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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JULY 28, 2001

The Tommy Mottola Nobody Knows

BY TIMOTHY WHITE

An occasional feature column of analysis and opinion regarding music-industry topics by the Billboard editor in chief.

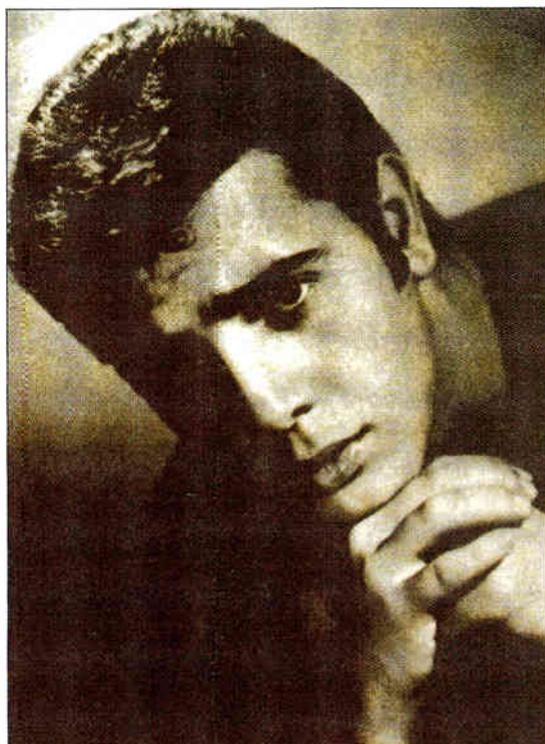
NEW YORK—The chairman/CEO of Sony Music Entertainment is searching for the right song.

Bent over a big, blond Gibson L5 hollow-body electric guitar in his 32nd floor suite of offices at Sony's Madison Avenue headquarters, he plucks a bit of Bill Doggett's 1956 R&B instrumental hit "Honky Tonk (Parts 1 & 2)," then ruminates with surprising ease on a smattering of Wes Montgomery's distinctive thumb-picking style, before settling on a familiar rock theme.

"Here's something you might recognize," he says, smirking, as he launches with a flourish into a big-chords file of prime roots rock and then shyly sings a verse: "There's a young man in a T-shirt/Listening to a rock'n'roll station.../He says, 'Boy, this must be my destination'.../Ain't that America... something to see..."

There is a burst of bashful laughter from lapsed guitarist/vocalist Thomas David Mottola, but it doesn't alter that the lyric of "Pink Houses" rings true for him just as much as it did for the song's author, John Mellencamp, who notched his 1983 chart success with that ditty while a key client of Mottola's bygone Champion Entertainment management firm.

Today, although Mottola volunteers that upcoming Billboard 2001 Century Award honoree Mellencamp



is "great, but nuts" and "the main reason I decided to stop being a manager," the Indiana rocker is nonetheless a valued member (since 1998) of Sony's Columbia Records artist roster, with a new album titled *Cuttin' Heads* due for autumn release. "I love the new single ['Peaceful World'] John wrote for his album," Mottola explains, "but what I like most about John is that he's able to reinvent himself but still stay John—a progressive man but always true to the core of what he does. I admire that."

The White Paper

Mottola plainly hopes for reciprocal regard from the stubborn artist he once agreed to arm wrestle in order to settle a dispute in 1985 over a tour percentage. "It was a draw," Mellencamp now confides fondly, "so I agreed to split the difference with Tommy."

It's a pity that all quarrels and quandaries in the music business can't be solved quite so handily. As the industry

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Björk Paints From New Palette For Elektra

BY MICHAEL PAOLETTA

Icelandic singer/songwriter Björk is sitting in the middle of her sparsely decorated hotel room: an aluminum igloo in Ilulissat, a town on Greenland's west coast.

Looking around, Björk can't hide that such an environment fills her with joy. Situated atop a hill by the ocean, the igloo overlooks a large bay, replete with icebergs and a cathedral. Although frigid, this geography offers daylight around the clock.

Björk—who hails from nearby Reykjavik—thrives in such conditions. "I was raised with 22 hours of sun each day," she notes. "But certain elements of Iceland do seem exaggerated here, more intense. It's just perfect for what I need to accomplish."

What the singer is accomplishing in Greenland is auditioning "Eskimo girls" for the backing choir on her upcoming tour—an intercontinental jaunt in support of her new album, *Vespertine*. The disc is due



Aug. 27 internationally—in the U.K. on One Little Indian (the label to which she is directly signed) and in most other territories through Polydor/Universal. In the U.S., *Vespertine* streets a day later via Elektra.

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Style Vs. Substance

Three Execs Debate The Challenge Of Major-Label A&R

BY LARRY FLICK

There is perhaps no more popular segment of the music industry than artists & repertoire—and rightly so. It's the area of a record company where creativity

where one can revel in the rush and risk of rolling the dice on a promising new act. To discuss the state of pop and rock A&R, *Billboard* enlisted three consistent hitmakers. We started with veteran Dave Novik, senior VP of

A BILLBOARD ROUNDTABLE

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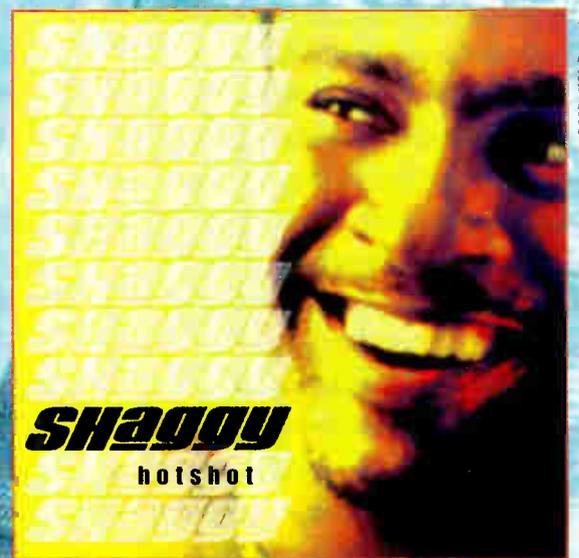
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A LETTER FROM THE PUBLISHER

Throughout my 11-year tenure as publisher of *Billboard*, I have routinely participated in numerous changes to the operation. Some of these were small, such as the reconfiguration of ad sizes or the addition of a new column. Others were large, from converting our charts to SoundScan/BDS data to the launch of *Billboard Bulletin*.

The one constant that has guided me in each of these endeavors is the realization that I was just the current gatekeeper for an entity of 100-years-plus—one that has helped shape the manner in which people around the world are entertained. From its roots as a Cincinnati-based, family-owned monthly publication catering to traveling shows and circuses to its current flagship position within a multinational conglomerate, *Billboard* has steadfastly maintained its role as both a chronicler and forecaster for the business of music and entertainment.

Working for *Billboard* is often compared to living in a fishbowl, because every move we make is scrutinized and sometimes criticized by the industry we serve, as well as our colleagues in the media. The smallest attempt to “mess with the industry Bible” always opened us up to a barrage of conflicting opinions. Having overseen many magazine redesigns during my career, I was prepared for a back-breaking, argument-inducing process that would engulf six months of my staff’s time and result in cost overruns, fights with designers, and settling disputes between our various departments. In the end, the turmoil would prove worthwhile only if we produced a product that satisfied our readers, advertisers, and ourselves.

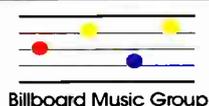
But it wasn’t our intention to simply redesign the pages of *Billboard*. I told our editors and chart directors that the publication had to jump off the page. It had to entail more color, additional graphics, cleaner lines, fewer jumps, tighter stories, better-written articles, lifestyle photos, in-depth think pieces, fewer columns, and deeper charts—all part of the process of becoming more reader-friendly. There were obviously going to have to be compromises made and, at times, rules and hearts broken. The process actually began more than two years ago and saw us brainstorm with four different teams of designers before striking the right chord with Orbit Integrated of Hockessin, Delaware, which had worked with one of our sister publications. What made this assignment so unique was, of course, the *Billboard* charts. So we started there and let those new concepts blaze the path.

When we first embarked down this road, I had no way of knowing that it was going to be my final legacy as the publisher of *Billboard*. My new corporate position has already begun, but I was determined to remain in my office to see through this labor of love. As you can imagine, a task of this nature takes the efforts of countless people. Trying to name them all would only lead to inevitable omissions and hurt feelings. I am deeply indebted to them all, but I must single out four who had to bear the brunt of my tirades: editor in chief Timothy White, director of charts Geoff Mayfield, art director Jeff Nisbet, and the lead person on this crusade—editorial production director Terry Sanders.

Please enjoy your journey through this issue and those that follow. We hope we have satisfied our readers and advertisers. I know we have satisfied ourselves.

Regards,

Howard Lander



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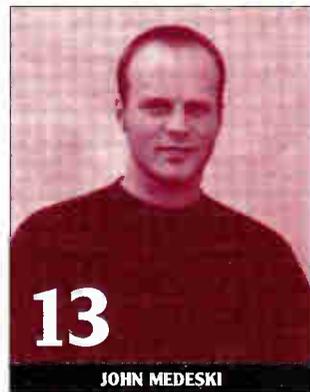
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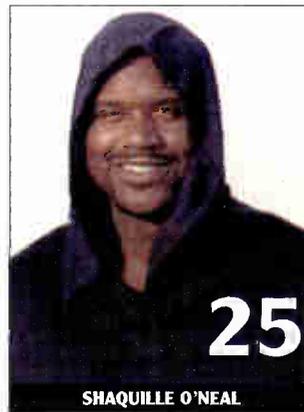
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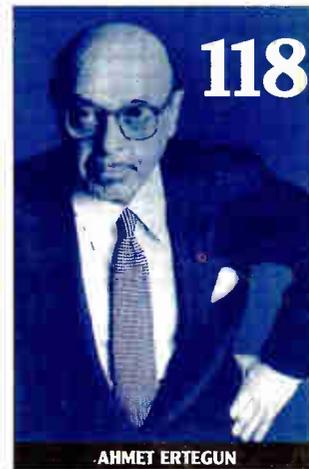
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Chart Beat by Fred Bronson

RED ROSES FOR BLU? Someone should get a bouquet and a magnum of champagne for deposing Usher from the top of The Billboard Hot 100 next issue, but will it be newcomer Blu Cantrell or the boys from O-Town? Usher remains on top for a fourth week with "U Remind Me" (Arista), doubling the run of his only previous No. 1 hit, "Nice & Slow," from 1998. By having the tenacity to remain on top for four weeks, Usher tips the scale in favor of his gender. Counting the songs that have advanced to pole position in 2001, male artists have been on top for 13 weeks and women for 12.

Cantrell could even the score if she takes command next issue. She'd be the first artist to grab a No. 1 song with a debut single since *Crazy Town* held sway with "Butterfly" in March. If Cantrell's "Hit 'Em Up Style (Oops!)" (RedZone/Arista) goes all the way, it would be the fourth No. 1 hit for producer Dallas Austin. The native of Columbus, Ga., previously topped the chart by helming "Creep" and "Unpretty" by TLC and "The Boy Is Mine" by Brandy & Monica.

There would be something especially rewarding if Austin succeeded the current producer-occupants of the No. 1 slot: As a youngster, Austin dreamed of his name appearing on an album one day, just like his idols, Usher's producers Jimmy Jam and Terry Lewis.

If it's O-Town on top, it will be the first No. 1 single for Clive Davis' J Records. That makes it a battle between J and Davis' former home, Arista. On the other hand, if Cantrell is the champion, it will be the first time Arista has had two consecutive No. 1 hits as a parent label

since the summer of 1997, when "Mo Money Mo Problems" by the Notorious B.I.G. Featuring Puff Daddy & Mase followed "I'll Be Missing You" by Puff Daddy & Faith Evans Featuring 112.

ALL YOU NEED IS LOFT: While product-of-television O-Town has a chance of topping the U.S. chart, another TV-themed single becomes the seventh song to debut at No. 1 in the history of the French singles chart, reports Chart Beat reader Elia Habib of France.

"Up & Down—Leur Hymne Officiel" (M6/Sony) by Les Lofteurs is the "official anthem" of the *Big Brother*-style *Loft House* TV series. Les Lofteurs are eight of the 13 house guests, and their song debuts at No. 1 just as the series has come to its conclusion.

The only other acts to have debuted at No. 1 in France are Dire Straits, Mylene Farmer, Florent Pagny, Elton John, Daft Punk, and an unnamed collection of French artists on a charity single.

THE SKINNY: Melissa Etheridge earns the second-highest debuting album and the second-highest charting album of her career, as her cathartic *Skin* enters The Billboard 200 at No. 9. Etheridge's only album to debut and chart higher is *Your Little Secret*, which entered and peaked at No. 6 in December 1995. *Skin* is Etheridge's first chart album since *Breakdown* stopped at No. 12 in October 1999.

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



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MTV...3 LETTERS THAT HAVE CHANGED THE WAY WE SEE THINGS. FOREVER.

DiMA Cuts A Digital Deal

BY BILL HOLLAND

WASHINGTON, D.C.—The Digital Media Assn. (DiMA) has reached an informal agreement with the Recording Industry Assn. of America (RIAA) that has significant implications for Webcasting, according to industry sources.

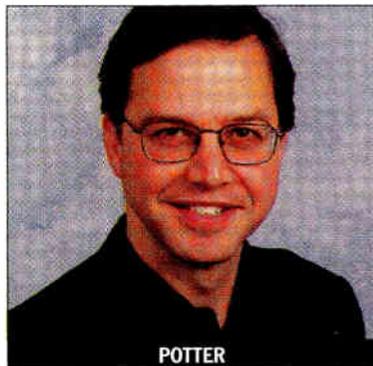
As part of the deal, DiMA will drop its support of nonrecoupable, direct payment of digital-performance royalties to artists. In exchange, the RIAA will support DiMA's position that Webcasters should not have to pay songwriters and music publishers for so-called "ephemeral" temporary copies of songs used for streaming music on the Internet.

Rep. Rick Boucher, D-Va., and Rep. Chris Cannon, R-Utah, will introduce a bill later this year amending the Digital Millennium Copyright Act (DMCA) to make it easier for Webcasters and other music Internet companies to do business. Both DiMA and the RIAA deny that any formal agreement over the terms of support for such legislation was reached at their July 17 meeting.

Jonathan Potter, president of DiMA—whose membership includes many Webcasters—says, "We talked about legislation, we talked about politics—we have a lot of common interests." He describes the meeting as concentrating on "what ifs"—process stuff."

He also tells *Billboard* that DiMA never "publicly" supported direct

payments of digital performance royalties in its policy statements, although Potter has made no secret of his support of the idea: "Direct payment to artists would be a wonderful



POTTER

'Direct payment to artists would be a wonderful thing, but it's not our issue.'

—JONATHAN POTTER, DiMA

thing, but it's not our issue."

The RIAA's chief lobbyist, Mitch Glazier, says, "There was no agreement nor a quid pro quo, but just discussions of issues where there might be common ground. We will talk about the issue of direct payments with the artists' groups."

The RIAA has been negotiating

independently with artists' groups on direct payment, but those groups have been wary of the trade organization's proposals thus far. The RIAA has rejected legislative solutions to the problem.

Music publishers and performing right societies oppose changes in the law to allow the free use of ephemeral copies.

A representative from the American Federation of Television and Radio Artists (AFTRA) met separately with the RIAA over the question of direct payment, with input from the Recording Artists Coalition (RAC) and others.

AFTRA national executive director Greg Hessinger says, "Ultimately, the RIAA is going to have to resolve this issue with the artists' groups—AFTRA, RAC, [the American Federation of Musicians, the National Academy of Recording Arts and Sciences], and the Music Managers Forum."

RAC executive director Noah Stone tells *Billboard*, "DiMA took it upon themselves to include language [in a draft bill] for direct payment of digital-performance royalties in an effort to gain support from artist groups. I would not be surprised if they make concessions to win favor with the RIAA. As part of RAC's agenda, we are working internally and with the other artist organizations to develop the most effective strategy to get direct payment. The DiMA-backed legislation may not be the proper venue."

Latin Grammys Signal A Change

Artists Ignored By Spanish-Language Radio Land Most Nominations

BY LEILA COBO

MIAMI—Artists who have been shunned by Spanish-language radio stations may get their due at this year's Latin Grammy Awards.

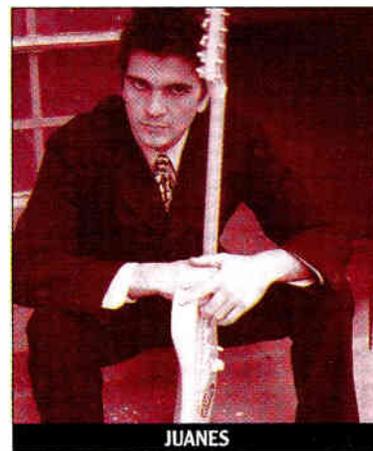
When nominees for this year's ceremony were announced July 17, the leading contender was Juanes—a relative unknown on the radio whose critically acclaimed debut solo CD has barely made a blip on the *Billboard* charts. "I think it's a sign that things are going to change, and this is a time for change," Juanes tells *Billboard*. "I'm not the only one doing different music."

Juanes, who arrived in the U.S. last year armed with only a guitar and a 40-song demo tape, was nominated for seven awards for his Universal album, *Fijate Bien* (Look Carefully), including record of the year, album of the year, best new artist, and song of the year for the title track.

Artsy Spanish pop singer Alejandro Sanz followed with five nominations for his WEA album *El Alma Al Aire* (The Bared Soul). Aterciopelados, Gilberto Gil, Fito Paéz, Caetano Veloso, Paulina Rubio, and producer

Gustavo Santaolalla received three nominations apiece.

The most honored artists are not necessarily the most popular. Only two nominees for album of the year—Rubio and Sanz—have performed well



JUANES

on radio and sales charts in the U.S., a fact critics say is linked to Spanish-language radio's reluctance to play anything but standard pop. Other nominees in the album category are flamenco guitarist Vicente Amigo (for

Ciudad de las Ideas, Ariola/BMG) and Brazilian icon Gilberto Gil (*As Canções De Eu, Tu, Eles*, WEA Music Brazil), as well as Juanes.

The Latin Grammys encompass albums released in Spanish and Portuguese anywhere in the world. The nearly 4,000 voting members of the Latin Academy of Recording Arts and Sciences (LARAS) pick the nominees.

"These nominations tell me we have a smart and diverse membership," says National Academy of Recording Arts and Sciences/LARAS president/CEO Michael Greene. "They're not voting by name recognition only but by quality of the recording."

When big names got onto this year's ballot, they usually came with underlying quality, as in the case of Sanz and Rubio. "In some way, the competition is more fair, and the type of artist that's nominated is different," Sanz tells *Billboard*. "Not everyone who should be there is there, but everyone there should be there."

The Latin Grammys will take place Sept. 11 in Miami and will be broadcast on CBS. For a full list of nominees, visit billboard.com.

Dixie Chicks Suit Could Prove Costly For Sony

BY PHYLLIS STARK

NASHVILLE—If Dixie Chicks succeed in breaking their Sony Music recording contract, the company could lose \$100 million in revenue.

The group filed a motion July 13 to terminate its contract. Sony filed a countersuit in U.S. District Court for the Southern District of New York July 17 seeking a declaratory judgment against the group and claiming the Chicks' motion was based on "trumped-up and baseless claims."

The Chicks' first two CDs for Sony's Monument imprint—1998's *Wide Open Spaces* and 1999's *Fly*—have sold a combined 14 million units in the U.S., according to SoundScan, and the label is owed five more albums under the current contract.

In its suit, which *Billboard* obtained from the court, Sony says that if the group refuses to deliver its remaining albums, the company "will suffer damages in an amount that... would be no less than \$100,000,000."

Last summer, the Chicks began to renegotiate their contract, according to Sony's suit, and sought "to obtain tens of millions of dollars not contractually required to be paid." Sony rejected this demand.

In a prepared statement, Sony says that it "filed this complaint to confirm that the Dixie Chicks remain signed to an exclusive recording contract with Sony Music." The Chicks' manager, Simon Renshaw of Los Angeles-based the Firm, could not be reached for comment.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001
Total	412,576,000	391,047,000 (↘5.2%)
Albums	381,428,000	370,944,000 (↘2.8%)
Singles	31,148,000	20,103,000 (↘35.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001
CD	337,712,000	343,424,000 (↗1.7%)
Cassette	42,829,000	26,801,000 (↘37.4%)
Other	887,000	719,000 (↘18.9%)

OVERALL UNIT SALES

This Week	13,718,000	This Week 2000	14,079,000
Last Week	13,886,000	Change 2000	↘2.6%
Change	↘1.2%		

ALBUM SALES

This Week	12,974,000	This Week 2000	13,121,000
Last Week	13,132,000	Change 2000	↘1.1%
Change	↘1.2%		

SINGLES SALES

This Week	744,000	This Week 2000	958,000
Last Week	754,000	Change 2000	↘22.3%
Change	↘1.3%		

TOTAL YTD ALBUM SALES BY GEOGRAPHIC REGION

	2001	2000
Northeast	20,156,000	20,548,000 (↘1.9%)
Middle Atlantic	51,579,000	52,977,000 (↘2.7%)
East North Central	55,938,000	60,387,000 (↘7.4%)
West North Central	23,064,000	24,572,000 (↘6.1%)
South Atlantic	71,739,000	72,372,000 (↘0.9%)
South Central	56,250,000	59,180,000 (↘5.0%)
Mountain	26,952,000	26,674,000 (↘1.0%)
Pacific	65,266,000	64,697,000 (↘0.9%)

FOR WEEK ENDING 7/15/01

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

You're 20 years old?

That's funny,
this says you're 21.



Happy Birthday, MTV.

Don't worry – we'll buy the champagne.



WARNER MUSIC GROUP INC.



Redesign Adds Depth And Color To Billboard Charts

BY GEOFF MAYFIELD

Until this issue, only the better-known *Billboard* charts bore any color. Even on those pages, the color represented just a splash, akin to the effect of a tie or a handkerchief on a black suit worn over a white shirt. With the redesign of *Billboard*, all of the magazine's 48 U.S. music and video charts are wearing their most colorful garb, while our Hits of the World charts also take on a brighter aspect.

The changes go far beyond the new hues. Graphics have been rethought and chart depths reconsidered. New charts and indices have been added to the mix, with the goal of making it easier to navigate all of our music lists.

Furthering that goal is the formation of a charts supersection, anchored by The Billboard 200 and The Billboard Hot 100, where most of our weekly and biweekly music lists will reside. While the country, R&B/hip-hop, Latin, dance, and video charts will continue to appear in their appropriate editorial homes, the rest will be consolidated with the aforementioned indices.

One of those—the Singles & Tracks

Song Index—replaces the individual A to Z lists that ran with the Hot 100, Hot R&B/Hip-Hop Singles & Tracks, Hot Country Singles & Tracks, and Hot Latin Tracks. This inclusive guide will continue to list each song's publishers, while providing cross-index positions for songs that appear on more than one of the four charts. Entirely new is the Artist Index, which will inform the reader of every *Billboard* album and singles chart on which an act currently appears.

The charts supersection runs under the banner Between the Bullets, which was previously the name of the column that analyzed album sales. That column now reverts to its original name, Over the Counter, and appears within the Between the Bullets section alongside a new column—Singles Minded—which provides an overview of all of the magazine's singles and airplay charts. Singles Minded will be written by Hot 100 chart manager Silvio Pietroluongo, country charts manager Wade Jessen, and R&B/hip-hop manager Minal Patel, with ongoing contributions from the rest of the

magazine's radio-chart managers.

The launch of an expanded Latin section in *Billboard* finds all of our Latin charts growing to new lengths. Top Latin Albums, a name change for The Billboard Latin 50, will now run 75 titles deep and will appear weekly rather than biweekly. Each of the Latin genre album charts—Latin Pop, Tropical/Salsa, and Regional Mexican—expand from 15 to 20 titles.

The weekly radio-based Hot Latin Tracks list has been expanded from 40 to 50 positions, with each of the airplay format charts that accompany it expanded by 25 positions. At 40 songs deep, the Latin Pop, Tropical/Salsa, and Regional Mexican airplay lists are now on a par with the charts of such popular formats as Top 40, Adult Top 40, and the rock genres.

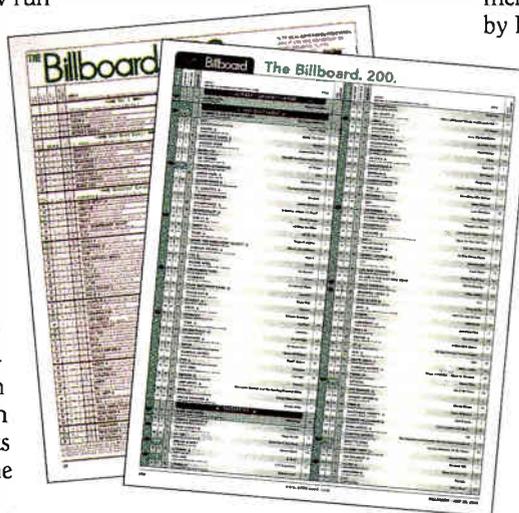
Top Internet Album Sales has been expanded from 20 to 25 positions, while each retail chart of at least 40 positions has been augmented to include features previously confined to our deeper charts. Thus, the Hot Shot Debut and Greatest Gainer Awards are being added to Heatseekers, Top Independent Albums, Top Pop Catalog Albums, and the biweekly Top Gospel Albums and Top Contemporary Christian. The latter two add "two weeks ago" columns.

Joining the retail menu is Top Soundtrack Albums, which will run 25 titles deep and include both current and catalog entries, with management of the chart shifting from SoundScan to the *Billboard* charts department.

Reflecting the decline in singles sales volume, the Hot Rap Singles and Hot Dance Maxi-Singles Sales charts have each been halved, from 50 to 25 titles. The space provided by those shortened lists will be used for two new retail charts: Top R&B/Hip-Hop Catalog and Top Electronic Albums.

Long a fixture on the *Billboard*

charts, bullets—indicating those titles with the most growth but previously missing from our catalog charts—have been added to the catalog lists, including the new R&B chart.



The chart revamp extends to our Hits of the World pages (see story, page 76), where the various international charts have been designed to more closely resemble the magazine's U.S. charts. Among the innovations in this section are two new features: Hot Movers Singles, which identifies the fastest-growing singles in the world's leading markets, and Common Currency, which highlights those titles that have reached the top 10 in at least three of the largest countries.

The *Billboard* charts were last significantly redesigned in 1984, bowing in the Oct. 20 issue, and several minor changes have been introduced since then. The Hot 100 has undergone numerous modifications since it first bowed in the Aug. 4, 1958, issue, but the rest of the magazine's charts have not seen as many design changes. All of the charts were the subject of minor tweaking in 1960 and 1963. Some of the charts were revamped in 1970. *Billboard* has published various music charts, in one form or another,

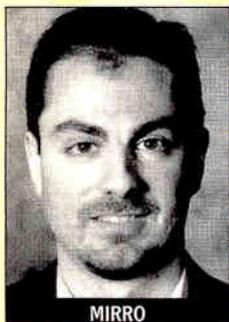
through most of its 107-year history, including sheet music charts, jukebox charts, and various regional charts.

The latest changes are a result of contributions from the entire department, with significant weight carried by Pietroluongo, chart production manager Michael Cusson, and chart manager/administrative assistant Keith Caulfield. And contributions flowed from beyond the department: International editor in chief Adam White spearheaded the changes in our Hits of the World page; the Artist Index sprouted from an idea first suggested years ago by former deputy editor Irv Lichtman; publisher Howard Lander challenged us to view the purpose, flow, and aesthetics of our charts with a fresh perspective; and design firm Orbit Integrated incorporated these ideas into the charts' new look.

This project could not have been completed without the fast and tireless work of our production department, particularly systems/technology supervisor Barry Bishin and senior composition technician Susan Chicola, while editorial production director Terrence Sanders—the quarterback of the redesign—kept us on track.

Change often inspires at least temporary discontent, so as head of the charts department, I will accept responsibility for any complaints arising from the changes inaugurated in this issue. Figuring, however, that our new charts package will inspire more applause than it will jeers, I direct your applause to those mentioned above.

Executive Turntable



MIRRO



LAZAR



LAMBERT

RECORD COMPANIES: Chris Palmer is promoted to GM/senior VP of marketing for Warner Bros. Nashville. He was senior VP of marketing.

Ron Mirro is named VP of finance and administration for Epic Records in New York. He was VP of A&R administration for Sony Music.

Steven Feline is promoted to senior director of finance for BMG Entertainment in New York. He was director of finance.

Ben Lazar is named director of A&R research for the Island Def Jam Music Group in New York. He was director of A&R/artist services for CMJ.

Alvin V. Williams is named director of A&R for Word Records in Nashville. He was director of A&R for Myrrh Records' black music division.

Eve Cantelmi is named director of tour marketing for Arista Records in New York. She was an associate for Traffic Control Group World Service.

Alissa Razansky is named A&R representative for Island Records in

New York. She was an A&R coordinator/scout for Epic Records.

PUBLISHERS: Brian Lambert is named VP of motion picture and television music for Universal Music Publishing Group in Los Angeles. He was VP of catalog marketing for Zomba Music Publishing.

The Pullman Group names **Seth Burroughs**, **Megan Harris**, **Aashlesha Patel**, and **Jennifer Houser** analysts in New York. They were, respectively, students at the University of Pennsylvania, Columbia University, the University of Texas at Austin, and the University of Pennsylvania.

Mark Box is named choral outbound sales representative for Brentwood-Benson Music Publishing in Franklin, Tenn. He was director of sales and marketing for Prism Music.

RELATED FIELDS: Christopher Violette is named head of music for Myriad Pictures in Los Angeles. He was an independent music supervisor for film and TV.



Hitting a High Note. Decca recently signed an exclusive recording deal with 27-year-old Peruvian operatic performer Juan Diego Florez. His debut CD for Decca, a disc of Rossini arias, will be released next January, the same month the tenor makes his live U.S. debut at the Metropolitan Opera in New York, as Count Almaviva in Rossini's *Barber of Seville*. Pictured, from left, are Decca director of artistic development Didier de Cottignies; Florez (sitting); Florez's managers, Ernesto Palacio and Ettore Volontier; and Decca VP of A&R Jean Hugues Allard.

In The News

- Turning down a motion by music industry executives, the U.S. Copyright Office issued a ruling July 16 allowing seven Webcast firms to participate in a rate-setting process for online music services. The rate-setting procedure is slated for July 30.

- Warner Music Group reported second-quarter cash flow of \$87 million, down from \$129 million a year ago. While domestic market share rose to 17.1% from 16.6% last year, revenue fell to \$895 million from \$1 billion on lower total sales and unfavorable currency exchange rates.

- Q Video, the video label recently launched by TV network QVC, has signed a product deal with Major League Baseball and a distribution deal with WEA. As part of the deal, the label—which released its first title, *Hitters on Hitting: Finding the Sweet Spot*, June 26—plans a World Series highlight program for November.

Sting comes home.

His 300-date world tour, which has played to more than 3 million people, draws to a close with 2 prestigious shows at The Route of Kings, Hyde Park, London on July 28th and 29th.

**OVER 7 MILLION ALBUM SALES
OF "BRAND NEW DAY" WORLD WIDE**

3X PLATINUM IN ...USA AND ITALY

2X PLATINUM IN ... CANADA

PLATINUM IN ...UK, IRELAND, AUSTRALIA, NEW ZEALAND, JAPAN, SOUTH AFRICA, HONG KONG, INDIA, SINGAPORE, GERMANY, SWITZERLAND, POLAND, PORTUGAL, SPAIN, TURKEY, CZECH REPUBLIC

GOLD IN ... ISRAEL, INDONESIA, KOREA, MALAYSIA, AUSTRIA, NETHERLANDS, BELGIUM, FRANCE, DENMARK, NORWAY, HUNGARY, ARGENTINA, GREECE

GRAMMY AWARDS FOR ...BRAND NEW DAY (1999) FOR BEST POP ALBUM AND BEST MALE POP VOCAL PERFORMANCE

93 WEEKS ON THE CHARTS

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LATIN MUSIC 6 PACK IV

Billboard's Latin Music Six-Pack IV spotlights today's hottest Latin music publishers, songwriters, and producers and their impact on Latin music over the last year. In addition, we cover the latest in Latin music market news and provide our 3 Latin genre chart updates. Don't be left out!

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This year marks Billboard's 5th annual Native American Music spotlight and we're celebrating it with expanded coverage, including a preview of the Roots and Rhythms Festival in Santa Fe. As always, we also focus on the top traditional and modern acts, upcoming tours and releases. Reserve your ad today!

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BILLBOARD/BET R&B HIP HOP CONFERENCE

This report previews the critically acclaimed annual Billboard/BET R&B/Hip-Hop Conference and Awards. We'll deliver behind the scenes conference updates as well as the latest in R&B and Hip Hop, featuring profiles of emerging artists, new music, and the companies on the move. Bonus distribution at the conference!

issue date: september 1
ad close: august 7

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UPCOMING SPECIALS

CLASSICAL - Issue Date: Sept 8 • Ad Close: Aug 14

JAPAN - Issue Date: Sept 8 • Ad Close: Aug 14

RETAILERS HOLIDAY BUYING GUIDE - Issue Date: Sept 15 • Ad Close: Aug 20

ELLIOT SCHEINER - Issue Date: Sept 22 • Ad Close: Aug 27

STUDIOS & RECORDING EQUIPMENT - Issue Date: Sept 29 • Ad Close: Sept 4

CHRIS BLACKWELL: 40 YEARS - Issue Date: Sept 29 • Ad Close: Sept 4

RAMON AYALA 100TH ALBUM

Billboard salutes Freddie Records and Ramon Ayala on the release of Ayala's 100th album. We'll look back at Ayala's illustrious 35-year career, highlighting his success as a producer, vocalist, musician, songwriter, and leader of Los Bravos del Norte, and preview his future plans. Be a part of this special tribute!

issue date: september 1
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Meet Lindsay Pagano

Beatle-Blessed Teen Brings Soul To Warner Disc

BY CHUCK TAYLOR

Not just anyone's music makes Paul McCartney dance.

Lindsay Pagano begins her story slowly, obviously relishing the drama of reliving the moment: "I was working on a song, and here comes this familiar accent from the back of the studio," she says. "'So I hear you're going to be a star,' he said. I turned around, and there he was."

McCartney, who had been working in a studio across the hall, then asked to hear some music. "We put on this song I'd recorded called 'Romeo,'" Pagano recalls, "and he just started dancing 'round and 'round." She adds, leaning in slightly and smiling, "I want you to know that we all kept our cool—at least until he left." Pretty professional behavior for a 13-year-old, albeit one recording her debut album—*Love & Faith & Inspiration*, due Sept. 4 from Warner Bros.

Now 15, the Philadelphia native seems to have charmed all the right people. The album's producer/arranger/songwriter, Jude Cole—himself an established artist with a new album out—says he was considering touring when he heard the young artist for the first time. "I stopped in my tracks," he says. "Lindsay has this soulful tone and perfect pitch—a real gift."

Pagano's first single—the gleeful but acoustically grounded "Everything U R"—will be serviced to top 40 radio Aug. 14, with a commercial single hitting retail a week earlier. With new albums from fellow teens Jessica Simpson and Mandy Moore flexing chart muscle, it seems the timing couldn't be better for another promising pop princess. Still, Cole cautions, "I think Lindsay was born to sing at any time—if it were 1992 and we were at the height of grunge, she'd still be coming out with a record."

Gary Briggs, Warner Bros. VP of artist relations/creative marketing, says, "It's not female pop singers that have been overexposed—it's a certain production style."

The 11 tracks of *Love & Faith & Inspiration* coalesce in intriguing fashion: Although the melodies have a contemporary pop coating that will appeal to Pagano's demographic, her vocals resonate with pew-inspired

spirit, while Cole's production adds a musical nuance—a hint of Motown or an acoustic guitar—to the mix.

"All of my influences are there—a little rock, urban undertones, a touch of pop," Pagano says. The singer's parents played in a cover band, exposing their daughter to artists ranging from Aretha Franklin and Etta James to the Jackson Five and Aerosmith.

Despite the album's often-playful themes of teenage discovery, most of the songs were penned by the 40-year-old Cole. "We would talk on the phone about the songs he was writing," Pagano says, "and he was always interested in my viewpoint."

"You're Number One With a Bullet" meshes a '70s-inspired bubble-gum lyric with a spray of toy flute and playful synth sounds, as well as a sky-tickling vocal from Pagano. "Romeo"—McCartney's favorite—is more attitude-laden, while "Cryin' Shame" and "Amazing High" suggest old-school R&B jams.

There's also a tribute to McCartney, a remake of his 1984 solo hit "So Bad." Pagano's new friend even joined in on ad-libbed vocals. "In the world of pop,

Paul McCartney is a biblical figure," Cole says. "And he saw the potential in Lindsay. It was a magical story."

To spread the word, Warner Bros. will tap its corporate synergies: "Everything U R" is being considered as the theme song to an upcoming show on the WB TV network, and AOL will feature the song's lyric ("All I need is everything you are") in an Internet campaign. Pagano will also hit the road on a promo radio tour, while Warner searches out teen lifestyle tie-ins. CD samplers will also be distributed at concerts by the likes of 'N Sync.

In all these efforts, those behind the singer hope that the message gets across that she's not just another cookie-cutter teen queen. Cole says, "She displays the feeling behind her voice, not just gymnastics, and has a tone that separates her from anyone I've worked with—including myself."

Pagano also hopes that her music will click with the public: "This is the only thing I can imagine doing. If not this, I'd probably be asking people if they wanted fries with their burger."



PAGANO

Ropeadope's 'Word' Speaks To The Spirit With Sacred Steel

BY CHRIS MORRIS

The all-instrumental album *The Word*, due July 31 on Atlantic-distributed Ropeadope Records, is a sizzling collaboration between "sacred steel" guitarist Robert Randolph, blues-rock jam unit the North Mississippi All Stars, and keyboardist John Medeski of groove aces Medeski, Martin & Wood.

This unlikely project had its genesis three years ago, when the All Stars—guitarist Luther Dickinson, drummer Cody Dickinson, and bassist Chris Chew—were opening dates for MM&W. Members of both bands were listening avidly to Arhoolie Records' *Sacred Steel* collections. The albums focus on steel guitarists who play at services of the Pentecostal House of God churches.

Luther Dickinson says, "Personally, gospel music is where I've always found my center, my sort of spirituality, really."

Yet Medeski says that when the idea of doing a gospel album together was mooted, the idea was not to "stick to just a traditional gospel record" but to be "a little more edgy."

Last year, while the All Stars were touring again, Luther Dickinson passed a copy of *Sacred Steel—Live!* to bandmate Chew. The Arhoolie set contains a smoking performance of "Without God" by Randolph, a 23-year-old prodigy who plays regularly for the House of God Church in Orange, N.J.

Chew—who himself sings and plays most Sundays at the Rising Sun Baptist Church in Hernando, Miss.—says he began proselytizing about Randolph: "I loved the whole album, but that one song—it was like, 'oo-wee!' He plays some monster licks."

Through Steve Earle's guitarist Eric "Roscoe" Ambel, who recorded some nongospel demos with Randolph, the All Stars got the guitarist's number and invited him to open a show last October at New York's Bowery Ballroom.

Randolph, who has his own band that plays dates in New York, says of his secular music, "What I try to do is play music that is not degrading. I try to play inspirational music that can cross over to all audiences."

The Bowery Ballroom perform-

ance proved to be a thrilling event for all the players, and the All Stars and Medeski—who had already scheduled recording sessions for their gospel project—invited Randolph to join the date.

The Word combines gospel-style originals, traditional material like "I'll Fly Away" and "I Shall Not Be

As for getting consumers going, Ropeadope head Andy Hurwitz says, "The overall plan in breaking the record, as we do with all our records, is just grass roots and word-of-mouth."

Ropeadope produced 50,000 three-track samplers to promote the album and began handing them out

at a June 27 Bowery Ballroom show that featured the All Stars with Randolph and Medeski, all of whom have fervent followings in the jam-band fan community. Hurwitz says, "People heard that we were giving away samplers outside the show and formed a nice line to get them."

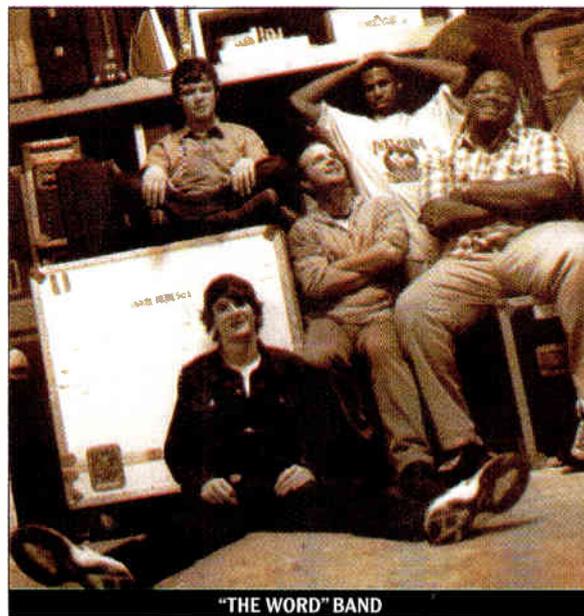
The Word sampler will also be distributed by Ropeadope's national street teams at appropriate live shows and festivals during the summer. The label is promoting the album on both its own Web site, ropeadope.com, and the dedicated site whatistheword.com, which features

free downloads of two album-track excerpts and a schedule of summer tour dates.

The five musicians will play 11 shows on an Aug. 1-12 tour swing, which will include two gigs at Irving Plaza in New York and a Newport (R.I.) Folk Festival appearance. West Coast dates are likely in early 2002.

Ropeadope has hired indie promoter Michael Idlis to work the album at triple-A formats, Hurwitz says, "to see if anyone bites—to see if there's anyone that hears it the way we all hear it—and decides that they're going to play it. We're not really expecting that to happen, but we all felt that the record is so good that we're going to give it a good push at radio anyway."

Allen Larman, roots music buyer at the Rhino Records retail store in Los Angeles, sees commercial possibilities in *The Word*: "There's some amazing playing on this album. With the success of the *Sacred Steel* records and the North Mississippi All Stars—plus throwing John Medeski into the mix—the record has the potential to do well. The fact that Randolph has been out there touring is going to help. Everybody involved has already built a foundation."



"THE WORD" BAND

Moved," and even blues-based spiritual songs like Fred McDowell's "Keep Your Lamp Trimmed and Burning," performed in a style that is sometimes devoutly subdued and

'With the success of the "Sacred Steel" records and the North Mississippi All Stars—plus throwing John Medeski into the mix—"The Word" has the potential to do well.'

—ALLEN LARMAN,
RHINO RETAIL

sometimes furiously hard-rocking.

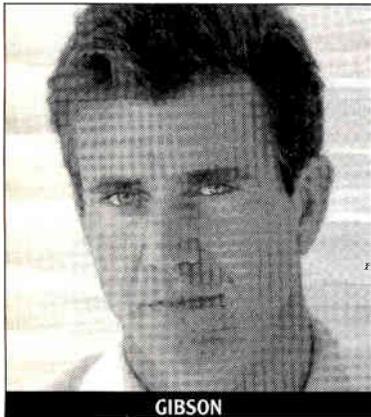
Randolph says he found sympathetic players in his bandmates: "Being that Chris Chew comes from the church background, and also Luther and Cody have some of those church influences as well, it's spiritual music that is uplifting and upbeat. It gets everybody going."

The Beat

by Melinda Newman



ICONOGRAPHY: Icon Records, the label run by actor **Mel Gibson**, is branching into releases by individual artists. Until now, the label—which is an ancillary arm to Gibson's film and TV company, Icon Productions—has served as a soundtrack-only imprint. First up will be the September release from **Col. Parker**, a quartet made up of rock veterans guitarist/vocalist **Gilby Clarke** (**Guns N' Roses**), drummer **Slim Jim Phantom** (**the Stray Cats**), bassist **Muddy Stardust** (**L.A. Guns**), and keyboardist **Teddy Andreadis** (**Slash's Snakepit**).



GIBSON

"Our goal is always to produce the best possible entertainment," Gibson says. "We would like to see the label become another development and production avenue similar to our features and TV departments. Everybody at Icon loves music as much as they love film. I hope we can develop some successful records in addition to our film and TV projects."

Icon Records president **Michael Lustig** says the idea is to run the label like an independent film studio. "If you look at how indie features are made, all this time and effort is spent getting it ready outside of the traditional studio system. You get great movies that way, and I think you can get great records that way. You can take the time to launch an artist without the corporate pressure of the quarter system."

Lustig says Icon is looking for a long-term distribution deal for soundtracks, while it hopes to make one-off deals for its individual artist releases so it can pair the project with the appropriate label.

Among the soundtracks previously released by Icon are those to *Payback* (through Varese Sarabande) and *What Women Want* (Columbia) (both in which Gibson starred), and *Felicia's Journey* (Milan). Through an expired distribution deal with Atlantic, Icon released the soundtrack for *187*.

Col. Parker came together as a cover band that plays every Thursday at Phantom's Los Angeles nightspot, the Cat Club. "Michael was my friend,

and he said, 'I want to capture what you and Gilby are doing.'" Phantom says. "The original idea was just to do covers, but it slowly turned into something more."

The "something more" is a straight-ahead rock album, aptly titled *Rock & Roll Music*. Recalling **the Rolling Stones**, **the Beatles**, and even a little **T-Rex**, the songs are instantly familiar without sounding derivative.

As for the band's name, Phantom says, "We wanted a name that sounded inherently American," even though **Elvis Presley's** manager and the band's namesake was supposedly Dutch. "He's such a unique character. We had a lawyer research the name, and it came up clean. Col. Parker [who died in 1997] doesn't have a family, and I don't think the Presley estate is too fond of him, so they don't care."

Lustig says Icon, which has a skeleton staff, will use indies for marketing and promotion until the project goes to a major. He also plans to use regional distributors to ensure the records are in stores when the bands tour.

If Phantom has any reservations about being the first act on the label, he's not voicing them. "Listen," he says with a laugh, "it's kind of cool to actually be able to get the president of the label on the phone."

MANAGEMENT CHANGES: Former **Hootie & the Blowfish** manager **Rusty Harmon** and his partner, Hootie attorney **Richard "Gus" Gusler**, have signed Republic/Universal act **Jettingham** to their new company, Raleigh, N.C.-based Management 101. The Fort Wayne, Ind.-based band releases its debut Sept. 18... Concert promoter **Seth Hurwitz**, head of Washington, D.C.-based I.M.P., has entered the management field. Hurwitz is handling D.C.-based DJ/production outfit **Thievery Corporation**. Even though he lives in the same town as the act, he became aware of Thievery Corporation through his interest in the *Cafe del Mar* compilations. "I kept getting these Ibiza records and *Cafe del Mar* kind of stuff on Amazon, and Thievery Corporation's name would come up as acts I might also like," he says. While he will be active in all facets of the duo's career, he will focus on the pair's live show. Thievery Corporation releases its albums on its own label, ESL Music... Mosaic Media Group, which includes a management division that handles **Alanis Morissette** and **Goo Goo Dolls**, has invested in Family Tree Entertainment. New York-based Family Tree's clients include **Macy Gray**, **OutKast**, and **Donell Jones**. Family Tree will start an Los Angeles branch, based out of Mosaic's offices.

Introducing Miranda Lee Richards

Virgin Radies Debut From Self-Proclaimed 'Psychedelic Folkie'

BY WAYNE HOFFMAN

When Miranda Lee Richards was growing up in San Francisco, her mother—an underground comic book artist—created a character named Suzy Skates for *Roller Skating* magazine. A punk-rock anti-superhero standing six feet tall before she strapped on her hot-pink skates, Suzy used her magical powers to battle corporate greed, fight pollution, and rebel against social convention.

"Suzy was based on what my mother wanted me to become," Richards recalls, "a strong, independent, beautiful, kick-ass chick."

Now 26, Richards aims to fulfill her mother's expectations with the Aug. 28 release of her Virgin debut, *The Herethereafter*.

Richards came to music late, first picking up a guitar after she finished high school. Today, she plays piano and harmonica as well and says getting a late start may actually give her an advantage over other new artists. "I was able to try other things and know that I didn't want to do them."

For example, Richards moved to Los Angeles at age 20 to become a commercial model. "I always hated it," she recalls, but modeling did give her time to hone her skills as a songwriter in her spare time. When she signed her deal with Virgin in 1999, she left modeling behind.

In addition to co-producing *The Herethereafter* with Rick Parker, Richards wrote or co-wrote 10 of its 11 tracks; the exception is a cover of a Rolling Stones 1967 release, "Dan-

delion." Published by Violet Hour Publishing/ASCAP, Richards' songs are guitar-focused—sometimes acoustic and sometimes electric, but always driven by sing-along melodies



RICHARDS

leavened by Californian breeziness and a slight country twang.

Yet while the tunes are frequently upbeat, the poetic lyrics more often betray what Richards calls "an undertone of sadness." This wistfulness is most evident on "The Long Goodbye," a song Richards wrote about a disintegrating love affair, and "The Landscape," which Richards adapted from a Charles Baudelaire poem about "the sinless idyll built of innocent words."

Tony Berg, executive VP of A&R at Virgin, compares Richards to Edie Brickell and Sheryl Crow, performers who "seemed to speak to a generation"—particularly a young, female audience. "Every now and then, a woman shows up with a unique point of view and a sound that's identifiably her own, and it seems to resonate."

Richards' first single—tentatively hitting radio in August or September—will be "The Beginner," which opens the album. "I hope it'll find its way to modern rock radio, but it's not going to start anywhere near there," says Berg, who plans to target triple-A and progressive AC stations first. "It's an unusual record in that it falls between the lines that have been drawn so deeply in the last few years in radio."

Richards got accustomed to blurring musical lines as a child, listening to her mother's new-wave records alongside the blues and country preferred by her father, who is also a cartoonist. Unsurprisingly, Richards—who calls herself "a psychedelic folkie"—blends elements of diverse musical genres on *The Herethereafter*: a strain of Buffalo Springfield here, an echo of the Cocteau Twins there.

"The Beginner" seems an apt first release, as its lyrics plead for listeners to cut the new artist some slack: "I'm improvising as I go along/I got no excuses if it all goes wrong."

Richards explains, "I want people to realize that it's my first time out, because there's a certain safety net involved. But, ultimately, there's a

serious power to what I'm doing."

Independent tour manager Brad Clark organized a series of shows for Richards in May and June, taking a three-piece combo to small clubs from New York to Seattle to Orlando, Fla. Clark says this "warm-up tour" was "a crash course" for Richards, who had never toured before. Clark distributed four-song sampler CDs at Richards' gigs to stir public interest.

Berg says that Richards will start a larger tour with a full band closer to the album's launch, most likely as an opener for other acts. After the release, Richards will tour "ad infinitum." Berg notes: "I want her out there constantly."

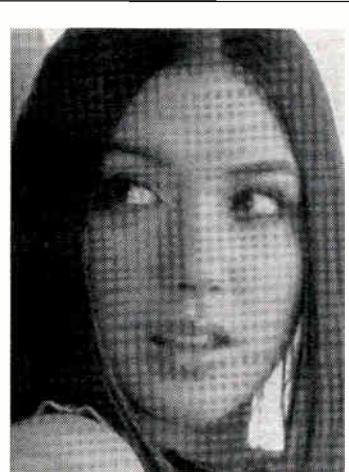
While some performers complain about the grind of long road tours, Richards, who is managed by Andrew Brightman of L.A.-based ABM, takes a brighter view: "You can get caught up in city life and day-to-day living, and touring takes you away from all that. It's the ultimate way to focus on your job. It funnels all your concentration into your music."

In The Works

- Although she is still working on her first DreamWorks album, Spice Girl Victoria Beckham will debut her first solo single, "Not Such an Innocent Girl," on her Web site, victoriabeckham.com, Tuesday (24). The single is commercially available in Europe Sept. 3. A stateside release date is still pending.

- Cast will release its new album, *Beetroot*, in the U.K. July 30. The Orchard/PolyGram International act's follow-up to 1998's *Magic Hour*, the project is previewed by the single "Desert Drought." "We call it our Gil Scott-Heron vibe," vocalist/guitarist John Power says of the new record. "It's us freeing ourselves of all sense of routine." The set is planned for U.S. release this fall. The band begins a European tour in August.

