; RS 39; T40 31

-V-

Luther Vandross: RBA 68; AC 30; RA 44; RBH 47
Sergio Vargas: TSS 36
Phil Vassar: CS 17
Jimmie Vaughan: BL 12
Stevie Ray Vaughan And Double Trouble: BL 5
Vico C: LT 41; TSS 12
Alicia Villarreal: LA 37; RMS 30
Fernando Villalon: TSS 28
Rhonda Vincent: BG 10
The Vines: B200 30; MO 9; RO 30
David Visan: WM 10
Vita: H100 6; HA 6; RA 5; RBH 6; RP 4; T40 18
Vivanativa: LPS 26; TSS 24
Carlos Vives: LA 58; TSA 7; LPS 30, 35; LT 27; TSS 8

-W-

The Wailers: PCA 2; RBC 1; RE 14
Tamara Walker: AC 24
Andre Ward: CJ 21
Russell Watson: CX 10
WC: RA 68; RBH 69, 86
Weebie: RA 71; RBH 74
Weezer: B200 87; MO 16
Barry White: RBC 18
Peter White: CJ 14
The White Stripes: B200 134; MO 40
The Who: B200 130
Wilco: B200 158

Bubba Sparxxx: RA 72; RBH 75
Britney Spears: B200 79
Splendor: A40 34
Bruce Springsteen: B200 1; INT 1; PCA 3; A40 17; AC 28; H100 57; HA 74; HSS 3; RO 25
Staind: B200 138; MO 30; RO 15
Ralph Stanley: BG 6; CA 48
Brenda K. Starr: TSA 14; LT 42; TSS 9, 22
The Starting Line: HS 13
Tommy Shane Steiner: CA 59; CS 53
Rebecca St. James: CC 19
Angie Stone: RBA 65; RA 46; RBH 50
George Strait: CA 27, 34; CS 13, 51; H100 62; HA 58
Strik gine: RS 30
The Strokes: B200 166; HSS 64
Michael Stuart: TSS 32
Styles: B200 24; RBA 7; H100 45; HA 41; RA 14; RBH 17; RP 11
Sublime: PCA 16
Sugarcult: B200 183; IND 39
Keith Sweat: RBC 20; RA 53; RBH 54
Swing: RBH 87; RS 74
System Of A Down: B200 47; PCA 19; H100 67; HA 64; MO 5; RO 4

-T-

Tabla Beat Science: WM 11
Take 6: GA 34
Talib Kweli: HSS 61; RS 52
Tank: RA 51; RBH 52
James Taylor: PCA 12; AC 16
Los Temerarios: B200 151; IND 10; LA 2, 15, 74; RMA 2, 10; LPS 27; LT 12; RMS 8
Tempest: RS 25
Tenacious D: B200 188
Terra Deiva: DC 7
John Tesh: B200 121; CC 8; NA 2
Thalia: HS 25; LA 7; LPA 4; LPS 21; LT 14; RMS 18
The Used: HS 50
Theory Of A Deadman: RO 31
Third Day: CC 13
Linda Thompson: HS 15
Cyndi Thomson: CA 44
Thursday: HS 34; IND 35
Los Tigrillos: LT 47; RMS 22
Timbaland: RBH 89
tobyMac: CC 27; HS 45
Tonex: GA 19
Tool: B200 190; RO 16
Diego Torres: LPS 38; TSS 38
Total: RS 27
Tower Of Power: CJ 25
Toya: RA 49; RBH 53; RP 23
Trick Daddy: H100 80; RA 33; RBH 33; RP 19; RS 50
Trick Pony: CA 23
El Tri: LA 71; LPA 20
Trina: RBH 100; RS 62
Triny Y La Leyenda: RMS 26
Travis Tritt: CA 26, 74; CCA 20; CS 37
Lola Troy: RA 53; RBH 54
True Enuff: RBH 87; RS 74
TRUSTcompany: B200 19; MO 11; RO 12
Truth Hurts: B200 80; RBA 23; H100 25; HA 24; RA 16; RBH 16; RS 44; T40 38
Los Tucanes De Tijuana: HS 49; LA 11, 52; RMA 7; LT 13; RMS 1
Shania Twain: CCA 6; PCA 30
Tweet: B200 124; RBA 35; H100 50; HA 48; RA 15; RBH 15, 100; RS 59, 62
Ronan Tynan: CL 1; IND 48
Steve Tyrell: JZ 11

-U-

U2: B200 176
UB40: RE 3
Union Station: B200 183; BG 3; CA 20
Unice: RS 43
Unwritten Law: MO 19
Keith Urban: CS 16; H100 73; HA 68
Urban Renewal Program: HSS 47; RS 65
Usher: B200 114; RBA 87; DS 6; H100 47; HA 49; HSS 40; RA 27, 50, 58; RBH 28, 46, 59; RP 22; RS 39; T40 31

-V-

Luther Vandross: RBA 68; AC 30; RA 44; RBH 47
Sergio Vargas: TSS 36
Phil Vassar: CS 17
Jimmie Vaughan: BL 12
Stevie Ray Vaughan And Double Trouble: BL 5
Vico C: LT 41; TSS 12
Alicia Villarreal: LA 37; RMS 30
Fernando Villalon: TSS 28
Rhonda Vincent: BG 10
The Vines: B200 30; MO 9; RO 30
David Visan: WM 10
Vita: H100 6; HA 6; RA 5; RBH 6; RP 4; T40 18
Vivanativa: LPS 26; TSS 24
Carlos Vives: LA 58; TSA 7; LPS 30, 35; LT 27; TSS 8

-W-

The Wailers: PCA 2; RBC 1; RE 14
Tamara Walker: AC 24
Andre Ward: CJ 21
Russell Watson: CX 10
WC: RA 68; RBH 69, 86
Weebie: RA 71; RBH 74
Weezer: B200 87; MO 16
Barry White: RBC 18
Peter White: CJ 14
The White Stripes: B200 134; MO 40
The Who: B200 130
Wilco: B200 158

Doug Williams: GA 17
Hank Williams: CA 33
Hank Williams Jr.: CA 60; CCA 12
Hank Williams III: CA 71
John Williams: CX 2
John Williams: CL 13
Joy Williams: CC 28; HS 46
Melvin Williams: GA 17
Michelle Williams: B200 171; CC 9; GA 4; RBA 28
Pharrell Williams: RA 48; RBH 49; RP 24; RS 53
Vanessa Williams: GA 35
Cassandra Wilson: JZ 2, 5
Nancy Wilson: JZ 22
CeCe Winans: GA 30
Mario Winans: H100 4; HA 4; HSS 48; RA 4; RBH 4; RP 3; RS 22; T40 9
The Winans: GA 28
Johnny Winter: BL 11
Wolverine: HSS 18; RS 12
Lee Ann Womack: CCA 10; PCA 49; AC 15; CS 25
Won-G: RS 37
Darryl Worley: B200 70; CA 6; CS 5; H100 40; HA 37

-X-

X-Press 2: DC 50

-Y-

Yanni: NA 10, 12
Yanou: DS 1; H100 9; HA 12; HSS 4; T40 5
Yasmeen: H100 99; HSS 15; RBH 62; RS 7
Trisha Yearwood: CA 64; CS 47
Ying Yang Twins: B200 182; IND 15; RBA 71
Yohany: DS 23
Young Chris: RS 64
Youngstown: HSS 75

-Z-

Charlie Zaa: LA 63; LPA 17; LPS 34
Zero 7: EA 13
Zoegirl: CC 24; HS 41
Rob Zombie: RO 18
ZZ Top: PCA 47

-SOUNDTRACKS-

Amelie: WM 4
Austin Powers In Goldmember: B200 27; RBA 46; STX 1
Bad Company: RBA 98
A Beautiful Mind: CX 11
Black Hawk Down: WM 7
Blade II: EA 23
Bob The Builder: The Album: IND 41
El Clon: LA 39; LPA 9
Coyote Ugly: CCA 1; PCA 6; STX 11
Crank Yankers — The Best Uncensored Crank Calls: Volume 1: IND 25; STX 21
Crouching Tiger, Hidden Dragon: CX 15
Disney's Lilo & Stitch: B200 38; STX 3
Disney's The Country Bears: B200 100; STX 8
Divine Secrets Of The Ya-Ya Sisterhood: STX 16
Down From The Mountain: BG 4; CA 39
The Fast And The Furious: STX 20
The Fast And The Furious: More Fast And Furious: STX 18
Finding Forrester: JZ 13
I Am Sam: B200 92; STX 7
Like Mike: B200 78; RBA 33; STX 6
Mamma Mia!: B200 180
Monsoon Wedding: WM 8
Moulin Rouge: B200 118; STX 9
Moulin Rouge 2: STX 24
Mr. Deeds: STX 17
O Brother, Where Art Thou?: B200 28; BG 1; CA 3; INT 13; STX 2
The Osbourne Family Album: STX 15
Queer As Folk: The Second Season: EA 24
Resident Evil: STX 23
The Royal Tenenbaums: STX 22
Save The Last Dance: STX 25
Scooby-Doo: B200 141; STX 12
The Scorpion King: STX 19
Shrek: B200 122; STX 10
Sneakerhead: BG 13
Spider-Man: B200 71; STX 5
Spirit: Stallion Of The Cimarron: B200 199; STX 14
Stuart Little 2: B200 156; STX 13
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 23
A Walk To Remember: B200 61; STX 4

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AUGUST 17 2002		Billboard MODERN ROCK TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
LAST WEEK	WEEKS ON CHART	TITLE / IMPRINT/PROMOTION LABEL	Artist
1	10	BY THE WAY WARNER BROS. NUMBER 1	8 Weeks At Number 1 Red Hot Chili Peppers
2	17	RUNNING AWAY ISLAND/IDJMG	Hoobastank
3	18	SWEETNESS DREAMWORKS	Jimmy Eat World
4	16	WARNING IMMORTAL/EPIC	Incubus
5	10	AERIALS AMERICAN/COLUMBIA	System Of A Down
6	13	SHE LOVES ME NOT DREAMWORKS	Papa Roach
7	14	HATE TO SAY I TOLD YOU SO EPITAPH/SIRE/REPRISE	The Hives
8	9	MY FRIENDS OVER YOU DRIVE-THRU/MCA	New Found Glory
9	19	GET FREE CAPITOL	The Vines
10	10	DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
11	12	DOWNFALL GEFFEN/INTERSCOPE	TRUSTcompany
12	11	WHERE DO WE GO FROM HERE REPRISE	Filter
13	14	THOUGHTLESS IMMORTAL/EPIC	Korn
14	16	AMBER VOLCANO	311
15	15	DENY TVT	Default
16	15	KEEP FISHER! GEFFEN/INTERSCOPE	Weezer
17	18	THE ENERGY ATLANTIC	Audiovent
18	16	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
19	22	UP ALL NIGHT INTERSCOPE	Unwritten Law
20	15	ONE LAST BREATH WIND-UP	Creed
21	17	I FEEL SO MCA	Box Car Racer
22	25	FLAKE ENJOY/UNIVERSAL	Jack Johnson
23	24	IN MY PLACE CAPITOL	Coldplay
24	21	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
25	23	GET AWAY WARNER BROS.	Earshot
26	29	THE RED EPIC	Chevelle
27	31	NEVER AGAIN ROADRUNNER/IDJMG	Nickelback
28	NEW	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
29	32	WASTED & READY ATO/RCA	Ben Kweller
30	30	EPIPHANY FLI/ELEKTRA/EEG	Staind
31	39	SPIN DREAMWORKS	Lifeshouse
32	NEW	PRAYER REPRISE	Disturbed
33	27	HERE TO STAY IMMORTAL/EPIC	Korn
34	33	WHERE ARE YOU GOING RCA	Dave Matthews Band
35	21	PTS.OF.ATHRTY (POINTS OF AUTHORITY) WARNER BROS.	Linkin Park
36	28	WITHOUT ME WEB/AFTERMATH/INTERSCOPE	Eminem
37	26	BOOM ATLANTIC	P.O.D.
38	36	ROCK STAR VIRGIN	N*E*R*D*
39	40	FINE AGAIN WIND-UP	Seether
40	38	DEAD LEAVES AND THE DIRTY GROUND THIRD MAN/VZ	The White Stripes

AUGUST 17 2002		Billboard MAINSTREAM ROCK TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
LAST WEEK	WEEKS ON CHART	TITLE / IMPRINT/PROMOTION LABEL	Artist
1	10	BY THE WAY WARNER BROS. NUMBER 1	2 Weeks At Number 1 Red Hot Chili Peppers
2	2	DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
3	18	SHE LOVES ME NOT DREAMWORKS	Papa Roach
4	5	AERIALS AMERICAN/COLUMBIA	System Of A Down
5	4	I STAND ALONE REPUBLIC/UNIVERSAL	Godsmack
6	8	NEVER AGAIN ROADRUNNER/IDJMG	Nickelback
7	10	THOUGHTLESS IMMORTAL/EPIC	Korn
8	7	GET AWAY WARNER BROS.	Earshot
9	12	RUNNING AWAY ISLAND/IDJMG	Hoobastank
10	11	DENY TVT	Default
11	9	THE ENERGY ATLANTIC	Audiovent
12	13	DOWNFALL GEFFEN/INTERSCOPE	TRUSTcompany
13	6	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
14	14	WHERE DO WE GO FROM HERE REPRISE	Filter
15	16	FOR YOU FLI/ELEKTRA/EEG	Staind
16	15	PARABOLA TOOL/DISSECTION/VOLCANO	Tool
17	17	ONE LAST BREATH WIND-UP	Creed
18	21	DEMON SPEEDING GEFFEN/INTERSCOPE	Rob Zombie
19	18	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
20	NEW	PRAYER REPRISE AIRPOWER	Disturbed
21	19	HOLD ME DOWN MCA	Tommy Lee
22	39	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
23	20	HERE TO STAY IMMORTAL/EPIC	Korn
24	23	THE RED EPIC	Chevelle
25	24	THE RISING COLUMBIA	Bruce Springsteen
26	26	NOW ISLAND/IDJMG	Def Leppard
27	25	SECRET TOUCH ANTHEM/ATLANTIC	Rush
28	31	POLYAMOROUS HOLLYWOOD	Breaking Benjamin
29	22	BOOM ATLANTIC	P.O.D.
30	30	GET FREE CAPITOL	The Vines
31	NEW	NOTHING COULD COME BETWEEN US ROADRUNNER/IDJMG	Theory Of A Deadman
32	27	SOMETHING MORE ROADRUNNER/IDJMG	Sinch
33	29	DARKNESS, DARKNESS UNIVERSAL	Robert Plant
34	32	FINE AGAIN WIND-UP	Seether
35	28	ANGER RISING ROADRUNNER/IDJMG	Jerry Cantrell
36	34	WALK AWAY ELEKTRA/EEG	Epidemic
37	35	BULLET (WHAT DID YOU SELL YOUR SOUL FOR?) ISLAND/IDJMG	Injected
38	NEW	HATE TO SAY I TOLD YOU SO EPITAPH/SIRE/REPRISE	The Hives
39	NEW	SPIN DREAMWORKS	Lifeshouse
40	NEW	RUNAWAY WARNER BROS.	Linkin Park

AUGUST 17 2002		Billboard TOP 40 TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
LAST WEEK	WEEKS ON CHART	TITLE / ARTIST / IMPRINT/PROMOTION LABEL	Artist
1	12	NUMBER 1	4 Wks At No. 1 Avril Lavigne Arista
2	3	DILEMMA NELY FEATURING KELLY ROWLAND FO' REEL/UNIVERSAL	Nelly
3	2	HOT IN HERRE NELY FO' REEL/UNIVERSAL	Nelly
4	5	JUST LIKE A PILL PINK ARISTA	Pink
5	6	HEAVEN DJ SAMMY & YANOU FEATURING DO ROBBINS	DJ Sammy & Yanou
6	4	HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger
7	9	NO SUCH THING JOHN MAYER AWARE/COLUMBIA	John Mayer
8	7	THE MIDDLE JIMMY EAT WORLD DREAMWORKS	Jimmy Eat World
9	12	I NEED A GIRL (PART TWO) P. DIDDY & GINUWINE BAD BOY/ARISTA	P. Diddy & Ginuwine
10	8	I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC	Jennifer Lopez
11	13	JUST A FRIEND 2002 MARIO J	Mario
12	10	WITHOUT ME EMINEM WEB/AFTERMATH/INTERSCOPE	Eminem
13	11	A THOUSAND MILES VANESSA CARLTON A&M/INTERSCOPE	Vanessa Carlton
14	17	GANGSTA LOVIN' EVE FEATURING ALICIA KEYS RUFF RYDERS/INTERSCOPE	Eve
15	16	GOTTA GET THRU THIS DANIEL BEDINGFIELD ISLAND/ADJMG	Daniel Bedingfield
16	24	LOVE AT FIRST SIGHT KYLIE MINOQUE CAPITOL	Kylie Minogue
17	23	CLEANIN' OUT MY CLOSET EMINEM WEB/AFTERMATH/INTERSCOPE	Eminem
18	22	DOWN 4 U IRV GOTTI PRESENTS THE INC. MURDER INC./DEF JAM/ADJMG	Irv Gotti
19	15	SOAK UP THE SUN SHERYL CROW A&M/INTERSCOPE	Sheryl Crow
20	26	ONE LAST BREATH CREED WIND-UP	Creed
21	11	HELLA GOOD NO DOUBT INTERSCOPE	No Doubt
22	19	FOOLISH ASHANTI MURDER INC./A&M/ADJMG	Ashanti
23	18	WHAT'S LUV? FAT JOE FEATURING ASHANTI TERROR SQUAD/ATLANTIC	Fat Joe
24	9	STILL FLY BIG TYMERS CASH MONEY/UNIVERSAL	Big Tymers
25	33	HAPPY ASHANTI MURDER INC./A&M/ADJMG	Ashanti
26	27	DON'T LET ME GET ME PINK ARISTA	Pink
27	28	WASTING MY TIME DEFAULT TVT	Default
28	31	WALKING AWAY CRAIG DAVID WILDSTAR/ATLANTIC	Craig David
29	15	DAYS GO BY DIRTY VEGAS CREDENCE/CAPITOL	Dirty Vegas
30	21	OH BOY CAM'RON FEATURING JUELZ SANTANA ROC-A-FELLA/DEF JAM/ADJMG	Cam'ron
31	30	I NEED A GIRL (PART ONE) P. DIDDY FEATURING USHER & LOON BAD BOY/ARISTA	P. Diddy
32	34	WHERE ARE YOU GOING DAVE MATTHEWS BAND RCA	Dave Matthews Band
33	36	FEEL IT BOY BEENIE MAN FEATURING JANET VP/VIRGIN	Beenie Man
34	37	OUT OF MY HEART (INTO YOUR HEAD) BBMAK HOLLYWOOD	BB Mak
35	NEW	ORDINARY DAY VANESSA CARLTON A&M/INTERSCOPE	Vanessa Carlton
36	NEW	IF I COULD GO! ANGIE MARTINEZ FEATURING LIL' MO & SACARIO ELEKTRA/REG	Angie Martinez
37	38	NOTHIN' N.O.R.E DEF JAM/ADJMG	N.O.R.E
38	35	ADDICTIVE TRUTH HURTS FEATURING RANIM AFTERMATH/INTERSCOPE	Truth Hurts
39	39	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS JXL RCA	Elvis Presley vs Jxl
40	NEW	MY NECK, MY BACK KHIA FEATURING DSO DIRTY DOWN/ARTEMIS	Khia