- After an eight-year hiatus, renegade modern rock band the Breeders will this fall release *Title TK* (the name being a reference to the publishing abbreviation meaning "to come"). Produced by Steve Albini, the album is the band's first since 1993's hit *Last Splash*. Although the 4AD set is a band-driven effort, three songs from frontwoman Kim Deal's solo sessions made the cut.



Branching Out. Maverick ingénue Michelle Branch is starting to make pop radio inroads with "Everywhere," the first single from her full-length debut, *The Spirit Room*. Many of the set's tunes were the result of dreams. "Sometimes, I wake up and get confused about where I am," she says. "I'm not sure if I'm asleep or awake. I have dreams when I write an entire song, chords, everything. I wake up and hope I can remember the dream-song, and I find that I've already written it all down. It's a mystery."

This is my message to the Nobel Prize nominators and the nominators of the Rock & Roll Hall of Fame, T.V., Radio, Motion Pictures, Entertainment, Entertainers, and the general public at large world wide. Should you choose me I'll considerate it honorable. However I have conditions for the Rock & Roll Hall of Fame.

To place the "Twist" symbol that's on Chubby Checker's Beef Jerky, this statue on top of a thirty foot or so pedestal in the courtyard of the Rock & Roll Hall of Fame. I would like to be alone thank you. I changed the business. I am often called the wheel that Rock rolls on as long as people are dancing apart to the beat of the music they enjoy. Before "Alexander Graham Bell"...no telephone. Before "Thomas Edison"...no electric light. Before "Dr. George Washington Carver"...no Oil from seed or cloning of plants. Before "Henry Ford"...no V-8 Engine. Before "Walt Disney"...no animated cartoons. Before Chubby Checker...no "Dancing Apart to the Beat". What is "Dancing Apart to the Beat"? Dancing Apart to the Beat is the dance that we do when we dance apart to the beat of anybody's music and before "Chubby Checker" it could not be found!

Elvis Presley is the King of Rock & Roll, no doubt, and we love him. However Rock & Roll was already here. He just became the king of it. The Beatles who we all love so dearly, their likeness was done by the Beach Boys, Buddy Holly and The Crickets. But it's evident that they did it much, much better. Hank Ballard wrote and recorded the "Twist". The inner city kids made a dance to that song. The record died on the radio. Radio stopped playing the record. The "Twist" was dead. No one was going to hear the record and no one was ever going to see the dance. We re-recorded the "Twist" and campaigned the song and the dance at DJ record dance parties in Pennsylvania and New Jersey. Radio stations started to play the "Twist" by Chubby Checker. We finally made it to American Bandstand and showed the world what it was. Chubby Checker changed everything. He gave movement to a music that never had this movement before. The styles changed. The nightclub scene is forever changed. Chubby Checker gave birth to aerobics.

He gave to music a movement that could not be found unless you were trained at some studio learning something other than dancing apart to the beat. It's fun. The "Twist" the only song, since time began, to become number one twice by the same artist. Oh yes, we're talking about the Rock & Roll Hall of Fame. But lets face the truth. This is Nobel Prize Territory.

The "Twist" is very recognizable when you dance apart to the beat. But "The Pony", two on one side and two on the other side, the dance that I introduced in 1961 is the biggest dance of the century. They do it to everything, in the 70's, 80's, 90's and now 2000's. And what about my "Fly"? To explain it better, throw your hands in the air and wave them like you just don't care. If you "Fly" you automatically do the "Shake". From 1959 to this moment it's either the "Twist", the "Pony", the "Fly", the "Shake" or some other nasty stuff in between.

Please I urge you not to look upon my comments as self-centered, proud love thy self. This is not what this is about. Since I have such a unique situation in the music business, I feel only I can explain it. If the music industry knew or understood this reoccurring phenomenon, that's renewed every time the beat begins, they would have explained it through decades. Yes, "Dancing Apart to the Beat" is Chubby Checker. Everybody is doing it everyday, every month, every year, since it's discovery in 1959. Chubby Checker's given the music business something great. Now he wants his greatness returned.

I want my flowers while I'm alive. I can't smell them when I'm dead. The people that come to see the show have given me everything. However I will not have the music business ignorant of my position in the industry. Dick Clark said, and I quote, "The three most important things that ever happened in the music industry are Elvis Presley, the Beatles and Chubby Checker". Now I ask you. Where is my more money and my more fame? God bless and have mercy. You know I Love you.

Yours truly,

Chubby Checker

always with love
Chubby Checker 2000

P.S. I am also placing this letter on www.chubbychecker.com for the world to see. It would grieve me to have them ignorant of what I stand for in the music industry. Chubby Checker is King of the way we dance worldwide since 1959.



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Darwin's Waiting Room Perseveres, Signs MCA Deal

BY COLIN FINAN

Being in a rock band from Miami isn't always easy. In a city known for its beautiful beaches, club music, and fashion-driven culture, MCA act Darwin's Waiting Room struggled to find venues to play and an audience for its brand of rap-inflected rock.

"Saying it took a lot of work doesn't even scratch the surface," says Jabe, one of the quintet's two vocalists. "We built everything from scratch. For me, it was going into a dance club and saying, 'Look, open up your doors three hours early and give us an opportunity to



DARWIN'S WAITING ROOM

play from 6 to 9, and you will make an extra \$500."

With significant grass-roots organizing and help from local Miami radio stations, the band was finally able to break through. After building an impressive street following and going on a short tour of the Southeastern U.S. with Papa Roach, the group put the wheels of support behind its MCA debut, *Orphan* (July 24), in motion.

Recorded in Boca Raton, Fla., with engineer Keith Rose and famed Nonpoint producer Jason Beiler, the set focuses on the loneliness that Jabe and MC Grimm have experienced throughout their lives. Songs like "All I Have Is Me" and "Sometimes It Happens Like This" explore themes of rocky relationships and solitude. Jabe says, "*Orphan* mainly deals with every aspect of being completely alone, whether it be in love or in your family."

It's the bond between Jabe and Grimm that sets the band apart from the rest of the pack of rap/rock bands, according to MCA marketing director Tim Reid. "The strength of the band's musicianship will neutralize the initial comments that they are part of that [rap/rock] genre," Reid says, adding that MCA is pursuing play for the Jeff Renfroe-directed video of the single "Feel So Stupid (Table-9)" on MTV2.

Managed by producer Beiler and his brother, Aaron, for Coral Springs, Fla.-based BVB, Darwin's Waiting Room is booked by Scott Sokol at Pinnacle Entertainment in New York. The group's songs are published by Warner/Chappel Music (BMI).

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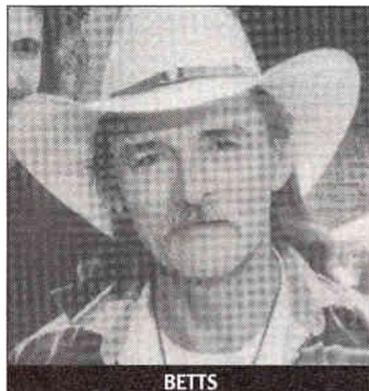
BY WES ORSHOSKI

Dickey Betts is surprisingly calm as he discusses his new solo set, *Let's Get Together* (July 31, Back Alley/FreeFalls Entertainment). Although the album arrives at a pivotal point in his career—it's his first release since he

was booted out of the Allman Brothers Band by fax 14 months ago for alleged substance abuse and sloppy performances—the renowned guitarist says the pressure is off.

"The real pressure came right after that thing happened," he explains. "I

knew that I had to go right back out on the road with a dynamite band or people might start believing what was being said in the press. So I put a band together as quickly as I could. I rehearsed it for a month and got it on the road, and we managed to do a five-week tour before the summer was over. And, indeed, people saw and said,



BETTS

"Well, wait a minute. This doesn't make sense. This guy's playing great and is full of energy, and everybody is happy. So what's the problem here?"

"I think if I hadn't done that, people would have started to believe the drug tales," he continues. "That [tour] was a statement I was forced to make. And it was imperative that I do that. If I had waited until this year to get a band together, it may have been too long."

Though his wounds are still quite fresh—Betts, author of some of the group's best-known songs (including "Blue Sky" and "Ramblin' Man"), is trying to sue the band, claiming he is due an undisclosed sum for his dismissal—he is doing his best to cope with the divorce. In fact, he says the split has proved to have its advantages.

"The dynamics were so pressurized in [the Allman Brothers] that you could hardly move in it, musically," says Betts, 57. "That's one thing that feels so good about playing with these guys. They're all enthusiastic—they're happy to be where they're at. They like me, like my music. They're actually enthused when I come in with a new song, and they want to do their best to make the most of it. That kind of atmosphere lends itself to creativity and inspiration. And that's what happened on this album."

Let's Get Together, aided by the recent launch of dickeybetts.com, is the first album issued by Back Alley Records, a joint venture owned by Betts and Bob Freese, owner of Chagrin Falls, Ohio-based FreeFalls, which has inked a similar pact with Willie Nelson, to whom Betts turned to for advice. "We played a game of golf together, and Willie just sang Bob's praises very highly. He said, 'Well, I can tell you, he's one of the good guys.'"

Through the deal, Betts retains the album's master, which he licenses to Freese, who contracts independent marketing firms to work each of his records. "I think a lot of artists want to do this," says Freese, currently acting as Betts' manager. "They just don't know how."

Continental Drift



by Larry Flick

EAT YOUR COOKIE: If **Joey Ramone** and **Patsy Cline** had a love child, **Cookie's** frontwoman/bassist **Sabrina RockArena** would be it.

Working an image that's equal parts rock'n'roll cartoon and gritty punk vixen, she (along with the rest of the band) is quickly earning props as one of the more respected bands in the ever-competitive Seattle music scene.

Conceived in San Francisco in 1995, Cookie took to the road with a vengeance. Eight tours, three years, and two vans later, RockArena and guitarist **Jayme LayMe** found themselves stationed in Seattle, bolstering their street credibility with the addition of popular local figure **Mike "Bottle 'o Boom" Anderson** on drums. He adds aggressive rhythms (not to mention a talent for homemade pyrotechnics) to Cookie's arsenal, wooing audiences with high-voltage live shows.

Throughout 1999 and 2000, Cookie saw its hard work start to pay off, landing slots on a string of new-band-friendly festivals that include Seattle's Pain in the Grass and Show Off or Shut Up, as well as the National Academy of Recording Arts and Science's Grammy in the Streets showcase. The gigs have helped draw the attention of major-label A&R execs, who are starting to seriously sniff around the trio.

Much of Cookie's attention is drawn by RockArena, whose charismatic stage presence and larger-than-life persona recently inspired **Paul Frank** designer **Missy Broom** to name a handbag after her.

Adding to the band's visibility is their inclusion on Caroline Records' punk-savvy *Fist Full of Rock 'n Roll* compilation.

Cookie's latest studio effort, *All Hell Can't Stop Us*, was recorded by **Conrad Uno**, whose previous work with bands like **Presidents of the United States of America** and **Mudhoney**, among others, made him the ideal candidate to capture Cookie's ferocious yet hooky sound. Positive word-of-mouth on the set is spreading quickly, gaining airplay on top Seattle stations KISW, KNDD, and KCMU, and attention from local, regional, and national press.

"We're a band with a mission—the top or bust," RockArena says. "But we're going to do it our way,

on our terms. It's more fun—and far more satisfying that way."

For more information, visit the band's Web site, cookiefactory.com. You can also get a taste of its music by visiting mp3.com/cookie.

MODMUSIC'S TALENT SEARCH: The New York-based ModMusic Records has completed its Indie Band Search 2001 contest, which provides acts a chance to expose their music to industry figures while also putting them in the running for prizes valued at more than \$10,000.

A year-long judging process that drew more than 500 bands has resulted in 15 winners, all of whom are featured on *Indie Choice*, a ModMusic compilation that hits retail Sept. 19.

Winners were selected from a judging panel of producers, managers, publishers, music attorneys, TV and film music supervisors, radio promoters, and other music industry professionals, as well as music-

savvy celebrities, including **Claire Danes** and **Jamie-Lynn Sigler**.

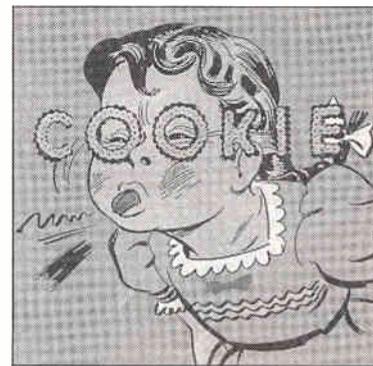
Among the stronger bands featured on the disc are **Dogma I**, **Miss Fortune**, **Greta Gertler**, **Joshua Novak**, **Earwig**, and **Had**. Each act is distinguished by an ability to balance streetwise rock aggression with radio-smart hooks. If you're an A&R executive in a shopping mood, this is a must-hear collection.

Besides placement on the CD, the contest offered prizes that includes a \$3,000 endorsement deal with Crate Music, as well as equipment and gear from Shure microphones, Pearl drums, and Sam Ash Music stores, among numerous others.

ModMusic is preparing for the launch of its 2002 competition, which will begin in the fall. For entry details, visit indieband-search.com.

UPDATE: We're pleased to note that **Spike 1000**, one of the hotter hard-rock bands to hail from San Francisco (and previously featured in the Jan. 22, 2000, edition of this column) is now signed to Columbia/Portrait.

The act is now touring with labelmate Stereomud and promoting its label debut, *Waste of Skin*. Produced by **Malcolm Springer**, the set is garnering deserved raves from head-bangers and critics alike.




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Arista's Adema Relies On Its Talent, Not Family Ties

BY JILL PESSERNICK

Adema frontman Mark Chavez says the Arista band plans to set itself apart from the rock pack by doing more than simply slapping listeners in the face with a sonic blast.

Unlike most of their contemporaries, Adema aims to offer more. While they kick out jams that are lyrically dark and contain aggressive guitar and drum figures, they're also melodic and accessible to pop ears. "A lot of people want to step off with their first singles with all this screaming stuff," notes Chavez, the half-brother of Korn's Jonathan Davis. "That's where we can win. To me, you should be able to hear the singer's lyrics."

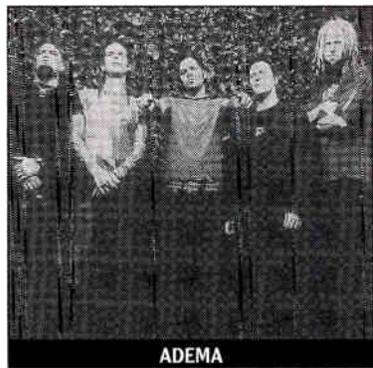
The lyrics here are deeper than most rock fare. *Adema* serves as a "personal diary of failure and success" for Chavez (whose songs are published by a self-named, ASCAP-affiliated company). "I was engaged, and I lost the girl to one of my friends. I also became a serious alcoholic and got through it. I'm lucky to have my life."

In such songs as "Giving In," the group's first single—which is currently No. 22 on the Modern Rock Tracks chart—the lyrics discuss addiction and becoming consumed by life's problems. "Truth," for example, is an apology to Chavez's ex-fiancee, and it's his way of saying that everyone has faults. "We just wrote about things that are dear to the heart. When we play live, [audiences] feel it. That's how Adema wins fans. People see that we're real."

It was only a year ago that Adema—managed by West Hollywood, Calif.-based Terry Lippman—cut the demo

that won a label deal. Chavez was working as a day-care supervisor at the time, and he was thinking about becoming a teacher—though he hoped to become a musician.

Chavez had been writing songs with guitarist Mike Ransom for some time and soon got together with guitarist Tim Fluckey and bassist Dave DeRo,



ADEMA

who were both ex-members of the Bakersfield, Calif.-area band Juice. When drummer Kris Kohls of Videodrone joined, all of the pieces fell into place. Though Adema had a familial connection with Korn, Chavez says the group relied on its own merits to earn its Arista deal. "The main thing [Jonathan Davis] did for me was to give good advice," he says. "We got a fat record deal because of our music."

When Arista president/CEO Antonio "L.A." Reid and executive VP Jerry Blair joined the label, one of the ways in which they felt they could take the company to the next level was through "breaking rock acts," says VP of marketing Adam Lowenberg. "L.A.

Reid was involved in the whole process of signing [Adema] to the label. It doesn't happen that often when a president helps recruit the artist from the beginning."

Arista began its marketing campaign last December, when it joined with the promotional company Streetwise to get the word out on the band. Streetwise passed out 40,000 cassette samplers with the demo of "Everyone" to a targeted audience. The song was also included on streetwise.com, and the amount of download traffic almost shut down the site.

Before Adema's debut was completed, Jeff Sodikoff, Arista's senior director of rock/alternative promotion, traveled to radio stations across the country with that demo: "By the time we had the finished music, we had created such a buzz on the demo that they were waiting for me to come back."

Abbie Weber, assistant PD for Syracuse, N.Y.'s WKRL, says the song "Giving In," is "catching on with alternative audiences. After this week and last, it hit top 10 phones. For any song to stick out that isn't associated with our festival right now is amazing—and they're still very much a baby band."

Says Eric Arnold, a buyer for the Carnegie, Pa.-based chain National Record Mart, "The Korn kids will be out for this one just for curiosity's sake, but the record stands on its own merits. They rock like a jackhammer."

Adema, which is booked by John Marx and Ethan Rose at the William Morris Agency in L.A., is currently on tour with Staind throughout July.

Keeping Score

by Steve Smith



ATLANTIC CROSSING: Even though mergers and consolidation have led to a classical record industry increasingly dominated by U.S.-oriented multinational conglomerates, the Stateside market still lacks an authoritative monthly publication of its own. Based in the U.K., *Gramophone* has been the leading English-language voice on classical music for more than 75 years, and its annual Gramophone Awards have become arguably the most influential honors in the business. Over the years, the magazine has made several attempts to heighten its presence in the States by improving the quality and quantity of its coverage of American activities and artists. But as of the August issue, the magazine undertakes its most substantial North American initiative to date, with not only expanded editorial coverage but a series of cooperative promotional ventures, too.

"The North American market is elusive," *Gramophone* editor-in-chief James Jolly admits. "It's sad and ironic that no U.S.-produced classical music magazine has been able to sustain a long-term newsstand presence and that the dominant magazines all come from the U.K." Naturally, the absence of native competition has fueled the ambitions of several overseas magazines. "A lot of magazines have looked at the size of the U.S. and seen a pot of gold," he says. "They've waded in, spent a lot of money, and invariably backed off with their tail between their legs." For instance, after making a big show of entering the American market, *BBC Music* magazine suspended its American edition after less than two years.

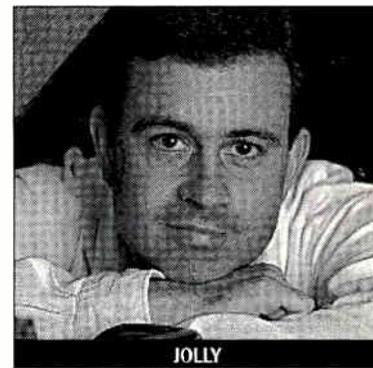
"The problem with the States for magazines—as well as records and pretty well any other consumer product—is its sheer size," Jolly says. "With classical music, whose most active consumers tend to be located in the major metropolitan centers, it's like taking a map of Europe and moving the countries apart by a few hundred miles and then trying to maintain a distribution network in the usual way. It's very complex and expensive."

Always a family-owned operation, *Gramophone* was acquired a couple of years ago by the London-based Haymarket publishing group. Jolly sees the new setup as one key to a more successful approach to American distribution: "As part of Haymarket, we have the benefit of having a very good perspective on producing and selling magazines internationally."

The expanded American initiative in *Gramophone* goes beyond the previous four-page column in which an American writer revisited discs already covered by the magazine's regular critics. The new edition will feature an eight-page U.S. section that includes a

"think piece" on a Stateside-centric topic and a one-page interview with an American composer or performer, as well as reviews of releases from North American-based companies. "What we're ultimately trying to do," Jolly says, "is to make *Gramophone* more relevant to the U.S. reader."

Aside from the changes within its pages, *Gramophone* has initiated a series of promotions designed to draw more attention to the magazine and its branded Baedeker, *The Gramophone Classical Good CD Guide*. (The guide's 2002 edition is due to be published in September.) In June, the magazine began a monthly promotion with Tower and Universal Classics, setting up display racks in key classical stores featuring Universal re-



JOLLY

cordings that have received top honors in the guide. The magazine provides a theme for each month's display, such as Summer Listening, Young Artists, and Great Vocalists.

Jolly insists that the marketing venture with Universal does not imply preferential treatment for the company's releases in the magazine. "There's a very clearly defined wall between our editorial and marketing activities," he says. "So far as favoring companies, I think we've always been pretty good with the balancing act—but any company that is showing a clear commitment to classical music will, inevitably, get a better deal."

Gramophone has also initiated new-subscriber promotions with major American performing-arts organizations, including the Lincoln Center Festival and the **Chicago Symphony Orchestra**, as well as online music vendors Getmusic.com and CDNow.com.

In the fall, the magazine will announce the Gramophone Awards nominees in New York for the first time. The 25th anniversary of the awards was feted earlier this year in London with a benefit concert featuring such star performers as tenor **Ian Bostridge**, violinist **Kennedy**, and conductors **Ricardo Chailly**, **Richard Hickox**, and **John Eliot Gardiner**. After the first-round nominee presentation in New York, the 2001 Gramophone Awards will be held in mid-October in London.

July 28
2001

amusement
business

Boxscore Top 10 Concert Grosses

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BACKSTREET BOYS, KRYSTAL SHAGGY	Hersheypark Stadium, Hershey, Pa. July 5	\$1,161,850 \$68.50/\$48.50/\$38.50/\$25	21,384 29,100	Clear Channel Entertainment
BON JOVI, EVE 6	Target Center, Minneapolis July 9	\$677,320 \$60/\$50/\$40	13,834 sellout	Jam Prods., Minnesota Food Bank Network
HOT 97 SUMMER JAM: FUNKMASTER FLEX, LUDACRIS, EVE, JA RULE, R. KELLY, DJ ENUFF, OUTKAST, DESTINY'S CHILD, NELLY, JAY-Z	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. June 28	\$617,700 \$150/\$100/\$75/\$25	14,049 sellout	Hot 97 WQHT, Radio Events Group, Metropolitan Entertainment Group
DEPECHE MODE, POE	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas July 14	\$598,852 \$75/\$60/\$30	14,282 16,550	Clear Channel Entertainment
GIRLS' NIGHT OUT: REBA MCENTIRE, MARTINA MCBRIDE, SARA EVANS, JAMIE O'NEAL, CAROLYN DAWN JOHNSON	Staples Center, Los Angeles July 15	\$489,828 \$115/\$75/\$60/\$43.50	7,442 8,400	Nederlander Organization
JAMES TAYLOR	Hersheypark Stadium, Hershey, Pa. July 11	\$408,658 \$43.75/\$33.75	10,581 15,094	Clear Channel Entertainment
KING'S FEST: DC TALK, THE NEWSBOYS, POINT OF GRACE	Paramount's Kings Dominion, Doswell, Va. July 5-7	\$407,563 \$63.99/\$23.99	9,587 three sellouts	Jam Prods., Paramount's Kings Dominion
DEPECHE MODE, POE	National Car Rental Center, Sunrise, Fla. July 7	\$405,313 \$59.75/\$35.25	9,237 sellout	Fantasma Prods.
THE BLACK CROWES & OASIS, SPACEHOG	DTE Energy Music Center, Clarkston, Mich. June 2	\$394,844 \$44/\$18.50	14,735 15,240	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Coors Light Amphitheatre, Scranton, Pa. June 27	\$385,018 \$47.40/\$39.45/\$26.20	12,626 14,000	Metropolitan Entertainment Group

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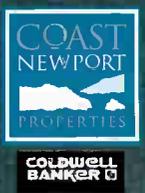
NORTH LAGUNA BEACH CALIFORNIA

LAST TWO REMAINING PARCELS OF AN HEIRLOOM ESTATE LOCATED ON ABALONE POINT, WITHIN THE GATED OCEANFRONT ENCLAVE OF IRVINE COVE

Long held by one of Orange County's founding families, these most desired properties are now available for individual purchase. Two discerning buyers will have the opportunity to create incomparable family estates overlooking one of Laguna's most beautiful coves. Originally a single two-acre property, the parcel has recently been subdivided into three lots. One of these lots is no longer available. The two available parcels are one half acre and one acre respectively. The one acre is priced at \$17,500,000. The half acre is priced at \$14,500,000. This is the last undeveloped coastal land within prestigious Irvine Cove. Because of the almost flat nature of the property, building homes with gracious outdoor living becomes a reality. The sites are further enhanced by spectacular views of Irvine Cove's private sandy beach and of surf breaking on the point. New owners will further delight in the superior amenities of gated Irvine Cove: 24-hour security, tennis courts, parks, and a private sandy beach for the exclusive use of Irvine Cove's residents and their guests. This extraordinary acreage was the site of the Irvine Family beach house and was used for summer excursions during the first half of the 20th century. The property has been the object of many unsolicited offers over the years.

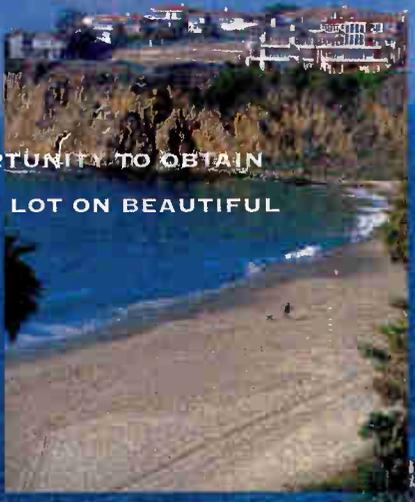


ROD DALEY 949 494 6208



EXTRAORDINARY OPPORTUNITY TO OBTAIN A DOUBLE, OCEANFRONT LOT ON BEAUTIFUL EMERALD BAY POINT

Emerald Bay is a Coastal Commission approved private beach community located five miles south of Newport Beach and two miles north of the charming village of Laguna Beach. The 25,000 sq. ft. parcel of two contiguous lots is possibly the largest and finest homesite ever offered in this community. Build the home of your dreams and still have space for the ultimate in outdoor living, or build the main house with an adjacent guest cottage. The views are unparalleled. Look down the surfline of Emerald Bay private beach, plus see the coves and lights of the village to the south. Emerald Bay's residents and their guests enjoy the exclusive use of six tennis courts, a major swimming pool complex, two volleyball courts, a basketball court, two children's play areas, and a community center, as well as fifteen acres of community private beach and parkland. Offered at \$15,900,000, this parcel may be sold as two separate lots.



CONTACT ROD DALEY AT 949 494 6208 FOR ADDITIONAL INFORMATION AND/OR BROCHURES ON THESE PROPERTIES World Radio History

Photography: David Heath, Western Exposure

ALBUMS

Edited by Michael Paoletta

POP

★ **ORIGINAL SOUNDTRACK RECORDING**
Hedwig and the Angry Inch
PRODUCER: Stephen Trask
Hybrid HY 20024

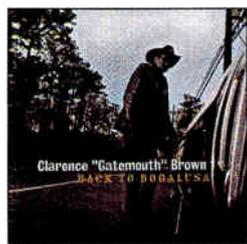
Beneath the wigs and eye shadow, *Hedwig* is a serious rock musical blending glam and punk in a style reminiscent of David Bowie. Songwriter/guitarist Stephen Trask's score encompasses everything from grunge to country, but it's legitimate enough to help rock fans overcome fears of "movie musicals." The film is adapted from an off-Broadway show, which spawned a 1999 Atlantic cast album. This CD is louder and more raw, especially on such grinding numbers as "Exquisite Corpse." A few songs are new, with Trask himself singing. But as Hedwig, John Cameron Mitchell carries the bulk of the vocals with appropriate melancholy, complemented by backup singer Miriam Shor's sweetness. Bob Mould joins on guitar, adding muscle and volume. Despite seemingly random sequencing, the soundtrack maintains its humor without losing punk credibility. And in the wrenching "Wicked Little Town," Trask may have created a classic.—**WH**

★ **IGGY POP**

Beat 'Em Up
PRODUCERS: Iggy Pop and Danny Kader
Virgin 10574

Many of Iggy Pop's core faithful seem to have abandoned him at this point, and you can't really blame them after his series of increasingly disappointing '90s albums. It's especially unlikely that those fans will show much support for *Beat 'Em Up*, which at times owes more to Slipknot and Korn than to the Stooges and MC5. (Doesn't all of Korn and Slipknot's ear-numbing guitar crunch date back to the Stooges and MC5 anyway?) Yet those who ignore this album are missing out. The set's opener, the scathing anti-phoniness rant "Mask," proves to be an apt

S P O T L I G H T S



CLARENCE "GATEMOUTH" BROWN
Back to Bogalusa

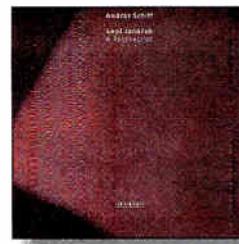
PRODUCERS: Jim Bateman and Clarence "Gatemouth" Brown
Blue Thumb Records 01101
 Blues vet Clarence "Gatemouth" Brown spends little time actually singin' the blues on *Back to Bogalusa*, a celebration of the 77-year-old's home state of Louisiana. After hearing such tracks as the swingin' "Back to Louisiana," one understands just why—at his age, Brown seems just so tickled to still be cutting records. He wields an abundance of energy, plucking his way through such fine electric blues as "Folks Back Home." Though boasting some fine fiddle fills and slide-guitar work (by Brown himself and Sonny Landreth, respectively), the album is often slowed by predictable saxophone solos. But as exemplified by the talking-blues track "Bogalusa Boogie Man," this set is a horn-heavy batch of feel-good Bayou music more interested in shaking some tail feathers than stirring the soul.—**WO**

'N SYNC
Celebrity
PRODUCERS: various
Jive 93220

Can 'N Sync accomplish what countless other teen-bred acts have terminated their careers trying to do? Can it enjoy superstar sales while savoring a taste of artistic credibility? If any act can do it, this is the one. In fact, *Celebrity* has the potential to be a textbook study in straddling the line between commerce and creativity. 'N Sync's third



set shows the group writing and co-producing much of its material. The result is a set that balances safe single bets ("The Game Is Over") with potent forays into hip-hop ("Girlfriend") and 2-step dance ("Up Against the Wall"). Even the ballads are more daring, as evidenced by the old-school gem "Gone." Some may note the dominance of Justin Timberlake and J.C. Chasez over other members (none of whom contribute more than backing vocals), but the truth is that the quintet has never sounded tighter.—**LF**



JANÁČEK: Piano Works (A Recollection)
András Schiff, piano
PRODUCER: Manfred Eicher
ECM New Series 1736/461-660

There are few bodies of work that make up a more satisfying CD program than the piano music of Czech composer Leos Janáček (1854-1928). Measuring some 77 minutes *in toto*, the tragic Piano Sonata "I.X.1905," the two books of atmospheric miniatures titled *In the Mist* and *On an Overgrown Path*, and the rarely heard nostalgic gem *A Recollection* constitute an intensely intimate set of emotional shadow play. There have been past masters of these—most notably Rudolf Firkusny, who played for the composer as a boy and went on to make a lauded Deutsche Grammophon record in the early '70s. In his third outing for ECM (after years with Decca and Teldec), Hungarian artisan András Schiff offers his own, more pensive take on this sublime music. While plumbing the Piano Sonata's depths, he also revels in the luminosity of the miniatures, abetted by the resonant ECM sonics. This is the height of keyboard poetry.—**BB**

with songs ranging from the dub-influenced "Broke" to the hip-hop-flavored "Won," which samples Harry Nilsson's "One." While this enigmatic quartet has yet to create a truly great album, part of the Beta Band's appeal is its enormous potential, which is on full display here.—**BG**

R&B/HIP-HOP

► **FOXY BROWN**
Broken Silence
PRODUCERS: various
Def Jam 8834

Foxy Brown has grown up a lot since her 1996 debut, *Ill Na Na*, and that maturity shows on her new set. In the past five years, the 21-year-old rapper has survived a world of drugs, suicide attempts, and torrid love affairs—all of which she chronicles on *Broken Silence*. "A Letter" (featuring Ron Isley) paints an intimate portrait of the artist writing an apologetic suicide letter to her family. That said, there are a few tracks reminiscent of Brown's more traditional fare, such as "B.K. Anthem," a straight-up club track. "Candy," which features Kelis, is a musical striptease, with Brown taunting listeners with her sexual prowess. She also taps into her West Indian roots on such tracks as "Tables Will Turn" and "Saddest Day." Brown's best set so far, *Broken Silence* showcases her many musical faces.—**RH**

► **AALIYAH**
Aaliyah
PRODUCERS: various
Blackground/Virgin 10082

Five years after her sophomore album, Aaliyah returns with a more mature, sensuous sound on her third set. While many of her pop/R&B contemporaries are content to crank out happy-go-lucky albums year after year, the 22-year-old singer/actress prefers to take a different tack. *Aaliyah* is a sonically diverse set in which each number has an emotion all its own. The wickedly hypnotic "We Need a Resolution," the album's lead single, reunites Aaliyah with

introduction to an album that thoroughly rocks, largely due to the adrenaline rush provided by former Body Count bassist Lloyd "Mooseman" Roberts, who was killed in a drive-by shooting shortly after wrapping work on the album. The 54-year-old Pop is particularly animated on the adolescent-and-proud-of-it title track and the hilariously sarcastic "V.I.P."—**WO**

★ **THE BETA BAND**
Hot Shots II
PRODUCERS: Colin Emmanuel and the Beta Band
Astralwerks 10446

After stumbling on 1999's *Beta Band*—an eccentric album that was as frustratingly self-indulgent and impenetrable as it was occasionally fresh and brilliant—the Beta Band returns with a

renewed focus, as well as its most fully realized set to date. As on previous efforts, the formula remains much the same—a mix of trippy beats, acoustic riffs, pop samples, and spaced-out atmospherics. The difference is in the execution, which is aided by tighter songs, a shorter running time, and increased melodicism. The band's futuristic folk remains as eclectic as ever,

(Continued on next page)

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

VARIOUS ARTISTS
Nuggets II: Original Artyfacts From the British Empire and Beyond
REISSUE PRODUCERS: Gary Stewart and Alec Palao
ORIGINAL PRODUCERS: various
Rhino R2 76787

The sequel to Rhino's 1998 retrospective of late-'60s U.S. garage rock, *Nuggets II* is a four-CD examination of the genre and its sub-movements—mod, psychedelia, R&B, twee-pop, pre-industrial, and freakbeat, among others—in the U.K. and the world at large. The 109-track set features such cult favorites as the Creation, the Pretty Things, and Wimple



Winch, as well as early recordings by the likes of David Bowie, Ron Wood, Jimmy Page, John Paul Jones, Jeff Lynne, Marc Bolan, Van Morrison, and Dave Edmunds. Just as important, *Nuggets II* highlights garage rock's influence on bands around the globe, with acts ranging from Iceland and Eastern Europe to Japan and South America. None of the included tracks were bona fide commercial hits; in fact, many are utterly obscure. But artistically, the collection is filled with hidden classics that affirm the genre's vitality and remain enduring examples of rock's DIY spirit and inherent grit.—**BG**

NEU!
Neu!
PRODUCER: Conny Plank
Astralwerks 30780

Neu!2
PRODUCER: Conny Plank
Astralwerks 30781

Neu!75
PRODUCER: Conny Plank
Astralwerks 30782

Although never widely distributed outside its native Germany, legendary '70s Krautrock act Neu! has been credited with influencing everything from punk to electronica. The pioneering rhythms and sparse atmospherics of guitarist Michael Rother and drummer Klaus

Dinger have been reflected in the works of David Bowie, the Sex Pistols, Sonic Youth, Stereolab, and Tortoise, among others. Out of print in the U.S. for 20 years, *Neu!* (1972), *Neu!2* (1973), and *Neu!75* (1975) are now restored in these reissues to the original visions of the albums, complete with Spartan artwork. Given the current post-rock leanings of such bands as Radiohead and the continuing appeal of electronic music, Neu! sounds particularly vital. The debut set remains the classic, while *Neu!2*—which features only 20 minutes of new material coupled with sped-up and slowed-down alternate versions—is credited as an early example of remixing. *Neu!75* includes the massively influential proto-punk track "Hero."—**BG**

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

(Continued from preceding page)

Timbaland; the two previously worked together on such hits as "Try Again" and "Are You That Somebody?" Other standouts include the guitar-driven "What If," "I Care 4 U," and the powerful "Never No More."—RH

COUNTRY

★ TRACY BYRD

Ten Rounds
PRODUCERS: Billy Joe Walker Jr. and Tracy Byrd
RCA 67009

Tracy Byrd is a country singer who sings country songs. And the fiddle is there because it's supposed to be. Byrd's muscular baritone delivers the goods on the bittersweet, tough-charging "Somebody's Dream," and the Latin-tinged "Ten Rounds With Jose Cuervo" is a blast, nailing the perspective that only a shot (or 10) of tequila can bring. Byrd's take on Michael Murphy's "Wildfire" fits like faded jeans, and the party anthem "Summertime Fever" is Byrd's latest "Watermelon Crawl." On "A Good Way to Get on My Bad Side," a gutpunch with Texas compatriot Mark Chesnutt, Byrd correctly notes "a little sissy in a cowboy hat ain't country." And "Crazy Every Time" is a strong testament to rebel mentality. Byrd has always been able to nail a ballad, which he does here on "How Much Does the World Weigh" and "Needed." Simply put, country radio needs Tracy Byrd.—RW

★ DALE WATSON

Every Song I Write Is for You
PRODUCER: Dale Watson
Audium 8132

While sad songs are an integral part of the country music canon, this record contains some of the saddest ever. Watson is a strong, authoritative vocalist and a sturdy songwriter, and here he dedicates all his sizable talent to his late fiancée, Terri Herbert. The effect is almost too much to take in one sitting—a testament to the quality of these songs. Stylistically, Watson nods to the legends, including Merle Haggard on the title cut, Roy Orbison on "I See Your Face in Every Face I See," and Roger Miller on "Your Love I'm Gonna Miss." On "These Things We'll Never Do," Watson cries "tears for our never-known years," the smoldering "I'd Deal With the Devil" reeks of bitter desperation, and the poignant "Our First Times and Our Last Times" is a tribute to the appreciation of small moments. Regret, loss, sorrow, and pain may not be palatable to everyone, but these songs are undeniably and unapologetically country. Racked by Koch.—RW

LATIN

► OLGA TAÑÓN

Yo Por Ti
PRODUCERS: various
WEA 89180

On her newest album, Puerto Rican vocal star Olga Tañón goes a step further to promote the notion that she's a versatile singer capable of much more than the merengue that made her famous. *Yo Por Ti* includes *bachata* ("Miénteme"), *timba* ("Pegaíto"), and what could be

termed a *reggae/vallenato* ("Quiero Que Tú Me Quieras")—that is, in addition to a healthy dose of merengue. This is stuff that Tañón does extremely well, with a gusto and verve that salvages even such mundane tracks as the unimaginatively titled "I Wanna Have Fun." To her credit, Tañón didn't feel the need to record numerous pop tracks in order to ostensibly prop up sales or further prove her prowess (indeed, the weakest track of the disc is the ballad "Prohibido el Paso," which suffers from heavy strings that sound anachronistic for this forward-looking album). Instead, she once again makes the point that, with the right interpretation, tropical music can retain its drive and become significant.—LC

WORLD MUSIC

ORIGINAL SOUNDTRACK RECORDING

Tortilla Soup
PRODUCERS: Paige Ross, Maria Ripoll, Julianne Jordan, and John Manulis
Narada World 72438-10366

Whether *Tortilla Soup* proves to be a better movie than marketing effort—with the promotion covering food outlets, as well as record retail—will become clear when it hits screens next month. A remake of the Ang Lee-directed *Eat Drink Man Woman*, the film was written by Vera Blasi, who served cinophiles Penelope Cruz in last year's *Woman on Top*. As with that film's soundtrack, the music here is easy and seductive, mixing new and old Latin tunes, including a previously unreleased version of "Perhaps, Perhaps, Perhaps" by Lila Downs. But the album should not be relegated to the CD changer next to the latest Pottery Barn collection. If it were, you'd miss the hypnotic effect of Downs' voice and the swaying rhythm of Bill Conte's title song.—MB

CLASSICAL

BARTÓK: Concerto for Orchestra, Four Orchestral Pieces, Hungarian Peasant Songs
London Philharmonic/Leon Botstein
PRODUCER: James Mallinson
Telarc 80564

Continuing with his enterprising London Philharmonic series for Telarc (which has ranged from Bruckner and Strauss to Szymanowski and Hartmann), American conductor Leon Botstein essays the music of Bela Bartók, both familiar and rarely heard. The Concerto for Orchestra (1943) is one of the Hungarian composer's late masterpieces, an uncommon work in that it's both a virtuoso showpiece and a moving work of art. The London orchestra plays beautifully—and they benefit from a remarkable recording—but Botstein's interpretation is too romanticized to compete with the likes of fiery Ivan Fischer and his Budapest orchestra on a recent Philips disc. (A bonus for scholars, though, comes in the inclusion of a short passage comprising the work's more subdued original ending.) With the early Four Orchestral Pieces and mid-period *Hungarian Peasant Songs*, Botstein isn't up against as much competition. And it's always rewarding to hear such rich music played and recorded so well.—BB

CHRISTIAN

► TAIT

Empty
PRODUCERS: Michael Tait and Pete Stewart
ForeFront 825283

For more than a decade, dc Talk has dominated contemporary Christian music as one of the genre's most innovative acts. This year, members Michael Tait, Kevin Max, and Toby McKeehan are each releasing solo albums before the group records its next project. First out of the gate is Tait, who serves as lead vocalist for a band he formed with guitarist Pete Stewart, drummer Chad Chapin, and bassist Lonnie Chapin. Steeped in modern rock, *Empty* spotlights memorable melodies, infectious hooks, and thought-provoking lyrics. Among the album's many highlights are "All You Got," "Alibi," "Bonded," "Unglued," and the title cut. Throughout, Tait's evocative vocals are well-suited to Stewart's guitar prowess and the Chapin brothers' rhythm section. This is such an engaging record that fans may hope Tait gets a chance to moonlight again soon.—DEP

★ BY THE TREE

Invalidate My Soul
PRODUCERS: Steve Hindalong and Bob Weller
Fervent Records 7914300182

This highly accessible pop/rock outfit has been steadily developing an enthusiastic fan base as it sells copies of its independent release. Now, the group is set to expand its vistas via a deal with Fervent Records, a new Nashville-based independent. Comprising Chuck Dennie, Kevin Rhoads, and Aaron Blanton, By the Tree boasts a rich, full sound that entertains the ears and enriches the soul. "Walk," penned by Dennie and producer Steve Hindalong, is a song of encouragement and a high point. Those who appreciate such modern worship bands as Delirious? will find much to admire here. *Invalidate My Soul* is poised to put both the band and fledgling label on the map. Contact: 615-261-6521.—DEP

DANCE

FLUKE

Progressive History X
PRODUCERS: Fluke
Astralwerks 7243-8-10593

Although Fluke only recently gained attention in the States—thanks to inclusion of its "Absurd" on the *Tomb Raider* soundtrack—the electronic dance trio has long been known in its native U.K. Recent albums *OTO* and *Risotto* sent five singles (including "Absurd") to the U.K. top 40. *Progressive History X* collects these highlights from the band's first 10 years, plus several older tracks. Together, they illustrate Fluke's mastery of big-beat style, built on hypnotic riffs and driving tempos reminiscent of fellow techno act the Grid. Rare finds "Thumper!" and "Philly" still sound ahead of their time, even a decade on. And such delicious British hits as "Tosh" and "Atom Bomb" should show U.S. audiences what a good time they've been missing.—WH

I N P R I N T

THE MOJO COLLECTION:
The Ultimate Music Companion
Edited by Jim Irvin
Mojo Books
914 pages; \$24

Unlike with guides to the relatively more recondite genres of classical music or jazz, Baedekers for rock recordings have never been quite as essential—nor have the individual tomes that do survey the genre ever been quite as authoritative as, say, the venerable Penguin Guides to classical and jazz. Now, though, the almost universally esteemed U.K.-based rock magazine *Mojo* has made a uniquely impressive bid with *The Mojo Collection*.

The *Mojo* publication distinguishes itself by eschewing the encyclopedic in favor of the individual. Rather than take the completist bent of the generally admirable *Rough Guide to Rock*, *The Mojo Collection* covers some 50 years' worth of popular music by highlighting what editor Jim Irvin and company feel



are each decade's seminal recordings—several hundreds of them from the '50s (starting with *The Voice of Frank Sinatra*) to the '90s (ending with *The Man Who* by Travis). Each disc gets an essay of a page or more, along with a track listing, a full list of production credits and other details, and suggestions for further listening and reading.

Beyond the decade-by-decade section, there are extended appendices on far-flung offshoots to rock album collecting: "The Single Life: Reggae—The Music That Didn't Believe in the Album"; "The Easy Life: Lounging and Collecting the Music It Spawned"; "100 Great Soundtracks: Music to Watch Films By"; and "100 Great Compilations: The Best of the Best Of's."

The chapters on soundtracks and reggae are particularly helpful, and although greatest-hits sets might seem too self-explanatory to require Baedeker treatment, it's a smart way to cover important early artists who were singles-oriented rather than album-minded (such as Hank Williams and Little Richard). A definite waste of space,

though, is the discourse on lounge—an empty trend that is dated twice over by now.

As for the main section, Jeff Buckley is there (for *Grace*, 1994) and so is his dad, Tim (for *Goodbye and Hello*, '67). It also finds room for not only the Blue Nile (*Hats*, '89) but for Blue Cheer (*Outsideinside*, '68) and the Blue Öyster Cult (*Secret Treaties*, '74). Irvin and his writers realize that pop music is an awfully big tent, one where greatness can be bestowed not only on the sublime (*Buena Vista Social Club*, '97) but on the ridiculous (Beastie Boys' *Licensed to Ill*, '86).

Of course, nearly every real rock fan will end up quibbling here and

there over which albums *Mojo* has chosen to represent the vast cavalcade of postwar pop. For instance, this fan wondered why the book included the Replacements' *Pleased to Meet Me* (1987) over the group's more representative, holistic *Tim*—but then he stopped to appreciate the thoughtful essay, one that shares a virtue with

most of the book's pieces by including a band quote culled from the back pages of *Mojo*.

As Irvin points out, *The Mojo Collection* includes "a lot of John Lennon and no Puff Daddy, but that's our thing." The rockers honored the most across the years include Bob Dylan and Neil Young with five inclusions each and the Rolling Stones and the Beatles top the list with nine albums covered, not counting several featured solo albums by Lennon, Paul McCartney, and George Harrison.

Yet one of the book's most enlightened features is that it considers albums by non-rock artists who were key influences on popular music, from four discs by Miles Davis to the choral totem *Le Mystere des Voix Bulgares*. And whether it's as foreign as a Bulgarian womens' choir or as familiar as the Beatles, *The Mojo Collection* earns an A on the Baedeker test—that is, it makes you want to experience these records for yourself, whether for the first or the five-hundredth time.