AUGUST 17 2002		Billboard ADULT CONTEMPORARY™	
Airplay monitored by Nielsen Broadcast Data Systems			
LAST WEEK	WEEKS ON CHART	TITLE / IMPRINT/PROMOTION LABEL	Artist
1	26	NUMBER 1	21 Weeks At Number 1 A New Day Has Come Epic Celine Dion
2	2	TO WHERE YOU ARE 143/REPRISE	Josh Groban
3	3	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
4	12	DO IT FOR LOVE ARISTA/RCA/BMG/HERITAGE	Daryl Hall & John Oates
5	16	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
6	11	HERE I AM A&M/INTERSCOPE	Bryan Adams
7	15	HERO INTERSCOPE	Enrique Iglesias
8	7	I NEED YOU COLUMBIA	Marc Anthony
9	9	BRING ON THE RAIN CURB	Jo Dee Messina
10	14	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
11	14	I'M ALIVE EPIC	Celine Dion
12	17	IF YOU'RE GONE 143/ATLANTIC	matchbox twenty
13	7	THANK YOU ARISTA	Dido
14	30	I'M ALREADY THERE BNA	Lonestar
15	15	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
16	17	ON THE 4TH OF JULY COLUMBIA	James Taylor
17	19	NO SUCH THING AWARE/COLUMBIA	John Mayer
18	23	ONLY A WOMAN LIKE YOU JIVE	Michael Bolton
19	10	ORIGINAL SIN ROCKET/UNIVERSAL	Elton John
20	18	SO COMPLICATED ARISTA NASHVILLE	Carolyn Dawn Johnson
21	23	WHEREVER YOU WILL GO RCA	The Calling
22	22	CAN'T FIGHT THE MOONLIGHT CURB	LeAnn Rimes
23	24	I'VE GOT YOU COLUMBIA	Marc Anthony
24	26	ANGEL EYES CURB	Tamara Walker
25	21	ALIVE EPIC	Jennifer Lopez
26	28	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
27	29	SILVER LINING CAPITOL	Bonnie Raitt
28	30	THE RISING COLUMBIA	Bruce Springsteen
29	25	WILD CHILD REPRISE	Enya
30	27	I'D RATHER J	Luther Vandross

AUGUST 17 2002		Billboard ADULT TOP 40 TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
LAST WEEK	WEEKS ON CHART	TITLE / IMPRINT/PROMOTION LABEL	Artist
1	19	NUMBER 1	3 Weeks At Number 1 Complicated Arista Avril Lavigne
2	3	THE MIDDLE DREAMWORKS	Jimmy Eat World
3	24	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
4	38	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
5	36	NO SUCH THING AWARE/COLUMBIA	John Mayer
6	13	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
7	19	WHEREVER YOU WILL GO RCA	The Calling
8	18	WHERE ARE YOU GOING RCA	Dave Matthews Band
9	10	ONE LAST BREATH WIND-UP	Creed
10	9	HELLA GOOD INTERSCOPE	No Doubt
11	13	HOW YOU REMIND ME ROADRUNNER/IDJMG	Nickelback
12	11	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
13	14	FLAKE ENJOY/UNIVERSAL	Jack Johnson
14	13	ALL YOU WANTED MAVERICK/WARNER BROS.	Michelle Branch
15	25	HERE IS GONE WARNER BROS.	Goo Goo Dolls
16	17	PRECIOUS ILLUSIONS MAVERICK/REPRISE	Alanis Morissette
17	19	THE RISING COLUMBIA AIRPOWER	Bruce Springsteen
18	20	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
19	23	BIG MACHINE WARNER BROS. AIRPOWER	Goo Goo Dolls
20	18	WHEN THE STARS GO BLUE 143/LAVA/ATLANTIC	The Corrs Featuring Bono
21	16	DON'T LET ME GET ME ARISTA	Pink
22	21	DAYS GO BY CREDENCE/CAPITOL	Dirty Vegas
23	24	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
24	22	WASTING MY TIME TVT	Default
25	26	SOMEWHERE IN THE MIDDLE IMMURGENT	Dishwalla
26	25	AMERICAN GIRLS GEFFEN/INTERSCOPE	Counting Crows
27	32	GOODBYE TO YOU MAVERICK/WARNER BROS.	Michelle Branch
28	29	A LITTLE LESS CONVERSATION RCA	Elvis Presley vs Jxl
29	30	OUT OF MY HEART (INTO YOUR HEAD) HOLLYWOOD	BB Mak
30	31	AMBER VOLCANO	311
31	35	IN MY PLACE CAPITOL	Coldplay
32	NEW	ON A HIGH ATLANTIC	Duncan Sheik
33	34	ESCAPE INTERSCOPE	Enrique Iglesias
34	37	SAVE IT FOR LATER J	Splender
35	36	TOO BAD ROADRUNNER/IDJMG	Nickelback
36	38	THIS WAY ATLANTIC	Jewel
37	28	FLY AWAY FROM HERE (GRADUATION DAY) 143/REPRISE	Dropline
38	33	WALK WITH ME ATLANTIC	Seven And The Sun
39	NEW	BARENAKED JIVE	Jennifer Love Hewitt
40	NEW	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 85 modern rock stations, 88 adult contemporary stations and 77 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 251 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

Billboard

SPOTLIGHTS

Australia

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AUGUST 17 2002 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	6	NUMBER 1 Dilemma	NELLY FEAT. KELLY ROWLAND (FO' REEL/UNIVERSAL)	26	24	19	Soak Up The Sun	SHERYL CROW (A&M/INTERSCOPE)	51	57	2	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/VEEG)
2	1	16	Hot In Herre	NELLY (FO' REEL/UNIVERSAL)	27	28	11	Why Don't We Fall In Love	AMERIE (RISE/COLUMBIA)	52	49	8	Tonight I Wanna Be Your Man	ANDY CRIGGS (RCA (NASHVILLE))
3	3	12	Complicated	AVRIL LAVIGNE (ARISTA)	28	25	21	halfcrazy	MUSIQ (DEF SOUL/IDJMG)	53	45	9	My Neck, My Back	KHIA FEAT. OSD (DIRTY DOWN/ARTEMIS)
4	4	11	I Need A Girl (Part Two)	P. DIDDY & GIN/WINE (BAD BOY/ARISTA)	29	26	11	Courtesy Of The Red, White And Blue (The Angry American)	TOBY KEITH (DREAMWORKS (NASHVILLE))	54	62	10	Where Are You Going	DAVE MATTHEWS BAND (RCA)
5	5	10	Just A Friend 2002	MARIO (J)	30	33	9	Long Time Gone	DIXIE CHICKS (MONUMENT)	55	56	4	Baby	ASHANTI (MURDER INC./A&M/IDJMG)
6	7	9	Down 4 U	IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/IDJMG)	31	37	7	Unbroken	TIM MCGRAW (CURB)	56	60	3	Stingy	GIN/WINE (EPIC)
7	6	14	Hero	CHAD KRUEGER FEAT. JOSEY SCOTT (COLUMBIAROAD/RUNNER/IDJMG)	32	35	14	The One	GARY ALLAN (MCA NASHVILLE)	57	61	7	Running Away	HOBBASTANK (ISLAND/IDJMG)
8	11	7	Just Like A Pill	PINK (ARISTA)	33	34	10	By The Way	RED HOT CHILI PEPPERS (WARNER BROS.)	58	55	20	Living And Living Well	GEORGE STRAIT (MCA NASHVILLE)
9	8	11	Nothin'	N.O.R.E. (DEF JAM/IDJMG)	34	30	8	Grindin'	CLIPSE (STAR TRACK/ARISTA)	59	63	6	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)
10	17	6	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	35	41	4	Gotta Get Thru This	DANIEL BEDINGFIELD (ISLAND/IDJMG)	60	48	14	Days Go By	DANIEL VEGAS (CRENDENCE/CAPITOL)
11	12	8	Happy	ASHANTI (MURDER INC./A&M/IDJMG)	36	50	4	Love At First Sight	KYLIE MINOOGUE (CAPITOL)	61	58	15	Someone To Love You	RUFF ENOZ (EPIC)
12	15	10	Heaven	DJ SAMMY & YANOU FEAT. DD (ROBBINS)	37	43	10	I Miss My Friend	DARRYL WORLEY (DREAMWORKS (NASHVILLE))	62	—	1	Burn n' Up	FAITH EVANS (BAD BOY/ARISTA)
13	18	12	No Such Thing	JOHN MAYER (AWARE/COLUMBIA)	38	40	41	Wherever You Will Go	THE CALLING (RCA)	63	75	2	Beautiful Mess	DIAMOND RHO (ARISTA NASHVILLE)
14	10	11	The Middle	JIMMY EAT WORLD (DREAMWORKS)	39	38	35	Blurry	BUDDLE OF MUDD (FLAWLESS/BEFFEN/INTERSCOPE)	64	—	1	Aerials	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
15	9	15	Without Me	EMINEM (WEB/AFTERMATH/INTERSCOPE)	40	32	26	All You Wanted	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	65	65	13	Walking Away	CRAIG D'AVID (WILDSTAR/ATLANTIC)
16	16	22	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	41	54	5	Good Times	STYLES (RUFF RYDERS/INTERSCOPE)	66	—	1	Trade It All	FABOLUS (EPIC)
17	13	17	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	42	46	3	Feel It Boy	BEENIE MAN FEAT. JANET (VP/VIRGIN)	67	71	2	She Was	MARK CRESNUTT (COLUMBIA (NASHVILLE))
18	14	11	Oh Boy	CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	43	29	27	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	68	—	1	Somebody Like You	KEITH URBAN (CAPITOL (NASHVILLE))
19	14	11	Oh Boy	CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	44	44	18	Hella Good	NO DOUBT (INTERSCOPE)	69	67	—	All Eyes On Me	MONICA (J)
20	23	7	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	45	39	32	Wasting My Time	DEFAULT (TVT)	70	—	1	Flake	JACK JOHNSON (ENJOY/UNIVERSAL)
21	27	3	Cleanin' Out My Closet	EMINEM (WEB/AFTERMATH/INTERSCOPE)	46	52	5	I Keep Looking	SARA EVANS (RCA (NASHVILLE))	71	73	2	Way Of Life	LIL WAYNE (CASH MONEY/UNIVERSAL)
22	21	27	Foolish	ASHANTI (MURDER INC./A&M/IDJMG)	47	51	7	Ten Rounds With Jose Cuervo	TRACY BYRD (RCA (NASHVILLE))	72	70	21	I Don't Have To Be Me ('Til Monday)	STEVE AZAR (MERCURY (NASHVILLE))
23	22	11	The Good Stuff	KENNY CHESNEY (BNA)	48	42	12	Call Me	TWIST (THE GOLD MIND/ELEKTRA/VEEG)	73	64	16	I'm Gonna Miss Her (The Fishin' Song)	BRAD PASKLEY (ARISTA NASHVILLE)
24	20	18	Addictive	TRUTH HURTS FEAT. BAKIM (AFTERMATH/INTERSCOPE)	49	36	23	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	74	—	1	The Rising	BRUCE SPRINGSTEEN (COLUMBIA)
25	31	11	One Last Breath	CREED (WIND-UP)	50	53	5	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)	75	59	15	Not A Day Goes By	LDNESTAR (BNA)

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. 923 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.

AUGUST 17 2002 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	NUMBER 1 Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	26	22	11	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)	51	50	13	Sugarhigh	JADE ANDERSON (COLUMBIA)
2	2	6	A Little Less Conversation	ELVIS PRESLEY VS. JXL (RCA)	27	20	13	Nothin'	N.O.R.E. (DEF JAM/IDJMG)	52	—	24	Lifetime	MAXWELL (COLUMBIA)
3	3	3	The Rising	BRUCE SPRINGSTEEN (COLUMBIA)	28	29	12	Gots To Be	B2K (EPIC)	53	43	15	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)
4	4	17	Heaven	DJ SAMMY & YANOU FEAT. DD (ROBBINS)	29	24	11	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	54	52	16	America The Beautiful	ELVIS PRESLEY (RCA)
5	—	1	For All Time	SOLUNA (DREAMWORKS)	30	21	5	Throw It Up	ILICIT BIZNEZ FEAT. CDD CDD CAL (FELONIOUS)	55	65	11	Uh Huh	B2K (EPIC)
6	5	4	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	31	25	56	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	56	55	14	Hush Lil' Lady	DOREY FEAT. LIL ROMEO (NOONTIME/MOTOWN/UNIVERSAL)
7	—	1	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	32	31	32	I Don't Want To Miss A Thing	AEROSMITH (COLUMBIA)	57	44	7	Shadows In The Night	MICHAEL DAMIAN (WEIR BROTHERS/MODERN VOICES)
8	19	2	Sex, Money, & Music	ABOVE THE LAW (WESTWORLD)	33	30	102	Can't Fight The Moonlight	LEANN RIMES (CURB)	58	62	41	God Bless The USA	LEE GREENWOOD (CURB)
9	7	7	That's What Girls Do	NO SECRETS (JIVE)	34	27	3	Baby's Got A Temper	PRDIOGY (XL/MUTE/MAVERICK/REPRISE)	59	64	23	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)
10	11	22	Girlfriend	N SYNC FEAT. NELLY (JIVE)	35	32	15	Soldier's Heart	R. KELLY (JIVE)	60	51	6	Bigger Than Life	C.3.0 (MAMA'S BOY)
11	14	14	Grindin'	CLIPSE (STAR TRACK/ARISTA)	36	38	20	Song For The Lonely	CHER (WARNER BROS.)	61	—	4	Good To You	KWELI (RAWKUS/MCA)
12	13	5	Mother	RAY CHARLES (E-NATE/CROSS OVER)	37	33	10	Just A Friend 2002	MARIO (J)	62	—	1	When The Last Time	CLIPSE (STAR TRACK/ARISTA)
13	10	47	Us Against The World	PLAY (MUSIC WORLD/COLUMBIA)	38	28	15	Days Go By	DIRTY VEGAS (CRENDENCE/CAPITOL)	63	—	1	Let The Good Times Roll	RJ22 (DEFINITEJUX)
14	6	9	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	39	46	23	Don't Need You To (Tell Me I'm Pretty)	SAMANTHA MUMBA (WILD CARD/A&M/INTERSCOPE)	64	54	14	Hard To Explain	THE STROKES (RCA)
15	26	3	Blue Jeans	YASMEEN FEATUNG GHOSTFACE KILLAH (MAGIC JOHNSON/MCA)	40	37	17	U Don't Have To Call	USHER (ARISTA)	65	59	10	Take Ya Home	LIL BOY WOVV (ISO SO DEF/COLUMBIA)
16	9	11	Day + Night	ISYSS FEATURING JADAKISS (ARISTA)	41	39	22	Ballin' Boy	NO GOOD (ARTISTDIRECT)	66	68	36	Only Time	ENYA (REPRISE)
17	35	2	Why Don't We Fall In Love	AMERIE (RISE/COLUMBIA)	42	47	4	Tainted	SLIM VILLAGE FEAT. DWLE (BARAK/PRIORITY/CAPITOL)	67	70	14	Guess Who's Back	SCARFACE (DEF JAM SOUTH/IDJMG)
18	8	7	My Dogs	CHUCK-N-BLOOD (FOREALAH JAMZ)	43	36	7	Who U Rollin Wit?	LIL TYKES FEAT. DDN WDN (MAMA'S BOY)	68	—	1	All Eyes On Me	MONICA (J)
19	16	10	Crawl To Me	KEMI (MACK DAWG)	44	34	7	Way Of Life	LIL WAYNE (CASH MONEY/UNIVERSAL)	69	56	3	Get Me Off	BASEMENT JAXX (XL/ASTRALWERKS)
20	15	17	Wherever You Will Go	THE CALLING (RCA)	45	—	1	I Never Knew	GLORIA GAYNOR (LOGIC)	70	57	12	My Bad	RAYVON (BIG YARD/MCA)
21	18	32	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	46	45	12	Rapture (Tastes So Sweet)	IID (UNIVERSAL)	71	40	18	Oh Boy	CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
22	17	12	Hot In Herre	NELLY (FO' REEL/UNIVERSAL)	47	49	2	Wysin Out	URBAN RENEWAL PROGRAM (CHOCOLATE INDUSTRIES)	72	—	6	You Gets No Love	FAITH EVANS (BAD BOY/ARISTA)
23	12	11	Who Wants This?	SMILEZ & SOUTHSTAR (ARTISTDIRECT)	48	42	11	I Need A Girl (Part Two)	P. DIDDY & GIN/WINE (BAD BOY/ARISTA)	73	61	11	Happy	ASHANTI (MURDER INC./A&M/IDJMG)
24	—	1	Out Of My Heart (Into Your Head)	BEMAK (HOLLYWOOD)	49	41	10	A New Day Has Come	CELINE DION (EPIC)	74	63	34	It's The Weekend	LIL J (HOLLYWOOD)
25	23	18	Slow Dance	LOU MOSLEY (JENSTAR)	50	48	9	Don't Let Me Get Me	PINK (ARISTA)	75	—	16	Sugar	YOUNGSTOWN (HOLLYWOOD)

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Audiophile Labels: New Spin On Vinyl

Continued from page 1

policies that made LPs a high-risk purchase for dealers.