BRADLEY BAMBARGER

SINGLES

Edited by Chuck Taylor

POP

THE WISEGUYS *Start the Commotion* (2:34)
PRODUCER: Touché
WRITERS: T. Keating, S. Remi, G. Nyce, B. Bogle, M. Taylor, D. Wilson, and N. Edwards
PUBLISHERS: EMI April Music/Salaam Remi Music/Greg Nyce Music, ASCAP; EMI Unart Catalog, BMI Mammoth/Wall of Sound/Ideal 11395 (CD promo)

Car commercials have gotten a lot hipper since Volkswagen trotted out its music-based campaign all those years ago. The latest cross-promotion success story is the WiseGuys' "Start the Commotion," which has fostered countless Internet inquiries since its inclusion in a Mitsubishi Eclipse ad. Originally released on the act's 1999 album *The Antidote*, the single edit condenses the track by half, interspersing an infectious techno mantra with traffic-jam blasts and a funky guitar line. DJ/producer Touché deftly juxtaposes a catchy jam with a deep riff that sounds like "Louie Louie" as industrialist anthem. With major-market airplay gaining momentum, "Start the Commotion" could become more ubiquitous than the commercial that spawned it.—**SB**

AC

HUEY LEWIS & THE NEWS *Let Her Be & Start Over* (4:07)
PRODUCERS: Huey Lewis and Johnny Colla
WRITER: M. Duke
PUBLISHERS: Songs of PolyGram International/Lew-Bob Songs, BMI
Silvertone/Jive 42920 (CD promo)

Isn't it nice to discover that some things don't ever change? Lewis and company return from a lengthy studio hiatus with a tune that sounds pretty much like every other song in their catalog of '80s-era hits. That might be a negative for just about any other band, but it's a plus for this one. The act never subscribed to time-sensitive concepts, opting instead to consistently mine vintage R&B and rock styles. As a result, such tunes as "Let Her Be & Start Over" hit the ear like instant classics, immediately familiar and wonderfully comfortable. Lewis' voice is in tip-top shape as he waxes soulful over a pop ballad that's awash in swirling organ lines and bluesy harmonica riffs. AC programmers have already begun embracing this charming preview into the forthcoming *Plan B* set (as they did with Lewis' recent No. 1 duet with Gwyneth Paltrow on "Crusin'"). Acceptance by mature listeners seems to be in the bag; wouldn't it be nice if the pop mainstream once again supported this fine band?—**LF**

R&B

► **MARY J. BLIGE** *Family Affair* (4:04)
PRODUCER: Dr. Dre
WRITER: not listed
PUBLISHER: not listed
MCA 26374 (CD promo)
 Blige ushers in her juicy new *No More Drama* opus with a finger-poppin' jam

SPOTLIGHTS



MICHELLE BRANCH *Everywhere* (3:35)
PRODUCER: John Shanks
WRITERS: M. Branch and J. Shanks
PUBLISHERS: I'm With the Band Music/Line One, ASCAP; EMI Virgin
Maverick Records (CD promo)
 Forget that Michelle Branch is practically a kid at 17 years old. She all but spits out the notion of youthful bubble gum and instead tightly grips a plugged-in guitar and sings with a kind of grit that is the rare exception these days. This killer track offers a shot of tequila



JOY ENRIQUEZ *What Do You Want* (4:08)
PRODUCER: Steve Morales
WRITERS: B. Knowles, S. Morales, D. Siegel
PUBLISHERS: Million Dollar Steve Music/Merchandize Music, BMI; Beyoncé Publishing/Sony/ATV Tunes LLC, ASCAP
Arista 5008 (CD promo)

Newcomer Joy Enriquez didn't get a lot of love from radio with her debut single "Shake Up the Party," but now the Babyface protégé is prepped for the big leagues—with Destiny's Child lead Beyoncé Knowles (with David Siegel and producer Steve Morales) behind the pen of "What Do You Want." The production style of the track capitalizes on the signature stacatto sound of the day's hottest pop/R&B act, which is like placing cheese in the top 40 mousetrap. We first heard from this lovely talent two years ago on the sweeping ballad "How Can I Not Love You" from the movie *Anna and the King*. "What Do You Want" may not be art, but it does at last allow a showcase for Enriquez to prove what she's really capable of on her debut album, due Sept. 25.—**CT**

STEVIE NICKS *Sorcerer* (3:52)
PRODUCERS: Sheryl Crow and Stevie Nicks
WRITER: S. Nicks
PUBLISHER: Welsh Witch Music, adm. by Sony/ATV Songs, BMI
Reprise 100707 (CD promo)

The year's most exalted comeback, Stevie Nicks conquered the album charts with her stunning top five, gold-certified *Trouble in Shangri-La*, while first single "Planets of the Universe" made its way not only to respectful adult-oriented radio stations but also to the Hot Dance Music/Club Play chart as a kicky uptempo anthem. Now, Reprise dips into the set for a cut produced by Sheryl Crow with Nicks, and the collaboration is nothing less than radiant. "I'm tired, I'm thirsty/I'm wild-eyed in my misery," Nicks sings lazily before breaking into a galloping chorus, replete with those familiar layers of harmony—colored by Crow singing along in the background. Hot ACs and bright adult top 40s needn't even scratch their heads once over this one. And be sure to go for the guitar-heavy Sheryl Crow edit.—**CT**

rather than the Kool Aid pop radio is used to. "Everywhere" seduces with its woman-can-do demeanor, edge-of-obsession lyric, and savvily produced wall of sound. Branch might have once been compared to Alanis Morissette, but it's been a while since a female singer/songwriter has hit us this hard sonically and yet remained conscious of the value of a hook. Top 40 mainstream and adult top 40s have an easy ace with this one. Look for Branch's full-length album, *The Spirit Room*, due Aug. 14.—**CT**

that delivers a firm message to the ever-widening field of young divas-in-waiting: There is only one queen of hip-hop soul—and Miss Mary is it. She sashays over Dr. Dre's muscular funk groove with notably confident ease. She's not even breaking a sweat by screaming big, overblown notes; rather, she opts for an authoritative, guttural growl that is countered by layers of sleek, deep-voiced harmonies. Dre does a fine job of contrasting hard-edged beats with sweet, retro-Chic strings, giving the track the multiformat feel needed to penetrate the pop market as well as serve the artist's R&B base. A smash waiting to happen by

an artist who gets better with each successive recording.—**LF**

COUNTRY

★ **LORRIE MORGAN & SAMMY KERSHAW** *I Finally Found Someone* (3:28)
PRODUCERS: Norro Wilson and Brian Tankersley
WRITERS: B. Adams, M. Hamlich, R.J. Lange, and B. Streisand
PUBLISHER: not listed
RCA 69043 (CD promo)
 Bryan Adams and Barbra Streisand scored a top 10 Hot 100 and No. 2 AC hit in 1997 with this sticky love song, recast

here for country fans by chart veterans Lorrie Morgan and Sammy Kershaw, who are currently touring together. As always, Morgan possesses one of the genre's most compelling voices, and she's well-matched with the equally mature vocal prowess of Kershaw. The song is all the better for being shared by the two 40-plus artists, illustrating the point that love can come at any point in life; it's a nice sentiment that the more mature side of the country demographic can appreciate. Stations that lean young may find this a tough sell, but those that honor the great ones will easily find a place for this lovely performance.—**CT**

NEW & NOTEWORTHY

LINDSAY PAGANO *Everything U R* (3:43)
PRODUCER: Jude Cole
WRITER: J. Cole
PUBLISHERS: Jude Cole Music/Warner-Tamerlane, BMI
Warner Bros. (CD promo)
 Lindsay Pagano may have the vocal timbre of a 15-year-old, but she conjures the heart and soul of a singer twice her age. She so impressed singer/songwriter Jude Cole, in fact, that he sidelined his own promotional jaunt in order to helm the *Wunderkind's* debut album for Warner Bros. The Cole-



penned first single, "Everything U R," is a rich pop jaunt, blending Cole's organically bred instrumental palette with the hooks and youthful flavor that will lend it favor at top 40. Accessible without being silly, this precociously creative effort is far beyond that of the typical teen act with its confidence and stylish vocal stamp. Beyond that, it's a mere hint of the verve and potential that's prominent throughout Pagano's full-length disc, *Love & Faith & Inspiration*, due in September.—**CT**

JOE DIFFIE *In Another World* (3:47)
PRODUCERS: Don Cook and Lonnie Wilson
WRITERS: T. Shapiro, W. Wilson, and J. Yeary
PUBLISHERS: Sony/ATV Songs/Wenonga Music/Songs of Nashville DreamWorks/Uno Mas Music, BMI; Hookline East/Madeleine Grace Publishing, ASCAP
Monument 16695 (CD promo)

Joe Diffie has long been a compelling vocalist, and when he has connected with great material—à la "Ships That Don't Come In"—he creates magical records. Like any adept country crooner, he can tap into that ache in his voice and have the listener swirling in sorrow right along with him. This solid single finds Diffie lamenting the loss of a relationship, but the production leans more toward whimsical recollection than all-out crying-in-your-beer despair. Penned by Tom Shapiro, Wally Wilson, and James Yeary, the lyric paints a portrait of a man haunted by vivid memories as he hitchhikes through the desert. It's a stellar song that should help whet appetites for Diffie's forthcoming Monument album.—**DEP**

LILA McCANN *Because of You* (3:29)
PRODUCER: David Malloy
WRITERS: L. Scott, C. Dannemiller, B. Collins
PUBLISHERS: WB Music/Jerry's Haven Music/Dreamin' Upstream Songs, ASCAP; Burton B. Collins, BMI
Warner Bros. 100713 (CD promo)

Listening to this sappy love ballad, you almost expect to see credits rolling before your eyes—since it has the same feel as the wimpy film fodder that often populates nondescript movie soundtracks. The lyric is a succession of romantic clichés such as "I can't believe you're real" and "I could lie here forever just watching you sleep." The production sounds bland and predictable. McCann has an appealing voice, and has demonstrated her ability in the past to deliver records with sass and personality. However, as she continues her evolution from frisky teen to serious country diva, she's going to need better material than this lightweight ditty.—**DEP**

ROCK TRACKS

PRIME STH *I'm Stupid (Don't Worry 'Bout Me)* (4:03)
PRODUCER: Sank
WRITERS: Noa and M. Martin
PUBLISHERS: MNW Music/Zomba Music, ASCAP
Giant/Reprise 100575 (CD promo)
 As we know it, Sweden is the land of all things pop, but if Prime sth (the "sth" being a tribute to its native Stockholm) has its way, America is about to learn that Nordics can rock, too. The four-some of twentysomethings (which has been together since they were 12 and 13) definitely show that they have been influenced by U.S. bands on debut track "I'm Stupid (Don't Worry 'Bout Me)." The raucous track carves a path right down the middle of today's harder active-rock sound, complete with a concrete wall of plugged-in guitars and a chorus that clicks like a trading card across bicycle spokes. These guys have opened for Faith No More and Rage Against the Machine at home but recently relocated to Los Angeles with an eye toward U.S. domination. With this first release, it looks as if they'll be able to recoup those moving costs.—**CT**

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

The Rhythm, The Rap, and The Blues



by Gail Mitchell

THIS JUST IN: Christopher "Tricky" Stewart signs an exclusive publishing pact with peermusic. Formerly with Famous Music, Stewart is executive producer of Blu Cantrell's Arista debut, *So Blu*, and has worked with Solé, Tamia, Tyrese, and JT Money. He and brother Laney Stewart, already a peer-music client, established Atlanta-based RedZone Entertainment in 1997.

Peermusic executives include president Kathy Spanberger and senior director of creative affairs Monti Olson, the latter of whom says the Stewart signing marks "an additional aggressive move into urban music." The company's other R&B signings include Traci Hale and Robert Palmer.

Producer Stevie J. inks a multi-artist agreement with Jackie Jackson's Jesco Records. Under terms of the deal, he will produce and help develop new artists for the label, including Jerminatti and Siggly Jackson. In addition to winning a best rap album Grammy with Sean Combs for 1997's *No Way Out*, Stevie J. has collaborated with Mariah Carey, the Notorious B.I.G., and Dave Hollister.

Jesco Records (*Billboard*, Feb. 17)—which specializes in R&B-edged hip-hop, rap, and pop music—is a division of founder/CEO Jackson's Futurist Entertainment company. The firm also includes a publishing company, an animated division, and J5Family.com, the official Jackson 5 Web site.

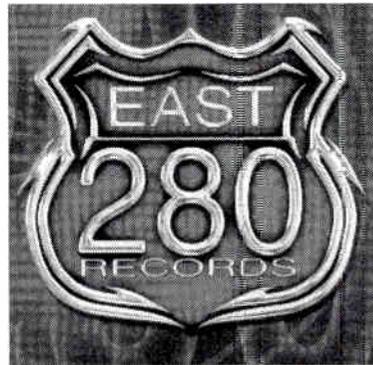
BROTHER TO BROTHER: Will Smith, Quincy Jones, Motown president/CEO Kedar Massenburg, and NAACP president/CEO Kweisi Mfume are among the brothers whose images will appear in singer/songwriter Angie Stone's upcoming video for "Brother," the single from her September J Records debut (and sophomore album), *Mahogany Soul*. The video will celebrate African-American men past, present, and future. J is on the lookout for more images; direct inquiries to Biff Warren in media relations at biff.warren@bmg.com.

Speaking of J, artist-of-the-moment Alicia Keys gave a free concert July 13 at New York's HMV in Times Square to thank fans for their support. The Jeff Robinson-managed singer/songwriter next joins Columbia's Maxwell on tour this summer. The tour kicks off Aug. 13 in New York and wraps Oct. 5 in Cleveland, with stopovers in Atlanta, Miami, Milwaukee, Chicago, Indianapolis, and Washington, D.C.

TAKE 280 EAST: A one-stop for new and established artists—that's the goal powering East Orange, N.J.-based 280 East

Records, established by industry veterans Vincent Carroll (formerly with Warner Bros.), Drew Sadler (former member of Slave), Ken Johnston (owner/operator of Perfect Pair Studios), and attorney Maury Winkler (Nelly, Mos Def).

In addition to distribution via Light-year Entertainment, 280 East provides avenues for marketing, publicity, radio and video promotion, street teams, legal consultation, A&R, studio time, production, and other services, with the intent that artists play a more significant role in their own projects.



"We want to groom independent labels," Carroll says. "We've devised a marketing plan that incorporates selling a small volume of records with the minimum amount necessary. In terms of getting signed, the temperature of the industry right now is so much different than it was 10-15 years ago. Proven companies like Master P's No Limit and Cash Money prove you can do it on an independent scale and be successful."

280 East eventually plans to set up hubs in every major urban market. The distribution company is currently working with six acts, including Ohio native Maddi Madd, BeeAre featuring Lil' Mo, and solo projects from Outsidaz members Young Zee, Pace Won, and Azz-Izz; initial album releases are slated for summer's end. The label is interested in both new and established artists. Call 973-678-8000.

CONDOLENCES: To the family and friends of Gravediggaz member Poetic (aka Anthony Berkeley), who succumbed to metastatic colon cancer July 15 in L.A. The 35-year-old is survived by his wife, Dee Dee Hill. The group's third album, *Nightmare in A-Minor*, arrives Aug. 28 via Titanium/Sunstar Records, distributed by Echo International. The album features original members Frukwan and Poetic; RZA was unable to participate owing to other obligations. A memorial service for Poetic is being planned in New York. For more information, call Harry Meridian of Meridian Entertainment at 201-521-9742.

Twism's O'Neal Bounces Beats

Lakers Star Nets Common, Snoop Dogg, Kweli For Fifth Studio Album

BY WES ORSHOSKI

Shaquille O'Neal is no doubt flashing that sly, multimillion-dollar grin on the other end of the line as he insinuates during a telephone interview that work on his forthcoming album probably kept the Los Angeles Lakers from going undefeated in this year's NBA playoffs.

"I finished it right before the finals," O'Neal says of *Shaquille O'Neal Presents His Superfriends, Vol. 1* (Twism/Trauma, Oct. 9). "I was working on it during the playoffs, and a lot of people were like, 'Ain't that gonna slow you down?' Obviously it didn't, 'cause we made it through the first three teams. It was when I stopped recording and tried to do something different—that's when we lost that first game."

Having gone on to win his second straight championship and to further secure his place in basketball history, O'Neal is again diversifying his résumé with several new entertainment projects during this off-season. First among those is *Superfriends*, O'Neal's fifth studio album.

The set features L.A.'s Superman rhyming with a number of key players in the rap game (Common, Snoop Dogg, Mos Def, Nate Dogg, Talib Kweli, 112, Ludacris), as well as a few local rockers (311's Nick Hexum and Chad Sexton and Korn's Reginald "Fieldy" Arvizu). It's a project O'Neal's been wanting to do for some time, one that began taking shape about a year ago.

CHAMPIONSHIP PRIORITIES

The album is his first since 1998's *Respect* (A&M), which was finished just before the Lakers hired former Chicago Bulls coach Phil Jackson to help deliver a championship to L.A. Once Jackson came on board, the team's center says that he "wanted to focus on getting that championship." After completing that task last summer, he began recording one track at a time, with Tank, L.T. Hutton, Rick Rock, Amir, and Chea Pope taking turns producing.

Each of the album's producers worked on a song or two with the 29-year-old O'Neal, who would head into the studio after practices or on days off but "never the night before a game," he notes. "We'd talk about the concept, then I'd tell 'em to play me all the beats [they had prepared]. Then I would pick two or three and take a couple of days to write."

"On this album," he continues, "I'm just talking about things that I go through. I'm just having a good time."

Superfriends runs the gamut, including the irresistible funk of "Strawberry Letter," with a sample of the Brothers Johnson's "Strawberry Letter 23." O'Neal says that "Psycho," featuring the aforemen-

tioned members of Korn and 311, "shows the mosh pit sound of me that people really don't get to see."

The album's secret weapon, O'Neal



O'NEAL

says, is an as-yet-untitled track with Dr. Dre that "nobody's heard yet." Dre performed on and produced the track, says O'Neal, who is managed by sports agent Leonard Armato in L.A. and whose material is published by ASCAP.

"I wanted to make a universal album," says O'Neal, who unites East Coast (Mos Def, Black Thought), West Coast (Snoop Dogg, Dr. Dre, Nate Dogg), Southern (Trina), and Midwestern (Common) rappers on the project.

Trauma president Rob Kahane says, "The hardest job for us is over-

'The hardest job for us is overcoming that "athlete who wants to rap" stigma. But rapping with people like Dre and Twista has required Shaq to really step it up.'

—ROB KAHANE, TRAUMA

coming that 'athlete who wants to rap' stigma. It's a major challenge to prove that he's legitimate. In the past, I think people have dismissed his albums and said, 'Oh, that's Shaq

making a new record.' They haven't allowed themselves to get into the records. But rapping with people like Dre and Twista has required Shaq to really step it up."

Before launching a radio blitz, Trauma is sending street teams armed with snippet tapes into record stores, schools, and lifestyle shops. "The key is to not over-hype it," Kahane says. "We want people to play it on the street and judge for themselves."

Trauma has serviced radio with "Connected," featuring W.C. and Nate Dogg. The "Connected" video has also been shown on MTV and BET, according to Kahane.

PDs and DJs are also being serviced with different versions of 12-inch albums tailored to their region of the country. Kahane adds that "Do It Faster," featuring Twista and Trina, may be the second single, while Shaq's track with Dre may go to radio around Christmas.

WORD OUT

It's tough to say whether the album will perform well at retail, says John Artale, director of purchasing for the 130-store National Record Mart chain, based in Carnegie, Pa. "It really depends on getting the word out and getting good placement. I remember that his previous albums sold better than expected, but expectations weren't that high." O'Neal's debut, 1993's *Shaq Diesel*, was certified platinum by the Recording Industry Assn. of America, while the next year's *Shaq-Fu: Da Return*, has gone gold.

Artale says sales of those albums were probably teen-driven and that it "may be time for a new hero." But he adds that, as those previous albums proved, "just when you count him out, he surprises you."

O'Neal—who's also working on a basketball documentary titled *Reflections of a Championship Summer* and a film with the cast of MTV's *Jackass* titled *Shaq Goes Psycho*—says he draws motivation from his critics in both the basketball and entertainment realms. "They can't bother me. For Ludacris, a Dre, and a Snoop to come in the studio and say, 'I'll get on your album,' that tells me I already made it. I know I put together good, solid music, and I've never done nothing whack."

"I like being the only athlete who's been able to hang up there with the other rappers," he continues. "I've been on tracks with B.I.G. and Nas, and I've been on my own. I think rappers respect the hard work I put in. They know I'm real serious, that I'm not doing any of that 'Super Bowl Shuffle' stuff."

July 28, 2001

Billboard

Top R&B/Hip-Hop Albums

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	WEEKS ON	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION		
														WEEKS ON	LAST WEEK
				NUMBER 1							3 Weeks At Number				
1	1	1	3	ALICIA KEYS	J 20002 (11.98/17.98)	Songs In A Minor	1	50	48	50	CITY HIGH	Booga Basement 450890/Interscope (11.98/17.98)	City High	23	
				GREATEST GAINER											
83			2	P. DIDDY & THE BAD BOY FAMILY	Bad Boy 73045*/Arista (12.98/18.98)	The Saga Continues...	2	51	46	41	SUNSHINE ANDERSON	Soulife/Atlantic 93011*/AG (11.98/17.98)	Your Woman	2	
3	4	4	4	D12	Shady 490897*/Interscope (12.98/18.98)	Devil's Night	1	52	51	51	SOUNDTRACK	Hollywood 162325 (18.98 CD)	Pootie Tang	51	
4	2	3	3	JAGGED EDGE	So So Def/Columbia 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2	53	54	55	SOUNDTRACK	Hollywood 162288 (18.98 CD)	Save The Last Dance	2	
5	3	2	3	BEANIE SIGEL	Roc-A-Fella/Def Jam 548838*/DJJMG (12.98/18.98)	The Reason	2	54	55	24	SOUNDTRACK	Hydra 9201*/Landspeed (17.98 CD)	Loyalty	44	
6	6	5	4	LUTHER VANDROSS	J 20007 (12.98/18.98)	Luther Vandross	2	55	55	44	3	SCREWBALL	Hydra 9201*/Landspeed (17.98 CD)		
7	5		2	LIL' ROMEO	Soujla 50198*/Priority (11.98/17.98)	Lil' Romeo	5	56	90	59	6	COOL KEITH	Overcore 2270*/TVT (10.98/16.98)	Spankmaster	48
8	7	7	6	ST. LUNATICS	Fo' Reel 014119/Universal (12.98/18.98)	Free City	1	57	43	43	4	BACKBONE AKA MR. FAT FACE 100 FEATURING SLIC PATNA	Universal 014117 (12.98/18.98)	Concrete Law	28
9	9	10	10	MISSY "MISDEMEANOR" ELLIOTT	The Gold Mind/Elektra 62639*/EEG (12.98/18.98)	Miss E...So Addictive	1	58	74	85	3	MOOCHIE MACK	Casino/In The Paint 8165/Koch (11.98/17.98)	Broke Pimpin'	57
10	10	8	6	SOUNDTRACK	Murder Inc./Def Jam 548832*/DJJMG (12.98/18.98)	The Fast And The Furious	5	58	53	49	38	OUTKAST	LaFace 26072*/Arista (12.98/18.98)	Stankonia	2
11	8	6	3	LIL' MO	Elektra 62374*/EEG (12.98/18.98)	Based On A True Story	6	59	58	56	42	LIL BOW WOW	So So Def/Columbia 69981*/CRG (11.98 EQ/17.98)	Beware Of Dog	3
12	12	18		JAHEIM	Divine Mill 47452*/Warner Bros. (11.98/17.98)	[Ghetto Love]	2	60	57	53	11	JT MONEY	Freeworld 27069*/Priority (11.98/17.98)	Blood Sweat And Tears	9
13	14	13	11	DESTINY'S CHILD	Columbia 61063*/CRG (12.98 EQ/18.98)	Survivor	1	61	52	46	9	SYLEENA JOHNSON	Jive 41700/Zomba (11.98/17.98)	Chapter 1: Love, Pain & Forgiveness	16
				HOT SHOT DEBUT											
14	NEW		1	THA LIKS	Loud/Columbia 85782*/CRG (11.98 EQ/17.98)	X.O. Experience	14	62	47	52	16	JESSE POWELL	Silias 112401/MCA (12.98/18.98)	JP	18
15	12	14	4	SOUNDTRACK	Universal 014276 (12.98/18.98)	Baby Boy	12	63	60	61	8	KARDINAL OFFISHALL	MCA 112569* (12.98/18.98)	Firestarter Volume 1 -- Quest For Fire	57
16	13	11	5	SILK	Elektra 62642*/EEG (12.98/18.98)	Love Sessions	2	64	59	66	35	SADE	Epic 85185 (12.98 EQ/18.98)	Lovers Rock	2
17	17	16	52	JILL SCOTT	Hidden Beach 62137*/Epic (11.98 EQ/17.98)	Who Is Jill Scott? Words And Sounds Vol. 1	2	65	56	54	3	RES	MCA 112310* (8.98/12.98)	How I Do	54
18	15	9	4	SISQO	Dragon/Def Soul 548836*/DJJMG (12.98/18.98)	Return Of Dragon	3	66	61	65	20	JENNIFER LOPEZ	Epic 63786 (12.98 EQ/18.98)	J.Lo	1
19	16	15	17	112	Bad Boy 73039*/Arista (12.98/18.98)	Part III	1	67	61	65	19	DIRTY	Nfinity 01355/Universal (12.98/18.98)	The Pimp & Da Gangsta	19
20	22	30	17	TRICK DADDY	Slip-N-Slide/Atlantic 63432*/AG (11.98/17.98)	Thugs Are Us	2	68	68	19	DJ CLUE	Roc-A-Fella/Def Jam 542325*/DJJMG (12.98/18.98)	DJ Clue? The Professional 2	1	
21	18	17	8	LIL JON & THE EAST SIDE BOYZ	BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up	6	69	84	81	38	TAMIA	Elektra 62516*/EEG (11.98/17.98)	A Nu Day	8
22	19	22	13	JANET	Virgin 10144* (12.98/18.98)	All For You	1	70	64	64	10	D.P.G.	D.P.G. 1001 (12.98/17.98)	Dillinger & Young Gotti	26
23	25	24	18	TANK	Blackground 50404* (12.98/18.98)	Force Of Nature	1	71	69	60	32	3LW	Nine Lives 63961*/Epic (11.98 EQ/17.98)	3LW	19
24	20	18	8	REDMAN	Def Jam 548381*/DJJMG (12.98/18.98)	Malpractice	1	72	66	58	4	ESHAM	Overcore 2250*/TVT (10.98/16.98)	Tongues	46
25	21	20	16	INDIA.ARIE	Motown 013770/Universal (12.98/18.98)	Acoustic Soul	3	73	65	57	15	KANE & ABEL	Most Wanted Empire 0001* (11.98/16.98)	Most Wanted	41
26	26	26	19	EVE	Ruff Ryders 490845*/Interscope (12.98/18.98)	Scorpion	1	74	78	74	15	SOUNDTRACK	Gospo Centric 70035/Zomba (11.98/17.98)	Kingdom Come	18
27	23	19	4	RAY J	Atlantic 83439*/AG (11.98/17.98)	This Ain't A Game	9	75	67	67	4	NUWINE	Real Deal 70629/Drpheus (9.98/15.98)	Ghetto Mission	58
28	34	34	15	GINUWINE	Epic 69622* (12.98 EQ/18.98)	The Life	2	76	70	90	3	VARIOUS ARTISTS	Street Street 33021 (11.98/16.98)	Mark St. Juste Presents Black Beach Hits Volume 1	70
29	28	28	35	MUSIQ SOULCHILD	Def Soul 548289*/DJJMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	4	77	71	86	38	JAY-Z	Roc-A-Fella/Def Jam 548203*/DJJMG (12.98/18.98)	The Dynasty Roc La Familia (2000 --)	1
30	35	33	12	CASE	Def Soul 546626*/DJJMG (12.98/18.98)	Open Letter	2	78	73	83	40	MR. C THE SLIDE MAN	Universal 159807 (12.98/18.98)	Cha-Cha Slide	20
31	29	23	4	SOUNDTRACK	J 20005 (12.98/18.98)	Dr. Dolittle 2	22	79	75	78	8	BOB MARLEY AND THE WAILERS	Tuff Gong/Island 542855/UTV (19.98 CD)	One Love: The Very Best Of Bob Marley And The Wailers	45
32	31	32	16	2PAC	Amaru/Death Row 490840*/Interscope (19.98/24.98)	Until The End Of Time	1	80	87	—	17	PUBLIC ANNOUNCEMENT	RCA 69310 (10.98/16.98)	Don't Hold Back	30
33	27	25	7	SOUNDTRACK	NYLA 490669*/Interscope (12.98/18.98)	What's The Worst That Could Happen?	6	81	89	75	8	JIGMASTAS	Beyond Real 016*/Landspeed (17.98 CD)	Infectious	53
34	24	21	6	TURK	Cash Money 860926/Universal (12.98/18.98)	Young & Thuggin'	2	82	62	70	34	DAVE HOLLISTER	Def Squad/DreamWorks 450278/Interscope (11.98/17.98)	Chicago '85... The Movie	10
35	37	31	40	JA RULE	Murder Inc./Def Jam 542934*/DJJMG (12.98/18.98)	Rule 3:36	1	83	82	84	9	SOLDIERZ AT WAR	Military 58999 (9.98/13.98)	Whazzup Joe?	83
36	44	42	39	LUDACRIS	Disturbing The Peace/Def Jam South 548138*/DJJMG (12.98/18.98)	Back For The First Time	2	84	88	—	2	O.C.	JCDR 860925/Interscope (11.98/17.98)	Bon Appetit	84
37	40	39	8	PASTOR TROY	MAOD Society 014173/Universal (12.98/18.98)	Face Off	13	85	88	—	2	LEX...	Real Deal 70626/Drpheus (9.98/15.98)	And That's The Way It Is	63
38	AL		1	BOOTLEG	Overcore 2330*/TVT (10.98/16.98)	Hated By Many Loved By Few	38	86	88	—	2	BROTHA LYNCH HUNG	Black Market 5221 (11.98/16.98)	The Best Of Brotha Lynch Hung	86
39	32	29	8	TYRESE	RCA 67984* (11.98/17.98)	2000 Watts	4	87	63	63	4	CECE WINANS	Wellspring Gospel 51826/Sparrow (12.98/17.98)	CeCe Winans	48
40	39	40	36	R. KELLY	Jive 41705*/Zomba (12.98/18.98)	tp-2.com	1	88	93	94	61	EMINEM	Web/Aftermath 490629*/Interscope (12.98/18.98)	The Marshall Mathers LP	1
41	38	36	20	PROJECT PAT	Hypnotize Minds/Loud 1950/CRG (12.98 EQ/17.98)	Mista Don't Play Everythings Workin	2	89	81	62	13	ANGIE MARTINEZ	Elektra 62366*/EEG (12.98/18.98)	Up Close And Personal	7
42	42	37	55	NELLY	Fo' Reel 157743*/Universal (12.98/18.98)	Country Grammar	1	90	85	—	2	VARIOUS ARTISTS	Priority 29780* (11.98/17.98)	Nuthin' But A Gangsta Party 2	85
43	36	35	45	DONNIE MCCLURKIN	Verity 43150/Zomba (10.98/16.98)	Live In London And More...	22	91	96	100	87	DR. DRE	Aftermath 490486*/Interscope (12.98/18.98)	Dr. Dre -- 2001	1
44	41	38	10	HI-TEK	Rawkus 50171*/Priority (16.98 CD)	Hi-Teknology	12	92	68	73	17	YOLANDA ADAMS	Elektra 62629*/EEG (12.98/18.98)	The Experience	24
45	33	27	5	AZ	Motown 013786*/Universal (12.98/18.98)	9 Lives	4	93	92	82	19	K-CI & JOJO	MCA 112398 (12.98/18.98)	X	3
46	30		2	VARIOUS ARTISTS	Wu-Tang 24661*/Priority (11.98/17.98)	Wu-Tang Records Presents: Wu-Chronicles Chapter II	30	94	98	95	93	KOFFEE BROWN	Divine Mill 14662*/Arista (11.98/17.98)	Mars/Venus	7
47	50	47	6	THE LOVE DOCTOR	Mardi Gras 1055 (10.98/16.98)	Doctor Of Love	47	95	98	77	4	YOLANDA ADAMS	Elektra 62439*/EEG (12.98/18.98)	Mountain High...Valley Low	5
48	45	45	49	SHAGGY	MCA 112096* (11.98/17.98)	Hotshot	1	96	80	72	17	CHICO & COOLWADDA	MCA 112311 (12.98/18.98)	Wild 'N Tha West	71
49	49	48	30	SNOOP DOGG	No Limit 23225*/Priority (12.98/18.98)	Tha Last Meal	1	97	80	72	17	JON B	Edmonds 69998/Epic (11.98 EQ/17.98)	Pleasures U Like	3
								98	97	97	9	STRETCH ARMSTRONG	Spit 1601*/Landspeed (17.98 CD)	Stretch Armstrong Presents Spit	53
								99	98	99	1	LIL BLUNT	FI 5108/404 (11.98/16.98)	Bluntnized	99
								100	99	100	1	DEZ	Destiny 7702 (10.98/16.98)	Sing For Me	100

July 28, 2001

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	2	2PAC	Death Row 63008* (18.98/24.98)	All Eyez On Me	276	9	SADE	Epic 66686* (12.98 EQ/18.98)	The Best Of Sade	345
2	1	MAKAVELI	Death Row 63012* (11.98/17.98)	The Don Killuminati: The 7 Day Theory	164	10	JAY-Z	Freeze/Roc-A-Fella 50592*/Priority (10.98/16.98)	Reasonable Doubt	188
3	16	THE NOTORIOUS B.I.G.	Bad Boy 73011*/Arista (19.98/24.98)	Life After Death	202	15	GINUWINE	550 Music 69598*/Epic (11.98 EQ/17.98)	100% Ginuwine	5
4	5	AL GREEN	Hi/The Right Stuff 30800/Capitol (10.98/16.98)	Greatest Hits	333	17	MILES DAVIS	Legacy/Columbia 64935/CRG (7.98 EQ/11.98)	Kind Of Blue	185
5	4	SNOOP DOGGY DOGG	Death Row 63002* (11.98/17.98)	Doggy Style	240	22	BONE THUGS-N-HARMONY	Ruthless 69443*/Epic (10.98 EQ/15.98)	E. 1999 Eternal	209
6	12	THE NOTORIOUS B.I.G.	Bad Boy 73000*/Arista (9.98/16.98)	Ready To Die	307	14	R. KELLY	Jive 41527 (10.98/15.98)	12 Play	163
7	3	MAXWELL	Columbia 68515/CRG (7.98 EQ/11.98)	MTV Unplugged EP	99	19	JAGGED EDGE	So So Def/Columbia 68181/CRG (10.98 EQ/16.98)	A Jagged Era	79
8	7	2PAC	Amaru/Death Row 490301*/Interscope (18.98/24.98)	Greatest Hits	134	20	EMINEM	Web/Aftermath 490287*/Interscope (12.98/18.98)	The Slim Shady LP	110
9	6	DR. DRE	Death Row 63000* (11.98/17.98)	The Chronic	254	21	THE ISLEY BROTHERS	Legacy 57850/Epic (7.98 EQ/11.98)	Beautiful Ballads	73
10	8	BOB MARLEY AND THE WAILERS	Tuff Gong 846210*/DJJMG (12.98/18.98)	Legend	252	15	DMX	Ruff Ryders/Def Jam 558227*/DJJMG (12.98/18.98)	It's Dark And Hell Is Hot	160
11	13	2PAC	Amaru 41636/Jive (10.98/16.98)	Me Against The World	261	18	KEITH SWEAT	Vintertainment 60753/EEG (9.98/15.98)	Make It Last Forever	293
12	11	JUVENILE	Cash Money 153162/Universal (11.98/17.98)	400 Degreez	140	24	SADE	Epic 85243 (10.98 EQ/16.98)	Love Deluxe	2
						20	VARIOUS ARTISTS	Death Row 63014* (19.98/23.98)	Death Row Greatest Hits	38

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

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World Radio History

Words & Deeds

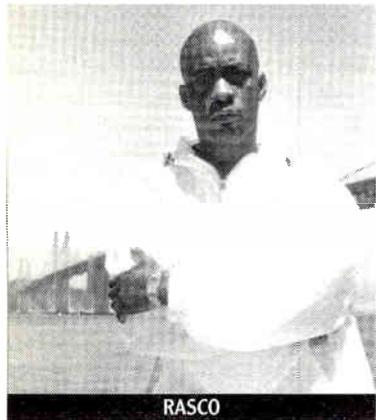
by Rashaun Hall



'HOSTILE' UNDERTAKING: Stress seemed to be the motivating factor behind Rasco's latest project, *Hostile Environment* (Copasetik, July 24).

"When I was working on the album, it was a hectic time," Rasco says. "For a while it seemed the only place where I could get some peace was in my house. The title track is more of an angrier side of what I was going through at that time. It's probably one of my favorite tracks—it was the first one I did for the album."

The Bay Area rapper first entered the game in 1994 with the group *Various Blends*. In 1996, he broke away and



RASCO

hooked up with *Peanut Butter Wolf* on *Stones Throw*, through which he released his first single, "The Unassisted." The single led to his 1998 duet set, *Time Waits For No Man*, which he followed up in 1999 with the EP *The Birth*, on Copasetik. Rasco has also collaborated with *Planet Asia* on the *Cali Agents* project.

In addition to promoting *Hostile Environment*, Rasco is developing new acts for his own *Stones Throw* imprint, *Pockets Linted*. He is working on a *Pockets Linted* album, tentatively titled *Duets*, on which he will team with the likes of *Slum Village* and *Planet Asia*. There's also a new *Cali Agents* album in the works.

LYRICS IN THE PARK: Keeping with the tradition of bringing stellar (and free) performances to the masses, Central Park Summerstage recently hosted the Lyricist Lounge's presentation of *Strictly Lyrics—Beatbox and Rhymes*.

Hosted by hip-hop legend *Doug E. Fresh*, the nearly three-hour show featured memorable performances by many spoken-word artists and the lyrical talents of *Wordsworth*, the *Last Emperor*, and *Blackmoon* frontman *Buckshot*. *DJ Evil Dee* and *Mr. Walt* of *Da Beatminerz* were on hand to promote their *Rawkus* debut, *Brace 4 Impak*, due July 31.

'FREE DIRTY': As reported last issue on billboard.com, Elektra will celebrate the unique catalog of *Ol' Dirty*

Bastard with a greatest-hits set, *Free Dirty*, due Aug. 21. The set will feature tracks from his 1995 debut album, *Return to the 36 Chambers*, and 1999's *N*gga Please*, as well as various remixes and soundtrack cuts.

ODB (aka *Russell Jones*) is currently awaiting sentencing in a Queens, N.Y., cocaine possession case. Meanwhile, he can be heard on his *Wu-Tang Clan* colleague *RZA's* forthcoming album, *Digital Bullet*, due Aug. 14 on *In the Paint/Koch*, as well as on *Urban Renewal*, a *Phil Collins* tribute album currently available only in Germany (*Global Music Pulse*, *Billboard*, June 23).

UNDERGROUND ACTS SURFACE: Several notable underground acts will come together for two nights at New York's Knitting Factory. *Scienz of Life* and *Atmosphere* featuring DMC regional winner *DJ Presyce* will perform Thursday (26). *Swollen Members*, *Big Jus* (formerly of *Company Flow*), *C Rayz Walz*, *Everliven Sound*, *D-Tension*, and *Broadway Champs* make up the Friday (27) lineup.

Several of these acts are working on new projects. *Scienz of Life* has a 12-inch single featuring *MF Doom* due in September. The group also performs at the *Montreux Jazz Festival* in Switzerland this month. *Big Jus*, co-owner of the *Sub Verse* label, will release his solo debut, *Plantation Rhymes*, Sept. 18 on *Sub Verse*.

REZNOR REMIXES 'LAPDANCE': In a meeting of musical minds, *Trent Reznor* of *Nine Inch Nails* recently remixed *N*E*R*D's* debut single, "Lapdance." Reznor's guitar-driven remix will be serviced to alternative radio shortly. *N*E*R*D*—comprising the *Neptunes' Pharrell Williams* and *Chad Hugo*, along with childhood friend *Shay*—plans to release its debut set, *In Search Of...*, this fall. There is no word as to whether the remix will appear on the album.

CORRECTION: In the June 30 *Billboard*, it was reported that *Lil' Troy* had inked a seven-figure deal with *Koch International* for distribution of his *Short Stop* label. *Troy's* venture is actually with *Koch Entertainment Label Alliance (KELA)*, a newly formed subsidiary of *Koch Entertainment*. *KELA* provides marketing, promotion, and label-services support to artist-owned production entities and labels.

Assistance in preparing this column was provided by *Rhonda Baraka* in Atlanta and *Colin Finan* in New York. *Rashaun Hall* may be reached at *rhall@billboard.com*.

FUBU Promotes 'The Goodlife'

Compilation Disc Will Be Available In Music, Clothing Outlets

BY MARCI KENON

NEW YORK—Well before its alliance with *Universal Records* (*Billboard*, Dec. 23, 2000), global fashion company *FUBU* has been closely tied to the music industry—thanks to such artists as *LL Cool J*, who have graced the company's advertising campaigns. So it's only fitting that *LL Cool J* appears on *The Goodlife*, a 17-track compilation dropping Aug. 21, with a stellar lineup of artists, producers, and new and established talent, including *Joe, India.Arie, Erick Sermon, Allstar, Beenie Man, and Dawn Robinson* (*En Vogue, Lucy Pearl*).

Consumers who have recently purchased *FUBU* clothing might have noticed a hang tag announcing the forthcoming compilation, its release date, and more featured artists like *Nas, Nate Dogg, and JS of FUBU/Universal act 54th Platoon*. They all appear on "Goodlife," the lead single that went to radio June 26. The compilation will be available at music retailers as well as at many fashion outlets that carry *FUBU* clothing. Complementing the effort will be print, radio, and TV ads.

"We distribute clothing to about 2,000 stores," says *Carl Brown*, co-partner of *FUBU the Collection*/president of *FUBU Records*. "We've always been a direct-marketing company. We use everything from buses to vans to billboards to street teams."

However, the retail side poses greater challenges. The process for pricing, shipping, receiving, and securing CDs varies greatly from that of clothing items. So reps at *Universal, FUBU*, and participating fashion outlets have had to create systems to ensure a smooth product flow.

The compilation's release date is set to target back-to-school shoppers. They will be bombarded with posters, postcards, counter displays, and a second wave of more than 100,000 samplers in the *FUBU* sections of department stores and smaller chains, as well as free-standing *FUBU* stores.

Some display windows at *Macy's* in *Herald Square* in *New York* will become promotional vehicles, announcing a major store signing coinciding with the album's release.

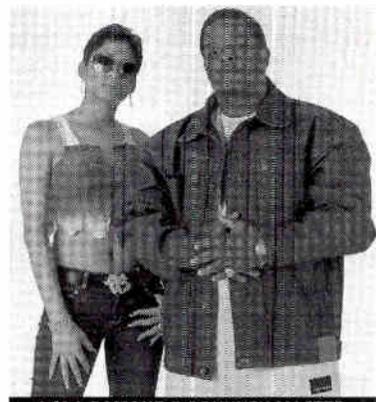
"It's a marketing person's dream," says *Jean Riggins*, executive VP/GM of *Universal Records*. "I've been doing this a long time and have never seen a company with its own charter bus. The bus actually travels throughout the U.S. and Canada and is wrapped with the album artwork."

In addition to releasing the radio-only "Goodlife" single, *FUBU/Universal* has been promoting another *Goodlife* track, "50 Players Deep," a regional hit in *Detroit* by new *FUBU* artist *Drunken Master* (aka *Andre Harris*), a local DJ-turned-rapper.

Of his discussions with *FUBU*

reps, he says, "I told them about my vision for the game and they told me what they were trying to do."

"50 Players Deep," which also features *Detroit-based female rapper* and fellow *FUBU* artist *Lola Damone*, is



LOLA DAMONE & DRUNKEN MASTER

already at music retail and also offers samples of other tracks from the compilation. "It's strongly impacted retail," says *Ron Stringer*, owner of *Justin's Music* in *Detroit*. "When radio grabbed it [here], they took it to another level."

Spudd, PD at *Detroit's WDTJ*, first heard the song when one of his mix DJs played it. "It's gotten continuous response since the day we first played it," *Spudd* says. "It's one of the first local hits to have a shot at going national."

Just before the album drops, in the first week of August, "Fatty Girl"—a third single produced by the *Neptunes* and featuring *Def Jam* artists *LL Cool J, Ludacris, and Keith Murray*—will go to radio. "Fatty Girl" not only refers to women with voluptuous bodies—it's also a new logo for *FUBU's* ladies collection of jeans and tops. The online campaign for *Fatty Girl* clothing, which has already been shipped to stores, will also utilize the song.

In terms of reaching out to the international market, where *FUBU the Collection* has a presence in 23 countries, *Riggins* says that "in the fall and early 2002, Europe and Japan are going to be our first areas of attack, followed by Australia, New Zealand, and South Africa, then Asia. Latin America will be last."

July 28 2001			Billboard Hot Rap Singles™	
THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	2	6	D 12 Stydy 4178/Interscope	Purple Hills
2	1	11	LIL' ROMEO Soulja 5802/Priority	My Baby
3	13	7	COO COO CAL Infinite 7223/Tommy Boy	My Projects
4	3	12	AFU-R A FEATURING GZA D&D/In The Paint/Fat Beats 8263/Koch	Bigacts Littleacts
5	15	2	P. DIDDY, BLACK ROB & MARK CURRY Bad Boy 7908/Arista	Bad Boy For Life
6	8	10	SCREWBALL FEATURING M.O.P. Hydra 911/Landspeed	Torture
7	11	3	DA BEATMINERZ FEATURING FLIPMODE SQUAD & VINIA MOJICA Rawkus 308	Take That
8	6	8	7L & ESOTERIC Direct 1224/Landspeed	Call Me E.S.
9	12	7	SKILLZ Eastman Experience 325/Rawkus	Y'all Don't Wanna
10	9	7	LIL' ZANE Worldwide 50200/Priority	None Tonight
11	14	13	THE YOUNG MILLIONAIRES FEATURING LIL' ONE - THE YOUNG MILLIONAIRESS Urban Spears 0020/Urban Errands	All I Wanna Do
12	10	8	HI-TEK FEATURING COMMON & VINIA MOJICA Rawkus 329	The Sun God
13	7	3	LUDACRIS FEATURING NATE DOGG Distributing The Peace/Def Jam 988871/IDJMG	Area Codes
14	19	3	RIISING SON Deriside 003	Make It Vibrate
15	4	6	ERICK SERMON FEATURING MARVIN GAYE NYLA/Def Squad 492579/Interscope	Music
16	—	56	THE NOTORIOUS B.I.G. Bad Boy 79382/Arista	One More Chance/Stay With Me
17	17	13	QB FINEST FEATURING NAS AND BRAVEHEARTS Ji-Wil 73916/Columbia	Oochie Wally
18	23	31	LIL' BOW WOW So So Def/Columbia 79556/RG	Bow Wow (That's My Name)
19	20	11	THREE THE... G. DEP, P. DIDDY & BLACK ROB Bad Boy 79382/Arista	Let's Get It
20	—	56	THE NOTORIOUS B.I.G. ▲ Bad Boy 79377/Arista	Big Poppa/Warning
21	16	9	BEANIE SIGEL Roc-A-Fella/Def Jam 572958/IDJMG	Beanie (Mack B****)
22	22	21	CITY HIGH Bocca Basement 497489/Interscope	What Would You Do?
23	18	8	BISHOP Tony Mercedes/Buckshot Head 8206/Edel	U Know U Ghetto
24	—	45	CRAIG MACK ▲ Bad Boy 79372/Arista	Flava In Ya Ear
25	21	12	SHAGGY FEATURING RAYVON MCA 15981/IDJMG	Angel

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

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', '2 WKS. AGO', 'WEEKS ON', 'TITLE', 'ARTIST', 'PEAK POSITION', and 'HOT SHOT DEBUT'.

SONGS WITH THE GREATEST AIRPLAY AND SALES GAINS RECORDED THIS WEEK... INDUSTRY ASSOCIATION OF AMERICA (RIAA) CERTIFICATION... BILLBOARD/BPI COMMUNICATIONS AND SOUNDSCAN, INC.

July 28
2001

Billboard®

R&B/Hip-Hop Airplay™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	5	13	Fallin'	Alicia Keys (J)
2	3	11	Where The Party At	Jagged Edge With Neely (So So Def/Columbia)
3	4	10	U Remind Me	Usher (Arista)
4	1	11	Music	Erick Sermon (NYLA/Def Squad/Interscope)
5	2	19	Peaches & Cream	112 (Bad Boy/Arista)
6	9	6	Contagious	The Isley Brothers (DreamWorks)
7	6	14	Wait A Minute	Ray J Feat. Lil' Kim (Atlantic)
8	8	20	Let Me Blow Ya Mind	Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)
9	13	6	I'm Real	Jennifer Lopez Feat. Ja Rule (Epic)
10	7	27	Fiesta	R. Kelly Feat. Jay-Z (Jive)
11	14	18	Can't Believe	Faith Evans Feat. Carl Thomas (Bad Boy/Arista)
12	12	14	She's All I Got	Jimmy Cozier (J)
13	11	20	Superwoman Pt. II	Lil' Mo Feat. Fabolous (EastWest/EEG)
14	19	12	Just In Case	Jahiem (Divine MII/Warner Bros.)
15	35	2	Izzo (H.O.V.A.)	Jay-Z (Roc-A-Fella/Def Jam/JMG)
16	10	24	Get Ur Freak On	Missy "Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)
17	16	8	One Minute Man	Missy "Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)
18	17	12	The Way	Jill Scott (Hidden Beach/Epic)
19	21	13	We Need A Resolution	Aaliyah Feat. Timbaland (Blackground)
20	15	31	Love	Musiq Soulchild (Def Soul/JMG)
21	24	5	Area Codes	Ludacris Feat. Nate Dogg (Disturbing The Peace/Def Jam/JMG)
22	18	10	Bootylicious	Destiny's Child (Columbia)
23	20	25	Heard It All Before	Sunshine Anderson (Soulful/Atlantic)
24	42	2	Family Affair	Mary J. Blige (MCA)
25	25	5	Bad Boy For Life	P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	27	5	Differences	Ginuwine (Epic)
27	22	11	What It Is	Violator Feat. Busta Rhymes (Violator/Loud/Columbia)
28	23	12	Take You Out	Luther Vandross (J)
29	29	17	Hit 'Em Up Style (Oops!)	Blu Cantrell (RedZone/Arista)
30	30	7	Set It Off	Juvenile (Cash Money/Universal)
31	32	8	Purple Hills	D12 (Shady/Interscope)
32	26	14	I Cry	Ja Rule Feat. Lil' Mo (Murder Inc./Def Jam/JMG)
33	28	28	Missing You	Case (Def Soul/JMG)
34	37	7	Loverboy	Mariah Carey Feat. Da Brat & Ludacris (Virgin)
35	36	7	Brown Skin	India.Arie (Motown)
36	49	4	I'm A Thug	Trick Daddy (Slip-N-Slide/Atlantic)
37	31	31	Maybe I Deserve	Tank (Blackground)
38	41	6	Can't Deny It	Fabulous Feat. Nate Dogg (Desert Storm/Elektra/EEG)
39	38	9	Just A Baby Boy	Snoop Dogg Feat. Tyrese & Mr. Tar (Universal)
40	34	25	Video	India.Arie (Motown)
41	45	8	Fill Me In	Craig David (Widstar/Atlantic)
42	39	33	So Fresh, So Clean	OutKast (LaFace/Arista)
43	46	16	Take Care Of Home	Dave Hollister (Def Squad/DreamWorks)
44	59	3	Ghetto Girls	Lil' Bow Wow (So So Def/Columbia)
45	48	8	Bia' Bia'	Lil' Jon & The East Side Boyz (BME/TVT)
46	40	15	Let's Get It	Three The... G. Dep, P. Diddy & Black Rob (Bad Boy/Arista)
47	73	2	Lifetime	Maxwell (Columbia)
48	43	30	Southern Hospitality	Ludacris (Disturbing The Peace/Def Jam South/JMG)
49	44	9	Midwest Swing	St. Lunatics (Fo' Real/Universal)
50	33	15	My Baby	Lil' Romeo (Soulja/Priority)

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
51	55	3	Slowly	Tank (Blackground)
52	54	5	Someone To Call My Lover	Janet (Virgin)
53	47	16	I Am Your Woman	Syleena Johnson (Jive)
54	50	5	Please Don't Mind	Philly's Most Wanted (Atlantic)
55	64	5	My Projects	Coo Coo Cal (Infinita/Tommy Boy)
56	56	7	Beanie (Mack B****)	Beanie Sigel (Roc-A-Fella/Def Jam/JMG)
57	62	6	Round & Round	Hi-Tek Feat. Jonell (Rawkus)
58	52	19	Until The End Of Time	2Pac (Amaru/Death Row/Interscope)
59	61	11	John Doe	Public Announcement Feat. LeLe (RCA)
60	—	1	Love Of My Life	Brian McKnight (Motown)
61	57	19	I Like Them Girls	Tyrese (RCA)
62	53	15	There She Goes	Babyface (Arista)
63	63	4	Dance With Me	112 (Bad Boy/Arista)
64	67	2	Raise Up	Patsy Pablo (Jive)
65	58	6	Lick Shots	Missy "Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)
66	68	3	Letter 2 My Unborn	2Pac (Amaru/Death Row/Interscope)
67	72	4	Not Your Friend	Case (Def Soul/JMG)
68	66	6	Front 2 Back	Yakob (Loud/Columbia)
69	60	16	Let's Get Dirty (I Can't Get In Da Club)	Redman Feat. DJ Kool (Def Jam/JMG)
70	—	1	Wrong Idea	Bad Azz Feat. Snoop Dogg (Doggy Style/Priority)
71	71	4	Weekend Thing	Koffee Brown Feat. B-12 (Divine MII/Arista)
72	—	8	Oh Yeah	Foxy Brown (Def Jam/JMG)
73	70	11	Pop Lockin'	Silk The Shocker Feat. Snoop Dogg (No Limit/Priority)
74	—	1	Girl Next Door	Musiq Soulchild Feat. Ayana (Def Soul/JMG)
75	75	2	ILuvIt	Snoop Dogg Presents The Eastsidez (Doggy Style/TVT)

Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 858 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles chart.

July 28
2001

Billboard®

R&B/Hip-Hop Singles Sales™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	U Remind Me	Usher (Arista)
2	2	2	Take You Out	Luther Vandross (J)
3	3	14	Hit 'Em Up Style (Oops!)	Blu Cantrell (RedZone/Arista)
4	4	7	She's All I Got	Jimmy Cozier (J)
5	5	11	There She Goes	Babyface (Arista)
6	6	19	Fiesta	R. Kelly Feat. Jay-Z (Jive)
7	7	8	Fill Me In	Craig David (Widstar/Atlantic)
8	9	9	I Do!	Toya (Arista)
9	10	4	Purple Hills	D12 (Shady/Interscope)
10	8	11	My Baby	Lil' Romeo (Soulja/Priority)
11	11	19	Superwoman Pt. II	Lil' Mo Feat. Fabolous (EastWest/EEG)
12	33	7	My Projects	Coo Coo Cal (Infinita/Tommy Boy)
13	21	3	Cluck Cluck	The Product G&B (Vycle/J)
14	15	12	Bigacts Littleacts	Ali-Ra (D&D/In The Paint/Fat Beats/Koch)
15	37	10	Keep It Real	Kali Mack (Rising H)
16	14	8	Crave	AShades (Real Deal/Orpheus)
17	35	2	Bad Boy For Life	P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)
18	17	12	Stranger In My House	Tania (Elektra/EEG)
19	18	3	Hey Hey	Athena Cage (Priority)
20	26	2	This Is Me	Dream (Bad Boy/Arista)
21	16	3	Love It	Bilal (Moya/Interscope)
22	24	10	Torture	Scrubby Feat. M.D.P. (Hydra/Landspeed)
23	29	3	Take That	Da Bestmierz (Rawkus)
24	22	8	Call Me E.S.	ZL & Exotic (Direct/Landspeed)
25	13	18	Missing You	Case (Def Soul/JMG)

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	25	19	Bizounce	Divine (J)
27	32	6	Y'all Don't Wanna	Skizz (Eastern Conference/Rawkus)
28	30	2	Bootylicious	Destiny's Child (Columbia)
29	54	22	It's Over Now	112 (Bad Boy/Arista)
30	27	7	None Tonight	Lil' Zane (Worldwide/Priority)
31	34	13	All I Wanna Do	The Young Millionaires (Urban Splash/Urban Creations)
32	28	7	The Sun God	Hi-Tek (Rawkus)
33	44	12	Miss California	Shante Thomas (Fat Pack/Elektra/EEG)
34	43	9	Fallin'	Alicia Keys (J)
35	55	9	Funkdafied	Five Star (Tent/Grand Level)
36	58	2	Don't Mess With The Radio	Nivea (Jive)
37	23	3	Area Codes	Ludacris (Disturbing The Peace/Def Jam/JMG)
38	46	3	Make It Vibrate	Rising Son (Darkside)
39	40	34	Could It Be	Jahiem (Divine MII/Warner Bros.)
40	19	6	Music	Erick Sermon (NYLA/Def Squad/Interscope)
41	17	17	All For You	Janet (Virgin)
42	41	11	Survivor	Destiny's Child (Columbia)
43	61	45	One More Chance/Stay With Me	The Notorious B.I.G. (Bad Boy/Arista)
44	39	13	Oochie Wally	OB Finest (III Will/Columbia)
45	31	3	Just In Case	Jahiem (Divine MII/Warner Bros.)
46	52	23	Bow Wow (That's My Name)	Lil' Bow Wow (So So Def/Columbia)
47	47	11	Wait A Minute	Ray J Feat. Lil' Kim (Atlantic)
48	42	4	Peaches & Cream/Dance With Me	112 (Bad Boy/Arista)
49	48	11	Let's Get It	Three The... G. Dep, P. Diddy & Black Rob (Bad Boy/Arista)
50	—	1	Loverboy	Mariah Carey Feat. Da Brat & Ludacris (Virgin)

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
51	56	9	We Need A Resolution	Aaliyah Feat. Timbaland (Blackground)
52	69	45	Big Poppa/Warning	The Notorious B.I.G. (Bad Boy/Arista)
53	38	9	Beanie (Mack B****)	Beanie Sigel (Roc-A-Fella/Def Jam/JMG)
54	50	21	What Would You Do?	City High (Bogga Basement/Interscope)
55	45	8	U Know U Ghetto	Bishop (Tony Mercedes/Bucket Head/Ede)
56	51	36	Soul Sista	Bilal (Moya/Interscope)
57	63	39	Flava In Ya Ear	Craig Mack (Bad Boy/Arista)
58	49	12	Angel	Shaggy Feat. Rayvon (MCA)
59	67	10	Best U Can	The Licks (Loud/Columbia)
60	59	12	Let's Get Dirty (I Can't Get In Da Club)	Redman Feat. DJ Kool (Def Jam/JMG)
61	72	3	Sparkadala	DJ Design (Stone Throw/Caroline)
62	66	14	Can't Believe	Faith Evans Feat. Carl Thomas (Bad Boy/Arista)
63	62	14	No More (Baby I'ma Do Right)	3LW (Nine Lives/Epic)
64	—	8	Let Me Blow Ya Mind	Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)
65	—	24	Juicy/Unbelievable	The Notorious B.I.G. (Bad Boy/Arista)
66	57	4	Can't Deny It	Fabulous Feat. Nate Dogg (Desert Storm/Elektra/EEG)
67	20	6	What It Is	Violator Feat. Busta Rhymes (Violator/Loud/Columbia)
68	73	2	Bakardi Slang	Kardinal Offishall (Fat Beats/MCA)
69	—	1	All Massive	Ayotah Feat. Tek Of The Cocoa Brovaz (Windmill/Fat Beats)
70	75	40	Cross The Border	Philly's Most Wanted (Atlantic)
71	—	1	June	RJD2 Feat. Copywrite Of M4Z (Def Jaz)
72	—	24	I'll Be There For You/You're All I Need To Get By	Method Man Feat. Mary J. Blige (Def Jam/JMG)
73	—	19	Get Ur Freak On	Missy "Misdemeanor" Elliott (The Gold Mind/EastWest/EEG)
74	74	6	Let's Get It	The Bestmierz Feat. Fatman Scoop (Loud/Columbia)
75	53	2	Smash Sumthin'	Redman Feat. Adam F (Def Jam/JMG)

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

ARTISTS & MUSIC



In The Spirit

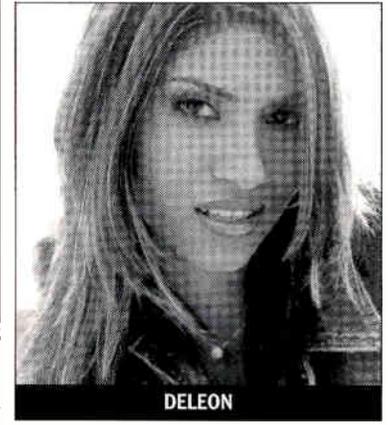
by Lisa Collins

COMING OUT: DeLeon Richards hit the gospel scene when she was only 3, wowing crowds with her dynamic performances. Known as "The Young Gospel Sensation," she was nominated for a Grammy when she was just 9 and recorded six releases before 1996. After a five-year hiatus, during which she married Dodgers superstar slugger Gary Sheffield and earned a degree in communications from Lake Forest College in Illinois, DeLeon is returning with a hip new look and a fresh sound. Her latest album, *Straight From the Heart*, is due Aug. 7 on Tommy Boy Gospel. The album features a host of talented producers and songwriters, including Waymon Tisdale, Jerry Peters, Percy Bady, Tonex, and Jeffrey "J-Dub" Walker.

grown up but matured musically, spiritually, and mentally. I truly believe this project represents the growth, and in that sense, it is my coming-out project."

Her official coming-out party is at next month's annual meeting of the Gospel Music Workshop of America in Minneapolis. She'll follow that with a stint at T.D. Jakes' Woman Thou Art Loosed Conference. Then she hits the road for an eight-city release tour, targeting radio and retail in such key markets as Chicago, New York, Los Angeles, and Atlanta.

IN TRIBUTE: In tribute to the life of the late Danniebelle Hall, who rose to fame as part of Andrae Crouch's Disciples, EMI Gospel is set to release *Danniebelle Hall: Remembering the Times*, due Aug. 14.



DeLeon presents a varied set of songs spanning adult R&B to traditional, including a remake of the classic "I Shall Wear a Crown." The now Los Angeles-based singer co-wrote the urban-flavored single "Faith Is" and flips the script a bit with the old-school sound of "For Your Love." "Faith Is" has been serviced to R&B radio and "Move On Up the Mountain" to gospel. DeLeon believes her new album reflects the path she has taken. "I've been making albums since I was 7 years old, so my recordings have evolved over the years. *Straight From the Heart* isn't just to show people I've grown up but to show people who I am."

Songwriter, arranger, and dynamic vocalist Hall helped to foster the burgeoning contemporary gospel scene of the early '70s. EMI Gospel marketing director Shawn Tate says the collection of 21 songs "represents the breadth and depth of her musical skills and vocal talent." It includes "I Go to the Rock" and Hall's signature hit "Ordinary People."

ON THE ROAD AGAIN: The lineup for the second annual Sisters in the Spirit tour has been set. Yolanda Adams and Shirley Caesar will once again headline, with Mary Mary and Virtue in tow. The 45-city concert tour kicks off Sept. 18 in Huntsville, Ala., and winds down Nov. 19 in Oakland, Calif. . . . And though nothing is set in stone, also looking to hit the road this fall is Donnie McClurkin. He's reportedly negotiating with CeCe Winans on a number of dates in key markets.

BRIEFLY: Negelle Sumpter has formally announced that she will be leaving the group Virtue, effective immediately, because of personal reasons. An official statement from Mahogany Entertainment noted that remaining members Karima Kibble, Ebony Trotter, and Heather Trotter "wish her well and will continue to work hard to fill the gap left by Negelle." Virtue's new album, *Virtuosity*, is due Sept. 11 . . . Lisa Page-Brooks returns to the gospel front lines with the July 31 release of her self-titled Air Gospel debut. Highlights of the album from the former lead vocalist of Witness are a duet with John P. Kee ("What Goes Around Comes Around") and an inspirational love ballad ("After All This Time") written by her husband, former Commissioned member Michael Brooks.

Fact is, her look represents the evolution of gospel. "It's showing young people that they can be fashionable and have appeal," the 23-year-old singer states, "but they still have to represent and know how far they can go. "I thought the last project [*My Life*], which I did when I was 18—was my coming-out project, but people didn't take me seriously as an adult," she continues. "On this project, I want to show not only that I've

Beat Box

by Michael Paoletta



BRAND NEW DAY: Beginning this issue, you'll notice that we've bid farewell to Dance Trax and given birth to Beat Box. It was our feeling that the column's former name, in these times of diverse rhythmic landscapes, was too limiting. Today, such disparate styles as leftfield, 2-step, house, slo-mo, and trance, among many, many others, are collected underneath the dance/electronic banner. While some of these styles are for peak-hour dancing, others are for those chilled-out moments of bliss. But as diverse as



RATCLIFFE & BUXTON

their aural sensations are, they all have one thing in common: a beat. Hence, Beat Box.

Also, this issue finds *Billboard* at last adding Top Electronic Albums chart to its weekly dance charts section. The arrival of this list in the magazine is yet one more validation of the dance/electronic genre's importance in today's marketplace.

SUMMERTIME: It's not every day that a U.K. act makes its live U.S. debut in New York's Central Park, but that's precisely what happened when the **Basement Jaxx** recently performed as part of the park's SummerStage concert series.

Granted, the Basement Jaxx—DJ/producers **Felix Buxton** and **Simon Ratcliffe**—has surely made its presence known in the U.S. via numerous spunky DJ sets at such clubs as New York's Centro-Fly and the now-defunct Twilo. But this was the first chance for many U.S. punters to experience the duo's full-on extravaganza, which has toured throughout the U.K.

Manning the turntables, keyboards, and programmers, Buxton and Ratcliffe were joined onstage by **Jorges Batista** (percussion), **Barry Danielian** (trumpet), and **De De Costa** (lead dancer) and her six samba dancers. Forget Carnival in Rio—this was Carnival in Central Park!

Trading microphone duties were guest vocalists **Mandy Senior**, **Cassie Watson**, **Blue James**, and **Kele Le**

Roc—all of whom deftly out-sassed each other on tracks like "Romeo," "Red Alert," "Get Me Off," "Bongoloid," "Bingo Bango," and the absolutely revelatory "Do Your Thing." Buxton and Ratcliffe showed off their vocal wares, too, on the punky "Where's Your Head At" and the flamenco-inflected "Rendez-Vu," respectively.

Minutes after the show, Buxton and Ratcliffe couldn't stop smiling. "That was wicked, good fun," Buxton said, adding that it was the first time he sang the lead vocals on "Where's Your Head At."

"It's a great mix of people, with loads of hands in the air," Buxton continued. "The air is filled with genuine warmth and appreciation. It's a very special day for us."

According to **Erica Ruben**, executive producer of Central Park SummerStage, the afternoon event—which also featured DJs **Ron Trent** and **Martin Morales** and South Africa's **Bongo Maffin**—attracted approximately 10,000 people over the course of the day.

Rubens says it was one of the series' most culturally diverse crowds. She credits this to the international lineup and marketing, as well as "the appeal that dance music is having over different cultures today."

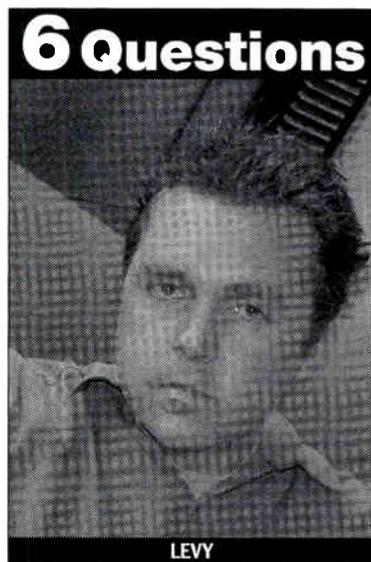
AND THE WINNER IS: For the past several weeks, each day has delivered new entries in the *Billboard* New Artist Discovery Contest, which allows one unknown talent the opportunity to perform at the closing-night party of the eighth annual *Billboard* Dance Music Summit.

After giving each entry serious consideration, and after much deliberation, we're happy to report that we have a winner: **Future Soul Featuring George O'Bryant's** "Smiling Faces Sometimes." The filtered house sounds of New York-based production outfit Future Soul (aka **David Shaw**, **Edward Alcivar**, and **Orlando Fussalva**), coupled with O'Bryant's gritty, soulful delivery, placed this track head and shoulders above the competition. And if the track's title sounds familiar, well, **Undisputed Truth** scored a top five hit with the original version 30 years ago. Will history repeat itself? Time will tell.

Honorable mentions must go to the following entries: photogenic sister trio **Love, Joy & Faith** from Louisville, Ky.; 21-year-old native New Yorker **Jonathan Elliott Mendelson**; recent Berklee College of Music graduate **Rachel Panay**; Colombian-American **Marianne Pineda**; and **Scott Michael**. Congratulations to all!

Moonshine's Levy Envisions The Next Phase Of Electronica

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue's subject, Steve Levy, is president of Moonshine Music, the label he founded with his brother, Jonathan, nearly 10 years ago. Focusing on all things



'There needs to be a merging of traditional songs and memorable hooks with electronic productions. All the elements must morph together.'

—STEVE LEVY, MOONSHINE MUSIC

electronic—from techno, trance, and breakbeats to drum'n'bass, house, and happy hardcore—the Los Angeles-based label is home to many influential DJs/artists, including Keoki, AK1200, Christopher Lawrence, and Cirrus.

Recently, the label signed U.K. DJ Tall Paul to a multi-album deal. In the fall, the label is scheduled to introduce its new chill-out series, "At Home," which will be compiled by Levy. Also, the annual Moonshine OverAmerica tour will visit key U.S. cities in September and October.

Moonshine Music is gearing up for its 10th anniversary. What's the key to its longevity?

It's a couple of things, really. First, we've always concentrated on the music. Whatever the genre or whoever the DJ, we've always made sure that the music is the real deal and that it's of high quality. Second,

we've always attempted to run a professional business. We've always realized that this is our career, and thus, we treat and run it as such.

What's your advice to others just starting a label?

Stick to what you know and don't jump around from one musical genre to another. If you begin as an electronic label, remain an electronic label. Also, start slowly. My brother and I started the label in our garage in the summer of '92 and let it build from there. Keep it natural and organic.

If you could change one thing about the dance/electronic scene, what would it be?

The rave scene needs a complete overhaul. You have promoters hiring 20 DJs for one event, which allows each DJ to deliver a 45-minute set, which is ludicrous. These events need fewer DJs, which would give each DJ much more time on the turntables. Additionally, there needs to be more musical diversity in the way events and shows are packaged. The cool thing right now, though, is how electronic music, particularly elements of drum'n'bass and 2-step, are influencing R&B and hip-hop.

Moonshine is known for its DJ-driven compilations. Many believe the marketplace is glutted with too many of these compilations. What are your thoughts?

The market's definitely oversaturated right now. But the question you need to ask yourself is this: "What's relevant?" The DJs that are nationally and globally known are relevant. A DJ who plays at a couple of clubs in a city and who releases a compilation—to say that he deserves a national ad campaign is wrong. If we're going to treat DJs as artists, then the same rules for selling [proper] artist albums has to apply. Are these DJs out there touring the country, or are they just playing in their own cities? That's the question you need to ask yourself when considering releasing a DJ-mixed compilation.

What's needed to further cross dance/electronic music into the mainstream?

More hooks [laughs]. Seriously, there needs to be a merging of traditional songs and memorable hooks with electronic productions. All the elements must morph together. Hooks and a song are incredibly important at radio. That said, radio has changed so much over the years; today, it's very vanilla and cookie-cutter-like.

Radio now exists to sell advertising, not break artists.

So, do you think the genre is on the verge of breaking in a big way?

I think there's going to be a serious shake-up in the electronic world in the next two years. There's too much money being spent, especially at the major-label level, to sell not a lot of units. This will cause a shake-up and a shakeout. Electronic music wasn't the next big thing yet again. The reality is that this genre of music remains insignificant for the majors. Electronic isn't ready for prime-time with the majors. Expect a backlash that will bite some people in the ass. Things like this, though, have a way of strengthening the infrastructure of the independents.

MICHAEL PAOLETTA

The Beat Box Hot Plate

- **Groove Armada**, "Superstylin'" (Jive Electro single). The first single culled from the British duo's new album, *Goodbye Country, Hello Nightclub* (due Sept. 11), is steeped in Jamaican-flavored house rhythms, incredibly rubbery basslines, and the toasts of rapper M.A.D.

- **Don Carlos Unlimited**, "Love & Devotion" (Subliminal Soul single). Italy's Don Carlos delivers the guitar-drenched goods on this sun-scorched track, which is equal parts **Nuyorican Soul**, **George Benson**, and **Robbie Rivera**.

- **DJ Tiësto**, "Flight 643" (Netzwerk America single). According to DJ Tiësto, this progressive trance track was inspired by a wildly turbulent plane ride, which could explain its aggressive synth designs and tumultuous beats. Production outfits **Jaimy & Kenny D.**, **Oliver Klein & Jurgen Driessen**, and **T. Hakanen & N. Renqvist** weigh in with tasty remixes. "Flight 643" is taken from the artist's forthcoming full-length album.

- **Lina**, "It's Alright" (Atlantic single). Slow-burning funk and big-band nuances à la **Dr. Buzzard's Original Savannah Band** provide the just-right vibe for newcomer Lina and her nu-jazz sound. "It's Alright" is a delicious sneak peek into the singer/songwriter's domestic debut, *Stranger on Earth*, due Sept. 18.

Club Play

WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Imprint & Number/Promotion Label	ARTIST
NUMBER 1 3 Weeks At Number 1						
1	1	1	8	KEEP CONTROL	Groovilicious 250/Strictly Rhythm	Sono
2	5	12	7	LIVE TO TELL	Logic 85190	Lucrezia
3	4	5	8	NEVER ENOUGH	MSU 101/Strictly Rhythm	Boris Dlugosch Featuring Roisin
4	2	2	9	PLAY	Epic PROMO	Jennifer Lopez
5	3	3	7	LADY MARMALADE	Interscope 497066	Christina Aguilera, Lil' Kim, Mya & Pink
6	8	20	5	I GOT MY PRIDE	Tommy Boy Silver Label 2267/Tommy Boy	Barry Harris Featuring Pepper Mashay
7	17	24	4	PLANETS OF THE UNIVERSE	Reprise 42385	Stevie Nicks
8	15	21	6	WE COME 1	Cheeky PROMO/Arista	Faithless
9	20	25	4	SOMEONE TO CALL MY LOVER	Virgin PROMO	Janet
10	14	18	7	SUNSHINE	V2 27694	Tin Star
11	11	17	7	UP IN THE AIR	G2 021/Strictly Rhythm	Cruz & Bagz
12	16	22	6	THE UNDERGROUND	Tommy Boy Silver Label 2247/Tommy Boy	Rhythm Masters
13	10	6	12	HIDE U	Star 69 PROMO	Suzanne Palmer
14	9	4	10	BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX)	Nervous 20477	Kim English
15	24	28	4	YOU SET ME FREE	Groovilicious 248/Strictly Rhythm	Abigail
16	27	35	4	HEARD IT ALL BEFORE	Soulife 95523/Atlantic	Sunshine Anderson
17	12	8	9	IT'S GONNA BE ALRIGHT	V2 27697	Pussy 2000
18	6	11	9	SWEET SURRENDER	Netwerk PROMO	Sarah McLachlan
19	9	10	10	SURVIVOR	Columbia 79566	Destiny's Child
20	7	7	9	DRUMS COME ALIVE	Dorland 003	Tomba Vira
21	30	32	4	ROMEO	XL 38783/Astralwerks	Basement Jaxx
22	28	33	4	ELECTRIC AVENUE (REMIXES)	Strictly Rhythm 12610	Eddy Grant
23	23	13	11	TOUCH ME	Kinetic PROMO	Rui Da Silva Featuring Cassandra
24	13	10	12	YOU'RE THE WORST THING FOR ME	Tommy Boy Silver Label 2242/Tommy Boy	Pusaka Featuring Thea Austin
25	22	19	8	RELAX (REMIXES)	Star 69 1221	Frankie Goes To Hollywood
26	18	14	8	BABY, COME OVER (THIS IS OUR NIGHT)	Wild Card/A&M PROMO/Interscope	Samantha Mumba
27	25	27	7	RISING	Six Degrees 5540	Sylk 130 Featuring Kathy Sledge

POWER PICK

28	36	—	2	THANK YOU	Arista 13896	Dido
29	31	39	5	INSIDE YOUR SECRET	Java PROMO/Capitol	Celeste Prince
30	34	41	3	YOU ARE ALIVE	Groovilicious 255/Strictly Rhythm	Fragma
31	21	15	11	DERB	Groovilicious 249/Strictly Rhythm	Derb
32	38	—	2	RUNNING (REMIXES)	Tommy Boy Silver Label 2208/Tommy Boy	Information Society
33	33	37	5	REMINISCIN'	Real Deal 70634/DiPheus	Saison Featuring CeCe Peniston
34	39	46	3	NAME OF THE GAME	Outpost/Geffen PROMO/Interscope	The Crystal Method
35	43	—	2	OOH LA LA	The DAS Label PROMO/Interscope	Valeria
36	40	44	3	DJ	Strictly Rhythm 12606	Resonance Featuring The Burrells
37	45	—	2	IT'S ALRIGHT	Razor & Tie 80784	Chili Hi Fly
38	44	—	2	ALONE	Nervous 20486	Sal & Sandy B
39	32	26	10	SHAKE UP THE PARTY	LaFace PROMO/Arista	Joy Enriquez
40	48	—	2	KEEP IT COMING	King Street 1124	7 Featuring Mona Monet
41	46	—	2	I WONDER	Rasam 2252/Tommy Boy	Nomad
42	47	—	2	REMEMBER ME	Decca PROMO/Universal Classics Group	Jorio
43	37	30	8	ALL I DO (IS THINK ABOUT YOU)	Radikal 99061	Cleptomaniacs
44	41	43	4	A WHITER SHADE OF PALE	Nemo Studio/Angel 79374/Capitol	Sarah Brightman
45	35	29	10	HERE WE GO AGAIN	Strictly Rhythm 12602	Soul Dujour
46	26	23	11	MAYBE	LaFace PROMO/Arista	Toni Braxton

HOT SHOT DEBUT

47	—	—	1	TELL ME WHO	Elektra PROMO/EEG	Tamia
48	42	36	7	ASTOUNDED	Grand Royal PROMO/Virgin	Bran Van 3000 Featuring Curtis Mayfield
49	—	—	1	ELEVATION	Interscope PROMO	U2
50	—	—	1	RIGHT BACK ON YOU	Vinyl Soul 116/Music Plant	Dupl'x Featuring Richard Rogers

Maxi-Singles Sales

WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Imprint & Number/Distributing Label	ARTIST
NUMBER 1 2 Weeks At Number 1						
1	1	—	2	ALL OR NOTHING	J 21039	O-Town
2	3	4	9	FILL ME IN	Wilestar/Atlantic 88298/AG	Craig David
3	2	1	11	SURVIVOR	Columbia 79566/CRG	Destiny's Child
4	4	3	22	STRANGER IN MY HOUSE	Elektra 67173/EEG	Tamia
5	6	2	12	WHAT IT FEELS LIKE FOR A GIRL	Maverick 42372/Warner Bros.	Madonna
6	7	—	3	THIS IS ME	Bad Boy 79403/Arista	Dream
7	5	—	2	PLANETS OF THE UNIVERSE	Reprise 42385/Warner Bros.	Stevie Nicks
8	8	—	3	BOOTYLICIOUS	Columbia 79622/CRG	Destiny's Child
9	9	5	8	I DO!!	Arista 13973	Toya
10	10	8	21	BY YOUR SIDE	Epic 79544	Sade
11	11	6	6	A WHITER SHADE OF PALE/A QUESTION OF HONOUR	Nemo Studio 79374/Angel	Sarah Brightman
12	12	9	12	DREAM ON	Mute/Reprise 44982/Warner Bros.	Depeche Mode
13	14	11	48	MUSIC	Maverick 44909/Warner Bros.	Madonna
14	17	14	37	SANDSTORM	Groovilicious 227/Strictly Rhythm	Darude
15	16	13	21	LOVE DON'T COST A THING	Epic 79547	Jennifer Lopez
16	19	17	64	DESERT ROSE	A&M 497321/Interscope	Sting Featuring Cheb Mami
17	22	15	27	CASTLES IN THE SKY	Robbins 72046	Ian Van Dahl Featuring Marsha
18	13	7	5	WHERE THE PARTY AT	So So Def/Columbia 79505/CRG	Jagged Edge With Nelly
19	18	12	10	STAR 69 (WHAT THE F**K)	Skin/Astralwerks 38777/Virgin	Fatboy Slim Featuring Roland Clark
20	21	18	32	LADY (HEAR ME TONIGHT)	Barclay 587900/MCA	Modjo
21	24	22	18	I TURN TO YOU	Virgin 38773	Melanie C
22	23	19	27	DON'T TELL ME	Maverick 44910/Warner Bros.	Madonna
23	25	20	17	LOOK AT US	Playland 50180/Priority	Sarina Paris
24	20	—	27	DIVE IN THE POOL (THE SOAKIN' WET REMIXES)	Nervous Dog 20489/Nervous	Barry Harris Featuring Pepper Mashay
25	—	—	4	PLANET ROCK (REMIXES)	Tommy Boy Silver Label 2269/Tommy Boy	Paul Oakenfold Presents Afrika Bambaataa & The Soul Sonic Force

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

Billboard® Top Electronic Albums™

WEEK	LAST WEEK	WEEKS ON	ARTIST	TITLE
NUMBER 1 2 Weeks At Number 1				
1	1	3	VARIOUS ARTISTS	Total y Dance
2	2	5	SOUNDTRACK	Lara Croft: Tomb Raider
3	3	5	PAUL OAKENFOLD	Swordfish: The Album (Soundtrack)
4	4	3	TRICKY	Blowback
5	5	3	BASEMENT JAXX	Rooty
6	6	5	VARIOUS ARTISTS	Trance Party (Volume One)
7	7	5	DAFT PUNK	Discovery
8	13	4	THE WISEGUYS	The Antidote
9	NEW	—	FAITHLESS	Outrospective
10	9	5	LOUIE DEVITO	N.Y.C. Underground Party Volume 3
11	10	5	AIR	10,000hz Legend
12	8	5	DJ SKRIBBLE	Essential Spring Break -- Summer 2001
13	11	2	RICHARD "HUMPTY" VISSION	Damn That DJ Made My Day
14	12	5	RAY MUNNS	Ray's House
15	15	5	FATBOY SLIM	Halfway Between The Gutter And The Stars

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked CD, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Heatseeker Impact shows albums removed from Heatseekers this week. * indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications and SoundScan, Inc.

Billboard® Hot Dance Breakouts

Club Play	Maxi-Singles Sales
I FEEL LOVED DEPECHE MODE MUTE	RUNNING (REMIXES) INFORMATION SOCIETY TOMMY BOY SILVER LABEL
LET U GO ATB FEAT. THE WILD STRAWBERRIES RADIKAL	LOVERBOY MARIAH CAREY FEAT. CAMEO VIRGIN
ALEGRIA SOUL'AMOUR PHEARCE MUSICA	MASTERS OF THE UNIVERSE JUNO REACTOR METROPOLIS
TWISTING MY BRAIN CHRIS SOUL & ROB MIRAGE G2	SLEEPER PLASMIC HONEY DIESEL GROOVE
SALSOU NUGGET (IF U WANNA) M & S PRESENTS THE GIRL NEXT DOOR BIG BEAT	WEEKEND KENNY LATTIMORE ARISTA

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

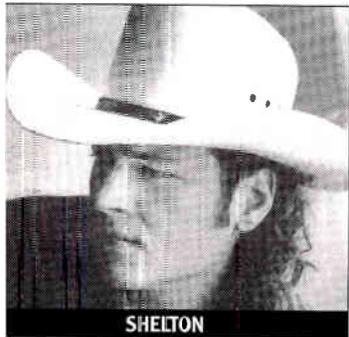
Nashville
Scene

by Phyllis Stark



WHILE MANY of today's young country artists pay lip service to the legends, Warner Bros.' **Blake Shelton** has ready worked with several of them. Legendary songwriter/producer **obby Braddock**, best known for writing **Tammy Wynette's** "D-I-V-R-C-E" and the **George Jones** masterpiece "He Stopped Loving Her Today," has produced the 25-year-old artist's self-titled debut album, due July 31.

Even before hooking up with Braddock, Shelton had been encouraged in his career ambitions by veteran songwriter **Mae Boren Axton**—co-writer of **Elvis Presley's** "Heartbreak Hotel"—and her singer/songwriter son **Hoyt**.



SHELTON

Shelton got Boren Axton's attention when he performed at a tribute to her in his hometown of Ada, Okla., where she once lived. At her urging, Shelton moved to Nashville two weeks out of high school at age 17, where he befriended Hoyt Axton and began visiting him regularly on his tour bus, where Axton was living in his mother's driveway.

Shelton signed with Giant Records in July 1998 and turned in the first version of the album in August the following year. Then the waiting and wondering began, as the release date changed several times as rumors began to swirl about the artist's demise. Shelton says, "The odd thing about it was we got to keep looking for and recording songs over that time period. If it hadn't been for it taking a while, we wouldn't have found 'Austin.'"

That song has enabled Shelton to accomplish a feat few new artists achieve these days—a hit debut single. "Austin" rises 6-4 on Hot Country Singles & Tracks this issue.

While he did not write "Austin," **avid Kent** and **Kirsti Manna** take these honors, Shelton did pen four songs on his album, including, "All About Me," which he co-wrote with his musical hero **Earl Thomas Conley**. The Giant staff was going through the process of setting up Shelton at

radio when word came down that the label was shuttering. "Giant closed on a Friday, and the next Monday the song debuted on the chart," Shelton says. "I thought, 'That's it. If it falls back off again, that's just going to be a strike against me.'"

Instead, the Warner Bros. staff immediately picked up and ran with the project. Shelton says, "I guess we developed enough buzz about it on the radio tour [that] Warner Bros., my God, they put everything they had behind it immediately, and it got some legs under it."

Still, he admits, that period was hard for him: "We were right in the middle of development on the single, and there were all these rumors floating around, and I was worried that people were thinking, 'That's something we don't have to worry about. The label's going away.' When it finally happened, it was like a relief. [Warner Bros. president] **Jim Ed Norman** called the last day Giant was open and let me know he wanted me to come over."

Since "Austin" became a hit, Shelton says, he's entered an unfamiliar phase in his career: offers of paying gigs are coming in to his management office. "It's weird to think people are calling for me now," he says. "That's new to me. I've always dealt with begging somebody for a job."

Shelton is grateful to his famous producer for his success thus far: "I can't say enough about Bobby. Not only did he [get] me a production deal with [Sony/ATV Tree Publishing], he actually is the guy that took [the demo] around to the record labels and got me the record deal. And he hung in there, most importantly—stayed with and fought for me."

"I wouldn't say he's your average producer, because he's very, very involved in everything that we do," Shelton continues. "He actually comes out when I'm rehearsing with my band, and if he hears something that could be better, he'll put in his two cents' worth."

"He's kind of like a mentor to me," Shelton says. "I'll never know why, but he's just kind of taken me under his wing, and I'm not worthy."

SIGNINGS: Dreamcatcher Records has signed songwriter/instrumentalist **Randy Dorman** to its roster. His debut album, *No Boundaries*, is due this month. Dorman has played guitar in label co-founder **Kenny Rogers'** band for more than 20 years.

Lucky Dog's Derailers Eye Radio
With Rootsy Sound Intact

BY RAY WADDELL

NASHVILLE—An A-list producer and major-label backing may help the Derailers garner more commercial success and perhaps even mainstream country airplay, but it will still be on the band's own terms.

Here Come the Derailers, the Austin, Texas-based roots country outfit's fourth album—and first for Sony Music Nashville imprint Lucky Dog—is due Aug. 14. Produced by Kyle Lehning, the record manages to meld the Derailers' traditional country sound and contemporary studio techniques, without sacrificing the retro feel that has won the band many fans since it formed in the mid-'90s.

"On this record we were setting out to be ourselves, with Kyle there to help us take it up a few notches,"

says Tony Villanueva, singer/guitarist for the Derailers. "I think we accomplished that. I feel real good about the material, and I think we were zeroing in on our sound. How that relates to modern country radio, I'm not sure."

Derailers guitarist/vocalist Brian Hofeldt agrees: "We may be updating our sound a little bit to make it more accessible to a wider audience, but it won't be anything shocking to Derailers fans—it just sounds better. When left to our own devices, the Derailers are serious fans of traditional country music. It takes someone like Kyle to help us bridge that gap."

HERE THEY COME

Sony Music Nashville president Allen Butler says the Derailers fit the image Lucky Dog is after: "Part of the Lucky Dog philosophy is finding and signing bands in the alternative country marketplace that have mainstream potential, and we totally think that potential is there with the Derailers, or we wouldn't have signed them. That's one of the reasons for upping the marketing and creative budgets and putting them with a producer like Kyle Lehning, who has had both creative and mainstream success."

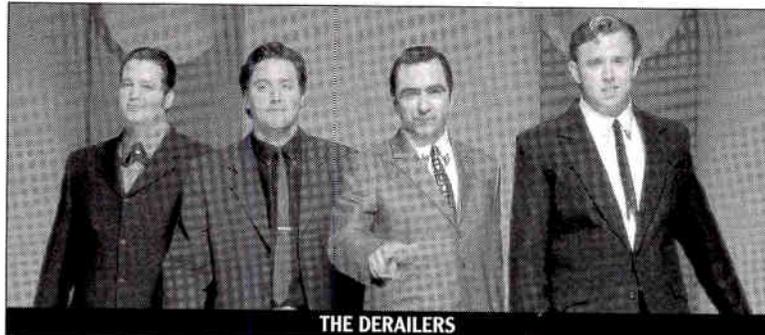
Butler adds, "The whole intent is to expand on the fan base they've already built. They already have a much bigger fan base than most acts being signed in Nashville, and they've built it the hard way."

The album's 12 tracks were re-

corded in three days at Nashville's Monument Studio, with Lehning's son Jason serving as tracking engineer. "It was a good vibe from day one," says Villanueva, who adds that early meetings with Lehning and demo preparation helped the band hit the ground running in the studio.

"Working with Kyle was a pleasure," Hofeldt says. "He had confidence in us. He had some great ideas, and he really understood what we're about."

Indeed, the album's "warm" tone and live-in-the-studio feel is a perfect setting for the type of traditional, well-written and -performed songs the Derailers have been known for from thousands of live shows. Highlights include the Roy Orbison-esque "I See My Baby," the reverb-heavy weeper "You Know



THE DERAILERS

What She's Like," and the Bakersfield-meets-Everly-Brothers romp "Your Guess Is Good As Mine." "Bar Exam," a steel-laden roadhouse lament with lines like "I got a BS in barstool philosophy," is an instant drinking-song classic.

Villanueva says the good-natured midtempo "All the Rage in Paris," a bittersweet tale of a band with a decidedly Texas following, has already gone over big time in the band's home state. "We started playing it around Texas before we went into the studio, and it got a great reaction. By the end of the second verse people were already singing the chorus."

ON TRACK

Another peak on the record is the instrumental "Country a Go-Go," on which the band exhibits a "surf twang" party sound. "We always do several instrumentals in our set—that's just part of the Derailers' thing," Hofeldt says. "There is a surf element there, and we're also big fans of Buck Owens & the Buckaroos. He was able to incorporate that surf vibe into his kind of hardcore honky-tonk music."

Major-label muscle will give the Derailers a push like they've never had before, Butler says: "The way they tour, playing to many thou-

sands of fans over the course of a year, allows us to market them at a higher level than they've been able to market themselves at the mainstream retail level. The specific plan is to get mass exposure in all the retail accounts they haven't had before, which we will do with pricing and positioning and plenty of high visibility. We also have an aggressive promotional plan for radio, tied in with their tour dates."

One radio station pulling for the Derailers is mainstream country KRKT Albany, Ore. "I love the Derailers, as does everyone at this station," music director Scott Schuler says. "They kick butt. Tony Villanueva is from here, and his dad calls in all the time."

Schuler says that the new album is "phenomenal" and that KRKT will be

quick to get on board: "We'll definitely give it some spins. From what I've heard so far, it's some pretty good stuff, maybe the best yet from them, and I've loved it all."

Geoff Stoltz, senior buyer for Torrance, Calif.-

based Wherehouse Entertainment, calls the Derailers "one of the hardest-working bands in the whole new country music scene. They're always on the road. I've probably seen them 10-15 times myself."

Stoltz says Lucky Dog is a great home for the band: "With the success [the label] had with Charlie and Bruce Robison and Jack Ingram, Lucky Dog has really started to make an impact on the Texas music scene. For us, it will be probably a top 10 album in the state of Texas, which is pretty impressive."

Known as relentless on the road—they play more than 300 dates annually—the Derailers will no doubt help their cause through touring. Hofeldt says, "The road is like door-to-door selling." The Derailers' publishing is held in-house. The band is managed by Equus Entertainment and booked by the Davis McLarty Agency.

While admitting that the Derailers' music doesn't resemble everything on mainstream country radio today, Hofeldt says, "If we ever tried to be like radio and please people, we wouldn't be true to ourselves. But by being true to ourselves, we think we've made a record that could be accessible to radio."

July 28
2001

Billboard®

Hot Country™ Singles & Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems' radio track service. 152 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.



LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	
													LAST WEEK
			NUMBER 1								6 Weeks At Number 1		
1	1	16	I'M ALREADY THERE D.Huff (R.McDonald,G.Baker,F.Myers)	Lonestar BNA 69083	1	31	36	41	5	WHEN GOD-FEARIN' WOMEN GET THE BLUES M.McBride,P.Worley (L.Satcher)	Martina McBride RCA ALBUM CUT	31	
2	2	3	SHE COULDN'T CHANGE ME J.Scaife (C.Knight,G.Nicholson)	Montgomery Gentry Columbia 79540	2	32	31	32	14	LOVING EVERY MINUTE C.Chamberlain (T.Shapiro,M.Criswell,M.White)	Mark Wills Mercury ALBUM CUT	31	
3	3	4	WHEN I THINK ABOUT ANGELS K.Stegall (J.O'Neal,R.Dean,S.Tillis)	Jamie O'Neal Mercury 172202	3	34	34	37	7	HOW COOL IS THAT D.Malloy (A.Griggs,N.Thrasher,W.Mobley)	Andy Griggs RCA 69082	32	
4	6	10	AUSTIN B.Braddock (D.Kent,K.Manna)	Blake Shelton Giant 16767/WRN	4	35	35	40	9	LOVE OF A WOMAN B.J.Walker,Jr.,T.Tritt (K.Brandt)	Travis Tritt Columbia ALBUM CUT	34	
5	8	11	I'M JUST TALKIN' ABOUT TONIGHT J.Stroud,T.Keith (T.Keith,S.Emerick)	Toby Keith DreamWorks ALBUM CUT	5	36	38	35	9	NEVER LOVE YOU ENOUGH D.Huff (B.James,Angelo)	Chely Wright MCA Nashville 172208	35	
6	4	7	TWO PEOPLE FELL IN LOVE F.Rogers (B.Paisley,K.Lovelace,T.Dwens)	Brad Paisley Arista Nashville 69051	4	37	40	38	10	WHERE DOES IT HURT B.Warren,B.Warren,C.Farren (B.Warren,B.Warren,T.Douglas)	The Warren Brothers BNA 69096	35	
7	10	12	WHERE THE BLACKTOP ENDS M.Rollings,K.Urban (S.Wariner,A.Shamblin)	Keith Urban Capitol 58952	7	38	39	34	13	REAL LIFE (I NEVER WAS THE SAME AGAIN) J.Nibbank (N.Thrasher,J.Janosky)	Jeff Carson Curb ALBUM CUT	37	
8	11	13	DOWNTIME B.Gallimore,T.McGraw (P.Coleman,C.D.Johnson)	Jo Dee Messina Curb ALBUM CUT	8	39	41	36	18	STANDIN' STILL B.Gallimore,T.McGraw (C.Dannemiller,R.L.Bruce,C.Harrison)	The Clark Family Experience Curb ALBUM CUT	34	
9	13	15	LAREDO R.Wright,C.Cagle (C.Cagle)	Chris Cagle Virgin ALBUM CUT/Capitol	9	40	47	51	4	I WANT YOU BAD C.Robison,B.Chancey (T.O.Adams,P.Crandon)	Charlie Robison Lucky Dog 79542/Columbia	35	
10	5	2	I COULD NOT ASK FOR MORE S.Evans,P.Worley (D.Warren)	Sara Evans RCA 69006	2	41	44	44	6	I'M TRYIN' D.Huff (C.Wallin,J.Steele,A.Smith)	Trace Adkins Capitol ALBUM CUT	40	
11	9	8	GROWN MEN DON'T CRY B.Gallimore,J.Stroud,T.McGraw (S.Seskin,T.Douglas)	Tim McGraw Curb ALBUM CUT	1	42	43	43	8	THAT'S A PLAN M.McGuinn,S.Docker (B.E.Boyd,D.Leone)	Mark McGuinn VFR 734758	41	
12	14	9	AIN'T NOTHING 'BOUT YOU K.Brooks,R.Dunn,M.Wright (T.Shapiro,R.Rutherford)	Brooks & Dunn Arista Nashville 69048	1	43	53	58	5	HELPLESSLY, HOPELESSLY B.Gallimore (B.James,T.Verges)	Jessica Andrews DreamWorks 450918	42	
13	16	18	WHILE YOU LOVED ME M.Bright,M.Williams (M.Dodson,K.Williams,D.Wells)	Rascal Flatts Lyric Street ALBUM CUT	13	44	42	42	11	WHERE I COME FROM K.Stegall (A.Jackson)	Alan Jackson Arista Nashville ALBUM CUT	43	
14	20	26	ONLY IN AMERICA K.Brooks,R.Dunn,M.Wright (K.Brooks,D.Cook,R.Rogers)	Brooks & Dunn Arista Nashville ALBUM CUT	14	45	37	24	19	HONEY DO J.Stroud,D.Cook (A.Anderson,J.Steele,K.Blazy)	Mike Walker DreamWorks 450914	42	
15	19	20	WHAT I REALLY MEANT TO SAY P.Worley,T.L.James (C.Thomson,C.Waters,T.L.James)	Cyndi Thomson Capitol 58987	15	46	46	46	4	A GOOD WAY TO GET ON MY BAD SIDE B.J.Walker,Jr. (G.Teran,R.Rutherford)	Tracy Byrd With Mark Chesnut RCA 69081	21	
16	7	5	WHEN SOMEBODY LOVES YOU K.Stegall (A.Jackson)	Alan Jackson Arista Nashville 69048	5	47	45	45	8	MAN OF ME T.Brown,M.Wright (R.Rutherford,G.Teran)	Gary Allan MCA Nashville 172213	46	
17	18	19	WHY THEY CALL IT FALLING M.Wright (R.Dean,D.Schiltz)	Lee Ann Womack MCA Nashville 172203	17					SOUTHERN RAIN D.Huff (B.R.Cyrus,D.V.Tress,M.J.Sagraves)	Billy Ray Cyrus Monument 79440	45	
18	15	14	DON'T HAPPEN TWICE B.Cannon,N.Wilson,K.Chesney (C.Lance,T.McHugh)	Kenny Chesney BNA 69035	1	48	NEW	1		HOT SHOT DEBUT			
19	21	21	I WOULD'VE LOVED YOU ANYWAY M.Wright,T.Yearwood (M.Danna,T.Verges)	Trisha Yearwood MCA Nashville 172201	19	49	48	48	4	ANGRY ALL THE TIME B.Gallimore,J.Stroud,T.McGraw (B.Robison)	Tim McGraw Curb ALBUM CUT	48	
20	17	16	IT'S A GREAT DAY TO BE ALIVE B.J.Walker,Jr.,T.Tritt (D.Scott)	Travis Tritt Columbia 79563	2	50	49	50	3	GETTING THERE S.Smith,T.Clark (T.Clark,G.Burr)	Terri Clark Mercury ALBUM CUT	48	
21	24	23	SWEET SUMMER M.D.Clute,Diamond Rio (M.Dulaney,N.Thrasher)	Diamond Rio Arista Nashville 69085	21	51	NEW	1		IF YOU EVER FEEL LIKE LOVIN' ME AGAIN B.Gallimore,C.Walker (J.Stevens,S.Bogard,J.Kigore)	Clay Walker Warner Bros. ALBUM CUT/WRN	49	
22	22	22	SECOND WIND F.Rogers,J.Stroud (D.Worley,S.Leslie)	Darryl Worley DreamWorks ALBUM CUT	22	52	54	60	3	I'M A SURVIVOR T.Brown,R.McEntire (S.Kennedy,P.White)	Reba MCA Nashville ALBUM CUT	51	
23	25	25	COMPLICATED P.Worley,C.D.Johnson (C.D.Johnson,S.Smith)	Carolyn Dawn Johnson Arista Nashville 69050	23	53	NEW	1		SHE AIN'T GONNA CRY C.Farren (C.Farren,J.Feeney)	Marshall Dyllon Dreamcatcher PROMO SINGLE	52	
24	26	27	SIX-PACK SUMMER B.Gallimore,P.Vassar (P.Vassar,C.Black,T.Rocco)	Phil Vassar Arista Nashville 69084	24	54	59	—	4	GOOD MORNING BEAUTIFUL W.C.Rimes (Z.Lyle,T.Cerney)	Steve Holy Curb ALBUM CUT	53	
25	27	28	WHAT I DID RIGHT J.Slate,M.Wright,Sons Of The Desert (D.Womack,S.Lemaire)	Sons Of The Desert MCA Nashville 172196	25	55	50	55	8	TEXAS IN 1880 R.Foster (R.Foster)	Radney Foster With Pat Green Dutton ALBUM CUT	54	
26	28	29	ANGELS IN WAITING B.Chancey (T.Cochran,J.McBride,S.Harris)	Tammy Cochran Epic ALBUM CUT	26	56	RE-ENTRY	7		UNBROKEN BY YOU D.Malloy (G.Burr,J.Blades,T.Bruce)	Kortney Kayle Lyric Street 164048	50	
27	30	30	STILL HOLDING OUT FOR YOU D.Huff (K.Osborn,R.Mark)	SheDaisy Lyric Street ALBUM CUT	27	57	56	—	2	THE TIN MAN B.Beckett (K.Chesney,D.Lowe,S.Slate)	Kenny Chesney BNA ALBUM CUT	56	
28	29	31	ON A NIGHT LIKE THIS C.Howard (K.Stalay,D.Kahan)	Trick Pony Warner Bros. 16751/WRN	28	58	57	—	5	CRAZY LIFE D.Malloy (K.Fisher)	Tim Rushlow Scream ALBUM CUT	56	
29	33	39	HEARTBREAK TOWN B.Chancey,P.Worley (D.Scott)	Dixie Chicks Monument ALBUM CUT	29	59	52	54	9	WHEN YOU COME BACK DOWN A.Krauss (T.D'Brien,D.O'Keefe)	Nickel Creek Sugar Hill ALBUM CUT	56	
30	23	17	THERE YOU'LL BE T.Horn,B.Gallimore (D.Warren)	Faith Hill Warner Bros. 16739/WRN	11	60	NEW	1		TELLURIDE B.Gallimore,J.Stroud,T.McGraw (T.Verges,B.James)	Tim McGraw Curb ALBUM CUT	52	
										IN ANOTHER WORLD D.Cook,L.Wilson (T.Shapiro,W.Wilson,J.Yeary)	Joe Diffie Monument ALBUM CUT	60	

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

July 28
2001

Billboard®

Top Country Singles Sales™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE	THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	10	Cyndi Thomson Capitol 58987	WHAT I REALLY MEANT TO SAY	13	14	214	LeAnn Rimes BR549	HOW DO I LIVE
2	2	11	Blake Shelton Giant 16767/WRN	AUSTIN	14	18	6	TOO LAZY TO WORK, TOO NERVOUS TO STEAL	
3	3	48	LeAnn Rimes Curb 73116	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT	15	17	19	LOVE IS ENOUGH	
4	5	9	Trick Pony Warner Bros. 16751/WRN	ON A NIGHT LIKE THIS	16	16	15	MATTHEW, MARK, LUKE & EARNHARDT	
5	6	15	Lila McCann Warner Bros. 16762/WRN	COME A LITTLE CLOSER	17	13	15	SIMPLE LIFE	
6	4	23	Montgomery Gentry Columbia 79540/Sony	SHE COULDN'T CHANGE ME	18	15	23	THE MOST BEAUTIFUL GIRL	
7	7	22	Mark McGuinn VFR 734758	MRS. STEVEN RUDY/THAT'S A PLAN	19	19	37	GEORGIA	
8	8	32	Trick Pony Warner Bros. 16816/WRN	POUR ME	20	21	38	HOW DO YOU LIKE ME NOW?!	
9	10	43	Faith Hill Warner Bros. 16818/WRN	THE WAY YOU LOVE ME	21	20	37	MEANWHILE BACK AT THE RANCH	
10	9	40	Billy Gilman Epic 79903/Sony	OKLAHOMA/WARM & FUZZY	22	—	1	UNBROKEN BY YOU	
11	11	4	Tamara Walker Curb 73126	DIDN'T WANT LOVE	23	—	11	I KNOW HOW THE RIVER FEELS	
12	12	18	Charlie Robison Lucky Dog/Columbia 79542/Sony	I WANT YOU BAD	24	23	43	MY LOVE GOES ON AND ON	
					25	22	70	ROCKY TOP '96	

Records with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with multi-million titles indicated by a numeral following the symbol. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

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

The summer's most
anticipated tour...
delivers.

"Tim McGraw took the stage...
there no longer was
any need for the seats.
Nobody was using them."

- The Denver Post

"...the biggest
country star
on tour this summer."

- The Oregonian



TIM MCGRAW

on tour

2001

"...one of the more
memorable openers
in country circles...
McGraw himself emerged
in the middle of the
arena on top of an
anonymous equipment
case. ...Rock superstars
Springsteen and U2's Bono
have sung in the crowd
at concerts - but not
to open their shows."

- Minneapolis Star Tribune

"the most anticipated
tour of the summer..."