"The way they killed vinyl was [by] telling these mom-and-pop stores they had a no-return policy," recalls Chad Kassem, owner of Salina, Kan.-based label Analogue Productions and retailer Acoustic Sounds.

Yet vinyl did not go the way of the dodo. In the early '90s, a new breed of audiophile label began catering to consumers who still swore by the warmth of vinyl's sound and cherished the intimacy and interactivity of the LP experience.

Bob Irwin, owner of Sundazed Records in Coxsackie, N.Y., notes that the act of playing an LP is about "being actively involved with the listening experience. It's traceable to having your buddies over to your house when you were teenagers and spinning 45s for them—'Oh yeah, wait'll you hear this!'"

Both middle-aged consumers reared on vinyl LPs and young listeners who became acquainted with the configuration via DJ culture continue to gravitate to the format.

"I think people are digging vinyl again," says Roxanne Pettersen, head buyer at Los Angeles' Amoeba Music, the city's largest dealer of new and used vinyl. "I think they just like the way it feels. There's something about holding a piece of vinyl as opposed to a little CD. It has a mystique—totally."

The new-school audiophile LP labels typically move very small numbers—between 1,000 and 5,000 units per title, according to most observers—but some say that's part of the allure.

Making an LP "has become like a craft again," says Rhino Entertainment senior director of A&R Patrick Milligan, who heads the company's limited-edition unit, Rhino Handmade. "It's been a reaction to the music business as it gets bigger and bigger. [They're] sort of like these artisans [making] these hand-crafted releases. I think that's really exciting. I envy those people."

Audiophile vinyl is a sliver of today's music marketplace, but an *active* sliver, with dozens of thick 180- and 200-gram editions—heavier than conventional 110- or 120-gram LPs—of classic and best-selling albums in print.

"Right now, it's the heyday," Kassem says. "You can get [Miles Davis'] *Kind of Blue*, you can get [Sonny Rollins'] *Way out West*, you can get [Bill Evans'] *Waltz for Debby*, you can get [Led Zeppelin], you can get Creedence [Clearwater Revival], and it's done better than it's ever been done before."

33 1/3 RPM PLAYERS

Kassem may be the most messianic of today's vinyl players. After moving to Kansas from Louisiana in 1983, he branched out of LP collecting and into dealing audiophile and used LPs out of his home. He recalls, "When the 18-wheeler started delivering pallets of records to my little residential street, the city asked me to move into

a legitimate business space."

He entered the audiophile label business himself in 1991. "At the time, I was one of the only guys waving his hand in the air [and saying]: 'Come on, labels, reissue vinyl. People want this stuff. I'd scream at the top of my lungs to try and get the majors to re-press, bring out vinyl. Nobody was really reissuing anything... I was the only one doing it.'"

Starting with reissues of classical works, Kassem's Acoustic Sounds later moved into jazz and rock; the label has reissued a host of Fantasy jazz titles (most at \$20 per single disc), and it recently rereleased the first five Creedence albums (at \$25 per LP).

Kassem has become an LP empire unto himself. He sells audiophile vinyl and high-end audio equipment (\$8,000 turntables, \$10,000 cartridges) on the Web and via mail order through Acoustic Sounds. He is partnered with Camarillo, Calif.-based vinyl replicator Record Technology in an LP mastering facility, AcousTech Mastering. He bought and refurbished a 78-year-old Salina church and converted it into an all-analog recording studio, where he has cut Analogue Productions' blues albums by such talents as Wild Child Butler, Henry Townshend, and the late Jimmy Rogers and Jimmy Lee Robinson.

"This blues stuff costs money," Kassem says. "But I think it's important and it should be done. A guy like Wild Child Butler, he should be recorded. I'm doing it just because it's the right thing to do. Same with the vinyl. I feel like there's two things I'm trying to keep alive: vinyl and the real blues.



HOBSON

The vinyl makes us enough money so that we can reinvest into our studio or recording blues guys. No brag—we're selling more of this stuff than anybody."

The top-of-the-line LP label—in terms of quality and pricing—is probably Classic Records, a Hollywood-based imprint operated by Mike Hobson since 1994. Hobson, a record collector (30,000 LPs, 10,000 78s, 1,000 cylinders) and former Manhattan audio hardware dealer, entered the market when vinyl was at its lowest ebb. He recalls, "There was a lot of fear that analog was finally going to succumb to the CD, which was continually getting better over this time."

He started with a splash, issuing 20 of RCA's Living Stereo classical series. He has since issued a broad range of jazz titles (some in four-LP, single-sided, 45-rpm editions).

Among the albums Classic has successfully licensed is the all-time jazz best seller, Davis' *Kind of Blue*. Hobson says, "[Columbia] carefully saw fit



IRWIN

to have the three-track original session master brought out safely to Bernie Grundman's [mastering facility], and that's what we cut from. It [had] never, ever been licensed to a third party, outside of Columbia."

Other Classic LPs—some of which have been replicated on 200-gram Quix SV vinyl, now a proprietary Classic formula—include the first six Led Zeppelin albums. The label will soon reissue Peter Gabriel's catalog and a numbered Quix edition of the singer's new album, *Up*.

Hobson, who sells his titles at between \$20 and \$30 per single disc, says the fabrication of a high-end LP requires extraordinary diligence. "What we've learned is it's hard to make a super-high-quality record consistently," he says. "If I were faced with making Led Zeppelin's third album—5 million copies, 3 million copies, whatever it sold—it would terrify me, because to be able to mass-produce something that is physical like a record, that involves stampers and metal parts and pressing plastic, is a very difficult thing."

Classic's price points are high, even in the CD era, but Michael Cuscuna, owner of mail-order jazz label Mosaic Records, says that money is no barrier for the label's target audience.

"If you're going to buy a \$7,000 turntable," Cuscuna says, "you really don't give a shit if the records cost 30 bucks each. It's just another mentality and another level of wealth."

Sundazed's Irwin sits at the other end of the scale in terms of price point, if not quality. The label has issued vinyl since its genesis in 1988; four years ago, Irwin started a 180-gram vinyl imprint, Beat Rocket.

Irwin says, "I thought, 'Here's a way I can continue my love affair with vinyl and make some things exclusive to that format and get this music out.' That proved to be so successful that we re-examined everything we were doing with vinyl and decided we were going to get into it whole-hog, and [we] went forward with a vengeance."

While Irwin's LP releases—vintage garage rock, the Love catalog, and mono versions of Bob Dylan's '60s catalog—have been widely praised by audiophile publications, he has deliberately kept his price points down. Single discs list for \$12.98-\$14.98; doubles

range from \$16.98 (for the recent Uncle Tupelo retrospective, issued on CD by Sony Legacy) to \$21.98-\$24.98 (for forthcoming Dylan two-LP sets).

"We deliberately designed our 180-gram releases to be of audiophile quality but to sell at a reasonable suggested retail list price so a 22-year-old can go in a store and buy a [vintage garage rock] Sonics album for 14 bucks," Irwin says. "It took a lot of work on our end, and because we do 99.9% of all the pre-production work and all of the graphic work and all of the mastering in-house here at Sundazed, we were able to do that at a very affordable price."

Rick Flynn, owner of Troy, Pa.-based audiophile Web retailer Red Trumpet, sees Sundazed's approach as a healthy one: "A lot of the audiophile vinyl, apart from what [Sundazed] does, is fairly expensive—30 bucks a pop. Bob is putting out original Dylan [albums] at 15 bucks a pop. People are more willing to support the format when you're not paying \$100 for three records."

One newer player, Four Men With Beards, has taken some cues from Sundazed. Pat Thomas, who is partnered in the San Francisco-based venture with Filippo Salvadori, began issuing jazz and soul titles—Aretha Franklin's *I Never Loved a Man the Way I Love You*, Les McCann & Eddie Harris' *Swiss Movement*, Sonny Sharrock's avant-garde classic *Black Woman*—from the Atlantic catalog three years ago.

Thomas says of the Franklin album, "I figured, 'Everyone's got the LP or the CD.' I said, 'OK, who's gonna want my



THOMAS

vinyl reissue of this?' Several thousand copies later, obviously, people do want it. That proved to me there was a market for just about anything on vinyl. The Sonny Sharrock is kind of the reverse. I figured, 'This is such an obscure, weird album, who's going to want this album?' Several thousand copies later... It shows me that there's a market for both the popular and the obscure."