- Billboard Magazine Fan Poll

"... fans clamored to touch this
new country music hero"

- Country.com

"McGraw comes across as the
real deal." - Oakland Tribune

timmcgraw.com

July 28, 2001

Billboard

Top Country Albums

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	LAST WEEK			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
							THIS WEEK	2 WKS. AGO	WEEKS ON			
NUMBER 1 13 Weeks At Number 1												
1	1	2	32	SOUNDTRACK ▲ Mercury 170069 (11.98/18.98)	O Brother, Where Art Thou?	1	38	38	37	GEORGE STRAIT ▲ MCA Nashville 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1
2	2	1	3	LONESTAR BNA 67011/RLG (12.98/18.98)	I'm Already There	1	39	37	40	TAMMY COCHRAN Epic 69736/Sony (7.98 EQ/11.98) *	Tammy Cochran	34
3	3	3	50	SOUNDTRACK ▲ Curb 78703 (11.98/17.98)	Coyote Ugly	1	40	40	42	PHIL VASSAR Arista Nashville 18891/RLG (10.98/16.98) *	Phil Vassar	23
4	4	4	12	TIM MCGRAW ▲ Curb 78711 (12.98/18.98)	Set This Circus Down	1	41	36	35	MARK MCGUINN VFR 734757 (10.98/16.98) *	Mark McGuinn	18
5	5	6	42	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	Greatest Hits	1	42	41	48	DARRYL WORLEY DreamWorks 450042/Interscope (10.98/16.98) *	Hard Rain Don't Last	33
6	7	5	60	LEE ANN WOMACK ▲ MCA Nashville 170099 (11.98/17.98)	I Hope You Dance	1	43	47	60	SOUNDTRACK Vanguard 79586 (16.98 CD)	Songcatcher	43
7	6	7	40	SARA EVANS ● RCA 67964/RLG (11.98/17.98)	Born To Fly	6	44	53	43	VARIOUS ARTISTS Time Life 18435 (13.98 CD)	Classic Country Late '60s	30
8	11	11	98	DIXIE CHICKS ▲ Monument 69678/Sony (12.98 EQ/18.98)	Fly	1	45	39	41	AARON TIPPIN ● Lyric Street 165014/Hollywood (10.98/16.98)	People Like Us	5
9	8	9	34	TIM MCGRAW ▲ Curb 77978 (12.98/18.98)	Greatest Hits	1	46	44	45	RODNEY CARRINGTON Capitol 24827 (10.98/17.98) *	Morning Wood	18
10	9	10	13	BROOKS & DUNN ● Arista Nashville 67003/RLG (12.98/18.98)	Steers & Stripes	1	47	43	51	LORRIE MORGAN & SAMMY KERSHAW RCA 67004/RLG (11.98/17.98)	I Finally Found Someone	13
GREATEST GAINER												
11	12	13	88	FAITH HILL ▲ Warner Bros. 47373/WARN (12.98/18.98)	Breathe	1	48	52	50	RANDY TRAVIS Warner Bros. 47893/WARN (11.98/17.98)	Inspirational Journey	34
12	10	8	6	TRISHA YEARWOOD MCA Nashville 170200 (11.98/17.98)	Inside Out	1	49	45	44	ANNE MURRAY ● StraightWay 20231 (19.98/19.98)	What A Wonderful World	4
13	16	17	41	TRAVIS TRITT ● Columbia 62165/Sony (11.98 EQ/17.98)	Down The Road I Go	8	50	61	49	MEREDITH EDWARDS Mercury 170188 (8.98/12.98) *	Reach	24
14	15	16	11	MONTGOMERY GENTRY Columbia 62167/Sony (11.98 EQ/17.98)	Carrying On	6	51	46	55	ROY D. MERCER Virgin 49085/Capitol (10.98/16.98)	Greatest Hits: The Best Of How Big'a Boy Are Ya?	26
15	14	14	89	TOBY KEITH ▲ DreamWorks 450208/Interscope (10.98/16.98)	How Do You Like Me Now?!	9	52	42	38	K.T. OSLIN BNA 67007/RLG (10.98/16.98)	Live Close By, Visit Often	35
16	13	12	7	MARY CHAPIN CARPENTER Columbia 85176/Sony (12.98 EQ/18.98)	Time* Sex* Love*	6	53	48	57	ALAN JACKSON ▲ Arista Nashville 18892/RLG (10.98/17.98)	Under The Influence	2
17	17	15	7	BRAD PAISLEY Arista Nashville 67008/RLG (11.98/17.98)	Part II	3	54	54	58	DOLLY PARTON Sugar Hill 3927 (10.98/16.98)	Little Sparrow	12
18	24	22	32	NICKEL CREEK Sugar Hill 3909 (16.98 CD) *	Nickel Creek	18	55	51	53	GEORGE STRAIT ● MCA Nashville 170143 (11.98/17.98)	George Strait	1
19	22	24	3	PATTY LOVELESS Epic 65651/Sony (11.98 EQ/17.98)	Mountain Soul	19	56	56	56	DELBERT MCCLINTON New West 6074 (17.98 CD)	Nothing Personal	20
HOT SHOT DEBUT												
20	20	23	90	GARY ALLAN ● MCA Nashville 170101 (11.98/17.98)	Smoke Rings In The Dark	9	57	57	1	THE DEL MCCOURY BAND Capitol/Lyric Street 302006/Hollywood (10.98/16.98)	Del And The Boys	57
21	18	19	24	LEANN RIMES ● Curb 77979 (11.98/17.98)	I Need You	1	58	66	62	EMMYLOU HARRIS Nonesuch 79616/AG (11.98/17.98)	Red Dirt Girl	5
22	19	20	10	BILLY GILMAN ● Epic 62087/Sony (11.98 EQ/17.98)	Dare To Dream	6	59	62	63	JEFF FOXWORTHY Warner Bros. 47427/WARN (10.98/16.98)	Greatest Hits	17
23	21	21	20	JESSICA ANDREWS ● DreamWorks 450248/Interscope (10.98/16.98)	Who I Am	2	60	57	59	RONNIE MILSAP Virgin 48871/Capitol (17.98/24.98)	40 #1 Hits	19
24	28	27	37	JAMIE O'NEAL Mercury 170132 (11.98/17.98) *	Shiver	14	61	64	67	HAYSEED DIXIE Dualtone 1104 (16.98 CD)	A Hillbilly Tribute To AC/DC	47
25	25	25	58	RASCAL FLATTS Lyric Street 165011/Hollywood (11.98/17.98) *	Rascal Flatts	14	62	60	64	CLEDUS T. JUDD Monument 85106/Sony (11.98 EQ/17.98) *	Just Another Day In Parodies	25
26	23	26	33	CHRIS CAGLE Capitol 34170 (10.98/17.98) *	Play It Loud	22	63	58	61	ALABAMA RCA 69337/RLG (11.98/17.98)	When It All Goes South	4
27	32	32	18	TRICK PONY Warner Bros. 47927/WARN (11.98/17.98)	Trick Pony	12	64	68	65	JOHN MICHAEL MONTGOMERY ● Atlantic 83378/AG (11.98/17.98)	Brand New Me	2
28	27	31	114	SHEDAISY ▲ Lyric Street 165002/Hollywood (12.98/18.98) *	The Whole Shebang	6	65	75	68	WILLIE NELSON Island 54810/DJMG (11.98/17.98)	Rainbow Connection	52
29	30	30	23	DIAMOND RIO Arista Nashville 67999/RLG (11.98/17.98)	One More Day	5	66	63	70	ROY D. MERCER Virgin 50003/Capitol (10.98/16.98) *	How Big'a Boy Are Ya? Volume Seven/Hangin' It Up	32
30	29	29	76	KEITH URBAN ● Capitol 97591 (10.98/16.98) *	Keith Urban	17	67	69	66	THE OAK RIDGE BOYS Spring Hill 21017 (16.98 CD)	From The Heart	49
31	31	28	36	ALAN JACKSON ● Arista Nashville 69335/RLG (11.98/17.98)	When Somebody Loves You	1	68	67	—	CONWAY TWITTY MCA Nashville 170085 (16.98/11.98)	The Best Of Conway Twitty: 20th Century Masters The Millennium Collection	65
32	26	18	3	LILA MCCANN Warner Bros. 48002/WARN (11.98/17.98)	Complete	18	69	55	39	KENNY ROGERS Dreamcatcher 006/13.98/17.98)	There You Go Again	17
33	33	33	50	JO DEE MESSINA ● Curb 77977 (11.98/17.98)	Burn	1	70	72	—	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	Now That's Awesome	14
34	35	34	56	BILLY GILMAN ▲ Epic 62086/Sony (11.98 EQ/17.98)	One Voice	2	71	65	54	BR549 Lucky Dog/Monument 85456/Sony (11.98 EQ/17.98)	This Is BR549	54
35	34	36	8	ROY D. MERCER Capitol 32515 (10.98/16.98) *	Roy D. Mercer Vs. Yankees	24	72	72	—	ALISON KRAUSS Rounder 610465/Mercury (11.98/17.98)	Forget About It	5
36	49	46	66	VARIOUS ARTISTS Time Life 18433 (13.98 CD)	Classic Country 1970 -- 1974	29	73	73	71	DWIGHT YOAKAM Reprise 47827/WARN (11.98/17.98)	Tomorrow's Sounds Today	7
PACESETTER												
37	50	47	66	VARIOUS ARTISTS Time Life 18434 (13.98 CD)	Classic Country Early '70s	30	74	73	71	SAWYER BROWN Curb 77976 (11.98/17.98)	The Hits Live	35
							75	RE-ENTRY	92	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	Emotion	3

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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 for net shipment of 200,000 units (Platino). △ Certification for net shipment of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ▲ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

July 28, 2001

Billboard

Top Country Catalog Albums

THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
NUMBER 1 35 Weeks At Number 1									
1	2	DIXIE CHICKS ◆ ¹ Monument 68195/Sony (10.98 EQ/17.98) *	Wide Open Spaces	181	13	10	GARTH BROOKS ◆ ¹ Capitol 97424 (19.98/26.98)	Double Live	139
2	1	SHANIA TWAIN ◆ ¹ Mercury 536003 (12.98/18.98)	Come On Over	193	14	14	THE CHARLIE DANIELS BAND ▲ ² Epic 65694/Sony (7.98 EQ/11.98)	A Decade Of Hits	570
3	3	LONESTAR ▲ ² BNA 67762/RLG (10.98/17.98)	Lonely Grill	111	15	13	BRAD PAISLEY ▲ ² Arista Nashville 18871/RLG (10.98/17.98) *	Who Needs Pictures	111
4	4	BROOKS & DUNN ▲ ² Arista Nashville 18852/RLG (10.98/17.98)	The Greatest Hits Collection	200	16	11	THE JUDDS Curb 77955 (7.98/11.98)	Number One Hits	61
5	8	FAITH HILL ▲ ² Warner Bros. 46750/WARN (11.98/17.98)	Faith	169	17	21	VARIOUS ARTISTS Madacy 1326 (15.98 CD)	The Best Of Country	34
6	5	HANK WILLIAMS JR. ▲ ² Curb 77638 (5.98/9.98)	Greatest Hits, Vol. 1	371	18	16	TRAVIS TRITT ▲ ² Warner Bros. 46001/WARN (10.98/16.98)	Greatest Hits -- From The Beginning	268
7	9	PATSY CLINE ▲ ² MCA Special Products 420265/MCA (8.98/6.98)	Heartaches	135	19	19	MONTGOMERY GENTRY ● Columbia 69156/Sony (10.98 EQ/16.98) *	Tattoos & Scars	119
8	15	JOHN DENVER Madacy 4750 (5.98/9.98)	The Best Of John Denver	160	20	18	CHARLIE DANIELS ▲ ² Epic 64182/Sony (5.98 EQ/9.98)	Super Hits	330
9	6	TOBY KEITH ▲ ² Mercury 558952 (11.98/17.98)	Greatest Hits Volume One	137	21	20	TRISHA YEARWOOD ▲ ² MCA Nashville 170011 (11.98/17.98)	(Songbook) A Collection Of Hits	170
10	7	ALAN JACKSON ▲ ² Arista Nashville 18801/RLG (10.98/16.98)	The Greatest Hits Collection	299	22	—	ALISON KRAUSS ▲ ² Rounder 610325*/DJMG (11.98/17.98) *	Now That I've Found You: A Collection	236
11	12	JOHNNY CASH ▲ ² Legacy/Columbia 69739/Sony (7.98 EQ/11.98)	16 Biggest Hits	119	23	25	PATSY CLINE ▲ ² MCA Nashville 320012 (6.98/11.98)	12 Greatest Hits	742
12	17	WILLIE NELSON ● Legacy/Columbia 69322/Sony (7.98 EQ/11.98)	16 Biggest Hits	149	24	—	ROY ORBISON Legacy/Monument 69738/Sony (7.98 EQ/11.98)	16 Biggest Hits	30
					25	—	JO DEE MESSINA ▲ ² Curb 77904 (11.98/17.98)	I'm Alright	167

● 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 (Oro). △ Certification for net shipment of 200,000 units (Platino). △ Certification for net shipment of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ▲ indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

DreamWorks' Rick Ferrell Plies A 'Different' Kind Of Country

BY DEBORAH EVANS PRICE

NASHVILLE—For an aspiring young artist, seeing someone from their hometown achieve success in the music industry makes the dream seem more attainable. So as a child, when Rick Ferrell watched next-door neighbor Earl Thomas Conley enjoy a successful run on the charts, it fueled his own ambitions for a career as a country singer/songwriter.

With the Aug. 14 release of his DreamWorks debut, *Different Point of View*, Ferrell is getting his shot. "I watched [Conley's] career take off as a little kid, and by the time he was in the prime of his career, I was probably about 11 years old," recalls the Portsmouth, Ohio, native. "That always made me feel like it was something that could be accomplished. To see him do it was a big influence."

He also saw Conley start as a songwriter, scoring hits for Conway Twitty and Mel Street, before he began recording his own songs. Thus far, Ferrell's career seems to be running parallel to Conley's, as he too gained his initial taste of success as a songwriter. His credits include co-writing the Tim McGraw hit "Something Like That."

Ferrell began honing his writing skills while still living in Portsmouth. He sent a demo tape to Conley's brother Fred, a Nashville manager who steered his brother's career, as well as those of Shenandoah and others. Encouraged by Fred, Ferrell began coming to Nashville regularly, signed with Fred Conley Management/Encore Entertainment, and eventually moved to Music City in 1992. (He's signed with Buddy Lee Attractions for booking; his publisher is We Make Music/Encore Entertainment.)

OUT OF PUBLIC VIEW

"I was really green," Ferrell admits. "So I stayed out of the public eye for two years, honing my skills, and then I put a band together and went on the road. I traveled all over the country for about a year, and I came back pretty much a different person. You grow up musically and as a person. You see what works and what doesn't. It helped me define my identity."

Taking a different approach and not being absorbed by the Music Row machinery helped Ferrell develop his unique musical personality. "You try so hard to be accepted when you first get here, you can almost fall into where you are copying," he explains. "You try to fit the mold, and I found out early that, for me, it was just better to stay out of the circles, because it was making it harder to find out who I was as an artist."

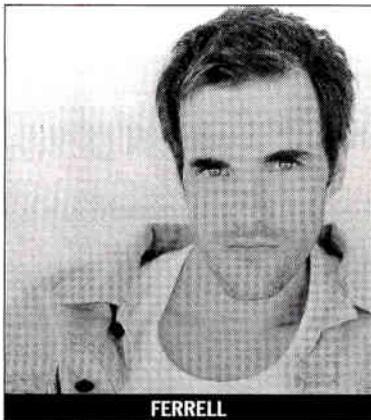
Ferrell's songwriting opened the door to his signing as an artist with DreamWorks. Allison Brown, who works in A&R at the label, took some

of Ferrell's songs to DreamWorks Nashville principal executive and veteran producer James Stroud. Ferrell then took his guitar by the studio and played for Stroud, who offered Ferrell a deal right on the spot.

"He started playing me these unbelievable songs," Stroud recalls. "On top of that, he plays great guitar and is a great singer. There was a marriage between the songs he was writing and the way he was singing them."

DIFFERENT YET ACCESSIBLE

Stroud was also impressed by Ferrell's ability to be different yet accessible. "He didn't let the community of Nashville dilute his artistry," he says. "He sort of stayed away from the mainstream and developed his style by himself. If you listen to his demos, a lot of the things he does are really a lot different from what you would normally hear in Nashville."



The goal in recording *Different Point of View* was to let Ferrell's unique perspective shine through. "The thing that really got exciting to me was when we put the musicians around him and he laid the songs down, the musicians just went crazy, says Stroud, who produced the album. "They loved his music. He seemed real confident and got more confident as the project went on."

Ferrell is pleased with the outcome. "It's a good starting place that shows who I am," says Ferrell, who has already written the bulk of his next album, in addition to having co-written a new cut on Martina McBride's forthcoming greatest-hits package.

Ferrell's debut single, "The Girl's Got It Going On," failed to chart on Hot Country Singles & Tracks. People either loved it or hated it, but everyone admits the frivolous, popish, uptempo song wasn't an accurate reflection of the depth and substance on Ferrell's album. "It really stood out like a sore thumb," Ferrell says, admitting he was somewhat relieved the song didn't become a hit. "First impressions are hard to break, and I wouldn't want that to be what people thought of me, because I spent too long trying to write from

a different place. Not that you don't want to have fun—there's a place for all that stuff. I just didn't want to get pigeonholed as that."

To educate radio about who he really is as an artist, Ferrell and manager Fred Conley embarked on an extensive radio tour to set up his next single, "Different Point of View," earning fans along the way.

"We miked him up one afternoon with a couple of on-air mikes, and he tore it up for about 40 minutes. It was something," says Ken Bailey, music director at KATJ Victorville, Calif. "He's a very talented individual. He feels his music, and he's lived it. The new single is killer."

According to Scott Borchetta, DreamWorks Nashville senior executive of promotion and artist development, the label plans to "attack at the secondary [market] level to build up awareness and support for Rick, because he does very well in person in an acoustic setting."

Stroud agrees: "Rick is a grassroots person. He's the kind of guy that once you sit down with him and listen to his music, you are a fan. We feel that's the way we need to go with Rick and let him build an audience. . . . We want to introduce Rick fan by fan, station by station, and I think success is going to come from that process."

Borchetta says DreamWorks is carefully launching Ferrell to make sure he gets his due: "I don't want to just throw Rick into the mainstream right now. I really want to get a groundswell for him, so [his career] is not decided in five or six weeks. It's a tough situation out there, and you see a lot of singles not getting their shot."

Plans call for "win it before you can buy it" contests at secondary radio and another round of station visits.

AWARENESS IS STRONG

DreamWorks head of marketing Johnny Rose says the label will be focusing on the markets where Ferrell has visited radio or performed on tour. "Those are the markets we're going to first, because awareness is strong," he says, adding that the video for "The Girl's Got It Going On" has also generated exposure. "The video got great airplay. We are also working with the club mix at dance clubs for 'The Girl's Got It Going On.'"

Rose says that DreamWorks plans to advertise the album in key publications and that "in going forward, we'll have to showcase more of the depth in what he is as a singer/songwriter, because that's what Rick is. With the success in the songwriter community—with the Tim McGraw cut—there's obviously awareness there of his strength as a songwriter, and that's what we're going to try to build on."

Higher Ground

by Deborah Evans Price



BMI HONORS WRITERS: Steven Curtis Chapman, Toby McKeehan, and Yolanda Adams were the top honorees during a special BMI Awards dinner recognizing the organization's most-performed Christian songs of the past year.

BMI Nashville VP of writer/publisher relations Paul Corbin and director of writer/publisher relations Joyce Rice presented Citations of Achievement recognizing 30 songs in six categories—AC, Christian hit radio, inspirational, rock, Southern gospel, and urban gospel.

Adams' "Open My Heart" was honored as the most-performed Christian song of the year. Published by Adams' Jam Yo Music, the hit is from her platinum Elektra album *Mountain High . . . Valley Low*. The collection won best contemporary soul gospel album earlier this year at the Grammys.

Chapman and McKeehan, with three songs each, shared the honor of BMI Christian songwriter of the year. Chapman received citations for "Fingerprints of God," "Great Expectations," and "The Invitation," from his platinum Sparrow release, *Speechless*.

dc Talk's McKeehan was cited for "Always Have, Always Will," recorded by Avalon, and "Godsend" and "It's Killing Me," both from dc Talk's gold Virgin/Forefront album *Supernatural*.

dc Talk members Kevin Max and Michael Tait were both awarded two citations for their shares of the dc Talk songs. Forefront artist Rebecca St. James was also a double-winner, for "Don't Worry" and "Yes I Believe in God."

EMI Christian Music Group president/CEO Bill Hearn and senior VP

Steve Rice were on hand during the ceremony at BMI's Music Row offices to accept the Christian publisher of the year honors. EMI had five songs on the most-performed list through its River Oaks Music and Sparrow Song companies.

Usually held during Gospel Music Week, the BMI Christian Awards were moved to June this year, apart from the crush of convention week festivities. More than 200 writers, publishers, and executives attended the summer bash, which featured performances by Jennifer Knapp, the Crabb Family, and Mike Bowling.

Additional multiple-award publishers honored during the evening were Achtober Songs, Bibbitsong Music, Blind Thief Publishing, Boiseau Music Publishing, Flicker USA

Publishing, Out of Twisted Roots Music, Peach Hill Songs, Photon Music, and Up in the Mix Music. The eligibility period ran from Jan. 1, 2000, to Dec. 31, 2000.

Additional BMI Christian writers receiving citations during the event were Dex Alexander, Joe Beck, Rob Beckley, Matt Bronleewe, Eddie Carswell, Chad Chapin, Sam Cooke, John L. Cooper, Gerald Crabb, Grant Cunningham, Brad De Rosia, Chris Eaton, Kirk Franklin, Rodney Griffin, Fred Hammond, Bob Herdman, Travis Jenkins, Robert White Johnson, and the aforementioned Knapp.

Also honored were Don Koch, Russ Lee, Mary Alice Lovelace, Tim Lovelace, Donnie McClurkin, Will McGinniss, Angelina McKeithen, Brad Noone, Chris Padgett, Charlie Peacock, Rebecca Peck, Ben Rayls, Chris Rodriguez, Charles Rumahlewang, Mark Schultz, Andrew Shirley, Jeff Steele, Mark Stuart, Tommie Walker, Greg Wells, and Michael Wittig.

ON THE ROAD: Five Iron Frenzy embarks on a 47-city tour this fall with friends Relient K, John Reuben, and new band Ace Troubleshooter. The concerts will be interactive experiences: The band is recruiting fans for a "sock puppet choir," encouraging attendees to bring a new or clean pair of socks on which they have drawn a nose, mouth, and eyes.

The acts will have several sing-along parts for the entire sock-puppet choir. There will also be a Sock Puppet Pageant, with prizes for the funkiest and coolest sock puppets. Socks will be donated to a local homeless shelter after each show.

Leave it to Five Iron Frenzy to find a way for fans to have fun and help others less fortunate. Look for the band's new album, *Five Iron Frenzy 2 Electric Boogaloo*, scheduled for Oct. 23.

NEWS NOTES: Thomas Nelson Inc.'s Word Publishing is now known as the W Publishing Group. The long-term rights to the name Word Publishing were acquired by Gaylord Entertainment when Word was purchased in 1997.

Former president of Word Publishing Byron Williamson has been tapped to head a new Nashville Christian book publishing company being launched by Mobile, Ala.-based Integrity.

The Greg Oliver Agency has signed Erin O'Donnell and new acts Shaun Groves and Phat Chance.

Randy Crawford has joined the Kingsmen as lead vocalist.

...Breaking News Daily.....

HMV Revamps In U.S. Under Stuart Fleming

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

Bebel To Join Schuon Atop Duet

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

Klein To Exit Reprise Helm; No Replacement Is Seen

Reprise Records president Howie Klein is to resign this week, he confirms to **Bulletin.** Klein's departure is in part the result of the ongoing Warner Music Group restructuring brought on by Time Warner's merger with AOL last year, sources say. His title is to be eliminated; Reprise staffers will report to Quartararo, president of Warner Bros. Records Inc.

Klein, who is expected to continue to work for the company as a consultant, has been Reprise's president for six years. His last day will be June 29.

Hilbers Splits BMG; Smellie Up For Post?

Konrad Hilbers, who was named executive VP/chief administrative officer for BMG Entertainment in January, resigned unexpectedly over the weekend, **Bulletin has learned.** Sydney-based Michael Smellie, senior VP, BMG Asia Pacific, is rumored as a possible replacement. BMG

comment. Hilbers, who previously served as executive VP for BMG

MTV.com Plans Overhaul

MTV.com expects to undergo a massive relaunch this summer, sources say. "The relaunch will be total: not a single page from the old MTV.com will be the same after the new MTV.com is launched," says one source. "The goal is to make MTV.com the most technologically innovative Web site from any major media brand." The relaunch will include advanced technology and added elements for interaction among users, including instant messaging communities. The relaunch will be a motivational initiative that began earlier this year with MTV2 and MTV.com.

SNEP's Lumbroso Leaving Prez Post

Marc Lumbroso is stepping down as president of French industry body SNEP after just one year on the job. No reasons were given. **Bulletin has learned** his successor is likely to be BMG France

Zomba Nixes BMG Distrib Deal In Canada

Zomba has terminated its distribution deal with BMG for Canada, according to a source. Zomba, parent of Jive

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

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

Wenham tells **Bulletin** that the "radical" concept may be a multi-format chart to cover the diversity of AIM's members. "Music comes in various different outlets to the consumer nowadays—singles, albums, EPs, vinyl—and we want to reflect the diversity and all the different genres and areas of the industry."

Abramoff Leaves Liquid Audio Japan

Alex Abramoff is resigning as president of Tokyo-based Liquid Audio Japan (LAJ). Abramoff, formerly president/CEO of Mercury Music Entertainment, has been president of LAJ since September 2000. His resignation will take effect when LAJ holds a board meeting to choose a replacement.

Abramoff tells **Bulletin** he has completed the unexpected "cleanup work" that was required at LAJ, and that it's time for a new team to help the company "start building up its own business."

Tipped to replace Abramoff is Chiaki Konagi, currently an LAJ director, while Chris Park, Liquid Audio America VP in charge of Asia

Andy Gershon Gets V2 President Stripes

Look for Andy Gershon to be named president of New York-based V2 Records on Monday. He will replace Richard Sanders, who is moving to RCA Records. Gershon, who assumed his new role in July, was co-president of the now-defunct Recording

Sources: Edel Putting RED On The Block

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

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World Radio History

Latin Notas



by Leila Cobo

THEN THEY WERE FOUR: As the squabble over ownership of the **Son by Four** name drags out—the next hearing is now set for fall—life has been moving right along. Singer **Luis Damón**—formerly signed as a solo artist with WEA Latina—has recently been asked to join the group now made up of **Pedro Quiles** and brothers **Carlos Javier** and **Jorge Montes**. Former lead singer **Angel López** is reportedly pursuing a solo career.

“We plan to retake and duplicate their career, and the first rehearsals have shown tremendous chemistry,” says **Rafo Muñiz**, who represents Quiles and the Montes brothers.

Come November, Muñiz says, and depending on the court’s decision, his group will either keep or give up the name **Son by Four**. Whatever happens, he says, a second choice of name has already been decided. As for a record label, Muñiz says, “Sony has the first option. But if they decide not to take us, then we’ll look for a new label. And let me tell you, every single label has approached me.”

Among other things, Muñiz is banking on the songwriting strengths of the Montes brothers and Quiles, whose songs have been recorded by a variety of artists.

SANZ UNPLUGS: While on his Spanish tour, almost on the eve of the birth of his first child, and following the news of his five Latin Grammy nominations, **Alejandro Sanz** is also preparing for his upcoming *MTV Unplugged* album, set to be shot Sept. 14 in Miami.



SANZ

Although Sanz says he’s writing “a couple” of new tracks for the album, the real highlight will be the remakes of older songs.

“There’s some songs from my early albums [pre-*Corazón Partío*] that I want to rescue, update, and do again,” Sanz said, speaking on the phone from Spain. “The interesting thing about an

Unplugged is you can get on stage with some musicians and do the songs you want, how you want. It’s an opportunity to rescue songs, not just to do greatest hits, which is a bit passé.”

Sanz says he’ll play with a band that’s being put together by producer/songwriter **Humberto Gatica**, plus a group of flamenco musicians he’ll bring from Spain. As for sets, Sanz plans to bring along his own oil paintings for decoration.

BACILOS VINDICATED: Multicultural pop trio **Bacilos** heard of its Latin Grammy nominations for best new artist and best pop album by a duo or group with vocal while on tour in Spain, where the band is opening for **Alejandro Sanz**. It was one of those ironic Grammy moments, considering that the group’s eponymous album was relaunched by label WEA Latina after it did not receive any airplay in the U.S.

“We didn’t lose hope because we know what’s out there, and we knew we did something honest,” Bacilos singer/songwriter **Jorge Villamizar** says. “It took us six months to get airplay in Colombia, but once we did, we had two No. 1 songs. That showed us, it’s a different sound, so at the beginning it’s not that simple. But once they listen to it, it opens up a little niche in people’s attention.” *Bacilos* is set for release in Mexico in the coming months—and that, says Villamizar, may open up the market for them in the U.S.

“There are also songs there that are written as a result of the experience of being a U.S. Hispanic, and that applies to all the nationalities,” Villamizar continues. “And I think people will eventually understand that there’s some thought and writing coming out of the States that goes a little beyond making hit songs.”

IN BRIEF: **Paulina Rubio**, nominated for three Latin Grammy awards, is already in the studio working on her upcoming English-language album. It will include two or three tracks from her hit album, *Paulina*, as well as new English-language tracks penned by **Estéfano** and other writers . . . In a stunning success for Latin rock, *Cuando la Sangre Galopa*, the newest disc by Mexican rockers **Jaguars**, debuted at No. 1 on the Top Latin Albums chart this week.

Leila Cobo may be reached at 305-361-5279 or at lcobo@billboard.com. Material may be sent to 101 Crandon Blvd., Suite 466, Key Biscayne, Fla. 33149.

BY LEILA COBO

MIAMI—When Olga Tañón signed with Warner Music International last October, after nearly a decade with WEA Latina—the label’s U.S. Latin arm—she was aiming to expand her reach as an international artist with broad possibilities.

Tañón, after all, had popularized merengue like no other female singer before her. Then she’d done equally well with her first entirely pop album, *Nuevos Senderos* (New Paths), produced by Marco Antonio Solís. The possibilities, it seemed, were endless.

And because of that, Tañón went back to her roots for her first Warner Music disc, *Yo Por Tí* (released July 17), a decidedly tropical album that moves beyond merengue to mambo and *bugalú* and highlights Tañón’s vocal prowess.

“I truly think it’s my best album,” says Tañón, who also produced the record. “I recorded merengue again because we polled fans on my Web site, and the first thing they said was that they wanted me to do merengue. But I also wanted to work with Puerto Rican producers.”

Tañón enlisted the help of such songwriters as Raldy Vásquez, who’d penned past merengue hits for her, and she also sought out producers like Angel “Cucco” Peña. Resisting the current trend of masking tropical albums with a pop guise, she also included only two slow tunes in the mix. One of them is a ballad version of the single “Cómo Olvidar,” which was recorded almost as an afterthought—with a different producer, even (Humberto Gatica)—once the album was finished.

“The great majority of artists that have become international stars do so with an album that’s very much theirs, with a defined and genuine sound,” says Rafo Muñiz, Tañón’s longtime manager. “My strategy is to internationalize Olga with an album in her language, with her rhythms, that will then enable her to return with even more strength to the U.S.”

Even with a flagging tropical market, expectations for *Yo Por Tí* are high, based on Tañón’s growing clout. “I don’t consider Olga a ‘tropical’ artist,” WEA Latina president George Zamora says. “I consider her an artist. But I think she will raise the profile of the tropical genre. Like Marc Anthony, she creates excitement in the marketplace.”

Released a few weeks earlier in Colombia, *Yo Por Tí* was launched simultaneously in the remainder of Latin America, the U.S., and Spain. In Mexico, a relatively new market for Tañón, the merengue version of the single reached No. 1 on the radio in Mexico after three weeks.

“Our aim is to really cross her over into the entire region,” says Gabriela Martínez, marketing VP for Warner Music Latin America. The label is scheduled to feature Tañón Aug. 14 at an upcoming AOL-Time Warner convention, where she’ll share the stage with the likes of

Tañón Goes Back To Her Roots For First Disc On Warner



TANÓN

Sting and Madonna.

“It’s our most important release this month, and within the U.S. market, it’s the most important release we have for the next four months,” Martínez adds.

So confident is Warner in Tañón’s ability to take merengue everywhere that the CD release party July 19 took place not in Puerto Rico or on the East Coast—the natural market for this music—but in Los Angeles.

“At least in our chain, she’s the best-selling female *merenguera*,” says Isabelle Salazar, senior Latin buyer for the Warehouse Music chain and Tú Música stores. “The good thing is a Mexican audience that wasn’t used to merengue got to know her through Marco Antonio Solís. And I think she needs this album so people don’t forget what genre she belongs to. I have great hopes for her.”

And although Tañón has managed once again to be an “elegant merenguera” (in her words), the album also works because it remains essentially a feel-good party disc that doesn’t distort the basic rhythms.

“You can have fine entertainment,” she says. “But when I do merengue—a genre that’s not even from my country—well, you have to treat it with respect.”

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LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE	ARTIST	PEAK POSITION
1	1	10	AZUL K.Santander,A.Munera,F.Tobon (K.Santander,G.Santander)	Cristian Ariola/BMG Latin	1
2	2	10	O ME VOY O TE VAS M.A.Solis (M.A.Solis)	Marco Antonio Solis Fonovisa	2
3	3	35	ABRAZAME MUY FUERTE E.Magalanes (J.Gabriel)	Juan Gabriel Ariola/BMG Latin	1
4	4	9	BESAME B.Silvetti (R.Montaner,J.L.Chacin)	Ricardo Montaner WEA Latina	4
5	12	13	NO ME CONOCES AUN Palomo (F.Y. Quezada,A.Trigo)	Palomo Disa	5
6	8	9	ME VAS A EXTRANAR P.Aguilar (Fato)	Pepe Aguilar Musart/Balboa	6
7	11	8	LA BOMBA R.Saavedra (F.Zambrana Marchetti)	Azul Azul Sony Discos	1
8	5	17	NO TE PODIAS QUEDAR J.Guillen (R.Gonzalez Mora)	Conjunto Primavera Fonovisa	4
9	10	10	COMO SE CURA UNA HERIDA R.Perez (R.Perez,J.L.Piloto)	Jaci Velasquez Sony Discos	9
10	7	21	Y LLEGASTE TU G.Lizarraga (N.Hernandez)	Banda El Recodo Fonovisa	4
11	9	15	CON CADA BESO S.George (F.Osorio,A.Thomas)	Huey Dunbar Sony Discos	9
12	13	11	DESPRECIADO P.Rivera (J.Navarrete Curial)	Lupillo Rivera Sony Discos	11
13	15	19	COMO SE LO EXPLICO AL CORAZON J.M.Lugo (H.Rivera)	Victor Manuelle Sony Discos	13
14	17	12	YO NO SOY ESA MUJER M.Azevedo (C.De Walsden,C.Toro Montoro,M.Shestone,R.Stannmann)	Paulina Rubio Universal Latino	7
15	6	26	Y YO SIGO AQUI M.Azevedo (Estefano)	Paulina Rubio Universal Latino	3
16	16	14	ME LIBERE Not Listed (Not Listed)	El Gran Combo Combo	14
17	14	10	LA GRAN NOCHE G.Felix (M.Quintero Lara)	Los Tucanes De Tijuana Universal Latino	12
18	18	5	SOMBRAS... NADA MAS B.Silvetti (F.Lomuto,J.M.Conturs)	Rocio Durcal Ariola/BMG Latin	18
19	23	3	COMO OLVIDAR M.Tejada,H.Gatica (J.L.Piloto,G.Arenas)	Olga Tanon WEA Latina	19
GREATEST GAINER					
20	27	22	PUEDEN DECIR J.M.Lugo (O.Alfarino)	Gilberto Santa Rosa Sony Discos	20
21	19	16	TU MAYOR TENTACION R.Battini,M.Blasco (Yaira)	Yaire Lideres	8
22	26	29	MUERO B.Silvetti (A.Larrinaga,T.Mora-Arriaga)	Jerry Rivera Ariola/BMG Latin	22
23	21	19	AMAME A.Valenzuela,D.Valenzuela,A.Garcia (A.Martinez)	Rogelio Martinez Discos Cisne	15
24	22	17	PERO NO ME AMA J.M.Lugo,G.Santa Rosa (R.Monclova)	Gilberto Santa Rosa Sony Discos	7
25	20	17	CANDELA L.Mendez (D.Poveda,E.Ender)	Chayanne Sony Discos	8
26	29	39	COMO OLVIDAR T.Torres (T.Torres,J.Diez)	Tommy Torres Sony Discos	26
27	36	—	EL AYUDANTE P.Ramirez (M.E.Toscana)	Vicente Fernandez Sony Discos	27
28	25	24	TU RECUERDO V.Dotel,V.Wall (V.Dotel)	Ilegales Ariola/BMG Latin	4
29	24	23	POR AMAR ASI M.Cazares (A.Ivazan,L.Rodriguez)	Julio Preciado Y Su Banda Perla Del Pacifico RCA/BMG Latin	23
30	38	35	DEJAME AMARTE R.Munoz,R.Martinez (E.Alanis)	Intocable EMI Latin	30
31	28	36	TE HE PROMETIDO G.Prajin (L.Dan)	El Original De La Sierra Z	28
32	31	34	DIME CORAZON K.Santander,B.Ossa (A.Gutierrez)	Amaury Gutierrez Universal Latino	31
HOT SHOT DEBUT					
33	—	1	EL MALQUERIDO Not Listed (J.Gonzalez,R.Quiros,W.Sereno)	Los Huracanes del Norte Fonovisa	33
34	—	6	VUELVE JUNTO A MI M.Cazares (Not Listed)	Pablo Montero Ariola/BMG Latin	31
35	39	33	AMORCITO MIO J.Sebastian (J.Sebastian)	Joan Sebastian Musart/Balboa	33
36	37	—	ESCLAVO Y AMO P.Aguilar (J.V.Flores)	Pepe Aguilar Musart/Balboa	14
37	—	24	Y L.Miguel (M.De Jesus Baez)	Luis Miguel WEA Latina	8
38	—	1	MI SOL, MI LUNA J.Duciere,R.Cora (E.Crespo)	Elvis Crespo Sony Discos	38
39	34	32	Y YA DESPUES C.Cabral "Junior" (J.E.Contreras)	Costumbre Hollywood	32
40	—	21	ME DA LO MISMO J.M.Lugo (O.Alfarino)	Victor Manuelle Sony Discos	5
41	—	9	PARA NO VERTE MAS Not Listed (G.Novelis,P.Tserra)	La Mosca Tse Tse EMI Latin	24
42	—	1	SECRETO DE AMOR A.Villalona (J.Sebastian)	Angelito Villalona Latino/Sony Discos	42
43	30	25	EL AMOR SONADO G.Felix (M.Quintero Lara)	Los Tucanes De Tijuana Universal Latino	6
44	—	4	SUENO SU BOCA L.Lozano (J.Jobal,J.A.Dgara)	Grupo Mojado Fonovisa	32
45	35	27	DULCE VENENO R.Sanchez,A.Jaen,G.Arenas (A.Jaen,J.L.Morin)	Carolina Lao WEA Latina/AEA Latina	21
46	40	28	BAJO CERO C.Lemos (I.Negroni)	Ednita Nazario Sony Discos	22
47	—	18	UN IDIOTA J.Sebastian (J.Sebastian)	Joan Sebastian Musart/Balboa	22
48	—	1	LOCO J.M.Elizondo,M.A.Zapata (M.A.Perez,J.R.Martinez,R.Munoz)	Pesado WEA Mex/WEA Latina	48
49	—	1	TAN ENAMORADO Not Listed (Not Listed)	Fuerza Juvenil Mer	49
50	—	1	LA NINA QUIERE CERVEZA G.Roman (G.Roman)	German Roman Y Su Banda Republica Disa	50

Latin Pop Airplay

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
1	1	AZUL Cristian Ariola/BMG Latin	27	27	PARA NO VERTE MAS La Mosca Tse Tse EMI Latin
2	2	BESAME Ricardo Montaner WEA Latina	20	20	BAJO CERO Ednita Nazario Sony Discos
3	3	O ME VOY O TE VAS Marco Antonio Solis Fonovisa	23	25	DULCE VENENO Carolina Lao WEA Latina/AEA Latina
4	4	ABRAZAME MUY FUERTE Juan Gabriel Ariola/BMG Latin	26	26	ESCLAVO Y AMO Pepe Aguilar Musart/Balboa
5	5	COMO SE CURA UNA HERIDA Jaci Velasquez Sony Discos	24	24	CON CADA BESO Huey Dunbar Sony Discos
6	6	YO NO SOY ESA MUJER Paulina Rubio Universal Latino	26	34	ME LIBERE El Gran Combo Combo
7	7	Y YO SIGO AQUI Paulina Rubio Universal Latino	29	29	POP "N Sync Jive
8	8	TU MAYOR TENTACION Yaire Lideres	28	—	DOS CORAZONES, DOS HISTORIAS Julio Iglesias Y Alejandro Fernandez Columbia/Sony Discos
9	9	SOMBRAS... NADA MAS Rocio Durcal Ariola/BMG Latin	29	36	BOOTYLICIOUS Destiny's Child Columbia
10	10	YO TE AMO Chayanne Sony Discos	30	31	QUISIERA Juan Luis Guerra 440 Karen/Universal Latino
11	11	CANDELA Chayanne Sony Discos	31	—	BIEN O MAL Skapulario Radical Sonica
12	12	PUEDEN DECIR Gilberto Santa Rosa Sony Discos	33	33	ARRASANDO Thalia EMI Latin
13	13	COMO OLVIDAR Olga Tanon WEA Latina	33	40	MENTIROSA Azul Azul Sony Discos
14	14	COMO OLVIDAR Tommy Torres Sony Discos	30	30	LADY MARMALADE Christina Aguilera, Lil' Kim, Mya & Pink Interscope
15	15	TU RECUERDO Ilegales Ariola/BMG Latin	28	28	SIN TI MDQ Sony Discos
16	16	DIME CORAZON Amaury Gutierrez Universal Latino	35	35	VIVO Vico C EMI Latin
17	17	ME VAS A EXTRANAR Pepe Aguilar Musart/Balboa	32	32	POR UN BESO Gloria Estefan Epic/Sony Discos
18	18	POR AMARTE ASI Cristian Ariola/BMG Latin	38	—	SHABADABADA D.V7 Sony Discos
19	19	MUERO Jerry Rivera Ariola/BMG Latin	37	37	EL ALBUM Aterciopelados Ariola/BMG Latin
20	20	VUELVE JUNTO A MI Pablo Montero Ariola/BMG Latin	40	40	LA VIDA ES UN CARNAVAL Celia Cruz BMG

Tropical/Salsa Airplay

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
1	3	COMO SE LO EXPLICO AL CORAZON Victor Manuelle Sony Discos	19	19	COMO OLVIDAR Tommy Torres Sony Discos
2	2	ME LIBERE El Gran Combo Combo	22	27	TU ERES AJENA Frank Reyes J&N/Sony Discos
3	1	AZUL Cristian Ariola/BMG Latin	23	23	INFIEL Mily Quezada Sony Discos
4	5	CON CADA BESO Huey Dunbar Sony Discos	18	18	POP "N Sync Jive
5	4	PERO NO ME AMA Gilberto Santa Rosa Sony Discos	25	30	ASI COMO BAILAS Grupomania Universal Latino
6	7	COMO OLVIDAR Olga Tanon WEA Latina	26	40	CUANDO EL AMOR SE ACABA Mickey Taveras Karlan/Universal Latino
7	21	MI SOL, MI LUNA Elvis Crespo Sony Discos	15	15	VIVO Vico C EMI Latin
8	6	BESAME Ricardo Montaner WEA Latina	12	12	TU MAYOR TENTACION Yaire Lideres
9	9	ME DA LO MISMO Victor Manuelle Sony Discos	29	—	PRIMAVERA Santana Featuring Jerry Rivera Arista/BMG Latin
10	11	SECRETO DE AMOR Angelito Villalona Latino/Sony Discos	24	24	LADY MARMALADE Christina Aguilera, Lil' Kim, Mya & Pink Interscope
11	20	TAN ENAMORADO Fuerza Juvenil Mer	31	—	MENTIROSA Azul Azul Sony Discos
12	10	UN AMOR ASI Tito Nieves WEA Latina/AEA Latina	32	—	COMO FUE CAPAZ Kevin Ceballos RMM
13	14	PENA DE AMOR Puerto Rican Power J&N/Sony Discos	37	37	QUIERO Jerry Rivera Ariola/BMG Latin
14	13	ANOCHÉ VALIO LA PENA Eddie Santiago Sony Discos	34	—	ABRAZAME MUY FUERTE Nelson Taveras Fonovisa
15	33	PUEDEN DECIR Gilberto Santa Rosa Sony Discos	35	—	LA BOMBA Azul Azul Sony Discos
16	16	MUERO Jerry Rivera Ariola/BMG Latin	36	—	BIEN O MAL Skapulario Radical Sonica
17	26	QUE MAS TU QUIERES DE MI Tito Rojas M&P/Sony Discos	37	—	OLVIDALA Daryln Y Los Herederos Platano
18	25	YO NO SOY ESA MUJER Paulina Rubio Universal Latino	28	28	UN AMOR ASI Tony Vega Universal Latino
19	17	COMO SE CURA UNA HERIDA Jaci Velasquez Sony Discos	39	—	LIVE AT JIMMY'S Angie Martinez Feat. Big Pun, Cuban Link, Domingo & SunKiss Elektra/VEG
20	22	BOOTYLICIOUS Destiny's Child Columbia	40	40	DRIVE Incubus Immortal/Ear

Regional Mexican Airplay

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
1	3	NO ME CONOCES AUN Palomo Disa	21	28	LA NINA QUIERE CERVEZA German Roman Y Su Banda Republica Disa
2	1	NO TE PODIAS QUEDAR Conjunto Primavera Fonovisa	22	22	LA CALANDRIA Ramon Ayala Y Jody Farias Fredde
3	2	Y LLEGASTE TU Banda El Recodo Fonovisa	20	20	QUE ME VAS A DAR La Arrolladora Banda El Limon De Rene Camacho Sony Discos
4	4	DESPRECIADO Lupillo Rivera Sony Discos	12	12	ME DECLARO CULPABLE Los Tigres Del Norte Fonovisa
5	5	LA GRAN NOCHE Los Tucanes De Tijuana Universal Latino	25	25	NI HABLAR Los Humildes RCA/BMG Latin
6	6	O ME VOY O TE VAS Marco Antonio Solis Fonovisa	26	35	SOLEDAD Banda El Limon Fonovisa
7	9	ME VAS A EXTRANAR Pepe Aguilar Musart/Balboa	27	29	BOOM-BOOM A.B. Quintanilla Y Los Kumbia Kings EMI Latin
8	7	AMAME Rogelio Martinez Discos Cisne	28	27	SUERTE HE TENIDO Alegres De La Sierra Infinity
9	15	LA BOMBA Azul Azul Sony Discos	26	26	SUFRIENDO PENAS Los Temerarios Fonovisa
10	17	EL AYUDANTE Vicente Fernandez Sony Discos	30	39	PERDON, PORQUE La Arrolladora Banda El Limon De Rene Camacho Sony Discos
11	8	POR AMAR ASI Julio Preciado Y Su Banda Perla Del Pacifico RCA/BMG Latin	31	34	TOQUE DE AMOR Limpie Universal Latino
12	14	DEJAME AMARTE Intocable EMI Latin	24	24	CUANDO REGRESO A TUS BRAZOS El Coyote Y Su Banda Tierra Santa EMI Latin
13	10	TE HE PROMETIDO El Original De La Sierra Z	33	—	UN IDIOTA Joan Sebastian Musart/Balboa
14	21	EL MALQUERIDO Los Huracanes del Norte Fonovisa	34	—	SERA PORQUE TE AMO Tigrillos WEA Mex/WEA Latina
15	16	AMORCITO MIO Joan Sebastian Musart/Balboa	35	—	DICEN QUE LA DISTANCIA Los Temerarios Fonovisa
16	13	Y YA DESPUES Costumbre Hollywood	36	40	MI OBESION Los Palominos Fonovisa
17	19	Y SIGUES SIENDO TU Rogelio Martinez Discos Cisne	37	38	QUIEN IBA A PENSAR Jimmy Gonzalez Y El Grupo Maza Fredde
18	11	EL AMOR SONADO Los Tucanes De Tijuana Universal Latino	30	30	MIRA DYE Limpie WEA Mex/WEA Latina
19	18	SUENO SU BOCA Grupo Mojado Fonovisa	39	—	POR BIEN DE LOS DOS Polo Urias Y Su Maquina Nortona Fonovisa
20	23	LOCO Pesado WEA Mex/WEA Latina	32	32	CARTAS MARCADAS Culicillos De Arturo Macias Musart/Balboa

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 92 stations (32 Latin Pop, 16 Tropical/Salsa, 55 Regional Mexican) are electronically monitored 6 a.m. to midnight, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Video availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Olga Tañón new studio album "yo por ti"
In stores now

Featuring her new hit
"cómo olvidar"



LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	WEEKS ON	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1												
1		1	JAGUARES RCA 86742/BMG Latin (10.98/14.98) *	Quando La Sangre Galopa	1	50	18		18	HUEY DUNBAR Sony Discos 84297 (10.98 EQ/17.98) *	Yo Si Me Enamore	12
2	4	3	GRUPO BRYNDIS Disa 727012 (8.98/13.98) *	Historia Musical Romantica	2	45	35	32	32	JUAN GABRIEL Δ Ariola 80227/BMG Latin (9.98/14.98) *	Abrazame Muy Fuerte	2
1	3	20	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI Latin 29745 (9.98/14.98)	Shhh!	1	41	41	13	13	VARIOUS ARTISTS Ariola 84336/BMG Latin (12.98/17.98)	Billboard Latin Music Awards 2001	10
4	2	55	PAULINA RUBIO ● Universal Latino 543319 (9.98/16.98) *	Paulina	1	30	38	4	4	LIBERACION Disa 28999	25 Aniv. Vol. I Y II	30
3	1	7	MARCO ANTONIO SOLIS ● Fonovisa 0527 (10.98/16.98) *	Mas De Mi Alma	1	54		4	4	VICO-C EMI Latin 33576	Vivo	43
6	8	4	EL ORIGINAL DE LA SIERRA Univision 975001 (7.98/13.98) *	Homenaje A Chalino Sanchez	1	36	42	17	17	GUARDIANES DEL AMOR Ariola 83144/BMG Latin	Lo Mejor De Guardianes Del Amor	30
5	7	34	VICENTE FERNANDEZ Sony Discos 84185 (9.98 EQ/15.98) *	Historia De Un Idolito Vol. 1	1	56		1	1	JOE ARROYO & GRUPO NICHE Lideres 950077	Los Gigantes De La Salsa	56
7	6	22	LUPILLO RIVERA Sony Discos 84276 (8.98 EQ/13.98) *	Despreciado	1	57		69	69	SHAKIRA Δ Sony Discos 83775 (10.98 EQ/16.98) *	MTV Unplugged	1
8	5	6	CRISTIAN Ariola 85324/BMG Latin (10.98/15.98) *	Azul	2	58		39	39	LUIS MIGUEL Δ WEA Latina 84573 (11.98/17.98)	Vivo	2
10	12	14	MANU CHAO Virgin 10321 (17.98 CD) *	Proxima Estacion...Esperanza	8	59		1	1	JOSE ALFREDO JIMENEZ Ariola 79005/BMG Latin	Las 100 Clasicas Vol. 1	59
11	11	5	PEPE AGUILAR ○ Musart 2503/Balboa (8.98/12.98)	Lo Mejor De Nosotros	11	44	45	23	23	JUAN LUIS GUERRA 440 ○ Karen 930237/Universal Latino (14.98/19.98) *	Coleccion Romantica	6
9	9	9	JACI VELASQUEZ Sony Discos 84289 (10.98 EQ/16.98)	Mi Corazon	7	61		1	1	VARIOUS ARTISTS Lideres 950112	Todo Exitos De Bachata	61
10	10	47	AZUL AZUL Δ Sony Discos 84180 (10.98 EQ/16.98) *	El Sapo	3	62		17	17	VICTOR MANUELLE Sony Discos 83768 (10.98 EQ/17.98)	Instinto Y Deseo	1
14	29	10	EL GENERAL Mock & Roll 950102/Lideres	El General Is Back	14	48	43	45	45	OV7 ○ Sony Discos 83967 (10.98 EQ/16.98) *	CD00	11
13	20	13	LOS TUCANES DE TIJUANA ○ Universal Latino 350052/Lideres (14.98/21.98)	32 Corridos Lideres-Solamente Exitos	12	37	37	8	8	GRUPO MOJADO Fonovisa 6123	No Es Deseo Es Necesidad	16
16		1	LOS TRI-O Ariola 78910/BMG Latin	Siempre En Mi Mente	16	65		29	29	LOS TUCANES DE TIJUANA Δ Mercury 158675/Universal Latino (17.98/19.98) *	Me Gusta Vivir De Noche	8
17	16	17	BANDA EL RECODO Fonovisa 6102 (8.98/12.98) *	Contigo Por Siempre...	4	47		13	13	CONTROL EMI Latin 31796	Control	28
15	13	16	CONJUNTO PRIMAVERA Fonovisa 6104 (8.98/12.98) *	Ansia De Amar	1	67		22	22	ANA GABRIEL Sony Discos 84181	30 Grandes Exitos	31
16	17	4	BANDA MACHOS WEA Mex 88304/WEA Latina	La Reunion	15	68		59	59	BANDA EL RECODO ● Fonovisa 60789 (7.98/11.98) *	Lo Mejor De Mi Vida	4
19	15	20	RICKY MARTIN Δ Sony Discos 84300 (11.98 EQ/16.98)	La Historia	1	69		35	35	ALEJANDRO SANZ Δ WEA Latina 84774 (16.98 CD) *	El Alma Al Aire	3
18	26	13	EL CHICHICUILOTE ○ Lideres 950054	12 Chichicuilotazos Con Banda	18	70		21	21	RICARDO ARJONA Δ Sony Discos 84014 (10.98 EQ/16.98) *	Galeria Caribe	1
GREATEST GAINER												
22	49	2	PALOMO Disa 20032	Fuerza Musical	22	71		7	7	EL COYOTE Y SU BANDA TIERRA SANTA EMI Latin 32354	Cuando Regreso A Tus Brazos	32
23	18	44	CHRISTINA AGUILERA RCA 89323/BMG Latin (10.98/16.98)	Mi Reflejo	1	72		5	5	LOS RAZOS DE SACRAMENTO Y REYNALDO RCA 84122/BMG Latin (7.98/11.98)	Con Banda Y De Parranda	41
21	12	9	ROCIO DURCAL Ariola 85478/BMG Latin	Entre Tangos Y Mariachi	12	73		1	1	JOSE ALFREDO JIMENEZ Ariola 79005/BMG Latin	Las 100 Clasicas Vol. 2	73
22	21	32	RAMON AYALA Y SUS BRAVOS DEL NORTE Freddie 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13	74		25	25	VARIOUS ARTISTS J&N 83752/Sony Discos	Merenhits 2001	6
20	19	16	SELENA EMI Latin 32119 (10.98/17.98)	Live, The Last Concert--Houston, Texas February 26, 1995	2	75		8	8	PESADO WEA Mex 86303/WEA Latina	Todo Tuyo	27
25	25	12	RICARDO MONTANER WEA Latina 86621	Sueno Repetido	22	PACESETTER						
28	43	2	VARIOUS ARTISTS Lideres 950114	Todo Exitos De Hip Hop	28							
24	22	34	VARIOUS ARTISTS J&N 82754/Sony Discos	Bachatahits 2001	7							
28	31	56	JOAN SEBASTIAN Δ Musart 22880/Balboa (10.98/16.98) *	Secreto De Amor	5							
34	23	5	PUYA MCA 112362	Union	10							
26	30	20	INTOCABLE EMI Latin 31412	14 Grandes Exitos	15							
33		1	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA 86983/BMG Latin	Entre Amigos	33							
29	24	22	VARIOUS ARTISTS Sony Discos/WEA Latina 86679	No. 1 Un Ano De Exitos	4							
35	50	2	SI SE Luaka Bop 10003/Virgin	Si Se	35							
36	42	34	THALIA Δ EMI Latin 26232 (10.98/15.98) *	Arrasando	4							
27	27	37	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) *	Un Sueno	7							
33	39	18	TIGRILLOS WEA Mex 87412/WEA Latina	Que Lo Baile Bien	23							
31	28	6	CACHAITO LOPEZ Nonesuch 79630/AG	Cachaito	28							
32	36	34	INTOCABLE Δ EMI Latin 23730 (8.98/12.98) *	Es Para Ti	3							
39	40	88	MARC ANTHONY ● RMM 83580/Sony Discos (9.98 EQ/16.98) *	Desde Un Principio -- From The Beginning	1							
35	32	19	JERRY RIVERA ○ Ariola 82955/BMG Latin (10.98/15.98) *	Rivera	6							
43	40		CHAYANNE Δ Sony Discos 84098 (10.98 EQ/17.98) *	Simplemente	3							
44		1	YAIRE Lideres 950072	Yaire	44							
45	12		GILBERTO SANTA ROSA Sony Discos 84291 (10.98 EQ/17.98) *	Intenso	13							
40	44	9	ATERCIOPELADOS Ariola/BMG Latin 80899/Arista	Gozo Poderoso	11							
46	46	42	GIPSY KINGS Nonesuch 79541/AG	Volare! Very Best Of The Gipsy Kings	3							
38	33	6	SON BY FOUR Sony Discos 84463	Salsa Hits	23							
49		1	LOS HURACANES DEL NORTE Fonovisa 86130	En Vivo	49							

Latin Pop Albums	Tropical/Salsa Albums	Regional Mexican Albums
Jaguars CUANDO LA SANGRE GALOPA RCA/BMG Latin	El General EL GENERAL IS BACK Mock & Roll/Lideres	Grupo Bryndis HISTORIA MUSICAL ROMANTICA Disa
A.B. Quintanilla Y Los Kumbia Kings SHHH! EMI Latin	Various Artists BACHATAHITS 2001 J&N/Sony Discos	El Original De La Sierra HOMENAJE A CHALINO SANCHEZ Univision
Paulina Rubio PAULINA Universal/Latino	Cachaito Lopez CACHAITO Nonesuch/AG	Vicente Fernandez HISTORIA DE UN IDOLO VOL. 1 Sony Discos
Marc Antonio Solis MAS DE MI ALMA Fonovisa	Marc Anthony DESDE UN PRINCIPIO--FROM THE BEGINNING RMM/Sony Discos	Lupillo Rivera DESPRECIADO Sony Discos
Cristian AZUL Ariola/BMG Latin	Gilberto Santa Rosa INTENSO Sony Discos	Pepe Aguilar LO MEJOR DE NOSOTROS Musart/Balboa
Manu Chao PROXIMA ESTACION...ESPERANZA Virgin	Son By Four SALSA HITS Sony Discos	Los Tucanes De Tijuana 32 CORRIDOS LIDERES-SOLAMENTE EXITOS Universal Latino/Lideres
Jaci Velasquez MI CORAZON Sony Discos	Huey Dunbar YO SI ME ENAMORE Sony Discos	Banda El Recodo CONTIGO POR SIEMPRE... Fonovisa
Azul Azul EL SAPO Sony Discos	Joe Arroyo & Grupo Niche LOS GIGANTES DE LA SALSA Lideres	Conjunto Primavera ANSIA DE AMAR Fonovisa
Los Tri-o SIEMPRE EN MI MENTE Ariola/BMG Latin	Juan Luis Guerra 440 COLECCION ROMANTICA Karen/Universal Latino	Banda Machos LA REUNION WEA Mex/WEA Latina
Ricky Martin LA HISTORIA Sony Discos	Various Artists TODO EXITOS DE BACHATA Lideres	El Chichicuilote 12 CHICHICUILOTAZOS CON BANDA Lideres
Christina Aguilera MI REFLEJO RCA/BMG Latin	Victor Manuelle INSTINTO Y DESEO Sony Discos	Palomo FUERZA MUSICAL Disa
Rocio Durcal ENTRE TANGOS Y MARIACHI Ariola/BMG Latin	Various Artists MERENHITS 2001 J&N/Sony Discos	Ramon Ayala Y Sus Bravos Del Norte EN VIVO, EL HOMBRE Y SU MUSICA Freddie
Selena LIVE, THE LAST CONCERT--HOUSTON, TEXAS FEBRUARY 26, 1995 EMI Latin	Various Artists SALSASHITS 2001 J&N/Sony Discos	Joan Sebastian SECRETO DE AMOR Musart/Balboa
Ricardo Montaner SUENO REPETIDO WEA Latina	Tito Nieves EN OTRA ONDA WEA/Caribe/WEA Latina	Intocable 14 GRANDES EXITOS EMI Latin
Various Artists TODO EXITOS DE HIP HOP Lideres	Gloria Estefan ALMA CARIBENA -- CARIBBEAN SOUL Epic/Sony Discos	Julio Preciado Y Su Banda Perla Del Pacifico ENTRE AMIGOS RCA/BMG Latin
Puya UNION MCA	Son By Four SON BY FOUR Sony Discos	Los Angeles De Charlie UN SUENO Fonovisa
Various Artists NO. 1 UN ANO DE EXITOS Sony Discos/WEA Latina	Celia Cruz CELIA CRUZ & FRIENDS: A NIGHT OF SALSA RMM	Tigrillos QUE LO BAILE BIEN WEA Mex/WEA Latina
Si Se SI SE Luaka Bop/Virgin	Carlos Vives EL AMOR DE MI TIERRA EMI Latin	Intocable ES PARA TI EMI Latin
Thalia ARRASANDO EMI Latin	Elvis Crespo WOW FLASH! Sony Discos	Los Huracanes Del Norte EN VIVO Fonovisa
Jerry Rivera RIVERA Ariola/BMG Latin	Grupomania MANIA 2050 Universal Latino	Liberacion 25 ANIV. VOL. I Y II Disa

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 box 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). Δ Certification of 200,000 units (Platinum). Δ² Certification of 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested retail lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. * indicates past or present Heatseeker title. © 2001, Billboard/BBP Communications, and SoundScan, Inc.

Tejano R.O.O.T.S. Honors Pioneers

BY RAMIRO BURR

SAN ANTONIO—Pioneers and influential players in the early evolution of Tejano music—including Little Joe, Rene y Rene, the late Selena, and the late Valerio Longoria of San Antonio—were honored by the Tejano R.O.O.T.S. Hall of Fame Museum July 14 in a star-studded ceremony that featured performances by such artists as Little Joe, Rocky & Johnny y la Familia, Rene y Rene, and Isidro Lopez.

Others inducted into the museum's Hall of Fame included Leopoldo Luna, Carmen y Laura, Rodolfo y Lalo, Armando Pena, Johnny Herrera, Lopez, Chano Cadena, Arnal-

do Ramirez Sr., Ruben Vela, and Conjunto Bernal—Paulino Bernal, Eloy Bernal, Manuel Solis, and Chacha Jimenez.

"These were the men and women who helped create what we now know as Tejano *conjunto* music," Tejano R.O.O.T.S. president Javier Villanueva said prior to the event. (The letters stand for Remembering Our Own Tejano Stars.) "Our dream [is] to honor them and remember them through our museum and hall of fame."

The event, billed as Noche de Fiesta Tejana, took place in Alice, a small community about 90 miles southeast of San Antonio, and featured a spe-

cial tribute to Selena Quintanilla Perez and El Conjunto Bernal.

"Alice has long been recognized as the birthplace of Tejano music, dating to the early '40s, when the first Tejano recordings were made here at Ideal Records," Villanueva said. "This museum solidifies that recognition. And we truly believe the Tejano museum is right at home, for all the music history that came from Alice and the South Texas area."

Earlier this year, in a bill signed by the governor, the city of Alice was recognized as the official birthplace of Tejano, and the Tejano R.O.O.T.S.



VILLANUEVA

"We truly believe the Tejano museum is right at home, for all the music history that came from Alice and the South Texas area."

—JAVIER VILLANUEVA,
TEJANO R.O.O.T.S. PRESIDENT

Hall of Fame Museum was recognized as the official hall of fame for Tejano music in Texas.

"It took a lot of work but we did it," Villanueva said. "There are so many cities around South Texas that have claimed themselves as the capital of the music. But none can rightfully claim being the birthplace of the music."

Vicente Carranza, KUNO-AM Corpus Christi, Texas, radio-show host, said the museum was long overdue and that "it is a way to preserve our culture, for future generations to understand what we went through."

R.O.O.T.S. is a nonprofit organization founded in April 1999 by Villanueva and others who believed that Alice's musical contributions had not been recognized.

Last year, the Tejano R.O.O.T.S. organization opened the museum, a modest building where album covers, period costumes, vintage photos, and other artifacts may be found in display cases in a 20-foot by 20-foot room.

"We wanted to honor the people who started the conjunto, *orquesta Tejana*, and Tejano movements," R.O.O.T.S. director Joe Lozano said. "We don't want these artists to die without people knowing who they were."

América Latina...

In Colombia: Actress/singer Aura Cristina Geithner won her lawsuit against label Sonolux for breach of her recording contract. A court decided Sonolux must pay Geithner \$130,000 for having released only one of the five albums it contracted her to record. An attorney for the company filed an appeal that puts the decision on hold. According to Geithner's attorney, Helí Abel Torrado, Colombian law nevertheless dictates that the settlement must be paid even as a final decision is pending. After releasing her first disc, Geithner recorded a second album that was never released. The final three albums in her contract were never made.

In other Sonolux news, the label has begun exploring the Colombian market for national rock reissues, with the release of remastered versions of Estados Alterados' eponymous debut. Other titles to be released include *Pasaporte* and *Un Día X*, the only two albums by pop quartet Pasaporte, as well as remastered CDs from Kronos and Kraken. Of these bands, only Kraken still exists.

Punk is still very much alive—at least in Colombia. Three young executives—Carolina Roatta, Andrés Vargas, and Mauricio Gómez—have launched Tropical Punk Records, an indie label with a focus on neo-punk acts. Tropical Punk has already launched releases by Colombian bands LAPM and Octubre Negro. The label is accepting all demos on one condition: Hopeful acts must have played gigs in Colombia for at least one year. Tropical Punk may be reached at tropicalpunk@email.com.

GUSTAVO GÓMEZ

In Mexico: Following the purchase of Peerless in Mexico by Metro Casa Musical (MCM), both companies will start working as one in August. MCM, which belongs to the Warner Group, has a strong *banda*, *grupero*, and *norteño* catalog, including the works of Banda Machos, Celso Piña, Daniel Luna, and Grupo Pesado. The Peerless acquisition also gives it the catalogs of such legends as Lola Beltrán, Pedro Infante, and La Sonora de Margarita, among others.

TERESA AGUILERA

In Argentina: On Aug. 9, Sony Music Argentina will release Emanuel Ortega's new album, *Presente Imperfecto*, produced by Cachorro López and recorded in Buenos Aires and Miami. Songs include Ortega's own "Adónde Te Vas" and "Mamita," as well as compositions by Sandra Baylac and Roxana Amed, winners of this year's Martín Fierro (Argentina's Emmy awards). The track list also includes a remix of "Mamita" and the main theme of soap opera *Enamorarte*, in which Emanuel Ortega plays the lead character.

MARCELO FERNÁNDEZ BITAR

In Chile: Argentinian executive Walter Kolm, founder of independent labels in his country, is the new managing director at Universal Music's Chilean offices. He has worked at Universal Music since 1996. He replaces Paul Erlich as the head of Universal Chile. In 1990, Kolm was one of the founders of Tripoli Discos in Argentina, the company that introduced to that country such successful acts as Los Auténticos Decadentes, Attaque 77, and Bersuit Vergarabat.

SERGIO FORTUÑO

Blue Notes



by Steve Graybow

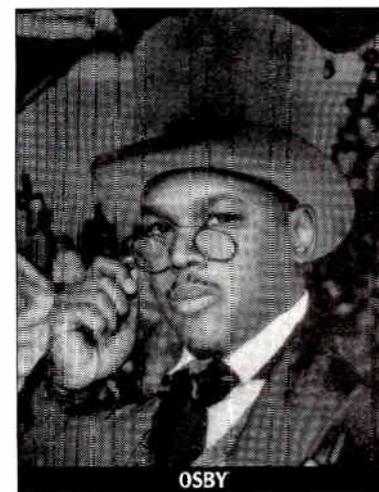
MOVING FORWARD: One has to wonder just how many tribute, best-of, and songbook-style jazz projects can be unleashed on the public before even the most curious fans tire of unreleased outtakes or of hearing the same popular songs earnestly re-interpreted by yet another well-meaning artist. In fact, Blue Notes has heard many in the jazz industry bemoan the fact that consumers may finally be tiring of rehashed artist catalogs and tributes to greats of the past, inevitably leading to discussions of whether or not the music has run its popular course.

According to saxophonist Greg Osby, jazz must be kept relevant and thought-provoking in order to maintain and build its audience. An artist, Osby says, must reach into the past for valuable lessons, while looking to the present for new avenues of creative opportunity. Since his recording debut as a leader, 1987's *Sound Theatre* (JMT), Osby has been paying tribute to his musical ancestors not by imitation but rather by example, adopting their adventurous spirit while instigating projects that are germane to the cultural climate of the present.

On *Symbols of Light (A Solution)* (Blue Note, July 31), Osby weds his jazz quartet of pianist Jason Moran, drummer Marlon Browden, and bassist Scott Colley to a chamber quartet. In doing so, he presents what he terms "just one solution for moving the music forward." The "symbols of light," Osby says, are "the vast amount of largely untapped resources that jazz players can allow themselves to be influenced by, if they are willing to step beyond their comfort zone."

The saxophonist says that the use of the chamber quartet to invigorate traditional jazz is "just one of many possible solutions" that challenge both the participating musicians and the listener. "The traditional jazz trio, quartet, and quintet have all but run their course, sonically," Osby says. "Jazz musicians need to avail themselves of the potential timbres and textures represented by orchestral instruments, electronic instruments, computers, or whatever else is around. This is reflective of the true spirit of the music."

While recording jazz with chamber instruments is far from a new idea, *Symbols of Light (A Solution)* is a far cry from the time-honored "such-and-such with strings" concept. The music is frequently the opposite of the lush, orchestrated jazz-meets-pop sounds of many "with strings" projects. Instead, Osby uses two violins, viola, and cello to enhance the structures of his compositions, creating dense rhythmic waves on Moran's "Repay in Kind" and orchestrating a dynamic push-and-pull between the jazz and classical quartets that facilitate a recurring sense of tension and release throughout the project.



OSBY

According to Blue Note senior VP/GM Tom Evered, Osby has been granted "free reign to go out on a tightrope without a net" for each of the nine projects he has recorded for the label. "When Greg recorded *3D Lifestyles* for us [in 1993], people were not immediately sure of how to react to it," Evered says. "Now, people still talk about that record, and perhaps they are only now beginning to understand it."

Like that pioneering Osby release, which integrated hip-hop and acoustic jazz, *Symbols of Light* transcends the expected. Whereas full creative control in the hands of a less focused musician might have resulted in an artistic free-for-all, *Symbols of Light* is defined by its accessibility as much as its adventurousness. The music is confident and comfortable, with probing improvisations and unexpected harmonic interplay.

"I wanted a full integration between the double quartets, without any concessions," Osby says. "I didn't want the string players to play jazzy, and I didn't want the jazz musicians to button their top button. The music was written with these musicians specifically in mind, and I wanted the strings woven into the complete fabric of the compositions. They were integral, not an afterthought."

AND: Steve Turre's *TNT (Trombone-N-Tenor)* (Telarc, July 24) features saxophonists Dewey Redman, James Carter, and David Sanchez, as well as two distinct rhythm sections: one featuring pianist Mulgrew Miller, bassist Buster Williams, and drummer Victor Lewis, and the second with pianist Stephen Scott, bassist Peter Washington, and drummer Lewis Nash. Percussionist Giovanni Hidalgo joins on several tracks. The recording is Turre's first quintet project and his first where he does not play the shells, instead focusing solely on the trombone.

Shilts' *See What Happens* (Higher Octave Jazz, July 17) is the solo debut from Paul "Shilts" Weimer, saxophonist for U.K.-based Down to the Bone.

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Studio Monitor

by Christopher Walsh

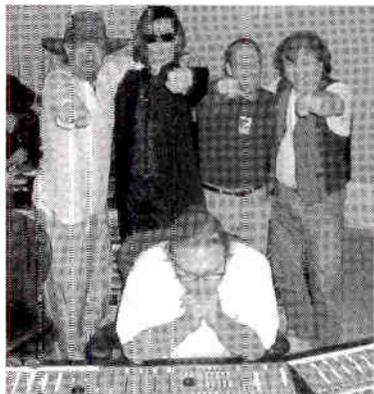


NEW ROOMS: Despite the never-ending challenge of keeping a professional recording facility booked at rates that accurately reflect the considerable investment within, this year has witnessed the opening of several new studios.

Many of the new rooms going online are in Los Angeles, which, despite a typically slow summer, remains the hottest market in the U.S. A second room has opened at the Studio at the Sunset Marquis. Meanwhile, Chalice Studios—where **Jonathan Little** of Little Labs serves as GM—is nearing completion.

Now, on the site of the legendary Kendun Recorders, comes Glenwood Place Studios, which will ultimately consist of five recording and mix rooms, reports engineer/producer/VP **Phil Bonanno**.

Located at 619 South Glenwood Place in Burbank, Calif., the facility is owned by **Alan Kubicka**, owner of Chicago Recording Company (CRC)



Baha Men Christen Glenwood: The Baha Men's upcoming release was the first to be mixed at the new Glenwood Place Studios. Pictured standing, from left, are producer **Mark Hudson**, co-writer **Damon Lee**, engineer **Scott Gordon**, and Glenwood VP **Phil Bonanno**. Seated is co-writer **Steve Dudas**. (Photo: Lisa Roy)

and a longtime associate of Bonanno, who began his career at CRC. Known for his work with such bands as **Survivor** and **Cheap Trick**, Bonanno was scouting locations to take a project he was working on with **Dave Mason** when he learned that the old Kendun space, originally constructed in 1971, was available.

Since 1985, Bonanno explains, the facility, situated in two adjacent buildings, had simultaneously housed several recording facilities, including Red Zone, Take One, Audio X, and Front Page (now located in neighboring Glendale). Seeing that the studios were essentially intact, he contacted Kubicka

upon his return to Chicago.

"I said, 'You'll never believe it. I was at the old Kendun Recorders and they're still there.'" he recalls. He said, 'I'm going to be in L.A. next week. I'll check it out.' He saw the studios and called me immediately."

It had long been Kubicka's intention, in fact, to own a facility in the bustling Los Angeles market; a deal had nearly been concluded a decade ago, he recalls, before falling apart.

"This time everything lined up," Kubicka says. "The studios were existing, and the heritage is phenomenal. We were able to take what was there and bring it to 2001 standards with regard to acoustics and technology."

On the technology front, Glenwood Place will feature four large-format consoles: The first two rooms, which were recently completed, house a 72-input Amek 9098i and a Euphonix System 5. The next two rooms—located in the adjacent building and scheduled to be completed this fall—are likewise expected to house a 9098i and a System 5. The addition of a fifth room, Kubicka notes, will be considered in 2002.

The analog Amek and digital Euphonix, both relatively new entrants in the large-format recording console market, will address diverse needs, says Bonanno, but all rooms will be 5.1-capable, a timely move given the increasing demand for surround-sound content.

Bonanno opened Glenwood Place ahead of schedule to a few high-profile clients, including **Baha Men** with producer **Mark Hudson**. "You realize how spoiled you are when you get into a room like this," Hudson says. "Phil did great. He took the time to tune the room, so whatever we got in that room, we took out of there. In this day and age, a lot of studios aren't about accommodation like they used to be. He really took care of us."

In keeping with the emphasis on service, Glenwood Place will feature such amenities as a game room, a Jacuzzi, and a fireplace, Bonanno explains. He is adamant about creating a non-corporate environment.

"I took note of all the great studios I worked in over the years and tried to incorporate the best elements, looking at it from the standpoint of engineer, producer, and artist. I'm anxious to get the other two rooms going, so I can get back to engineering and producing. I've got two more rooms to get up. Then I can go back in and have fun."

Eddie Kramer Creates New Hendrix Experiences

BY CHRISTOPHER WALSH

NEW YORK—Jimi Hendrix fans, already thrilled by re-EQ'd and remastered releases from the pioneering guitarist/composer's vast archive of recordings, have more reason to rejoice. With the Hendrix estate under his family's control since 1995, the guitarist's associate, producer/engineer **Eddie Kramer**, has revisited many recordings for CD release, such as *The Jimi Hendrix Experience* four-disc boxed set released in 2000, which includes many studio outtakes and live performances previously available only in bootleg form.

Most recently, Kramer has taken Hendrix into the realm of surround—a tantalizing notion, given the unbridled psychedelic nature of the original 2-channel mixes—for eventual DVD video release.

Last year, Kramer visited Kampo Studios in New York to remix Hendrix's complete performance at the 1970 Isle of Wight Festival. Although the Hendrix portion of director **Murray Lerner's** *Message to Love: The Isle of Wight Festival* lasts just 20 minutes, his performance was in fact two hours long. Kramer's remix, created in Kampo's

Solid State Logic Axiom MT-equipped Studio C, presents what would be Hendrix's final recorded performance in full sonic glory. While a DVD release date has not been determined, the film, with Kramer's 5.1 mix, will be presented during the New York Film Festival, Sept. 28-Oct. 14.

More recently, the indefatigable Kramer revisited Hendrix's famous Berkeley Community Theatre concert from May 1970, a project that took him to recording facilities in New York and Los Angeles. After a stereo remix at New York's Clinton Recording Studios, Kramer traveled to NRG Recording in North Hollywood, where he created a 5.1 mix in Studio C. The project, he reveals, employed a combination of old and new technology, arriving at a sonically impressive result.

"It was a good combination of the two worlds," says Kramer, during a brief respite from his active schedule. "They seem to work fairly seamlessly together. I'm using the SSL 9000 and lots of outboard gear, like old Neve 1081 mike preamplifiers and [Universal Audio] LA-2As and 1176s, for the warmth factor."

Playing back the original 1-inch, 8-track master tapes, Kramer continues, the 5.1 mix was recorded to the Tascam MX-2424 hard disk multitrack recorder in 24-bit/96kHz mode, using Mytek 8X96 Series converters. He further employed the Lexicon 960L multi-channel digital effects system.

"I've got a special reverb setting in there," he confides, "that is very similar to an EMT plate that I used on Jimi's vocal. That sounds beautiful."

Unlike the Isle of Wight Festival, where Hendrix battled numerous technical difficulties and internal demons, the Berkeley concert benefited from superior acoustics and, judging from the existing audio and video (long available on VHS), an artist in a more positive state of mind. The DVD release, Kramer adds, will feature a restored print in addition to the high-resolution, 5.1 surround mix.

"The sound is going to be a radical departure," he promises. "It was pretty spectacular, and you really feel like you're sitting 10-15 rows [from the stage], center. You can hear the audience clamoring, the reverb of the hall, and you really feel like you're there."

July 28
2001

Billboard®

Production Credits

BILLBOARD'S NO. 1 SINGLES (JULY 21, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	U REMIND ME Usher/ E. Clement, Jimmy Jam & Terry Lewis (Arista)	U REMIND ME Usher/ E. Clement, Jimmy Jam & Terry Lewis (Arista)	I'M ALREADY THERE Lonestar/ D. Huff (BNA)	IT'S BEEN AWHILE Staind/ J. Abraham (Flip/Elektra/EEG)	IT'S BEEN AWHILE Staind/ J. Abraham (Flip/Elektra/EEG)
RECORDING STUDIO(S) (Location) Engineer(s)	STANKONIA (Atlanta, GA) TREE SOUND (Norcross, GA) John Frye, Mark Rains	STANKONIA (Atlanta, GA) TREE SOUND (Norcross, GA) John Frye, Mark Rains	EMERALD (Nashville) Jeff Balding	NRG (N. Hollywood, CA) LONG VIEW FARM (N. Brookfield, MA) Josh Abraham, FU, Dave Dominguez	NRG (N. Hollywood, CA) LONG VIEW FARM (N. Brookfield, MA) Josh Abraham, FU, Dave Dominguez
CONSOLE(S)/ DAW(S)	SSL 4080 G, SSL 4064 G+	SSL 4080 G, SSL 4064 G+	SSL 9000 J/ Pro Tools	Neve 8068 Neve 8078/ Pro Tools	Neve 8068 Neve 8078/ Pro Tools
RECORDER(S)	Studer A827	Studer A827	Pro Tools	Studer A827, Studer 800, MK3/ Pro Tools	Studer A827, Studer 800, MK3/ Pro Tools
RECORDING MEDIUM	BASF 900, Quantegy 499, Pro Tools	BASF 900, Quantegy 499, Pro Tools	Pro Tools	Pro Tools, Quantegy GP9	Pro Tools, Quantegy GP9
MIX DOWN STUDIO(S) (Location) Engineer(s)	LARRABEE SOUND NORTH (Universal City, CA) Kevin "KD" Davis	LARRABEE SOUND NORTH (Universal City, CA) Kevin "KD" Davis	EMERALD (Nashville) Jeff Balding	SOUNDTRACK (New York) Andy Wallace, Steve Sisco	SOUNDTRACK (New York) Andy Wallace, Steve Sisco
CONSOLE(S)/ DAW(S)	SSL 9000 J	SSL 9000 J	SSL 4064 E/G/ Pro Tools	SSL G Series W/ultimation	SSL G Series W/ultimation
RECORDER(S)	Pro Tools	Pro Tools	Ampex ATR 102 1/2", Alesis masterlink	Studer A827	Studer A827
MIX DOWN MEDIUM	Quantegy GP9 1/2"	Quantegy GP9 1/2"	Quantegy 499	Studer 1/2", Quantegy 499, BASF SM 900	Studer 1/2", Quantegy 499, BASF SM 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	MASTERING LAB (Los Angeles) Doug Sax, Robert Hadley	SONY (New York) Viado Meller	SONY (New York) Viado Meller
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG	WEA	WEA

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Rodgers' 100th Encompasses Theater, TV, Museums

BY JIM BESSMAN

NEW YORK—With the 100th anniversary of the great stage composer's birth falling on June 28, 2002, preparations are well under way for a massive centennial celebration to honor Richard Rodgers.

Highlights of the centennial confirmed so far include new Broadway productions of *Oklahoma!* and *The Boys From Syracuse*, New York concert versions of *No Strings* (starring Vanessa Williams and James Naughton) and *Carousel* (with Leonard Slatkin conducting), regional productions including *Flower Drum Song* (starring Lea Salonga at the Mark Taper Forum in Los Angeles), and U.S. tours of *South Pacific* and *Two by Two*.

Also in the works are international productions of *South Pacific*, directed by Trevor Nunn at Britain's Royal National Theatre; *The Sound of Music*, produced in London by Andrew Lloyd Webber; and *The King and I*, in Japan.

Major CD releases will include a Rodgers & Hammerstein album by Bernadette Peters for Angel; a jazz piano album benefiting Broadway Cares/Equity Fights AIDS, featuring Kenny Baron, Bill Charlap, Benny Green, Fred Hersch, Marian McParland, and George Shearing; and a Boston Pops disc from RCA Victor.

Among those organizations planning major concerts are the Boston Pops, the Hollywood Bowl Orchestra, the New York Pops, the Royal Philharmonic Orchestra, the National Symphony Orchestra, and the Chicago Symphony Orchestra. Ballets and dance works set to Rodgers' compositions are expected from leading U.S. dance companies.

A PBS documentary, *Richard Rodgers: The Sweetest Sounds*, is coming from Thirteen/WNET New York's American Masters series, while two new books—the Meryle Secrest Rodgers biography *Somewhere for Me* and *The Richard Rodgers Reader*—will be published, as will new songbook folios.

There will also be exhibitions and retrospectives at such institutions as the Museum of TV & Radio in New York and Los Angeles; the Museum of Modern Art and the Metropolitan Museum of Art in New York; the Library of Congress

and the Smithsonian Institution's National Museum of American History in Washington, D.C.; the Academy of Motion Picture Arts and Sciences in Los Angeles; and the Performing Arts Library Museum in San Francisco.

The complete list of centennial activities is posted on the new RR2002.com Web site.

EDUCATIONAL VALUE

All the hoopla, notes Rodgers & Hammerstein Organization president Theodore S. Chapin, is particularly exciting because of its educational value.

"He found his audience in his



Rodgers Centennial Kick-Off. Bernadette Peters, left, and Richard Rodgers' daughter Mary Rodgers took part in the launch of the Richard Rodgers Centennial June 28 at the Richard Rodgers Theater in New York. Peters, who performed Rodgers' "What's the Use of Wond'rin'?" at the event, is recording a CD of Rodgers & Hammerstein music to be released this fall on Angel Records.

day, but people now don't really understand who Richard Rodgers was," Chapin says of the composer, who died in 1979. "But if we educate people, there are a lot of 'wows' to be had. The fact that he wrote everything from *The Sound of Music* to 'Blue Moon' to 'Slaughter on 10th Avenue' makes you say, 'Wow. I didn't know he wrote that.'"

Peters also marvels at the scope of Rodgers' songwriting: "'Ten Cents a Dance,' 'My Funny Valentine,' 'The Lady Is a Tramp'—he wrote all these different kinds of things." She notes that Rodgers & Hammerstein's "It Might as Well Be Spring" was one of the first songs she learned from her high-school singing coach. "And then you revisit them, and they're still just fabulous," she says. "It's wonderful to be able to do a Rodgers & Hammerstein album [for] his 100th birthday."

Gilbert Hetherwick, Angel Records senior VP/GM, further under-

scores the significance of the Peters' release within the context of the Rodgers centennial: "We're working closely with Ted Chapin and the Rodgers estate, and it will be a very major release, with full marketing everywhere."

Hetherwick, who envisions a dance-club remix on one of the album tracks, adds, "We're going to the heart of America, because these songs are the soundtrack of so many people's lives. I myself grew up with *Carousel*, *Oklahoma!*, and *The King and I*: I knew them backwards and forwards, and they were a big part of my life—so it was a real thrill for me when we reissued the soundtracks last year."

RODGERS AND HEART

Chapin says that the Broadway revivals of Rodgers & Hammerstein's *Oklahoma!* and Rodgers & Hart's *The Boys From Syracuse* particularly play into the Rodgers centennial celebration: "His heart was in the Broadway theater, so it all starts from there. He lived for the musical theater and instinctively knew how to write music that worked on the stage. And his songs all seemed to come from a different voice."

The Rodgers & Hammerstein Organization has compiled a promotional CD, *Richard Rodgers 2002*

Centennial, featuring 23 diverse but representative songs and compositions—including the orchestral theme to the 1954 World War II documentary TV series *Victory at Sea*. The disc also contains Rosemary Clooney's version of "The Sweetest Sounds" from the 1962 show *No Strings*, for which Rodgers wrote both lyrics and music, as lyricist Oscar Hammerstein had died two years earlier.

"After outlining the two greatest lyricists [Hammerstein and Hart]—either one of whom would have secured his place in the cultural pantheon—he decides to write his own show and lyrics," Chapin says, then quotes a lyric from the song: "'The sweetest sounds I'll ever hear are still inside my head.' What an optimistic statement to make!"

The honorary patrons for the Richard Rodgers 2002 centennial are Lloyd Webber, Julie Andrews, and Rodgers' daughters, Linda Rodgers and Mary Rodgers.

Words & Music

by Jim Bessman



BMI'S UPGRADED WEB SITE: BMI boasts a new, improved Web site, bmi.com. "We did a complete overhaul on the interface, dividing it into a series of portals custom-made for our target audiences," says **Robbin Ahrold**, BMI VP of corporate relations. "There's one for songwriters, another for publishers, another for licensees, another for the media, and so on."

Each portal, Ahrold notes, offers a series of custom digital tools. "For example, the songwriters and publishers portals have online song registration and the ability for writers to review their catalogs and royalty statements online." He adds that thousands of BMI writers have now signed up for online registration, and have registered "tens of thousands of new works with us in the year this module has been active."

Ahrold says that BMI currently receives approximately 40% of all registrations for new works electronically and is aiming for 50% or better by the end of the year.

"Over in the licensees portal, radio broadcasters can upload airplay information directly to our mainframes in Nashville—no more paper logs.—and Webcasters can get a BMI



license online, right down to paying for it with the credit card," he says. "Our online version of [BMI quarterly] *MusicWorld* publishes six times the number of stories we are able to cover in our print magazine. And then there's the song-search function, with fast access to all 4.7 million registered BMI musical works—and it's now updated daily."

SALABERT A BOON FOR BMG: BMG Music Publishing's recent acquisition of a majority share of prestigious indie French publisher Editions Salabert bolsters its position in both pop and serious music, according to **Nick Firth**, president of BMG Music Publishing Worldwide.

"In a world where there aren't many big independent catalogs left, the size of Editions Salabert was a plus for BMG Music Publishing," Firth says. "Editions Salabert makes us a large publisher in France by any standard and is a perfect fit, given our portfolio of businesses: The catalog's quality in both French and U.S. pop standards was appealing because BMG wasn't as strong in this repertoire as our big competi-

tors. At the same time, Salabert's serious music repertoire augments our standing as one of the world's top publishers of serious music."

BMG Music Publishing had already owned a minority share in Editions Salabert through BMG Ricordi, the Italian music publisher acquired by BMG in 1992. Editions

Salabert, which was founded in 1894 by **Francis Salabert**, holds the rights to more than 80,000 important French pop standards, jazz, and serious music titles.

Its unique catalog is made up of equal parts pop standards—written by the likes of **Vincent Scotto**, **Charles Trenet**, **Maurice Yvain**, and **Duke Ellington** and recorded by artists including Trenet, Ellington, **Josephine Baker**, **Edith Piaf**, and **Maurice Chevalier**—and serious music titles by such composers as **Eric Satie**, **Darius Milhaud**, **Albert Roussel**, **Francis Poulenc**, **Arthur Honegger**, and **Georges Auric**.

With the acquisition, BMG and Salabert will jointly market and promote Salabert composers and catalogs, which will further benefit from greater exposure through BMG Music Vision, the film/TV music department of BMG Music Publishing France, as well as BMG's worldwide affiliates.

Salabert executives **Nelly Querol** and **Alain Surrans** will continue to oversee the Salabert catalog and will report to **Stephane Berlow**, managing director of BMG Music Publishing France and president of Editions Salabert.

NEW FROM CARL FISCHER: New York music publishing/distributor company Carl Fischer has issued *Modern Bride Wedding Songbook* a wedding planner featuring 80 appropriate songs and music pieces in conjunction with *Modern Bride* magazine. Also available from the company are 54 new choral octavo designed for school choirs and 21 new octavos suitable for church use. Additionally, two instructional videos are out: *How to Develop Your Own Sound* is the third installment of **Dave Weckl's** "A Natural Evolution" percussion series while *The Quick Guide to Djembé Drumming* explores the popular African Djembé drum.

+ MTV
MUSIC TELEVISIONS
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CFD

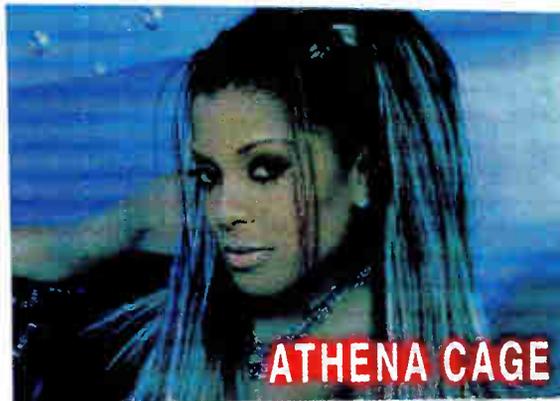
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+ CFD UP NEXT



LIL' ROMEO



ATHENA CAGE



SVALA



BAD AZZ



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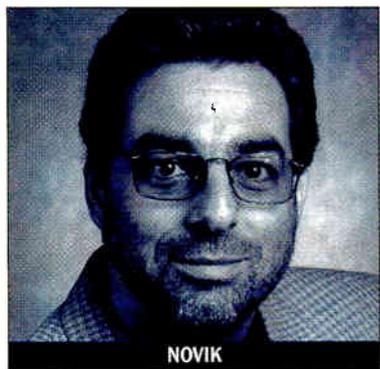
Round Table

Continued from page 1

A&R at RCA, who has worked with such diverse acts at the label as Natalie Imbruglia, 'N Sync (prior to the group's move to Jive), and Dave Matthews. His background includes a stint at Sony, where he nurtured Indigo Girls, among others.

Keith Naftaly is senior VP of A&R at J Records, where he works with Luther Vandross, Alicia Keys, and Jimmy Cozier. A longtime protégé of Clive Davis, he sharpened his ear for hits during years in radio programming, including an award-winning run at KMEL San Francisco.

Ben Goldman, senior VP of A&R at Epic, rose through the ranks of the label over the course of 11 years.



NOVIK

Along the way, he has signed such acts as Ben Folds Five and Fuel.

How have the essentials of the record-making process changed over the past few years?

BEN GOLDMAN: They haven't. The objective remains the same: Find great artists who make great music.

DAVE NOVIK: The element of change has been that there are more artists who need help discovering their creative selves. Younger artists need more guidance, and they often require a team of people—A&R, management, etc.—to help them find the right rhythm. I have a couple of young artists, Chloe and Ashley, whose first albums have been exercises in collaboration and resource-gathering.

KEITH NAFTALY: For me, A&R is often a matter of identifying the hit single on an album—or finding the combination of song, producer, and artist. It's always tough to find the right combination.

One of the positive trends is the cross-pollination of styles. There's an openness to different styles of music that didn't exist five years ago—which was a more compartmentalized time. When I was at Arista, we were working "Too Close" by Next, and we had to fight to cross that record from R&B to rhythm radio—and, ultimately, to top 40. That was a time when top 40 had no interest in hip-hop. Today, there's a healthy hip-hop lean on pop radio.

Now, we're dealing with Alicia Keys. It's been a gradual build for her single ["Fallin'"], a classic-sounding record. Top 40 is still in denial that this will soon be a huge, trend-setting pop record.

What would you say are your label's strengths right now?

DN: We offer the time to develop. We don't expect things to happen overnight. Look at Shea Seager: We're giving her room to breathe. She's a unique, slow-building artist. We don't sign a lot of artists, and we don't put out a lot of records. That allows us to give artists like Shea the attention she needs.

KN: We're the young label on the block. Out of the gate, our strength has been in the fields of R&B and pop. Our goal is to keep that momentum building, while broadening into rock.

And your label's weaknesses?

DN: For us, it's the R&B side. We're committed to building in a dramatic way, brick by brick. It's starting to happen, as proved by the success of Tyrese.

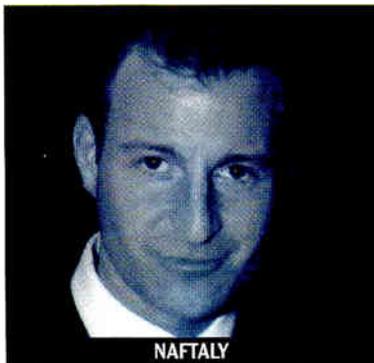
KN: Honestly, our only weakness is that we have the release schedule of a massive label, but we have a staff that—though incredibly focused—is small. We have to hustle.

Getting back to record-making, is it difficult to get a band that writes its own material to consider cutting an outside tune?

BG: Getting a band to take outside songs is next to impossible. Sometimes they have to make a record that fails before they're open to outside input.

But how many bands with failed records get a second shot?

BG: Not a lot, so you have to be as persuasive as possible. The best compromise is to pair the band's writer with an outside writer, so that the band can still feel emotionally invested.



NAFTALY

Which is preferable, working with a self-contained rock band or a pop artist who needs guidance?

DN: It's comforting to find a band, love them, love their material, and have them deliver a record that you can release. It's certainly easier than having one act that requires 10 producers and 10 songs.

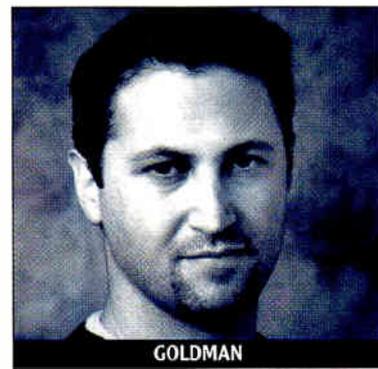
KN: Taking on a singer, even an extraordinarily gifted one, without producer-attached hits in the bag is a huge hassle. There are not a lot of crazy-hot smash records just floating around. It's nasty out there. But once you score a victory in that minefield, there are few rushes that are comparable.

On that note, what do you view as your finest moment so far?

KN: Whitney Houston's *My Love Is Your Love* album was a triumph.

It brought her into the present with pure finesse. We made that record really quickly, and she rose to the occasion. I'll never forget being in the Hit Factory with Rodney Jerkins working on songs in one room and Wyclef Jean working on a track in another. Then we had Missy Elliott upstairs working on her tracks. And there was Whitney, literally running from room to room, working with each producer, giving her all to each track. It was truly surreal.

DN: I'm fortunate in that there are a lot of them. First, I remember working for Magnet Records in '79 and signing Bad Manners, a ska band from North London. While at Epic, I recall hearing a demo by Indigo Girls while driving in L.A. and having to pull the car over. Their songs just choked me up. Since being here at RCA, few things



GOLDMAN

match finding Natalie Imbruglia. From the start, she completely blew me away.

BG: For me, it's being with the same company for 11 years. In this business, that feels like a major achievement.

What record or act do you regret signing?

DN: [Laughing] Er, pass!
BG: It's not so much a matter of regret as there are days when you wish some acts would just go away. They can become impatient when things aren't going their way.

KN: Without getting specific, there is always that Euro-pop single that you pick up because it's exploding abroad. The victory is often hollow because there usually isn't a legitimate artist there to nurture.

What do you think will be the next big movement in music?

DN: The fan base for acts like 'N Sync is growing up. They're naturally gravitating toward acts that are addressing more adult issues. A great example is Staind, a substantial band with big youth appeal.

BG: Not to take anything away from the teens, but real, self-contained bands will always make an impact. There's something to be said for an artist who can sit down at a piano and write a song. Ultimately, I think we're going to see a swing toward pop artists with quirky twists.

KN: The really big news is that—with so many racial barriers coming down and with so many rock kids opening their minds to rap and vice versa—we're headed toward a healthy combination of sounds that we've never heard before. As that builds, it's really going to be exciting to be in this business.

UPDATE

Calendar

JULY

July 23-24, **Plug.In: The Labels Strike Back**, presented by Jupiter Media Matrix, Sheraton Hotel & Towers, New York. 800-414-6627, ext. 6424.

July 23-26, **Songwriters Guild of America Presents SGA Week Los Angeles**, SGA office, Los Angeles. 323-462-1108.

July 24-26, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 646-654-4660.

July 26, **Real Stories Panel—The Art of the Deal**, presented by ASCAP, ASCAP building, New York. 212-621-6243.

July 27-29, **World of Music, Arts, and Dance USA Festival**, King County's Marymoor Park, Redmond, Wash. 206-628-0888.

AUGUST

Aug. 2-4, **Fifth National Entertainment Industry Conference**, Superdome

Grand Ballroom, Sydney. 61-2-9557-7766.

Aug. 4, **Third Annual Australian Online Music Awards**, Basement Nightclub, Sydney. 61-2-9557-7766.

Aug. 7, **View From the Top: Record Distribution in the New Millennium**, presented by the National Assn. of Record Industry Professionals, Four Seasons Hotel, Los Angeles. 818-769-7007.

Aug. 22-26, **Ninth Annual Cutting Edge Music Business Conference and Roots Music Gathering**, presented by the Music Business Institute, W Hotel, New Orleans. 504-945-1800.

Aug. 28-30, **Billboard/BET R&B/Hip-Hop Conference and Awards**, New York Hilton, New York. 646-654-4660.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Pesselnick, *Billboard*, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or e-mail jpsesselnick@billboard.com.

Good Works

AFTERSHOCK: Marc Anthony, Lauryn Hill, Anoushka Shankar, and Luther Vandross will participate in the July 29 concert Aftershock, which will raise funds for earthquake victims in El Salvador and India. The event will take place at San Jose, Calif.'s Compaq Center. Tickets cost \$60 and are available through Tick-

etmaster or at the Compaq box office. Special platinum and gold-circle seats are also available. Contact: **Kirsten Andresen** at 323-463-1978.

TOUR PACT: The Girls' Night Out tour, featuring **Reba McEntire**, **Martina McBride**, **Sara Evans**, **Jamie O'Neal**, and **Carolyn Dawn Johnson**, has partnered with USA Harvest, an organization that feeds the hungry across the country. At tour stops through Aug. 18, USA Harvest will provide food collection receptacles. Food will then be distributed to local markets. Contact: **Darlene Bieber** at 615-846-3878.

Lifelines

BIRTHS

Girl, Julia, to **Vicki** and **Mike Etchart**, June 20 in Los Angeles. Father is director of product and market development for Universal Music Group eLabs.

MARRIAGES

Traci C. Hale to **Rasa Don Jones**, June 16 in Atlanta. Bride is a songwriter with Peermusic/RedZone Entertainment. Groom is a member of the group Arrested Development.

Connie Ambrosch to **Clinton Ashton**, July 4 in Belize. Bride is VP, copyright and international for Leiber & Stoller Music Publishing.

FOR THE RECORD

Incorrect information was provided for the publisher of Alien Ant Farm (*Billboard*, July 21). The band's publisher is DreamWorks.

Groom is a commercial director for LTB Productions.

DEATHS

Bob Hyde, 52, of the effects of a stroke, July 13 in Los Angeles. Hyde was VP of A&R for EMI-Capitol Music Special Markets, where he was instrumental in the release of the Ricky Nelson boxed set *Legacy*. Hyde additionally worked as a consultant for Rhino Records and served as head of Murray Hill Records' mail-order division. Hyde is survived by his wife, a daughter, his father, and a sister.

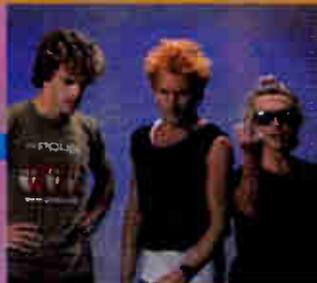
Solution to this week's puzzle (page 118)

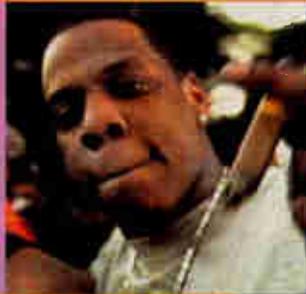
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WHAT VIDEO GAVE BIRTH TO

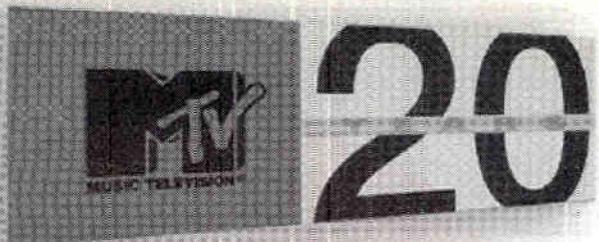


20









Billboard Salutes Twenty Years of MTV

Two Decades After Tuning In, Music Lovers
Still Want Their MTV! BY CARLA HAY

"And to think, they said this wouldn't last."

Those were the immortal words uttered by Michael Jackson during an unforgettable MTV moment in which he and then-wife Lisa Marie Presley kissed onstage at the 1994 MTV Video Music Awards. But those words could also apply to MTV, which celebrates its 20th anniversary this year.

The launch date of MTV (Aug. 1, 1981) along with the first video played on MTV (the Buggles' "Video Killed the Radio Star") have become a part of music history. But the struggle to put the network on the air is often overlooked.

WHERE IT ALL BEGAN

MTV had to overcome the obstacles of finding advertisers when many skeptics thought that a 24-hour music channel on TV wouldn't last beyond a few months. The network also launched at a time when artists rarely made videos, so having enough content to fill the vast programming space was a formidable challenge. (There's an old joke among people who remember the early days of MTV: "How did you get MTV to play your video back then? You made a video.")

Headquartered in New York, MTV, ironically, wasn't even available in that city until a year after its debut. In fact, the network had to celebrate its launch at a restaurant in Fort Lee, N.J.—the closest place to New York that aired MTV at the time.

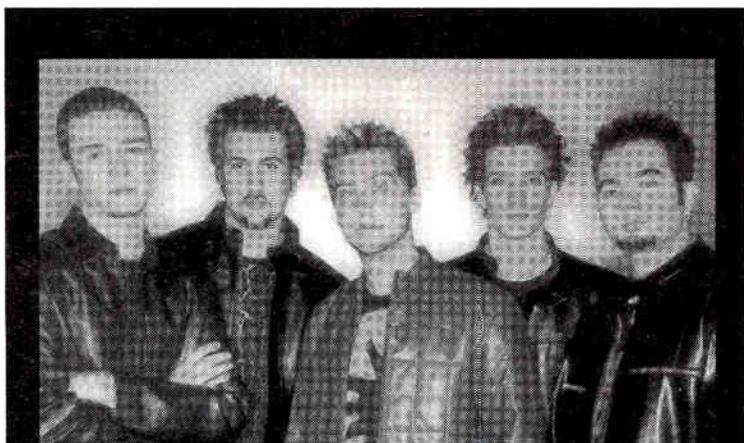
Twenty years later, few can deny that MTV has become more than a music channel. It's become the world's largest TV network, an influential force in pop culture and one of the most recognizable brand names in the world.

According to MTV, the network is in more than 342 million households around the world (including over 78 million in the U.S.), and last year was MTV's highest-rated year to date. Ratings for first-quarter 2001 have jumped 20% compared to the same period last year. In addition, MTV Networks' pro forma revenues of \$3 billion last year (up 14% from the previous year) were largely due to MTV, whose advertising revenues are expected to be about \$700 million this year.

In celebration of its first two decades, MTV will be televising a 20th-anniversary concert, set to take place

Continued on page 54

Twenty years later, few can deny that MTV has become more than a music channel. It's become the world's largest TV network, an influential force in pop culture and one of the most recognizable brand names in the world.



Happy 20th birthday MTV! Thanks for helping us when we first got started. May we celebrate many more years together.

'N Sync



MTV has been a major part of my life for as long as I can remember. I love being able to see the artists' perspective, on their work through their videos, and I especially like that MTV is always willing to bring new music/artists to the public.

I'm so proud that I have been able to be a part of MTV and wish them only continuing success in the future.

Congratulations MTV!

Christina Aguilera

Time Flies...