Four Men With Beards—which takes its name from the presumed physical appearance of what Thomas describes as "recording-collecting geeks like you and me"—has issued its dozen titles at a \$14.98 list price.

Thomas says, "We've got 180-gram vinyl, plus I think some of the best sleeve work out there. We do gatefolds on everything, great liner notes, rare photos if we've got 'em, and it's all for 15 bucks. I think it's a great price for people."

The proliferation of audiophile vinyl labels is bringing one long-dormant player, Mobile Fidelity

Sound Lab, back into the fold.

Mobile Fidelity—which made its mark in the '80s with half-speed-mastered audiophile LPs before moving into the gold-CD business in the late '80s and '90s—closed its doors in Sebastopol, Calif., in late 2000 after its distributor, M.S., folded. Its assets were soon bought by Chicago Web retailer Music Direct, which recently released three new Mobile Fidelity titles by pianist Patricia Barber on the high-end super audio CD (SACD) format.

Label manager Rob Gillis says that two 180-gram titles, Isaac Hayes' *Hot Buttered Soul* and Sonny Rollins' *Plus Four*, will be on the market by year's end, priced at \$20-\$25 per LP. The company also has the Kinks' RCA and Arista titles available for LP release.

But Mobile Fidelity will continue in other formats, such as CD and SACD. Gillis explains, "I don't think we could necessarily survive doing the quality we do if we did only vinyl. If you're going to sell 2,000 to 5,000—5,000 is a lot of copies of something like this. You run the numbers of what that is at \$20 a pop, and that's not all that much money."

He adds, "[Releasing LPs will] be good for the [Mobile Fidelity] name [and] keep it active, and it'll keep a good pipeline for us, but we're going to have to have a quantity enough to make it worthwhile."

MAJORS OPT OUT ON LPS

The boutique LP labels have had no problem securing rights from the majors, because the Big Five have effectively exited the vinyl business; few executives express any interest in the LP sector, except as licensors or suppliers of finished goods to the audiophile sector.

"I want to say 'thank you' to all the majors," Hobson says. "The majors tried and failed miserably with their own reissue series, most notably the MCA [180-gram] series, which was [former MCA chairman] Al Teller's baby and one of the biggest disasters ever. Others have fallen into the same trap. Blue Note fell into the same trap. EMI fell into the same trap. They just want to forget about it."

EMI Catalog Marketing VP of product development Tom Cartwright acknowledges that the company's 1999 Millennium series, which reissued titles by the Rolling Stones, Pink Floyd, Wings, R.E.M., and others on 180-gram vinyl (and CD), was a failure.

"They didn't do well," Cartwright says. "We poured a lot of energy into duplicating the packaging, right down to the die-cut covers and including stickers and all of that sort of thing. They didn't do well for several reasons. For one thing, they were mass-marketed to consumers at large, instead of really focusing on the audiophile market—though I think ultimately the audiophile market is what snapped 'em up."

"Ultimately, we just decided that [it doesn't work] unless you're really gonna apply 100% of your resources to being in that market. You can't just dabble in it."

Mosaic's Cuscuna, who has long worked with EMI on its Blue Note reissues, says the company saw small financial gains from its late-'80s and early-'90s vinyl reissues of Blue Note titles. "We finally had to give up on vinyl," he recalls. "Things were grinding to a halt, and we'd have all this

(Continued on next page)

Coldplay Goes For Greatness

Continued from page 1

will eventually end, I would really like it if on some alien planet, in a million years' time, you were able to purchase a CD called *The Best of the Earth—Ever!* and we were on it. That's a slightly childish way of saying it, but that's what drives me. We don't want to be just"—he pauses and restarts—"I just want to make the best music of all time with my best friends."

If the band flirted with greatness on its multi-million-selling debut, 2000's *Parachutes*, the stop-and-start making of *Rush of Blood* suggests that the act is now aggressively courting musical immortality. During the 10 months they spent making the new album, Martin and company proved they are willing to put in the work to be the best.

At the start of this year, the band thought it was nearly finished with *Rush of Blood*. Then it began to feel that many of the finished songs seemed a bit contrived and forced. The band had essentially leapt into the studio, eager to record the new material it had written during the lengthy promotion of *Parachutes*, but after a while, things seemed to be flowing a little too easily, which made Martin suspicious. "My theory," he says, on the phone from England, "is that every record should be difficult to make—if you care about it."

So instead of going forward with those songs, the band switched studios (moving from London to Liverpool) and dug deeper in search of material that was better, more soulful.

As it pressed ahead, the band became more adventurous as it began to feel more comfortable in the studio. Around the same time, it essentially dumped a truckload of pressure on itself by agreeing to headline England's Glastonbury Festival this summer.

Desperately wanting to have the album out in time for the gig—the most prominent of its career—and eager to finally get its new songs to fans, the band worked feverishly to finish *Rush of Blood* in time for the June festival.

Then, in about February or March, the band hit a wall, realizing it would not be able to have an album of which it was completely proud in stores prior to Glastonbury (which it ended up triumphantly headlining, anyway).

PRESSURE AND OBSESSION

Under their self-imposed deadline, "they were just kind of suffocating in the studio," says Keith Wozencroft, managing director of the band's U.K. label, Parlophone. "They were feeling the pressure. We all said, 'Look, hold this; let's put the record back.' Pretty much as soon as they did, they started to get on track. I think that the decisions that normally would be quite clear to them became clear when they released that pressure."

Still, ambition weighed heavily on their backs. While working on new material in Liverpool with *Parachutes*



Martin 'Clocks' In On Coldplay's New CD

• **"Politik"** "We wanted a song where we just hit our instruments as loudly as possible and dispensed with the idea of fragility."

• **"In My Place"** "That's about where you're put in the world, and how you're given your position, and the way you look, and how you have to get on with it."

• **"God Put a Smile Upon Your Face"** "That came out of playing live and wanting to have something with a bit more bounce. We were really getting into things like PJ Harvey and a band called Muse—things with a bit more energy."

• **"The Scientist"** "That's just about girls. It's weird that whatever else is on your mind, whether it's the downfall of global economics or terrible environmental troubles, the thing that always gets you most is when you fancy someone."

• **"Clocks"** "That's the newest song on the record. We recorded that very, very fast. That was inspired by Muse."

• **"Daylight"** "That was recorded incredibly fast. 'The

Scientist,' 'Clocks,' and 'Daylight' were all recorded very fast and written very fast in Liverpool. I don't know where any of them came from. I just can't believe we got 'em."

• **"Green Eyes"** "That's about an American friend of mine who looked after me when I was being a bit of an idiot."

• **"Warning Sign"** "That's just a silly song about a girl."

• **"A Whisper"** "That's from the Liverpool sessions. No one really likes that song; we put it on because of a very nerdy, technical thing that we really like—the synthesizer sound."

• **"A Rush of Blood to the Head"** "That's an homage to Johnny Cash, the greatest. Him, Dylan, and Hank Williams are just the greatest men with just guitars. And I really wanted to sing a song low."

• **"Amsterdam"** "It's weird how that song got on, because it never really had that much attention paid to it. That was probably the song that took us the longest time to write, although it's actually the simplest song." **WES ORSHOSKI**

helmsman Ken Nelson once again at their side, the members of Coldplay—vocalist/guitarist Martin, guitarist Jon Buckland, bassist Guy Berryman, and drummer Will Champion—found themselves obsessing over the 11 songs on the new album.

Martin would often wake in the middle of the night, wanting desperately to get back to work on melodies, bridges, bass-drum parts—whatever. "When we have a song that I really like—that *we* really like—I can't sleep or anything until it's done properly," he says. "It's all I think about. That's the most amazing privilege in the world: to be able to worry about whether a song's being recorded properly. You know, I don't have to worry about working in a mine or looking after my 10 kids. I'm allowed to be obsessed with the middle eight of a difficult song. And it's amazingly cool to be able to be that geeky about something."

Full of passion but devoid of pomp, Martin gushes about the acclaim and good fortune showered upon the band since the gorgeous *Parachutes* single "Yellow" rocketed the pack of University College London pals from obscurity to the heights of commercial success. The song peaked at No. 6 on the Modern Rock Tracks chart and No. 48 on The Billboard Hot 100, while *Parachutes* sold more than 1.2 million copies in the U.S., according to Nielsen SoundScan, and roughly 5 million worldwide, according to Capitol. (Martin contemplates this good luck and his given station in life on *Rush of Blood*'s shimmering first single, "In My Place.")

It's this success that's at least partially responsible for Martin's drive for perfection. That need, he says, is rooted in a desire to squeeze the most out of this opportunity—and, frankly, out

of life. That's partly because in the past two years, Martin has been thinking more than ever about death and mortality. "There's not a single day where I don't think, 'Ah, it could be the end today,'" he says. "And I don't mean that in a morbid way. I don't know. Until about two years ago, I never had people I knew die, or [I'd] never been somewhere where there was a disaster. And then it just hit me, 'Shit, a few guys I was at school with aren't around anymore,' and planes go down. It just kick-starts you, really."