Some of MTV's most memorable moments

1981

January

Warner Amex Satellite Entertainment Company (WASEC), a joint venture of Warner Communications and American Express, is granted approval to create a music-video channel. John Lack is in charge of the venture; Bob Pittman runs the day-to-day operations.

August 1

MTV debuts at 12:01 a.m. Fittingly, the first clip to air is "Video Killed the Radio Star" by the Buggles. Other artists featured in the first hour of videos include Pat Benatar, Rod Stewart, Styx, the Who, Cliff Richard, the Pretenders, Todd Rundgren, Split Enz and .38 Special. The network's first five VJs are Nina Blackwood, Mark Goodman, Alan

Hunter, J.J. Jackson and Martha Quinn. Jack Schneider becomes president of MTV.



The early VJs

1982

February 12

"MTV's Hawaiian Holiday With Devo" contest helps usher in a series of outlandish competitions on the network. Future contests will include "The Lost Weekend With Van Halen" and "Party House With

John Cougar Mellencamp" in 1984, Madonna's "Make My Video" competition in 1986 and the "Motley Cruise to Nowhere" event in 1987.

March 1

The "I Want My MTV" ad campaign premieres with Pete Townsend, Stevie Nicks, Mick Jagger, Adam Ant, Pat Benatar, the Police and David Bowie demanding their MTV in TV spots.

December

John Lack leaves WASEC; Bob Pittman is left to run the service.

1983

March 31

Michael Jackson's "Beat It" world premieres; on Dec. 2, his 14-minute "Thriller" debuts on the channel.

December 13

MTV has its first profitable quarter.

1984

March 13

The weekly *Top 20 Video Countdown* show debuts. The series will run until the late '90s.



B.C.

A.D.

M.T.V.

Your birth marked the new era. Happy 20th Anniversary.

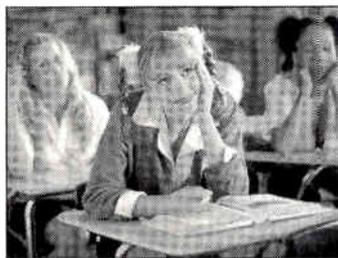
Sony Music Entertainment Inc.



The Evolution Of A Network

Its Viewers Continually Growing And Changing, MTV Must Constantly Find New Ways To Keep Them Coming Back For More. BY DEBBIE GALANTE BLOCK

Just imagine: If someone is 20 years old right now, he or she has never lived in a time without MTV or music videos. Fabulous for the music lover, but a challenge for MTV executives who are always looking for new ways to keep programming compelling. "MTV always tries to find a voice that really embodies a generation's attitude," says Brian Graden, president of programming. So far, they've lived up to the challenge, with diversified music programming remaining its staple but also by creating movies like *True Life: Matthew's Murder*, the story of Matthew Shepard, the 21-year-old Wyoming student murdered because he was gay. This movie launched the "Fight for Your Rights" anti-discrimination campaign that actually brought together thousands of viewers who wanted to make a difference.



Scenes from *Becoming Britney Spears* (top) and the hip-opera *Carmen*

How has this evolution of MTV come about? And, where does it go from here?

MUSIC ALL AROUND, ALWAYS CHANGING

"When I was growing up, there was no cable TV, and the only channel for me was the one running *Gilligan's Island* reruns. When MTV came along, it was the first channel that spoke to me—the 17-year-old who loved music. Music is like air at that age; you have to have it. It makes an emotional connection with you," says Graden. By the late '90s,

the way the younger generation listened to music had changed. "It came to be more about the customized, personal, 3-dimensional connection of artists and their music. The Web and MP3s have reflected and embodied those changes, and so has MTV," he adds.

Perhaps MTV's viewers have changed their wants and needs, but the demographic is still 18- to 24-year-olds. It's an exciting age to gear programming to because they want to sample everything, says Tom Calderone, senior VP, music and talent. "We've turned some Backstreet Boys fans on to Fatboy Slim and some Kid Rock fans on to Jay-Z. We can expose people to music they may never otherwise have been exposed to," he says. "What we've done is take the basis of what MTV is—which is the music video—



and decided the first thing we should do is to play music videos in a smarter way." The results are shows like *Return of the Rock* and *Total Request Live*. These shows are more specific in that the viewer at least knows what type of music video to expect during the hour.

Music is a 360-degree experience, according to Graden. "You can access your MTV anyway you want it, whenever you want it. Whether its MTV, MTV2, MTV.com or *MTV Magazine*, it's your choice. We have to have MTV on as many platforms as possible—all offered in a complementary way." Soundtrack guides at the end of each show enhance the music lover's experience. Once the viewer knows the name of each song,

Continued on page 62

"We've turned some Backstreet Boys fans on to Fatboy Slim and some Kid Rock fans on to Jay-Z. We can expose people to music they may never otherwise have been exposed to. What we've done is take the basis of what MTV is, which is the music video, and decided the first thing we should do is to play music videos in a smarter way."

—Brian Graden, president of programming

Music television has so profoundly changed the entertainment landscape that I believe historians will define pop culture in terms of pre- and post-MTV.

Jeanine Garofalo

We thank MTV for their support since day one with Naughty By Nature. We loved the "Down Wit' MTV" parody they did. But, two of my most memorable moments were performing "Hip-Hop Hooray" at the MTV Awards and Spring Break!

Vinnie Brown, Naughty By Nature

TWENTY YEARS OF MTV

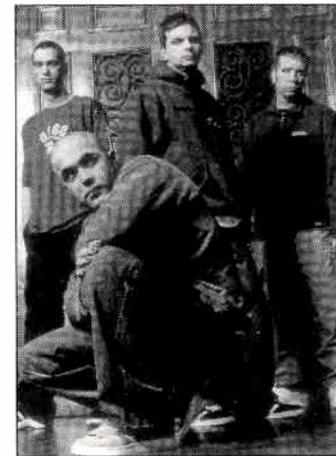
Continued from page 52

Aug. 1 at New York's Hammerstein Ballroom.

MTV Networks chairman/CEO Tom Freston says, "To say that MTV has in any way changed the music industry would be kind of arrogant. But we did make the music industry more cognizant of TV, and we helped the industry get a finger on the pulse of what people are interested in."

"Sometimes MTV gets too much credit for things," says Judy McGrath, president of the MTV Group and chairman of Interactive Music. "But we've gotten one thing right: We've done a pretty good job of reflecting the needs of fans. It feels like MTV lets the audience own the network."

Nielsen Media Research consistently ranks MTV as the No. 1 cable network among 12- to 34-year-olds—MTV's target audience, which McGrath says is currently the "most marketed-to, most diverse, open-minded generation that has ever existed."



New to MTV: Staind

THE FIRST AIRING

The origins of MTV can be traced back to many people, but it was Warner American Express Satellite Entertainment Company (WASEC) executive John Lack—inspired by *Popclips*, a music-video show created in the late '70s by Michael Nesmith of the



Guns N' Roses still tops video countdowns

Monkees—who is given a great deal of credit for helping the dream become a reality.

The industry first heard about WASEC's plans for a 24-hour music channel when Lack announced it at the 1979 Billboard Music Video Conference. He—along with other WASEC executives Jack Schneider, Bob McGroarty and Bob Pittman (now co-CEO of AOL Time Warner)—set in motion the network that would become MTV. WASEC officially approved the network in January 1981.

Continued on page 56

September 14

The first MTV Video Music Awards hits the airwaves with performances by



Madonna, Huey Lewis & the News, Rod Stewart, Tina Turner and ZZ Top. Bette Midler and Dan Aykroyd are the hosts, and the Cars' "You Might Think" takes home the Video of the Year trophy.

1985

June 5

MTV debuts its first comedy series, *The*

Young Ones, about four crazy British college students.

July 13

MTV airs 17 hours of Live Aid.

August

Viacom purchases MTV Networks.

1986

February 17

The channel's first viewer all-request show, *Dial MTV*, debuts.

March 10

120 Minutes, the network's late-night

alternative-music show, premieres. Today, the show airs on MTV2.

March 21

MTV begins its (often notorious) annual live coverage of Spring Break from Daytona Beach, Fla.

May 30

"Downtown" Julie Brown is brought in as the first new VJ since the channel's birth in 1981. Original VJs Nina Blackwood and J.J. Jackson leave.

August

Bob Pittman announces his departure from MTV.

1987

March 16

MTV debuts in Australia on the Nine Network.

April 18

Headbanger's Ball, a weekly show dedicated to heavy metal, premieres. The show will run until the mid-'90s.

August 1

MTV Europe, the continent's only 24-hour music-video network, launches with Dire Straits' "Money for Nothing" clip.

August 11

Tom Freston is named president and CEO of MTV Networks.

October 10

The channel's first expanded coverage of news, *The Week in Rock*, begins airing weekly. The series will eventually morph into *MTV News 1515* in 1998 before going off the air in 2000.

MTV 20

Hey!

we're Virgin Records from
Beverly Hills California
and we're glad it's
MTV's 20th anniversary
because they play
our videos and they're
totally hot
woouaaaaaaaggh!

mtv 20

World Radio History

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Virgin



Coming Full Circle With MTV 360

With A New Brand Of Interactivity, MTV, MTV2 And MTV.com Are Weaving A Tight Web For Their Tech-Savvy Viewers

BY CARLA HAY

Knowing the people in MTV's audience is understanding that they have a never-ending appetite for "access and behind-the-scenes information," says MTV/MTV2 and MTV Films president Van Toffler. "They want a much more individualized experience and more interaction with each other and with the artists." With that in mind, MTV launched its MTV 360 initiative earlier this year to emphasize MTV, MTV2 and MTV.com as different points on the same circle.

"We wanted MTV 360 to be more than cross-promotional marketing," says Judy McGrath, president of the MTV Group and chairman of Interactive Music. "We wanted it to connect the MTV viewers."

Examples of how MTV 360 works would be: After an artist's video is shown on MTV, viewers may see a message prompting them to go to MTV.com for more information about the artist; someone visiting MTV.com being able to vote for his or her favorite videos on MTV2's viewer-request program *Control Freak*; or someone watching an artist's video on MTV2 finding out that the artist will be on an MTV series and the air date for the show.

Those are just a few of the numerous scenarios that MTV Group chairman Nicholas Butterworth says are part of the company's plans to make "convergence the next great reinvention of MTV. With MTV 360, all three platforms are different but connected."

UNIQUE TO THE USER

The points of entry on the MTV 360 circle are, of course, up to the individual. Each different entry point offers unique qualities to the end user. Butterworth elaborates, "MTV is best with longform programming, MTV2's strength is a wide range of music-video programming, and MTV.com brings the most interactivity to the mix, and it's a great online music experience."

According to Media Metrix, MTV.com consistently ranks as the most-visited music-information Web site, averaging

nearly 3 million unique visitors a month.

Since its beginnings as a section on AOL in 1995 to becoming one of the top music sites on the Web, MTV.com has made some groundbreaking strides in recent months. In April, the MTVi Group and RioPort launched a service selling digital downloads at MTVi sites, such as MTV.com, in cooperation with all five major music corporations. It was the first time that a company made such an online deal with all five majors.

Initially, the downloads for sale have been priced on a per-song basis, and entire albums were also available for sale as downloads. However, Butterworth—who says that over 77% of MTV's audience uses computers—reveals that the MTVi Group is exploring the idea of offering a subscription service for its online music sales.

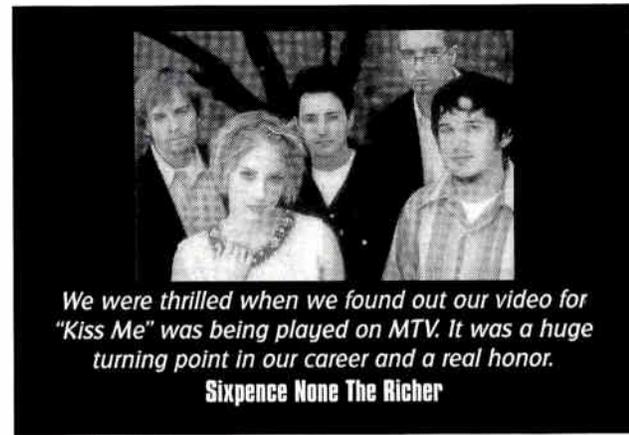
If all these changes weren't enough, MTV.com will undergo a complete overhaul, with the revamped site to be unveiled sometime this summer. Butterworth says that giving MTV.com a dramatic makeover is "the biggest project we've ever done. Some of the new features will be a deeper integration of communities, with the ability for users to see each other and talk to each other wherever they are."

MTV.com's features include news and information on artists, music streaming through MTV Radio, live recordings, partial video clips, a library of songs, message boards, chat rooms and free E-mail addresses. Butterworth predicts that, in the future, "at least half of the videos on MTV and MTV2 will be downloadable in their entire form on MTV.com."

REACHING A NEW AUDIENCE

Interactive programming on MTV certainly didn't start this year. The network made its first real entry into online/TV synergy in 1995 with *Yack Live*, which scrolled live

Continued on page 60



We were thrilled when we found out our video for "Kiss Me" was being played on MTV. It was a huge turning point in our career and a real honor.
Sixpence None The Richer

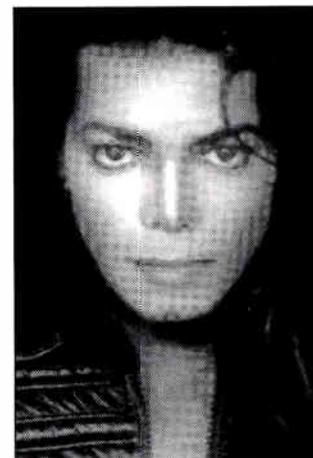
TWENTY YEARS OF MTV

Continued from page 54

Although Nesmith declined to be a part of MTV, WASEC wasted no time in assembling a group that would become MTV's first pioneering executive team, including Freston, John Sykes (now president of VH1 and CMT), Steve Casey, Sue Steinberg, Carolyn Baker and Fred Seibert. McGrath was also part of MTV's original staff.

Less than nine months later, MTV was born, at 12:01 a.m. on Aug. 1, 1981.

The second video to be played on MTV was Pat Benatar's



The original MTV superstars (clockwise from top): Michael Jackson, Pat Benatar and New Kids on the Block

"You Better Run." Benatar remembers vividly the first time she saw MTV: "The day MTV started, my band and I were in Oklahoma for this festival called Rocklahoma. The hotel had a feed of MTV, and we waited anxiously for the moment it came on. They played 'You Better Run' every 20 minutes, and we sat there stunned for at least an hour. Within a week of being on MTV, I couldn't go anywhere without being recognized."

Benatar is considered by many to be the first female solo artist to become a major MTV star. Of this, she says, "I can't emphasize enough what MTV did for me and my career."

Continued on page 58

December 7

MTV's first game show, *Remote Control*, debuts. Hosted by Ken Ober, the quiz show features an eclectic cast of characters, including Colin Quinn, Adam Sandler and Denis Leary.

1988

February 12

Author and former *Rolling Stone* editor Kurt Loder joins MTV as anchorperson for *MTV News*. Loder, still with the net-

work today, is now the longest-running personality on MTV.

June 9

The Big Picture, a magazine-style show dedicated to movies, premieres with host Chris Connelly, senior editor of *Premiere Magazine*.

July

MTV declines to play Neil Young's "This Note's for You," a criticism of musicians who shill for corporations. Ironically, the clip will go on to win the 1989 Video of

the Year trophy at the MTV Video Music Awards.

August 6

Yo! MTV Raps, a weekly show covering hip-hop and rap music, premieres with host Fab 5 Freddy. A daily edition of the show, *Yo! MTV Raps Today*, launches soon after, with Doctor Dre and Ed Lover hosting.



1989

March 3

Madonna's burning cross and Saint-filled "Like a Prayer" world-premieres.

June 2

Supermodel Cindy Crawford begins hosting the quarterly fashion show, *House of Style*. Crawford will continue to host the show until 1996.

December 13

MTV's Decade, a two-hour documentary

on the '80s, wins the network a Peabody Award.

November 7

MTV Europe beams live into East Berlin for the first time. Two days later, the Berlin Wall falls.

1990

January 21

MTV Unplugged debuts with guests Squeeze, Syd Straw and Elliot Easton from the Cars.

ONE GREAT STEP FOR MUSIC,
ONE GIANT LEAP FOR MUSIC VIDEOS.

Congratulations to MTV for twenty years
of sound research and exploration.



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World Radio History

Q&A With Judy McGrath

The President Of The MTV Group & Chairman Of Interactive Music Offers Insight Into The Network's 20-Year History.

BY DEBORAH RUSSELL



Two decades after MTV slew the radio star, 20-year network veteran Judy McGrath maintains an ebullient enthusiasm and corporate pride that are rare in the modern workplace. As current president of the MTV Group and chairman of Interactive Music, McGrath has seen MTV evolve from a twinkle in cable TV's eye into an international icon of "cool." Billboard asked McGrath to reflect on her career at MTV and project an image of what's to come.

What compelled you to join MTV in 1981?

I hadn't even seen it, because it was only on in New Jersey [at the time]. People told me, "Cable is so tacky. MTV will never last." But it seemed irresistible. Who doesn't want to be around musicians? And the rules were loose: There weren't any. Keith Haring did the art for our first *Rock 'N' Roll Ball* because somebody saw his work on the subway. I remember seeing Bow Wow Wow and John Belushi at the party and thinking "Oh my God—cool people want to come to this!" We hardly knew what we had.

What did you have?

In the early '80s, there were the major networks and a few cable channels. MTV was the home for the college drop-out, the crazed art student, the person who just wanted to argue music. I feel a little like we caught lightning in a bottle. Some people recently told me they were 14 when MTV went on the air and they stayed up all night watching and planning: "We have to go there." MTV felt like a place.

If you think about "I Want my MTV," the "my" in that phrase is very important. We've spent a ton of energy identifying the audience. They own MTV; and we have to be true to them. The fans come first; and that "reflecting-the-audience" piece of the equation is stronger today than ever. MTV was created for the "forever young" generation. We are of the moment. For anyone interested in this minute, you can find it here.

Let's break the last 20 years into increments, starting with 1981 to 1985...

The "Money-for-Nothing Years." We started off with practically no money, no staff, no shows, no news department. We played videos and read headlines. We cobbled footage together from the public domain to produce the promos—all that early spaceship stuff and old people playing violins—we even cut up *Reefer Madness* about 100 times. We would slide a photograph of the MTV logo across a desk and shoot it. It was like doing your homework by candlelight.

This is also when we launched our "Money-for-a-Good-Cause" effort. I think back to our 17-hour broadcast of Live Aid. We hardly knew what we were doing, but it was amazing. I'll never forget Madonna doing "Holiday" in front of a bunch of crazed Led Zeppelin fans.

And the mid-'80s to 1990?

The "Reagan Years" meet the "We Are the World" Years."

Continued on page 62

My relationship with MTV has to be a fairly unique one, in that I was one of the first people to pay attention to MTV as a whole new way of promoting artists. The Police, who I managed, were the first act sponsored by MTV and I am the only record company executive ever to have had his own show on MTV, The Cutting Edge, which played for the first five years of MTV's existence. I think it's fair to say that without MTV, I would not be where I am today, nor would the record business, and certainly the new-wave movement and those that followed from it, including Sting.

Miles Copeland

TWENTY YEARS OF MTV

Continued from page 56

MTV broke down a lot of barriers. Back then, rock radio discriminated against women—they wouldn't play more than one female singer within a certain time period. But MTV didn't care if you were female, or how many other female artists they were playing. That's what made MTV a maverick, and eventually radio caught up."

HELPING MAKE SUPERSTARS

"I grew up on MTV, so I consider myself part of the first MTV generation," says Jordan Schur, president of Geffen Records and founder of Flip Records. "MTV has been one



Making stars: Van Halen (left), Mary J. Blige



During Live Aid '85, Martha Quinn and Alan Hunter

of the essential places I've gone to for music. Presented the right way, MTV can do tremendous things for artists, and I've seen the results happen for our bands after MTV got involved."

Schur—who works with such artists as Limp Bizkit, Weezer, Beck, Guns N' Roses and Staind—adds, "MTV does its best to understand the artists and present the artists' visions the way they want them to be presented."

Staind lead singer Aaron Lewis notes, "Getting exposure on MTV is really the best advertising that money can't buy."

One of the first bands to benefit directly from MTV exposure before receiving mainstream radio airplay was Duran

Continued on page 67

February–March

MTV Europe launches in Czechoslovakia, Poland and Israel.

May 29

MTV Europe expands to Kenya on KTN Channel 62.

October 22

MTV Brasil launches on TV Abril.

1991

March 1

MTV becomes the first non-Soviet channel to be broadcast 24-hours-a-day in

Russia on Leningrad's Cable TV network.

May 7

MTV Networks and HutchVision Limited announce plans to develop an Asian version of MTV that will bow Sept. 15. MTV Asia will reach 31 countries and 2 billion viewers.

June 2

The network's first animation series, *Liquid Television*, bows.

July 31

MTV Europe expands to Italy on G.T.I.

November 27

ABC airs *MTV 10*, a special celebrating the 10th anniversary of MTV, featuring performances by Madonna, Aerosmith, Michael Jackson, George Michael and R.E.M.

1992

January 25

The channel's first weekly sports magazine, *MTV Sports*, premieres with host Dan Cortese.

February 3

MTV kicks off its first "Choose or Lose" election coverage, anchored by Tabitha Soren. In June, the channel will host a moderated forum with then-presidential candidate Bill Clinton.

May 21

The Real World debuts.

June 10

The first MTV Movie Awards airs.

August 25

Eric Clapton Unplugged is released. It will go on to sell over 7 million units and win

Album of the Year at the 1993 Grammys.

December 22

MTV Jams, a daily video show covering R&B and hip-hop, premieres. Bill Bellamy hosts.

December 24

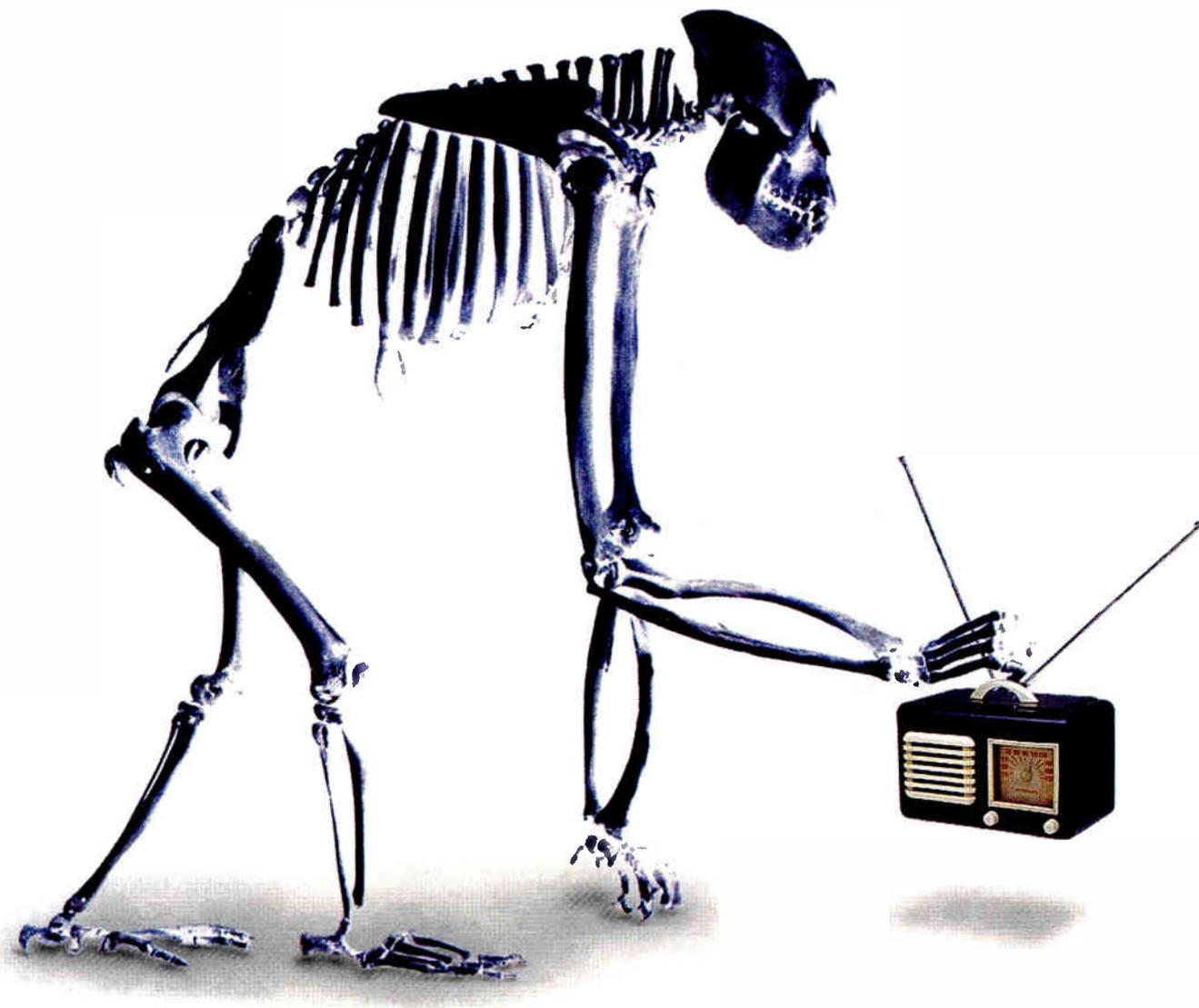
MTV Japan debuts.

1993

January 20

The 1993 *MTV Rock 'N' Roll Inaugural Ball* is telecast live. President-elect and Mrs. Clinton attend along with

Before MTV we only heard music.



We celebrate your 20 years of vision.



World Radio History



20

Branding A Nation

With Everything From A Karaoke Machine
To Home Furnishings, MTV Is Everywhere,
And Consumers Are Eating It Up.

BY STEVE TRAIMAN

The MTV Program Enterprises group is headed by Donald Silvey, senior VP, program enterprises and new business development. With respect to consumer products, the group has departments dedicated to the audio, home entertainment, publishing, licensing and interactive industries, charged with creating innovative and unique products targeted to the 18- to 24-year-old consumer.

According to Lisa Silfen, VP, the area has grown exponentially over the last five years, both in terms of revenue and breadth of product.

Pocket Books as an oral history of MTV, featuring anecdotes, stories and behind-the-scenes revelations from the people who made the channel what it is today, including artists, producers, interns and fans.

• *MTV: 20 Years of Pop* CD was released July 3, in partnership with Maverick Records, featuring some of the best pop songs from MTV's 20-year history. Tracks include Madonna's "Borderline," Whitney Houston's "I Wanna Dance With Somebody," R.E.M.'s "Losing My Religion," Weezer's "Buddy Holly," Christina Aguilera's "Genie in a Bottle" and many more.

• *MTV20* DVDs/videocassettes debuted July 10, in partnership with Image Entertainment.

This special 20th-anniversary collection features memorable music videos from the world of *Rock*, *Pop*, *Jams* and *Beats* as originally seen on MTV.

OTHER HIGHLIGHTS

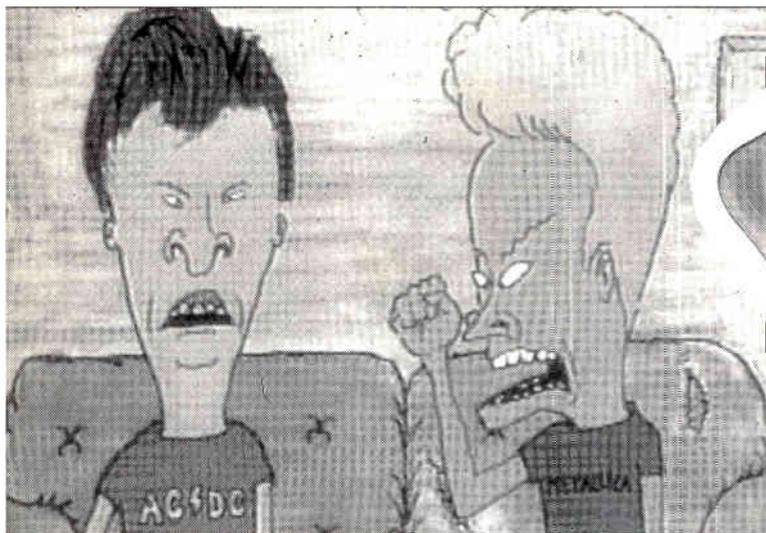
The consumer-products team reached new heights for young-adult franchises in 1995 with the launch of the *Beavis and Butt-Head* licensing program. The franchise offered apparel, stationery, gifts, novelties, figurines and domestics; best-selling books, videos and interactive games; and a platinum-selling album.

Started in 1993, the program was one of the first young-adult animated franchises to encompass all categories and generated over \$600 million at retail.

The licensing and merchandising program has evolved with a heavy focus on the MTV brand. Under the direction of Heidi Eskenazi, VP, licensing and merchandising, the program now has more than 200 licensees in 40-plus countries with product lines that include consumer electronics, back-to-school products,

Clock radio (top),
beach radio

Continued on page 64



Successful franchise: *Beavis and Butt-Head*

"MTV branding is very important as a direct extension of the [cable TV] channel," she says. "We try to put 'the MTV spin' on everything and follow the channel's creative lead. Our first priority is to create products that make sense for our demographic. We like to think we've never strayed from that goal, and never will."

ANNIVERSARY PRODUCTS ON THE LINE

MTV Program Enterprises is poised to continue its success with a trio of 20th-anniversary products:

• *MTV: Uncensored* will be published Aug. 1 by MTV and

VP-elect and Mrs. Gore.

March 8
Beavis and Butt-Head, created by Mike Judge, successfully spins off from *Liquid Television*. *Beavis* will later spin off *Daria*.

July 9
MTV Europe begins airing in the former Soviet Union.

October 1
MTV launches its first 24-hour Spanish-language network, MTV Latino. The channel will be distributed to Mexico,

the Caribbean, Central America, the U.S. and South America.

October 25
The Jon Stewart Show, MTV's first talk show, premieres.

1994

June 7
MTV and America Online debut MTV Online.

July 12
Judy McGrath is promoted to president of MTV: Music Television.

October 11
MTV Interactive, a collaborative effort with Viacom Interactive Media, is launched.

November 10
Paramount Television Group and MTV Productions, both operations of Viacom, sign a deal giving Paramount first-look at MTV Productions' TV development.

November 24
Tom Jones hosts the first MTV European Music Awards live from Brandenburg Gate in Berlin.

1995

April 10
MTV begins airing the original 19 episodes of the cancelled ABC drama *My So-Called Life*.

April 21
MTV Mandarin debuts and will be distributed to more than 2.5 million homes in Taiwan.

May 5
MTV announces the company's seventh international network, MTV Asia.

MTV has evolved into a full-service music network. When MTV first began, the Commodores didn't fit the format, and they wouldn't play our videos. When "All Night Long" came out, they said, "I'm sorry, you don't fit the format." Then, after we performed at the Olympics, MTV had an open phone line. They asked viewers to call in and vote for their favorite video. "All Night Long" was chosen and, ironically, we messed up the format when we won an MTV Award the second year of the network's existence. Hip is the fad, and then there's the rest of popular music, and MTV has picked up on that.

Lionel Richie

MTV 360

Continued from page 56

comments from online users while videos played. More recently, MTV's interactive programming included the 1999 game show *Web Riot*.

Furthering the synergy between MTV and MTV2, in June, MTV debuted a new series of specials, *MTV2 Presents Videos 2 Watch*, highlighting videos that debuted on MTV2.



From left: Butterworth, Cohn, Toffler

MTV Networks chairman/CEO Tom Freston says that MTV2 is the company's "No. 1 priority in growing the network's distribution." With a U.S. household reach of about 30 million, MTV2 has undergone a transformation that began in January. In addition to changing from a commercial-free to an advertiser-supported service, the network has now added more longform programs, such as concerts, and is creating genre-specific shows such as *MTV2 Rock*, *MTV2 Soul* and *MTV2 Hip-Hop*. MTV2 has also boosted its profile by sponsoring recent tours by acts like Nine Inch Nails, Depeche Mode and the Area: One festival trek.

MTV2's audience tends to be older and "more musically advanced" than MTV's core demographic, says Freston.

Because it is a smaller network with more programming time for music than MTV, MTV2 tends to take chances earlier on artists and programs a more experimental mix of videos. MTV2 GM David Cohn says of MTV 360, "It's all about casting a wider net. *Control Freak* has been a gratifying success, in terms of interactive TV. The show gets an average

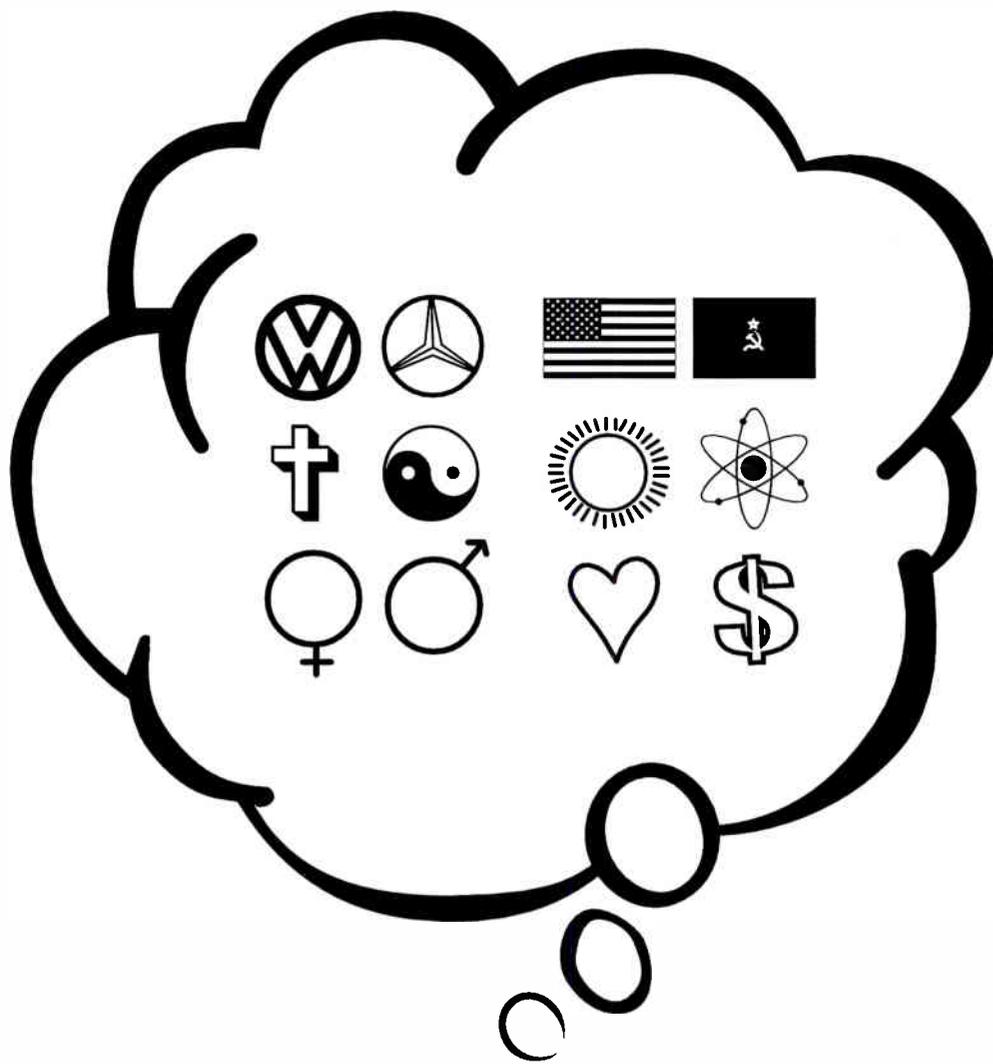
Continued on page 64

Interactive programming on MTV certainly didn't start this year. The network made its first real entree into online/TV synergy in 1995 with *Yack Live*, which scrolled live comments from online users while videos played. More recently, MTV's interactive programming included the 1999 game show *Web Riot*.

June 5
Singled Out, a relationship show hosted by Chris Hardwick and Jenny McCarthy, debuts.

July 19
MTV premieres *Road Rules*, an adventure road-trip show in the vein of *The Real World*.

October 31
The four original members of KISS reunite for the first time on stage in 15 years for *MTV Unplugged*.



MUSIC TELEVISION

Congratulations on 20 years of standing alone.





JUDY McGRATH

Continued from page 58

We reacted to the Reagan legacy by launching MTV Europe, MTV Australia and MTV Latin America. We increased our subscriber base from 26 million to 47 million households. We also created *Remote Control*, *House of Style* and *Club MTV*—significant things that had, I hope, some self-deprecating humor. Also, importantly, we launched *Yo! MTV Raps*. We even tried this long-faded show that would look at home now, *Buzz*, a global series that Mark Pellington did. It was a lot like a Rage Against the Machine video, distinguished by anarchy, art, music and graphics. Kurt Loder joined us then, too. He was an anarchist...even while Poison and Winger ruled the airwaves.

With the advent of shows like *Remote Control* came the never-ending criticism that MTV didn't play enough music...

It seems we are always debating the issue of "non-music" programming on MTV. The question always has been how



TRL's host Carson Daly with Destiny's Child (left), Nirvana on *Unplugged*

to keep the idea fresh and not just be at the mercy of record releases and videos. This is a 24-hour channel every day; it's a very open and voracious place. One thing the audience expects us to do is try things. When we don't try, they get bored. I'm proud that our shows introduced a lot of people to Colin Quinn, Adam Sandler, Denis Leary, Ben Stiller, Jon Stewart and even Cindy Crawford.

There are those who believe that MTV2 is closer in spirit to the original MTV because it's a wash of music videos with interviews and characters mixed in. I love that too. But the fact that we have more viewers today than ever before means that these kids only know an MTV where *The Real World* and our political specials have always existed.

MTV is about mass appeal. That's both the beauty and the struggle we face in programming. It's hard to satisfy the rabid fan. The true expert also needs MTV2, MTV online, magazines, radio and an underground scene to really be satisfied. MTV is the headline of what's going on.

How would you classify the period from 1990 to 1995?

These are the "Reality Bites" and the "Unplugged Years." I can't believe *The Real World* is 10 years old! And now people are pitching me reality networks. We had some of the most memorable musical moments then, like "Nirvana

Unplugged." This is also when we started to get involved in real issues we thought the audience was interested in, like "Choose or Lose" and "Rock the Vote." I remember an internal debate here where some people said, "You're in the entertainment business; stay away from politics." But one could sense that the staff felt passionately about covering the presidential campaign. Most people read the initiative as us saying to kids, "You should vote," when our real goal was to say to Washington, "You should listen." I remember Tabitha Soren calling me very early in our campaign coverage and saying, "This guy Clinton got off the bus when he saw the MTV cube on the microphone!"

And the mid-'90s to 2001?

This is the "Times Square Domination." It was as if the seediness had left Times Square and the screaming fans moved in. The culture swung back to music again, and all these bands were showing up on *TRL*: Destiny's Child, Kid Rock, Limp Bizkit, 'N Sync, Snoop Dogg, Britney Spears and Puff Daddy. The Times Square studio revitalized us internally. And seeing Carson Daly with the fans every day put a face to the audience. We also started moving off of the TV screen and into movies, books, the Internet, the Super Bowl.

Today, your title is president, MTV Group, and chairman, Interactive Music. Talk about the integration of the properties you oversee.

Whenever you read statistics regarding Internet usage, we index the highest of every other channel in terms of "watch the channel and go to their Web site." We've been incubating an idea—MTV 360—to integrate MTV, MTV2 and MTV.com. We'll have a "Hip-Hop Week" or a "Rock Week," and all three media will have something different going on, which is best suited to whoever we know prefers MTV, MTV2 or MTV.com. Internally, our Internet group has a different vibe than the channel, and I see it as another opportunity to deepen the experience of music today.

International expansion has always been a priority. What are your future targets?

We've grown around the world to over 300 million households in more than 83 territories. It's great for the marketing department, because, every time they throw us off the air in some town, they can put up a billboard that says, "You can't see us here, but you can see us in Lithuania." I'm proud of the way we've localized the channels by territory instead of just saying, "Here's American MTV—now swallow it." We just hit No. 1 in Germany. There are still a few places to conquer—like Japan, for example. We recently signed a deal to be on the air for several hours per day there. We're expanding in China, and looking at South Africa. That's just about everywhere.

What's next for MTV?

We never go to sleep at night thinking that our work is done. Just recently we went off the air for 17 hours and ran our special programming on hate crimes. And we followed that by recognizing five young adults who are doing something about hate crimes where they live. That's the kind of move that makes MTV matter.

And provocative. People will always have opinions about your programming decisions. Today, Eminem videos are a target, but as far back as 1984, Billboard covered a report citing the "intense sexual violence" in videos by such comparatively tame acts the Kinks and the Cars.

Music will always stir up dialogue that is appropriate to its times. That's why MTV is still alive and relevant. It still has the ability to delight, enrage, unite, divide. As long as people are watching and talking, we're still in the game. ■

Two of my favorite people I've met in the industry, I met during our first MTV interview. They were Brian Diamond and Jon Bendis. They have remained friends throughout and oddly enough we are still finding opportunities to work together. MTV forever changed the way we listened to music because it added a visual element. On one hand, it was very positive. However, it was also negative because, at one point in the '80s, songs were written and recorded only with the video in mind. Either way, you can't deny the fact that MTV gave music lovers a whole new dimension to the way audiences could appreciate music. Paradoxically, after years of having mixed feelings about videos, I now mourn the fact that they are hard to find on television.

Vicki Peterson, The Bangles

With the introduction of the music video, MTV dramatically expanded the parameters for creative expression, adding a visual element to music and establishing the medium as a defining force both in the music industry and popular culture as a whole. Over the course of 20 years, they have continually set new standards for innovation and excellence, and they continue to break new ground today.

On behalf of Epic Records, we look forward to another 20 years of great partnership.

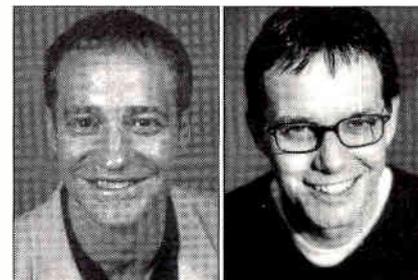
Polly Anthony, president, Epic Records Group

EVOLUTION OF A NETWORK

Continued from page 54

he or she can go to MTV.com and learn more.

Not only have the fans changed, but artists have changed, as well. Today's artists are more media savvy, and MTV execs know that they have to be "television ready" in addition to "studio ready," says Calderone. "We try to make stars out of musicians. Shows like *Cribs*, *Road Home* and our concert series give fans the opportunity to learn more about their favorite artists and to discover new ones. We want career artists; we don't want artists to be deemed successful based solely on their video. We want



Graden (left), Calderone



them to be deemed successful in all other areas, to give a richer, fuller experience."

As the universe gets bigger, with music everywhere, MTV has learned from its audience and through experimentation. A major thrill for MTV executives like Graden comes in the launching of new acts like Kid Rock and Blink-182. "With almost every star, we can point to programming that shows we were behind them long before the rest of the world was. To be a small part of the success of an artist you know deserves it is just so great," he says.

Continued on page 70

1996

February 26

MTV premieres *Fashionably Loud*, a fashion show/rock concert that still airs annually.

July 26

MTV's first full-length feature film, *Joe's Apartment*, opens in theaters.

August 1

Sister channel M2: Music Television is launched. The channel will later switch names to MTV2.

1997

January 22

The network debuts *Daria*, its first full-length animated sitcom.

September 3

MTV announces its new studios at 1515 Broadway in Times Square, New York.

November 28

The channel airs the final original episode of *Beavis and Butt-Head*. The series will continue to air in reruns.

1998

April 13-14

MTV holds its first nationwide VJ search. The viewer-chosen winner, Jesse Camp, wins \$25,000 and a year-long contract as an MTV VJ. Runner-up Dave Holmes also secures a gig at the channel.

May 14

Celebrity Deathmatch, a weekly clay animated series, is launched.

September 14

MTV premieres the first episode of *Total Request Live* with Carson Daly as host. The Monday through Friday show is programmed by viewer requests and swiftly becomes one of the most popular shows on the network.

November 6

MTV kicks off its new anti-violence initiative with "Fight For Your Rights: Take a Stand Against Violence," with *True Life: Matthew's Murder*.

1999

January 25

The Tom Green Show debuts.

June 16

MTV receives an Emmy, the 1999 Governor's Award from the Academy of Television Arts and Sciences for its "Fight For Your Rights: Take a Stand Against Violence" campaign.

June 28

98 Degrees becomes the first act to be featured on the inaugural edition of *Making the Video*.

Continued on page 67

CONGRATULATIONS

MTV

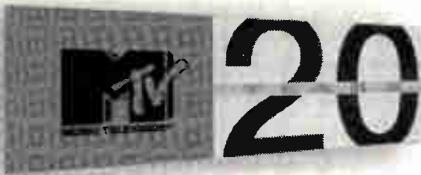
on 20!!!

YEARS

FROM YOUR PEEPS @



**Def
Jam
recordings**



MTV 360

Continued from page 60

of 250,000 Web site visitors an hour."

At the beginning of this year, MTV2 absorbed the Box Music Video Network but kept some of the Box's localized interactive programming.

360 DEGREES OF RADIOHEAD

MTV 360 convergence extends to unique promotions with record companies. One such example of the MTV 360 concept at work was a multi-tiered partnership with Capitol Records to promote Radiohead's current album, *Amnesiac*.

The "360 Degrees of Radiohead" sweepstakes, support-

"We wanted MTV 360 to be more than cross-promotional marketing. We wanted it to connect the MTV viewers."

Judy McGrath, president of the MTV Group and chairman of Interactive Music

ed with on-air announcements on MTV and MTV2, prompted viewers to go to MTV.com to enter a contest to see and meet the band at concerts in London, Tokyo and Los Angeles. MTV.com also provided a streaming preview of the entire *Amnesiac* album and was the exclusive ticket pre-sale partner for Radiohead's *Amnesiac* tour. MTV.com reports that the first pre-sale ticket allotment sold out in about three hours, and a second pre-sale ticket offering received 10,000 online requests in five minutes.

MTV2 played Radiohead's "Pyramid Song" video in regular rotation, while MTV showed a Radiohead concert. *Amnesiac* went on to debut at No. 1 on the U.K. album chart and at No. 2 on The Billboard 200, selling 231,000

Continued on page 66

BRANDING A NATION

Continued from page 60

home furnishings and fashion accessories. In addition, the group also licenses band merchandise (such as products from O-Town) and programming-related merchandise (including the show *Jackass*).

The MTV Store opened in Manhattan's Times Square in 1999, directly below the MTV studio, and enables the viewer to feel a closer connection to the channel and to purchase exclusive products available nowhere else. The store is currently undergoing renovation to add exciting interactive opportunities for the MTV fan.

FROM PLAYSTATION TO PEPSI

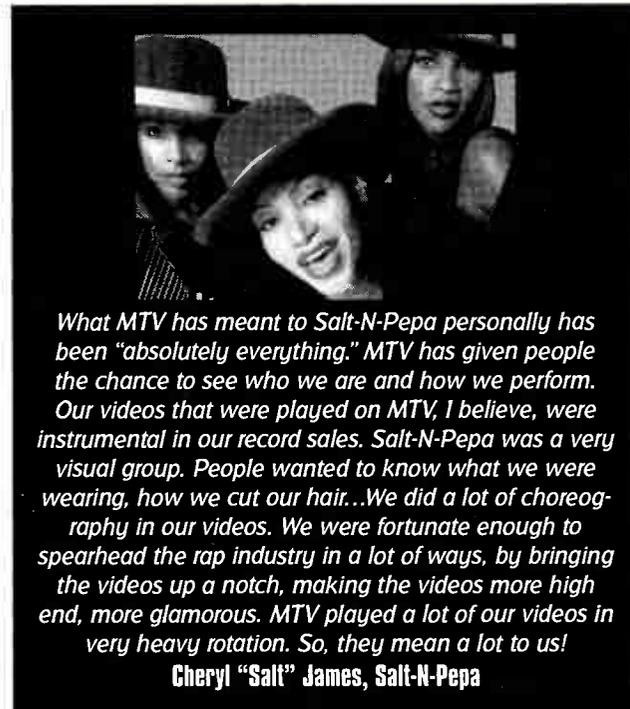
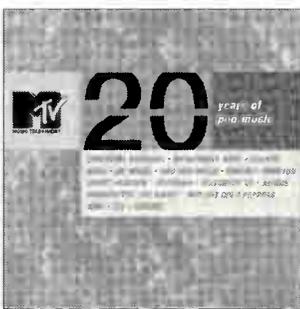
Hot new ventures were highlighted at the recent Licensing 2001 Expo in New York.

Exclusive retail partnership programs are set with Target, for back-to-school products, and Bed, Bath & Beyond, for home furnishings.

MTV's Consumer Electronics line, under license to Refac Consumer Products, includes a portable CD player, a CD player with AM/FM tuner, a CD player with MP3 readability, headphones, neck phones and beach, scooter, sport, shower and clock radios.

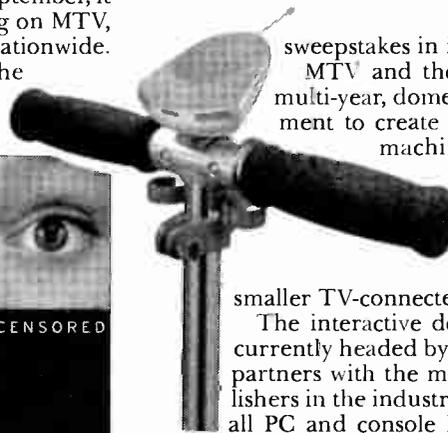
MTV and FruitWorks, Pepsi-Cola's line of juice drinks, teamed up for their second marketing partnership, the MTV/FruitWorks Consumer Electronics Sweepstakes. Launched in mid-June and running through September, it kicked off with a new national commercial airing on MTV, as well as with local promotions in top markets nationwide. Trans World Entertainment is featuring the

At right, scooter radio



What MTV has meant to Salt-N-Pepa personally has been "absolutely everything." MTV has given people the chance to see who we are and how we perform. Our videos that were played on MTV, I believe, were instrumental in our record sales. Salt-N-Pepa was a very visual group. People wanted to know what we were wearing, how we cut our hair...We did a lot of choreography in our videos. We were fortunate enough to spearhead the rap industry in a lot of ways, by bringing the videos up a notch, making the videos more high end, more glamorous. MTV played a lot of our videos in very heavy rotation. So, they mean a lot to us!

Cheryl "Salt" James, Salt-N-Pepa



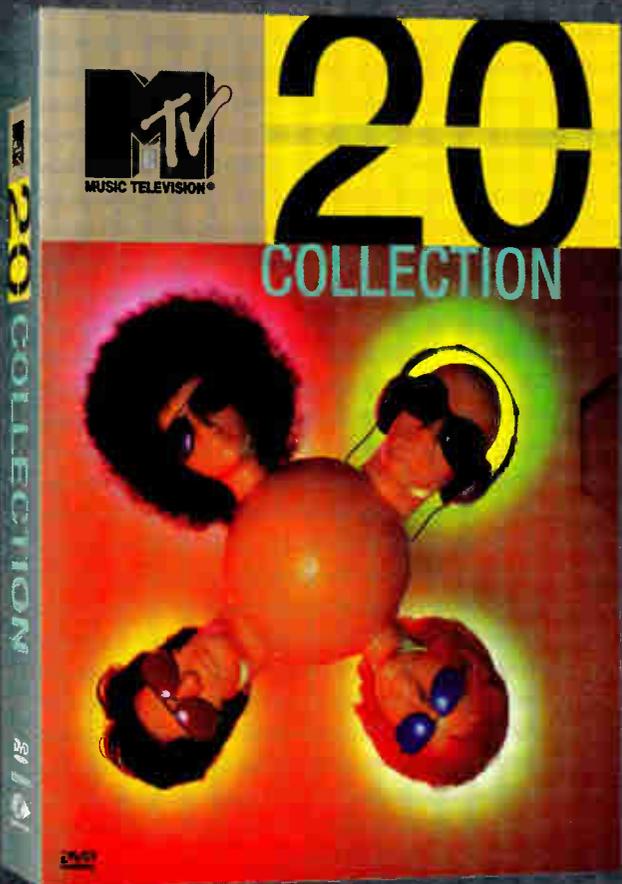
sweepstakes in its 750 mall-based outlets.