While he's quick to admit, rather coyly, that some of the songs on *Rush of Blood* are simply about girls, there are also themes of desperation and "confusion at the state of everything" running through this album. "Politik," the album's leadoff track, is the most obvious example of the latter, having

been written the week of Sept. 11 at a point when the band members, Martin says, "were all feeling incredibly frightened and confused."

"As we're getting a little older [the band's average age is 24], you realize you're not immortal. And you think, 'I really want to fill my life up,'" Martin adds, explaining his work ethic.

While obviously greatly ambitious, Coldplay is also impatient, Wozencroft notes, adding that the band members seem to "feel that they want to live up to the things that have been written about them. They're in a rush to prove themselves."

Although the band gave *Rush of Blood* its all, Martin acknowledges that that does not necessarily make the album good. The set may not be as accessible as *Parachutes*, but, make no mistake, it is indeed good. High-

Audiophile

Continued from preceding page

inventory unsold that we'd have to scrap. It went downhill real fast, at a certain point in the '90s, after it had had a little resurgence."

Rhino Special Products VP/GM Mark Pinkus says that while the company does plenty of third-party manufacturing for the audiophile labels, "we have basically decided that we are not in the vinyl business here at Rhino and at Warner Strategic Marketing. Aside from a few special exceptions, we have done virtually no vinyl releases over the last 10 years."

One such release—a 3,000-unit LP edition of Rhino's John Coltrane set *The Heavyweight Champion*, which replicated the LP versions of the saxo-

phonist's Atlantic albums—sold out to collectors and was subsequently rereleased by Rhino Handmade.

A&R man Milligan says other limited vinyl sets could be issued by Handmade: "We have a lot of things that we're really kicking around. We'll probably do some kind of vinyl version of all the Chicago albums, because there's something really nice about all those double albums that had the gatefolds and the posters and everything."

But most major-label execs echo the viewpoint of Adam Block, VP/GM of Sony's catalog division, Legacy Recordings.

"For Legacy, we view vinyl as one more marketing tool, one more vehicle to make an impression in a community that we recognize is a part of our core consumer base," he says. "The vinyl business is an even more niche business than the catalog business—

lighted by the already classic-feeling "In My Place" and the maudlin, piano-laden "The Scientist," the album finds the group displaying a new confidence and maturity in everything from its lyrics to its arrangements while maintaining the passion and edge of a young band.

"It's a little more polished, but it's not shiny," says Nic Harcourt, music director and host of *Morning Becomes Eclectic* at Los Angeles noncommercial KCRW. "Lyrically, you can tell they spent a year-and-a-half [to] two years on the road touring and dealing with fame and all that stuff. It's a record that comes from already being out there, rather than the record that comes from sitting in your bedroom."

LIKE WAITING FOR TEST RESULTS

As he waits for the world's response, Martin says he feels like he's awaiting exam results. "[The album] is a bit different," he says, "and we're slightly worried about it. But we didn't want to make the same record again."

He's getting a taste of that global reaction now, and that will continue during the next few weeks, as the band is previewing *Rush of Blood* at small venues in major U.S. cities. (In the U.S., Coldplay is managed by Los Angeles-based Nettwerk's David Holmes and booked by New York's Little Big Man.) The video for "In My Place," meanwhile, is getting exposure on MTV and MTV2; the track has climbed to No. 23 on the Modern Rock Tracks chart since going to radio June 18.

Martin acknowledges that *Rush of Blood* seems to suggest a bright, wide-open future for the foursome: "We don't feel as worried about trying different things," he says. "We were very tentative before, and hopefully now we don't feel so tentative, even if that does mean more people hate us. I'm really looking forward to the idea of, if we want to do a song that sounds like we're trying to be Bon Jovi, we can do it. We've got amazing freedom, and that's an amazing thing."

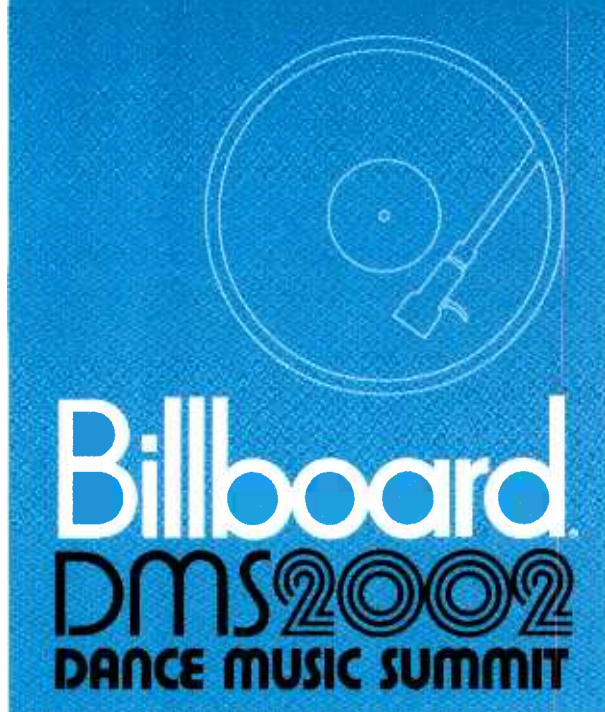
As Martin speaks of the future and musical immortality, one comment he makes seems to suggest that there will always be one constant in Coldplay's songs, regardless of the direction the band chooses: "We're trying to do what we do with the maximum amount of soul possible."

though certainly the catalog business is a niche business. At this point, we have to acknowledge that that's not where our particular expertise lies."

For their part, the audiophile label operators and dealers universally acknowledge that they serve an almost infinitesimal clientele, but it's a customer base that refuses to fade away.

Vinyl, says Classic's Hobson, "is its own medium, and there's a group of people out there that want it. It's a small group, but it's a *dedicated* group."

E-tailer Flynn of Red Trumpet, who says his company grossed \$1 million on vinyl sales last year, says, "The format will not die, probably not in my career. Needless to say, it's never going to be mainstream again, but I think there's a core market out there, and I'm starting to see some growth in younger demographics, where it will maintain for a while at least."



Dance Music Stars to Shine on 2002 Summit

Some of today's most exciting and innovative dance music artists and DJs have signed on to participate in the 2002 Billboard Dance Music Summit. This year's event returns to New York at the Marriott Marquis and will run Sept. 30-Oct. 2.

Scheduled to appear during the Summit are such in-demand attractions as Morel, W.I.T., Mount Sims, Avenue D, DJ Larry Tee, Alcazar, and legendary dance music diva Jody Watley. Additional performers and artist appearances will be announced soon.

Aptly subtitled "Crossing Over: The Business of Dance & Electronic Music," this year's Summit will delve into some of the critical issues facing the dance and electronic music industry. Exciting and informative panels will focus on such hot topics as dance music promotions, CD burning and piracy, music publishing, radio, A&R, and owning and operating an indie dance label.

Additionally, the Summit will include nightly performances at some of New York's hottest clubs and exhibits showcasing new technology and equipment. This year's Summit also marks the return of the New Artist Discovery contest, which provides acts with an opportunity to win a free registration and perform at the Summit! For more information on the contest, visit www.billboardevents.com.

For more information on the Billboard Dance Music Summit, visit www.billboardevents.com or call Michele Jacangelo at 646-654-4660. For registration, contact Phyllis Demo at 646-654-4643. For sponsorship and exhibitor information, contact Cebele Rodriguez at 646-654-4648.

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The Eden Roc Resort • Miami Beach • Feb. 6-8, 2003

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@



Frank Black

COMING THIS WEEK: Former Pixies leader **Frank Black** never has a shortage of songs at hand, as evidenced by the simultaneous spinART release of two full albums: *Devil's Workshop* and *Black Letter Day*. A review of the sets, which were recorded live to two-track tape with Black's band the *Catholics*, will appear exclusively on Billboard.com.

Also this week, read "Why Advances Seem a Lot Like Loans (And Vice Versa)," the first of two installments in Billboard.com's series of excerpts from music attorney **Peter M. Thall's** new book, *What They'll Never Tell You About the Music Business*.

Plus, Billboard.com will feature a recap of **Bruce Springsteen's** world tour opener in East Rutherford, N.J.; and a review of underground rock act **Bright Eyes' *Lifted or the Story Is in the Soil Keep Your Ear to the Ground*** (Saddle Creek).

News contact: Jonathan Cohen • jacohen@billboard.com



personnel DIRECTIONS

Marc Schiffman has been named senior news editor for *Billboard* magazine, effective Sept. 9. For the past year, Schiffman has been managing editor for *Top 40 Airplay Monitor*.

Schiffman joined *Airplay Monitor* in April 1996 as a reporter for all four *Monitor* editions. He was promoted to managing editor of the *Rock Airplay Monitor* in October 1996. He came to *Airplay Monitor* after spending more than five years at the trade publication *Friday Morning Quarterback*, where he covered news of rock radio. Prior to that, Schiffman produced nationally syndicated radio shows for Denny Somach Productions.

Schiffman will continue to be based in *Billboard's* New York office and will report to Michael Ellis, managing editor of *Billboard*.

visit www.billboard.com

The Billboard
BACK BEAT
 EDITED BY CHUCK TAYLOR

Russell Simmons: Giving The Boot



Do you know someone who wants to be a pop superstar without going through the potential humiliation of appearing on *American Idol*?

Look no further than the Orlando, Fla.-based Hard Rock Academy (HRA). An arts organization founded by Hard Rock Café International, the HRA offers two one-week youth sessions in the summer and during spring break. They serve as music-industry boot camp for aspiring artists ages 12 and over, including vocal and audition training, recording studio and video experience, and industry insight.

At a recent event in New York (pictured above), Def Jam co-founder and chairman/CEO of Rush Communications Russell Simmons was named to the HRA's celebrity advisory council; and J Records recording act O-Town was named as the organization's collective national spokesperson.

In addition to serving on the celebrity advisory council, Simmons and his Rush Philanthropic Arts Foundation will team with Hard Rock to provide 10 teens with full scholarships to the academy.

"Through [Rush], we underwrite art education for thousands of kids, only for the practice and appreciation of art for survival—that's our purpose," Simmons says. "Our goal is to help kids get a chance to practice art because education budgets have been cut so much. The real problem is that people don't realize how important it is to scholastic and personal development to practice art. During our process, we've always run into people who are extremely talented, and the HRA could be a life-changing opportunity for them. It was an obvious opportunity for us to give them a chance to have insight into what they need if they want to further pursue their talents."

In addition to the participation of O-Town and Simmons, Def Soul recording act LovHer will serve as guest instructors at future HRA classes.

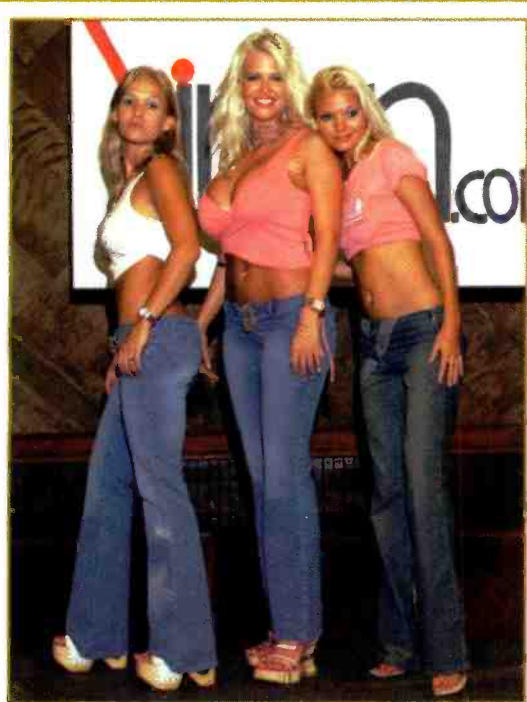
"One of the things that we felt was really important was to get the message out to as wide an audience as possible," HRA partner Don Wood says. "The academy is actually going to serve as a program for all age groups and music styles. To have Russell, LovHer, and O-Town together on one stage really exemplifies that. You see that we're going from hip-hop to pop and including all styles of music."

According to Wood, the HRA will go out on tour with O-Town to promote its programs. One of the academy's performers will even have the chance to open for the band. It's a pretty sure bet that they'll get a Hard Rock T-shirt, too.

RASHAUN HALL



Shown, from left, are Ashley Angel of O-Town, Simmons, and Kieenji of LovHer.



Low-Cut With J-Lo

What can't she do? Actress/singer/dancer **Jennifer Lopez** recently introduced her own clothing line at a fashion show in the Hamptons, N.Y. Busting with enthusiasm on the runway are, from left, Siren models **Heidi Hawking**, **Latasha Marzolla**, and **Nora Michele**.

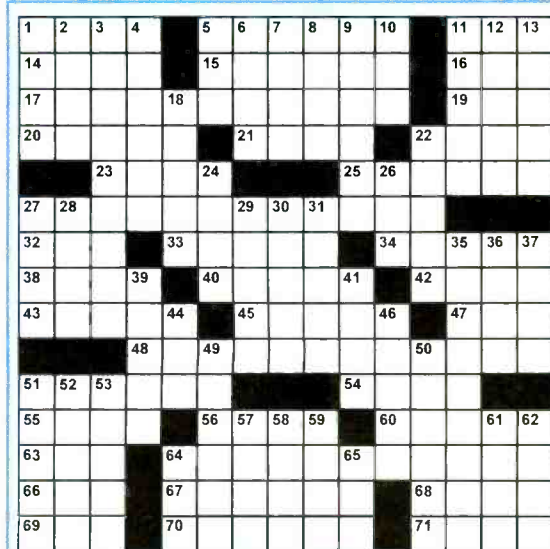
An American Tradition

Hank Williams Jr. was chosen to sing the new theme song for ABC's *Monday Night Football*. While at the studio taping the track, he introduced Mini Hank, a dancing/singing replica of the original Bocephus.



Sidewalk Talk

Harry Wayne Casey—whom we know as **KC**—was awarded the 2,201st star on the Hollywood Walk of Fame Aug. 2. **KC & the Sunshine Band** scored on The Billboard Hot 100 18 times from 1975 to 1983, including the No. 1 hits "Get Down Tonight," "That's the Way (I Like It)," "Shake Your Booty," "I'm Your Boogie Man," and "Please Don't Go."



'BANNED IN THE U.S.A.' by Matt Gaffney

- Across**
- 1 ___-N-Pepa
 - 5 The Four Tops' lead singer Levi
 - 11 Blues great ___ Mahal
 - 14 However, in Internet-speak
 - 15 Emmylou from Alabama
 - 16 "I ___ Man of Constant Sorrow"
 - 17 Cole Porter song banned by ABC radio in 1956
 - 19 Cold water fish
 - 20 "La Traviata," e.g.
 - 21 El ___
 - 22 Bee Gees No. 1 hit "___ Talkin'"
 - 23 Top 40 Lionel Richie hit of 1987
 - 25 Like many 2 Live Crew lyrics
 - 27 Rolling Stones hit widely banned in 1965
 - 32 Company stock sale: abbr.
 - 33 Joe Walsh, for one
 - 34 Inflicted upon
 - 38 He won Wimbledon five times in a row
 - 40 1998 rap hit "___ the Roof"
 - 42 "Happy Days" actress Moran
 - 43 ___ Gyra (pop-jazz outfit)
 - 45 Song opener
 - 47 Joe who did "Honky Tonk Masquerade"
 - 48 George Michael song banned from many U.S. radio
- Down**
- 1 Vocal for one
 - 2 Sitting on
 - 3 1970 hit movie with a memorable theme
 - 4 Vaughn Monroe's "___ Go"
 - 5 Black Crowes compilation "___ 'Nuff"
 - 6 Infield covering
 - 7 ___ Major
 - 8 "We've burned our ___" (K.T. Oslin line)
 - 9 Blues site for Neil Simon
 - 10 Compass dir.
 - 11 Unspoken
 - 12 Young MC's "Bust ___"
 - 13 Aerosmith hit of 2001
 - 18 Made up
 - 22 She's got a gun, in an Aerosmith title
 - 24 From a distance
 - 26 He hit No. 1 on "All for Love" with Sting and Bryan
 - 27 Bros and sisses
 - 28 Each
 - 29 Janet Jackson No. 1 tune of 1993
 - 30 Black in country
 - 31 Easily annoyed
 - 35 Paul Shaffer song off "Coast to Coast"
 - 36 Scrabble piece
 - 37 Rappers who hit the Top 5 with "Slam"
 - 39 Composer called "The Voice of Norway"
 - 41 Winged deity
 - 44 Have to pay back
 - 46 Word before space or limits
 - 49 Marilyn Manson may do it onstage
 - 50 Beverly Cleary character ___
 - 51 Play the banjo
 - 52 George Harrison's "All ___ Years Ago"
 - 53 Blades in music
 - 57 Mystery novelist ___ Stanley Gardner
 - 58 "Come Sail Away" band
 - 59 Grand
 - 61 Scratches (out)
 - 62 Exxon, formerly
 - 64 Gary Puckett and the Union ___
 - 65 The Who's "Magic ___"

The solution to this week's puzzle can be found on page 48.

RIM SHOTS

by Mark Parisi



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Billboard Bulletin

Daily News for the International Music Industry

Classified, Retail, Paid Services, Concerts, Job Openings

June 11, 2001

• **Universal To Acquire MCA's SES Films, Arts, Entertainment**
Universal Communications Inc. - which makes this year's acquired Foxsearch Records - has entered a deal to buy a 50% stake in MCA's SES Films, Arts, Entertainment.

June 11, 2001

• **Country's Newest Star Just Got A New Spin**
The 20-year-old country singer has a new sound and a new label.

June 11, 2001

• **Explosion Still On Top In Box Office For Debut**
The 1991 Top Gun sequel will lead the box office and four new albums in the top 10 are not enough to slow the debut of 2001's U.S. album sales.

June 11, 2001

• **Billboard's 100 Greatest One Hit Wonders**
Billboard's 100 Greatest One Hit Wonders list is out.

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