MTV and the Singing Machine Co. have a multi-year, domestic merchandise license agreement to create the first line of MTV karaoke machines and CDs with graphics (CD+G), featuring music for MTV's core audience. Included are a large-format karaoke machine with a built-in TV to view song lyrics and a smaller TV-connected karaoke system.

The interactive department, created in 1995, is currently headed by Tony Calandra, director. MTV partners with the most successful video-game publishers in the industry to create software playable on all PC and console hardware platforms. The divi-

Continued on page 66

YOU WANT YOUR MTV? WE'VE GOT YOUR MTV.



ROCK

POP

JAMS

Robert Palmer *Addicted to Love*
 Soundgarden *Black Hole Sun*
 Blues Traveler *Run-Around*
 Red Hot Chili Peppers *Higher Ground*
and many more!

Gary Numan *Cars*
 Elvis Costello *Everyday I Write The Book*
 Thompson Twins *Hold Me Now*
 Tears For Fears *Shout*
and many more!

Run DMC w/Aerosmith *Walk This Way*
 De La Soul *Me, Myself and I*
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MTV 360

Continued from page 64

units in the U.S. during its first week.

Last year, there was a similar Radiohead promotion, with MTV2 and MTV.com previewing the entire *Kid A* album, which debuted at No. 1 on The Billboard 200. MTV2 also showed snippets of Radiohead songs from the album, because there was no official video release.

Capitol senior VP of marketing Rob Gordon says that MTV 360 has been a powerful promotional tool for the label and Radiohead. "With radio stations playing less music, a promotion like this is a great way for people to

hear new music. It's not the same old marketing plan, and it worked for us," he says.

In June, MTV.com teamed with Capitol to promote GooglyMinotaur (named for a character in *Amnesiac's* artwork), the first publicly available interactive agent and the only provider of Radiohead information through instant messaging (IM). Users have the option to link from the GooglyMinotaur IM window directly to MTV.com, while MTV.com will offer exclusive Radiohead content, including live performances and interviews.

Capitol head of new media Robin Bechtel says, "We've really embraced the fan sites, and MTV.com can be seen as a powerful fan site. They use their TV channels to promote what's on the Web site, and they use their Web site to promote what's on the TV channels. It's very effective."

Toffler adds that the MTV audience is ideal for the MTV 360 initiative because "we've found that this audience multi-tasks like no other. It's not unusual for them to be talking on the phone while they're watching TV and using their computer to download music or IM their friends. MTV 360 responds to our viewers by giving them the choices they want." ■

MTV Music Generator 2 is the debut title from Codemasters for the Sony PlayStation 2 home-entertainment system. Hosted by DJ Funkmaster Flex, the game lets players create original soundtracks with their own mixing, utilizing samples from a vast library with pre-recorded riffs, vocals and rhythms, plus tracks from Flex, Gorillaz and Apollo 440.

BRANDING A NATION

Continued from page 64

sion also releases interactive electronics such as hand-held computers, PDAs, digital cameras and cutting-edge new-technology products, such as MP3 players.

MTV Music Generator 2 is the debut title from Codemasters for the Sony PlayStation 2 home-entertainment system. It is the follow-up to the original *MTV Music Generator* for the original PlayStation, which won an



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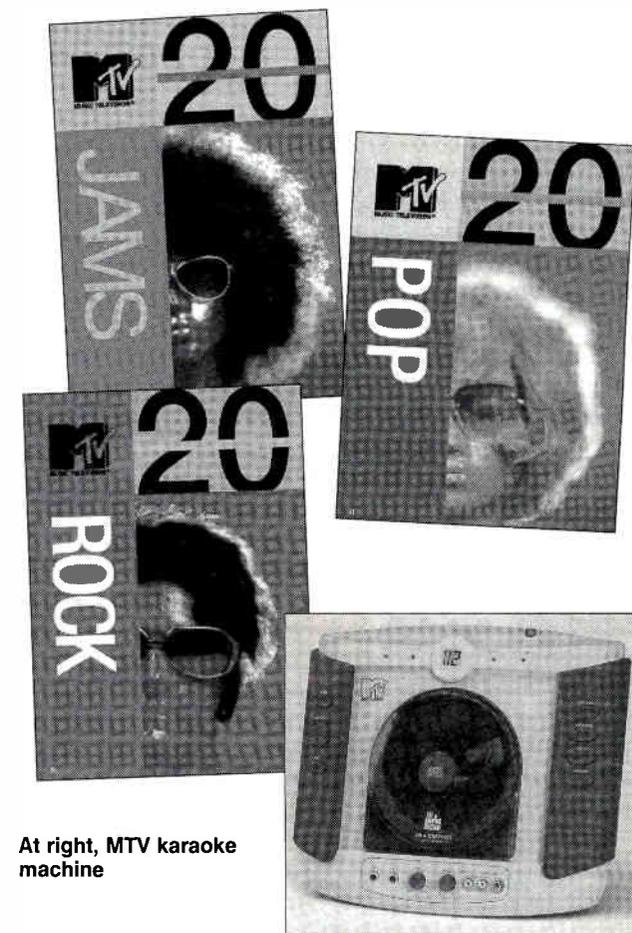
Register your dotMU(sic) web address now at: www.dot.mu and get a

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At right, MTV karaoke machine

Innovation Award from Sony. Hosted by DJ Funkmaster Flex, the game lets players create original soundtracks with their own mixing, utilizing samples from a vast library with pre-recorded riffs, vocals and rhythms, plus tracks from Flex, Gorillaz and Apollo 440.

New games in development with Take 2 include a *TRL Trivia* title for the PC market and a *Celebrity Deathmatch* game for PlayStation.

BLINK'S EVEN GOT A BOOK

The publishing division, launched in 1993, is currently headed by Jacob Hoye, director of publishing. MTV Books publishes fiction (*Perks of Being a Wallflower*), programming (*The Real World*) and music and pop-culture titles (*Tupac Shakur, The Rose That Grew From Concrete*) geared toward young adults. Upcoming titles include the new book from comedian Bernie Mac and *Blink-182: Tales From Beneath Your Mother*.

Launched in 1990, the MTV audio and soundtrack department, currently under the leadership of Kevin Mangini, director, creates CD offerings that leverage popular on-air, music-related shows and theatrical and made-for-MTV movies. With 50 million units sold to date, best-sellers include the *Party to Go* franchise, which has sold 13 million units; *Eric Clapton Unplugged*, over 15-times-platinum worldwide; and the Eagles' *Hell Freezes*



Lisa Silfen

Over, eight times platinum.

The Home Entertainment department, started in 1995, is currently under the direction of VP Saul Melnick. The division strives to capture the best of key MTV programming and original content and delivers it through video and DVD, creating a unique MTV experience. More than 80 titles have been released worldwide, with over 4.7 million units sold to date. MTV also launched *The Real World You Never Saw* direct-to-video franchise.

The MTV Radio Network, under the direction of Michele Roberts, director, is a syndicated programming service, in partnership with Westwood One. It provides entertainment news and audio content to more than 100 radio affiliates across the country and reaches over 10 million people each week. Affiliates receive exclusive access to the hottest artists, events, MTV special programming and concerts. The network launched a weekly *TRL Radio Countdown* show this past March.

Synergies among the Program Enterprises divisions are becoming more prevalent, Silfen notes, "We'll look to develop more partnerships as the divisions further lend themselves to cross-merchandising opportunities. Our partners are very responsive to these opportunities, and we expect these synergies to take us to a significantly higher level over the next few years." ■

TWENTY YEARS OF MTV

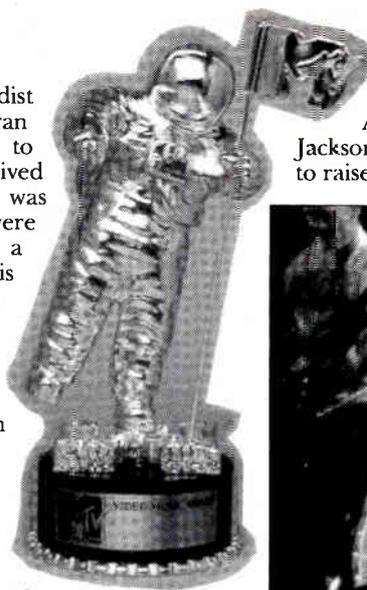
Continued from page 58

Duran. The group's founder/keyboardist Nick Rhodes attributes much of Duran Duran's audience growth in the U.S. to MTV. "MTV and Duran Duran arrived around the same time, so our timing was immaculate," he says. "Music videos were fairly new at the time, so it was like a blank canvas that we could fill with this art form." Lead singer Simon LeBon adds, "The power for artists to be in people's homes visually had a lot to do with MTV."

Veteran artist Sammy Hagar—whose solo career and 10-year stint in Van Halen have received considerable exposure on MTV—says of the impact the network had on his life: "Before MTV, most of the people who would recognize you in public would be your fans. I remember once MTV started playing my [1983] video for 'Three Lock Box,' I started getting recognized everywhere by people who might not necessarily be into my music. It blew my mind."

Mary J. Blige remembers, "I found out about MTV when I was in junior high, when they were playing a lot of Michael Jackson and Duran Duran. There's no question that a lot of people can become big stars once their video hits MTV."

Michael Jackson's 1983 videos from his landmark *Thriller*



Performing live at the 1998 MTV Video Music Awards: Madonna and Lenny Kravitz

MTV/MTV2 and MTV Films president Van Toffler says, "Michael Jackson's 'Thriller' video really made people stand up and take notice. Suddenly, Hollywood started invading our coffers for ideas, on-camera talent and off-camera talent."

Continued from page 62

July 19

Undressed, a weeknight drama series from director Roland Joffe, premieres.

August 30

MTV Interactive is launched.

September 10

The 1999 MTV Video Music Awards garner an unheard of 11.2 rating, making it the No. 1 entertainment program in cable history.

2000

February 21

MTV premieres *2Gether*, a comedy/drama spoof following the creation of a fictional boy band. A weekly TV series starring the original cast will bow later that year, and *2Gether's* two albums will move over a half-million units combined.

September 29

The network launches *Jackass*, a weekly comedy/stunt show hosted by Johnny Knoxville.

2001

January 11

MTV goes dark for the first time in its history to run a scroll that lists the names of hundreds of people who have been victims of hate crimes. The scroll runs continuously and without commercial breaks for 17 hours.

January 28

MTV produces the Superbowl XXXV half-time show with performances by Aerosmith, 'N Sync, Mary J. Blige, Nelly and Britney Spears.

August 1

MTV turns 20, with distribution to more than 340 million households worldwide. It is the largest TV network on earth.

Compiled by Keith Caulfield



MARK ON POP CULTURE

Daryl Hall of Hall & Oates says, "Music became a different animal after MTV. Videos went from simple things that hardly any artist wanted to do to overblown insanity. Hall & Oates benefited from MTV not just because of our music but because we happened to be photogenic people."

"MTV has made artists think more visually," observes Toffler. "I've heard artists talk about their

Continued on page 68

happy 20 years

(us, too!)



From the days of no videos



through Losing My Religion



and Everybody Hurts



to Unplugged



Automatic Baby



and now Imitation of Life

R.E.M. appreciates and congratulates  on twenty great years together.

TEWNTY YEARS OF MTV

Continued from page 67

future albums, and, before the songs are even recorded, they're talking about what the video is going to look like."

"MTV has twice as much of an effect for artists than radio, because there's that visual element," says Slash, a former member of Guns N' Roses, whose videos (including "November Rain" and "Sweet Child O' Mine") are often ranked among the most popular MTV videos of all time. "It's always a huge crapshoot for a new artist to have a hit, but most struggling artists see heavy rotation on MTV as being one of the pinnacles of success."

Whether MTV has been credited with influencing TV, feature films and—for better or worse—the way artists express themselves, the network's growth in its first two decades has been rapid and filled with notable changes, including being purchased by Viacom in 1985.

In an informal Billboard survey, numerous music-industry professionals, including artists, named several outstanding MTV landmarks that had dramatic effects on the music industry. These landmarks include the annual MTV Video Music Awards, which bowed in 1984; MTV's coverage of Live Aid (July 13, 1985), which many say established MTV as a powerful news source for music; MTV's annual

MTV has completely changed the relationship between the artist, the image and marketing to the music fan. It created a new, and now completely necessary, component to artist development. And they get results...for us all. Now if they would just negotiate to pay those royalties!

Hilary Rosen, president and CEO, RIAA

MTV has obviously revolutionized the way we sell records and build careers, while altering pop culture (movies, TV, advertising) at the same time. It has had a "lightning in the bottle" effect of exploding certain artists' careers to heights rarely achieved before, in a fraction of the time that it took to do this pre-MTV. If you can get an artist with real fan equity, a hit track/video and the right timing on the channel, there is no telling what the results can be.

Barry Weiss, president, Jive Records



From the beginning: Hall & Oates (left), Duran Duran

New Year's Eve celebration, which began in 1981; MTV's first international launch in 1987 with MTV Europe and MTV Australia; MTV showing directors' credits on videos, beginning in 1992; and the MTV series *Unplugged*, *120 Minutes*, *Headbanger's Ball*, *Yo! MTV Raps* and *Total Request Live* (TRL).

BRANCHING OUT

"TRL has become the Holy Grail of pop music," says Universal Records senior VP of promotion Steve Leeds, who worked in studio operations at MTV in the late '80s. "Yo! MTV Raps was also one of the most important things MTV did, because it brought hip-hop culture to mainstream America. The MTV Video Music Awards are also important, because it brought an edge to awards shows that we'd never seen before on TV."

Def Jam Records founder/music mogul Russell Simmons adds, "There is always a noticeable increase in an artist's sales whenever MTV plays that person's video. MTV has always been creative and interesting. When BET wouldn't play rap, MTV did. MTV changed the way we look at TV and music. And MTV has the best music-awards show on TV, period."

"MTV has broken down the walls between the artist and the audience," says Joey McIntyre, formerly of New Kids on the Block and now a solo artist who has made frequent guest appearances on TRL. "MTV is also more personality-driven now than it was in the '80s. MTV has Hollywood-ized the music industry, because many of the artists on MTV have become in demand in Hollywood."

Mandy Moore, a hit singer who is also a VJ on MTV, notes,

Continued on page 70

"MTV broke down a lot of barriers. Back then, rock radio discriminated against women—they wouldn't play more than one female singer within a certain time period. But MTV didn't care if you were female, or how many other female artists they were playing. That's what made MTV a maverick..."

—Pat Benatar



B Z

20

BUZZWORTHY
FOR 20 YEARS AND COUNTING





TWENTY YEARS OF MTV

Continued from page 68

"When my first single, 'Candy,' was released, it did OK. But then it started getting a lot of requests on *TRL*, and then radio followed and started playing the song even more. I have MTV to thank for that and so much of what I've been able to achieve."

Over the years, MTV has ventured into non-music programming that includes game shows, reality programs, cartoons, public-service programs, comedy shows and soap operas. This change in MTV's direction has gotten a mixed



Mandy Moore

music-video programming, MTV launched spinoffs MTV2 (originally named M2) in 1996 and MTV X (hard rock/

reaction, with much of the criticism coming from the music industry.

McGrath says, "A lot of the music industry is still focused on [video] spins on MTV—looking at MTV the same way they look at radio—instead of seeing the value of [MTV shows] *Making the Video* or *Cribs*, or the artist doing something on MTV that connects with the audience. It's been a long process to get the industry to not be so focused on the quantity of videos that are played."

Perhaps to satisfy those with an appetite for 24-hour

Twenty years! Wow! Time flies when you're having fun. Happy anniversary, MTV!

Whitney Houston

The enormous success of 'Til Tuesday's debut, "Voices Carry," was unquestionably helped by a [then] upstart cable channel known as MTV. Without their support, courage and the foresight to discover new music, the world just might have been robbed of the likes of Aimee Mann, years before she became a household name. MTV took chances, where most others simply looked the other way.

Dick Wingate, senior VP, content development and label relations, Liquid Audio

MTV changed the way the world watched and listened to music, and the way the music business marketed it. Probably the single most important force in the history of our business.

Jerry Heller, Hit A Lick Records

Quotes compiled by Debbie Galante Block

I AM A DECISION MAKER. I AM A LEADER. I AM SOMEONE WHO WANTS MY MTV. I AM

I AM RELEVANT. I AM A QUICK THINKER.

CONNECTED. I AM A MOVER. I AM A SHAKER. I am. Are you?



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Tom Freston

heavy metal) and MTV S (Latin music) in 1998. All three spinoffs are available primarily through digital cable or satellite TV.

But, in terms of size and influence, few would argue that MTV, the original network, still remains the king of all music-video channels. And MTV executives say that music and music videos will remain the heart and soul of MTV.

As McGrath concludes, "Videos add to the experience of music, and, even though some videos have a [sameness] to their quality, I think highly of the art form. It's better than watching regular television." ■

EVOLUTION OF A NETWORK

Continued from page 62

NEW PROGRAMMING, NEW FANS

Although MTV is not ready to divulge all of its upcoming programming just yet, Calderone and Graden do say the network will be launching a new performance show. One new show that will present the true evolution of MTV is *Becoming*, where the fan can walk in his or her favorite artist's shoes. Also, premiering in August, is *Flip* from Arnold Shapiro, the Emmy-winning producer of *Scared Straight*. *Flip* is a show that puts young adults in situations that lead to tolerance and understanding. In one episode, an African-American kid and a Caucasian kid flip their situations for 24 hours and each lives the life of the other. After the experience, they are brought back to talk about what they've learned. "It makes for compelling television," says Graden.

Another evolution of MTV has come in the form of MTV2. Audiences will begin to see a lot more highlighted MTV2 programming on MTV, such as *Premieres 2 Watch*. As MTV2 is not pop oriented, viewers won't likely see Britney Spears or 'N Sync, but MTV executives say it's a great place to see up-and-coming stars.

But what about MTV's videos? Executives say they're the network's staple and will always be there, as they are especially helpful when launching a new artist. Videos have also gotten a boost from programming such as *Making the Video*. However, "when we sit down with record labels and managers, we say we'll premiere the video, but here are another 15 things we want to do. And, if we accomplish 10 of those things, our audience is better off for it," Calderone says.

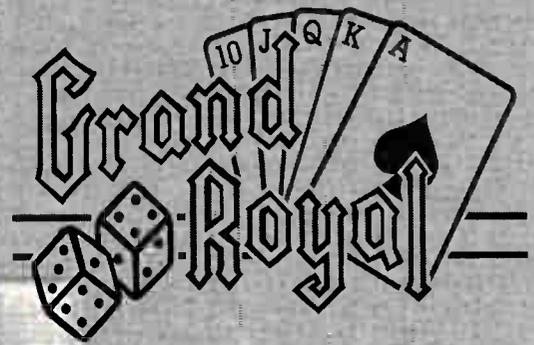
MTV has always been theatrical and event driven, and that continues with giant musical movies like *MTV's Hip-Hopera: Carmen* and annual musical tributes like *Icon* (the inaugural one featured Janet Jackson). And then there was the giant production during this year's Super Bowl. "We still do the theatrical event on television better than anybody. We've taken that all to a new level," says Graden.

Like viewers in the '80s and '90s, today's viewers may feel MTV has reached its pinnacle. But, both Calderone and Graden say they know better. "Where do we go from here? It's a good question," says Graden, "but the audience takes you places you never expected to go, and the artists do that as well." New ideas are always lurking around the next corner. ■



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artists.



THANKS.

Beastie Boys

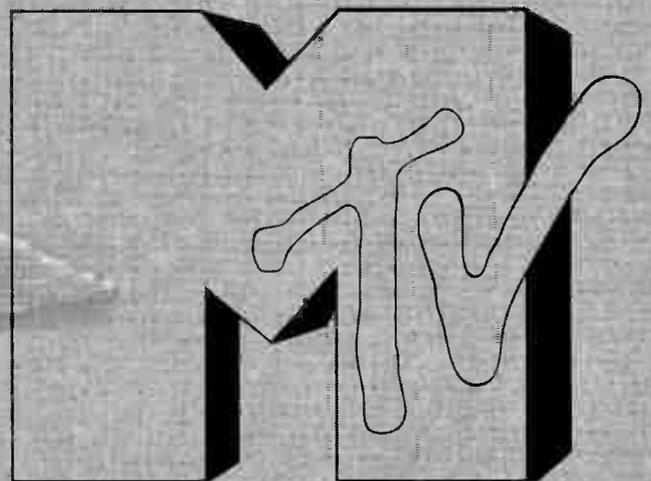
Counting Crows

Foo Fighters

Jimmy Eat World

Sonic Youth

Tenacious D



MUSIC TELEVISION®

Universal's 'Good Cop, Bad Cop' Limber Up

A&R Guru Grainge Sharpens Instincts

BY PAUL SEXTON

LONDON—Lucian Grainge may have moved into the roomy London office previously occupied by John Kennedy—and before that, Roger Ames and Maurice Oberstein—but the newest chairman/CEO of Universal Music U.K. says the main piece of furniture he needs to maintain the company's golden run is a park bench.

"The heart of any record company is the A&R department," offers the 41-year-old executive, who is keen to stress that his promotion will not reduce his involvement with artists or dilute his music-friendly reputation earned from more than 20 years in the business. "When I first became confident in terms of my career, after I'd had some hits, I used to say—pre-e-mail and Palm Pilots—'Just give me a Walkman, a park bench, and a checkbook: I'll find you hits.'

"Good A&R people—young, forward-looking, hungry, egotistical, competitive killers—can operate overlooking Hyde Park, London, or Central Park, New York, in Hong Kong or Malaysia," he continues. "The rest of it, it's the responsibility of the managing director to create an environment where you can sell the dream."

Grainge and his team have been selling plenty of those in recent years. An emerging name by the turn of the '80s—by which time he was already building a notable résumé in publishing—Grainge is a 15-year veteran of PolyGram and Universal in the U.K. His swift ascent saw him become GM at Polydor, then managing director in 1997. He added stripes as deputy chairman of Universal Music in January 2000, while also overseeing the Mercury and Universal Island labels.

The U.K. group has sustained the market dominance that PolyGram developed under previous chairmen Oberstein and Ames. In addition, figures for the first quarter of 2001 show Polydor to be the leading label in both singles and albums, thanks to the achievements of such domestic signings as S Club 7, Gabrielle, and Ronan Keating, as well as those of U.S. repertoire, notably via the Polydor-marketed Interscope. Only EMI appears to be nipping at Grainge's heels in terms of local repertoire.

Grainge says there was always "a specific date" when he would take over Kennedy's role. Indeed, it is understood that he was heavily courted by competitors around the time that he was made deputy chairman and that Universal retained him by guaranteeing his elevation.

"He's a true music executive who has that rare talent [of being able] to meld the artistic and business aspects of the industry," says Universal Music Group chairman/CEO Doug Morris. Universal Music International chairman/CEO Jorgen Larsen, to whom Grainge now reports, calls him "an all-round guy, with a very good feel for business, for the commercial side, the organizational side... he's a very good manager of people."

Grainge, the younger brother of Ensign

Records co-founder Nigel Grainge, joined the industry at April Music/CBS Songs at age 18.

By the age of 22, Grainge was heading the creative department at CBS Publishing. He then moved to RCA, then to an A&R post at MCA and began his current association with Universal as founder of PolyGram Music Publishing U.K. in 1986. "I went on a management course 15 or 16 years ago, and it said that in order to have all the skills to be a leader, you have to be competitive and egotistical. I like us to be the best, but I can deal with losing."

Keating, a longtime Polydor U.K. asset—first with boy band Boyzone and now as a soloist—says, "If [Grainge] is going to do something, he goes ahead and does it. You've got to admire him—he's turned [Polydor] into what it is today. It's a hit machine right now."



GRAINGE

Singer/writer Nerina Pallot, whose debut album on Polydor, *Dear Frustrated Superstar*, is due for U.K. release Aug. 20, says: "The thing that [makes Lucian] really artist-friendly is [that he has] been a publisher, because that automatically puts him in a different place."

Simon Fuller, whose 19 Management empire spawned S Club 7, describes Grainge as one of the "most driven" people he's met. "People say he'd have done anything to get that top job, but he and John [Kennedy] were a great team, and [will] continue to be." He adds, "I've known John probably even longer than I've known Lucian. 'Good cop, bad cop,' call them what you will."

Grainge's responsibilities now reach across Universal's front-line labels, its classics and jazz units, mail-order business Britannia Music, TV marketing division UMTV, and its distribution arm. "All these areas need to be well-managed, guided, and inspired," he says. "They are the arteries. I need to be the heart."

Lawyer Kennedy Seen As Quick Study

BY PAUL SEXTON

LONDON—Colleagues and competitors alike speak of John Kennedy's immense capacity to assimilate complex information. As if to underline the point, soon after he gets into the detail of his new job as president/COO of Universal Music International (UMI)—second-in-command to chairman/CEO Jorgen Larsen (*Billboard*, June 30)—he'll be going back to school.

Harvard Business School, to be precise. The former chief executive of Universal's U.K. business will undertake a three-week course in October as "part of an education of global markets," as he describes it.

Kennedy, 48, was nothing if not a quick study in five years helping PolyGram/Universal, a period of success that he handled without previous executive experience in the record sector after a dozen years running his own music-law firm. "I've been working in the music business for 23 years," Kennedy says. "One of the criticisms [of it] I would make as a business is [that] we don't train people enough. We put people in marketing and managerial roles because we think they're bright, talented, and we like them. We don't necessarily teach them how to market, or certainly how to manage."

"It's something we're trying to change here," he continues. "I'm going from a small country, which is a small part of the world, to having responsibility for a much bigger part of the world, with huge cultural differences. I see this as a long-term plan in terms of how long I'm going to be with Universal, so to take out a few weeks to see whether somewhere like Harvard can show us how things should be done from the academic world and then to mix it with some experience from the practical world is no bad thing for John Kennedy or Universal."

Meanwhile, Larsen is negotiating a contract

extension, and speculation persists that Kennedy may succeed him before the new deals run their course. "Jorgen is tireless," Kennedy says. "I'm sure if [later] he lost any enthusiasm, he'd decide to move on, or he may be required by Vivendi to take on a new role. But if he stayed for the full length of that contract, that wouldn't surprise me [or] be the slightest problem for me."

Kennedy, a graduate of law in 1974 from England's Leicester University, worked in the financial district of London before gaining record-company experience at Phonogram and CBS. Building a name as one of the industry's shrewdest, toughest legal minds, he forged many

friendships that continue today.

Steve Lewis, recently departed CEO of the Chrysalis Group's music division, says, "Whenever I've encountered John, in whatever arena, I've been impressed. As a solicitor acting for clients I was trying to sign, he had a really comprehensive grip of all the issues involved. And more recently, sitting on the British Phonographic Industry council with him, he's good with the issues, he makes the arguments."

Paul McGuinness of Principle Management, a longtime colleague of both Kennedy and his



KENNEDY

U.K. successor Lucian Grainge, says he is professionally "delighted" for both of them. He notes that two-thirds of U2's global record sales are from territories now inherited by the new UMI president/COO. Grainge himself adds, "There's a lot for him to learn, but he's like Pac-man: He'll just assimilate it."

As a teenager, Kennedy's window on the record world was his sister, a secretary at Polydor. "She would bring home early releases, and I got so excited that I had the records early, and she would also bring home sales figures. I was fascinated by the fact that you knew how many records you were selling each day. I loved the idea [of] taking [music] to the public and seeing what the rest of the country thought of it, and being able to measure that."

Today, he is opening himself to new frontiers—literally. "Language is always a factor, and that's why [other markets'] domestic repertoire has become so important. Each of our companies is very strong in local repertoire and fulfills a local need, and, more importantly, some [acts], in spite of language, end up becoming at least European or Latin American artists, if not complete international artists."

In a consolidated world, artists in unfruitful major-label deals sometimes complain that the multinationals are only bean counters and could be selling refrigerators as much as records. Kennedy makes the case for the defense with customary, conclusive clarity: "The starting point is that we all chose not to sell fridges—we chose to work in music. We have shareholders, and you have to deliver a financial result to the shareholders. But instead of counting beans, we can be counting records sold, and that's what's exciting about it."

Call To Prevent Piracy In Malaysia

Government Asks Councils To Stop Issuing Permits To Market Vendors

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—As part of its ongoing anti-piracy efforts, Malaysia's Ministry of Domestic Trade and Consumer Affairs has asked local town councils to stop issuing permits to vendors selling CDs and DVDs at night markets.

The Recording Industry Assn. of Malaysia (RIM) estimates that 80% of pirated product is sold at night markets. "The pirates take advantage of the [night-market] network," RIM secretary Darren Choy says.

There are 5,000 night markets in Malaysia. They sell everything from clothes, shoes, and household goods to CDs and DVDs. Each night market requires a license.

"Many night-market traders openly sell the

items, but our ministry doesn't have enough enforcement officers to tackle the distribution of illegal software," Domestic Trade and Consumer Affairs Minister Muhyiddin Yassin said after chairing the ministry's post-Cabinet meeting July 4. "We want the local authorities to help because they have the right to issue or cancel the sales permits."

Choy says he hopes the ministry's efforts to get local councils to clamp down on the night traders will produce results within six months.

Since April 1999, the ministry has handled 9,145 cases involving the sale of pirated DVDs. It has closed 10 factories and 22 stores producing and selling illegal CDs with a total street value of 101 million ringgit (\$26.6 million).



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK	(Dempa Publications Inc.) 06/18/01	LAST WEEK	(CIN) 07/15/01	LAST WEEK	(Media Control) 07/18/01	LAST WEEK	(SNEP/FOP/Tre-Live) 06/18/01
SINGLES		SINGLES		SINGLES		SINGLES	
1	JOHNNY THE SURFER KEISUKE KUWATA VICTOR	1	ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS CHRYSALIS	1	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL	1	UP & DOWN—LEUR HYMNE LES LOFTEURS M6 INT./SONY
2	UNITE! AYUMI HAMASAKI AVEX TRAX	2	PURPLE HILLS D-12 SHADY/INTERSCOPE/POLYDOR	2	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL	2	IT'S RAINING MEN GERI HALLIWELL EMI
3	LIFETIME RESPECT DOZAN MIKI TOKUMA	3	ANOTHER CHANCE ROGER SANCHEZ DEFECTED	3	FOLLOW ME UNCLE KRACKER LAVA/EAST WEST	3	HASTA LA VISTA MC SOLAAR EAST WEST
4	AGEHACHOU PORNO GRAFFITI SONY	4	PERFECT GENTLEMAN WYCLEF JEAN COLUMBIA	4	MISS CALIFORNIA DANTE THOMAS FEATURING PRAS ELEKTRA/EAST WEST	4	PRES DE MOI LORIE EGP/SONY
5	STEPPIN' AND SHAKIN' DA PUMP AVEX TRAX	5	CASTLES IN THE SKY IAN VAN DAHL NULIFE/ARISTA	5	COUNTRY ROADS HERMES HOUSE BAND POLYDOR/UNIVERSAL	5	MISS CALIFORNIA DANTE THOMAS FEATURING PRAS ELEKTRA/EAST WEST
6	LOOK BACK AGAIN HITOMI YADA TOSHIBA/EMI	6	HEAVEN IS A HALFPIPE OPM ATLANTIC	6	ADRIANO (LETTZE WARNUNG) BROTHERS KEEPERS WEA	6	MY ONLY LOVE DISCONNECTION M6 INT./SONY
7	STAY TUNED GLAY UNLIMITED	7	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/POLYDOR	7	LET'S GET BACK TO BED BOY SARAH CONNOR FEATURING TQ EPIC	7	TROP PEU DE TEMPS NUTTEA DELABEL/VIRGIN
8	CHU! NATSU PARTY SANNIN MATSURI ZETIMA	8	POP 'N SYNC JIVE	8	THERE YOU'LL BE FAITH HILL WARNER BROS./WEA	8	LA VOIX DES SAGES YANNICK NOAH SAINT GEORGE/COLUMBIA
9	FEEL THE FATE W-INDS PONY CANYON	9	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL	9	PERFECT GENTLEMAN WYCLEF JEAN COLUMBIA	9	A MA PLACE AXEL BAUER & ZAZIE MERCURY/UNIVERSAL
10	POINT OF NO RETURN CHEMISTRY DEFSTAR	10	HOT MOVER SINGLES	10	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	10	THE GIRL IN RED DADDY O.J. M6 INT./SONY
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
	HARUKA/FUNANORI SPITZ UNIVERSAL		JUXTAPOZED WITH U SUPER FURRY ANIMALS EPIC		BOOTYLICIOUS DESTINY'S CHILD COLUMBIA	18	LE WAKA BOB & VANESSA UNE MUSIQUE/SONY
	ZATSUNEN ENTERTAINMENT RIP SLYME EAST WEST		I DON'T WANT A LOVER (2001 REMIX) TEXAS MERCURY		YOU CAN'T STOP US THE LOVE COMMITTEE RCA	20	LA LA LA JEAN-MARIE BIGARD EMI
	FOREVER LOVE X JAPAN EAST WEST		FRONTIER PSYCHIATRIST THE AVALANCHES XL	24	JEANNY RAEMONN FEATURING XAVIER NAIDOO VIRGIN	28	J'Y CROIS ENCORE LARA FABIAN POLYDOR/UNIVERSAL
			WE NEED A RESOLUTION AALIYAH FEATURING TIMBALAND VIRGIN		ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS EMI	23	SO I BEGIN GALLEON EGP/SONY
			SOMETIMES ASH INFECTIOUS		REVOLVING DOOR CRAZY TOWN COLUMBIA		PARLER TOUT BAS ALIZEE POLYDOR/UNIVERSAL
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	MR. CHILDREN MR. CHILDREN 1992-1995 TOY'S FACTORY	1	USHER 8701 ARISTA	1	SHAGGY HOTSHOT MCA/UNIVERSAL	1	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN
2	MR. CHILDREN MR. CHILDREN 1996-2000 TOY'S FACTORY	2	DESTINY'S CHILD SURVIVOR COLUMBIA	2	LINKIN PARK (HYBRID THEORY) WARNER BROS./WEA	2	YANNICK NOAH YANNICK NOAH SAINT GEORGE/SONY
3	KEN HIRAI GAINING THROUGH LOSING DEFSTAR	3	TRAVIS THE INVISIBLE BAND INDEPENDIENTE	3	BAP AFFUND ZO ELECTROLA/EMI	3	MC SOLAAR CINQUIEME AS EAST WEST
4	MAI KURAKI PERFECT CRIME GIZA STUDIO	4	D-12 DEVIL'S NIGHT SHADY/INTERSCOPE/POLYDOR	4	FAITHLESS OUTROSPECTIVE ARIOLA	4	DIDO NO ANGEL ARISTA/ARIOLA
5	AIKO NATSU FUKU PONY CANYON	5	DIDO NO ANGEL CHEEKY/ARISTA	5	D-12 DEVIL'S NIGHT SHADY/INTERSCOPE/UNIVERSAL	5	SOUNDTRACK LE FABULEUX DESTIN D'AMELIE POULAIN LABELS/VIRGIN
6	THE MAD CAPSULE MARKET'S O10 VICTOR	6	SHAGGY HOTSHOT MCA	6	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN	6	PATRICK BRUEL RIEN NE S'EFFACE (LIVE) RCA
7	THE GOSPELLERS LOVE NOTES KID'DON	7	GORILLAZ GORILLAZ PARLOPHONE	7	DESTINY'S CHILD SURVIVOR COLUMBIA	7	GORILLAZ GORILLAZ EMI
8	LISA ONO BOSSA HULA NOVA TOSHIBA/EMI	8	DAVID GRAY WHITE LADDER INT/EAST WEST	8	GORILLAZ GORILLAZ EMI	8	DAFT PUNK DISCOVERY LABELS/VIRGIN
9	MASAYOSEI YAMAZAKI TRANSITION UNIVERSAL	9	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2	9	USHER 8701 ARISTA/ARIOLA	9	DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL
10	YOSUI INOUE UNITED COVER FOR LIFE	10	WHEATUS WHEATUS COLUMBIA	10	SAFRI DUO EPISODE II UNIVERSAL	10	ALIZEE PARLER TOUT BAS POLYDOR/UNIVERSAL

CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK	(SoundScan) 7/28/01	LAST WEEK	(Dempa Publications Inc.) 07/19/01	LAST WEEK	(ARIA) 07/16/01	LAST WEEK	(FIMI) 07/17/01
SINGLES		SINGLES		SINGLES		SINGLES	
1	ELEVATION U2 INTERSCOPE/UNIVERSAL	1	PROHIBIDA RAUL HORUS	1	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL	1	INFINITO RAF CGD/EAST WEST
2	POP 'N SYNC JIVE/BMG	2	ELEVATION U2 ISLAND/UNIVERSAL	2	STRAWBERRY KISSES NIKKI WEBSTER GOTHAM	2	TRE PAROLE VALERIA ROSSI ARIOLA
3	U REMIND ME USHER ARISTA/BMG	3	EL BAILE DEL GORILA MELODY EPIC	3	LET'S GET MARRIED JAGGED EDGE COLUMBIA	3	IT'S RAINING MEN GERI HALLIWELL EMI
4	DAYS LIKE THAT SUGAR JONES MCA/UNIVERSAL	4	PRETENDING HIM RCA	4	FREE MYA INTERSCOPE/UNIVERSAL	4	ELEVATION U2 ISLAND
5	SURVIVOR (IMPORT) DESTINY'S CHILD COLUMBIA/SONY	5	SAMB-ADAGIO SAFRI DUO UNIVERSAL	5	WITH ARMS WIDE OPEN CREED WIND-UP/EPIC	5	BUCATINI DISCO DANCE BONOLIS & LAURENTI ICE
6	ALL OR NOTHING O-TOWN J/BMG	6	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL	6	UPTOWN GIRL WESTLIFE RCA	6	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
7	O CANADA DAVID FOSTER AND LARA FABIAN WARNER	7	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	7	HANGING BY A MOMENT LIFEHOUSE DREAMWORKS/UNIVERSAL	7	ME GUSTAS TU MANU CHAO VIRGIN
8	FILL ME IN CRAIG DAVID WILDSTAR/ATLANTIC/WARNER	8	ME GUSTAS TU MANU CHAO VIRGIN	8	IT'S RAINING MEN GERI HALLIWELL EMI	8	CRYING AT THE DISCOTHEQUE ALCAZAR TIME
9	LOVIN' EACH DAY RONAN KEATING POLYDOR/ARMA/UNIVERSAL	9	FACTA NON VERBA AREA VALE	9	FOLLOW ME UNCLE KRACKER LAVA/EAST WEST	9	CANDELA NOELIA ULTRALAB
10	PYRAMID SONG RADIOHEAD CAPITOL/EMI	10	NINA PIENSA EN TI LOS CANOS PEP'S	10	POP 'N SYNC JIVE/ZOMBA	10	IT TAKES A FOOL TO REMAIN SANE THE ARK VIRGIN
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
	NO SINGLES QUALIFIED THIS WEEK		18 THERE YOU'LL BE FAITH HILL WARNER MUSIC		14 BUTTERFLY CRAZY TOWN COLUMBIA		TI PRENDO E TI PORTO VIA VASCO ROSSI EMI
			FOREVER IN LOVE SYLVER TEMPO MUSIC		15 BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA		17 THERE YOU'LL BE FAITH HILL WARNER BROS./WEA
			RE AY CARMELA REMIXES GUARANA EPIC		19 IN MY POCKET MANOY MOORE EPIC		28 UN' ESTATE FA DELTA V RICORDI/BMG
					38 PURPLE HILLS D-12 SHADY/INTERSCOPE/UNIVERSAL		29 BOOTYLICIOUS DESTINY'S CHILD COLUMBIA
					65 ROSES THE WOLVERINES ACM		AWA AWA/ALANE WES COLUMBIA
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	D-12 DEVIL'S NIGHT SHADY/INTERSCOPE/UNIVERSAL	1	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL	1	SOUNDTRACK MOULIN ROUGE FESTIVAL	1	883 UNO IN PIU' CGD/EAST WEST
2	DESTINY'S CHILD SURVIVOR COLUMBIA/SONY	2	RAUL HACIENDO TRAMPAS MUXXIC	2	CREED HUMAN CLAY WIND-UP/EPIC	2	VASCO ROSSI STUPIDO HOTEL EMI
3	BLINK-182 TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL	3	MANOLO GARCIA NUNCA EL TIEMPO ES PERDIDO ARIOLA	3	SHAGGY HOTSHOT MCA/UNIVERSAL	3	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN
4	VARIOUS ARTISTS PLANET POP 3 BMG	4	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN	4	DIDO NO ANGEL ARISTA	4	RAF IPERBOLE CGD/EAST WEST
5	SHAGGY HOTSHOT MCA/UNIVERSAL	5	LOS CANOS LOS CANOS PEP'S	5	VONDA SHEPARD ALLY MCBEAL FOR ONCE IN MY LIFE EPIC	5	EROS RAMAZZOTTI STILELIBERO ARIOLA
6	SOUNDTRACK THE FAST AND THE FURIOUS MURDER INC./DEF JAM/UNIVERSAL	6	TAMARA SIEMPRE MUXXIC	6	SOUNDTRACK COYOTE UGLY CURB/WEA	6	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
7	STAIN'D BREAK THE CYCLE FLIP/ELEKTRA/WARNER	7	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC	7	SOMETHING FOR KATE ECHO LAMB MURMUR/SONY	7	ADRIANO CELENTANO ECCO DI RADD E PARLO ANCORA MENO CLAN/SONY
8	SOUNDTRACK MOULIN ROUGE INTERSCOPE/UNIVERSAL	8	COYOTE DAX ME VALE VALE	8	D-12 DEVIL'S NIGHT SHADY/INTERSCOPE/UNIVERSAL	8	EDOARDO BENNATO AFFERARE UNA STELLA WEA
9	JANET JACKSON ALL FOR YOU VIRGIN/EMI	9	CAFE QUIJANO LA TABERNA DEL BUDA WARNER MUSIC	9	BLINK-182 TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL	9	R.E.M. REVEAL WARNER BROS./WEA
10	SUGAR JONES SUGAR JONES UNIVERSAL	10	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL	10	VARIOUS ARTISTS CAFE DEL MAR VOLUME 8 MERCURY/UNIVERSAL	10	TIROMANCINO LA DECISIONE DI UN ATTIMO VIRGIN

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	07/28/01	TITLE	ARTIST	RECORD LABEL
1	2	1	ANGEL	SHAGGY FEATURING RAYVON	MCA
2	1	1	LADY MARMALADE	CHRISTINA AGUILERA, UL' KIM, MYA & PINK	INTERSCOPE
3	3	3	IT'S RAINING MEN	GERI HALLIWELL	EMI
4	4	4	MISS CALIFORNIA	DAANTE THOMAS FEATURING PRAS	ELEKTRA
5	NEW	NEW	ETERNITY/THE ROAD TO MANDALAY	ROBIE WILLIAMS	CHRYSALIS
6	NEW	NEW	PERFECT GENTLEMAN	WYCLEF JEAN	COLUMBIA
7	NEW	NEW	THERE YOU'LL BE	FAITH HILL	HOLLYWOOD/WARNER BROS.
8	NEW	NEW	PURPLE HILLS	D-12	SHADY/INTERSCOPE
9	NEW	NEW	UP & DOWN—LEUR HYMNE	LES LOUPEURS	M6 INT./SONY
10	NEW	NEW	ANOTHER CHANCE	ROGER SANCHEZ	DEFECTED/SONY
HOT MOVER SINGLES					
18	NEW	NEW	FOLLOW ME	UNCLE KRACKER	LAVA/ATLANTIC
69	NEW	NEW	POP	'N SYNC	JIVE
36	NEW	NEW	ELEVATION	UZ	ISLAND
NEW	NEW	NEW	CASTLES IN THE SKY	IAN VAN DAELE	ANTLER-SUBWAY
NEW	NEW	NEW	BOOTYLICIOUS	DESTINY'S CHILD	COLUMBIA
ALBUMS					
2	1	1	MANU CHAO	PROXIMA ESTACION: ESPERANZA	VIRGIN
1	2	2	SHAGGY	HOT SHOT	MCA
7	3	3	DESTINY'S CHILD	SURVIVOR	COLUMBIA
3	4	4	DIDO	NO ANGEL	CHEEKY/ARISTA
5	NEW	NEW	D-12	DEVIL'S NIGHT	SHADY/INTERSCOPE
4	NEW	NEW	TRAVIS	THE INVISIBLE BAND	INDEPENDIENTE
NEW	NEW	NEW	LINKIN PARK	[HYBRID THEORY]	WARNER BROS.
9	NEW	NEW	GORILLAZ	GORILLAZ	PARLOPHONE
NEW	NEW	NEW	USHER	8701	LAFACE/ARISTA
10	NEW	NEW	FAITHLESS	OUTROSPPECTIVE	CHEEKY/ARISTA

HOLLAND		(Stichting Mega Top 100) 07/16/01
1	1	ANGEL
2	2	LADY MARMALADE
3	3	IT'S RAINING MEN
4	4	U REMIND ME
5	5	SUPERGIRL
ALBUMS		
3	3	SOUNDTRACK
2	2	TWARRES
5	5	SHAGGY
4	4	DESTINY'S CHILD
4	4	VOLUMIA!

SWEDEN		(GLF) 06/18/01
1	1	LADY MARMALADE
3	3	DADDY DJ
2	2	ANGEL
4	4	THERE YOU'LL BE
4	4	PERFECT GENTLEMAN
ALBUMS		
1	1	TOMAS LEDIN
2	2	RICKY MARTIN
3	3	TED GORDESTAD
5	5	ASA JINDER
4	4	BOB MARLEY & THE WAILERS

DENMARK		(IFPI/Nielsen Marketing Research) 07/12/01
1	1	DU KAN GORE HVAD DU VIL
4	4	DADDY DJ
3	3	ANGEL
2	2	LADY MARMALADE
5	5	HEY BABY
ALBUMS		
1	1	SAFRI DUO
2	2	BOB MARLEY & THE WAILERS
3	3	STATUS QUO
4	4	GORILLAZ
5	5	MANU CHAO

NORWAY		(Verdens Gang Norway) 07/17/01
1	2	ANGEL
2	1	DADDY DJ
3	3	LADY MARMALADE
4	4	WE COME 1
5	5	ANOTHER DAY IN PARADISE
ALBUMS		
1	1	TRAVIS
2	4	CREEDENCE CLEARWATER REVIVAL
3	NEW	COCK ROBIN
4	2	BOB MARLEY & THE WAILERS
5	3	FAITHLESS

NEW ZEALAND		(Record Publications Ltd.) 07/15/01
1	1	PURE AND SIMPLE
2	1	UNCLE KRACKER
3	3	EMMA BUNTON
4	2	LADY MARMALADE
5	4	BROKEN WINGS
ALBUMS		
1	1	STAIN'D
2	2	SOUNDTRACK
3	3	HAYLEY WESTENRA
4	4	LINKIN PARK
5	5	FAITH HILL

PORTUGAL		(Portugal/AFIP) 07/17/01
1	3	ELEVATION
2	2	I'M LIKE A BIRD
3	NEW	ANGEL
4	1	THANK YOU
5	4	IT WASN'T ME
ALBUMS		
1	1	SCORPIONS
2	2	DIDO
3	3	LARA FABIAN
4	4	MANU CHAO
5	4	BOB MARLEY & THE WAILERS

ARGENTINA		(CAPIF) 06/30/01
1	1	LOS NOCHEROS
2	2	CHRISTIAN CASTRO
3	3	MANU CHAO
4	4	DIDO
5	5	ATAQUE 77
6	6	ESTOPA
7	7	WALTER OLMOS
18	18	BON JOVI
9	10	LENNY KRAVITZ
10	10	RICKY MARTIN

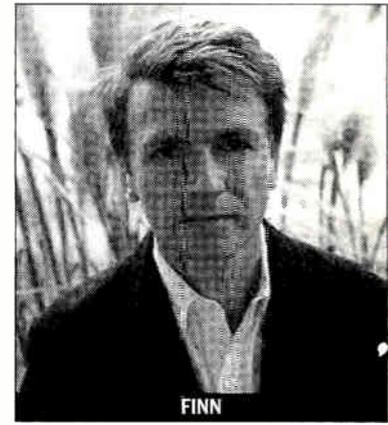
Global Music Pulse

Edited by Nigel Williamson



MICK JAGGER will release a new solo album in late October featuring guest appearances from **Bono**, **Missy Elliott**, **Pete Townshend**, and **Lenny Kravitz**, among others. He broke the news of the as-yet-untitled album July 8 from the unlikely location of a TV commentary box at a cricket match between England and Australia in Birmingham in the U.K. "It's a fun record," said **Jagger**, whose last solo album, *Wandering Spirit*, was released in 1993. He also revealed that there would be a new **Rolling Stones** album next year and announced there would be "touring activity" around the release.

forming on their chosen instrument and a few lines on why they would like to be involved to Band of Strangers, P.O. Box 14877, London NW1 6ZX,



RICCARDO CLARY, president of EMI Italy, is a big soccer fan. So when his favorite team, Roma, won this year's Italian championship, he decided to mix business with pleasure. The result is a hit compilation album, *Roma Campioni D'Italia: 2000/2001* (Roma Champions of Italy: 2000-2001), which combines 13 classic tracks, including **Queen's** "We Are the Champions" and **Joe Cocker's** "Unchain My Heart," with the passionate Italian commentary that accompanied Roma's greatest goals. The CD, which was released on the specially created AS Roma Music label, sold out of its shipment of 30,000 copies in the Rome area within hours of its release.

England. Tapes should arrive by July 31, and the performances will take place Aug. 8-15 at a series of U.K. venues. "I wanted to put the cat among the pigeons, stand back, and see what happens," says **Finn**, whose sophomore solo set *One Nil* (Parlophone) was released to critical acclaim earlier this year.

REINVENTION of the female singer/songwriter tradition is what EMI Finland-signed **Emmi** had on her mind when recording the English-language *Solitary Motions*, which recently debuted at No. 16 on the Finnish album sales chart. "The concept of female singer/songwriters is obsolete," she says. "Anyone can take a guitar and make songs." The feisty single "Breakable," which features a wall of loud guitars, proves that Emmi is heading in a different direction. The album, due for release throughout Europe, Canada, and South Africa later this year, is more diverse, ranging from hard rock to tender ballads. Emmi's domestic success is unusual, because the majority of native artists perform in Finnish. "I'm very precise about my lyrics—they're very important," she says. "But for me, English is the natural language to write in."

BEING PLAYLISTED on South African radio stations as diverse as the adult contemporary Highveld Stereo and the urban music-led Metro FM is something of a feat for a homegrown artist. "Getting my music heard by such a range of people was always a childhood dream," **Ernie Smith** says. "But when it really happens, it still takes you by surprise." Smith's success comes on the back of his debut solo album, *Child of the Light* (Sheer Sound)—a smooth jazz and pop album that's also earned the guitarist/composer a release (through Music & Music Records) in Malaysia, where Smith recently performed several shows. Smith attributes Christianity for his current career upswing, openly admitting he was heading for the life of a gangster in his homebase of Wentworth, a township in the city of Durban.

FORMER CROWDED HOUSE STAR Neil Finn has a new band—even if he doesn't know who is in it yet. Next month the New Zealander plans a series of dates during which, after a short acoustic set with his regular touring band, he will open up the stage to his fans and front a group of complete strangers put together that day. Fans who wish to participate are invited to send tapes of themselves per-

THE HIGHLIGHT of the Country Music Assn. of Australia's (CMAA) calendar is the Tamworth Country Music Festival, held over 10 days every January. But the CMAA's strategy to add a mid-year festival has also paid off. Now in its second year, Hats Off to Country attracted 5,000 fans to 50 events June 21-24 in the music capital of Tamworth, NSW. The biggest draw was the Hats Off to the Pioneers concert, where 3,500 cheered as old-timers **Smoky Dawson**, **Chad Morgan**, **Jimmy Little**, and **Arthur Blanch** were joined by the music's new generation of heroes, including **Lee Kernaghan**, **Anne Kirkpatrick**, **Adam Brand Pixie**, and **Tania Kernaghan**. The show was recorded for the *Saturday Night Country* show on the government-run national ABC Radio.

COMMON CURRENCY

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

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
BLINK-182 Take Off Your Pants And Jacket	7					3		9		
MANU CHAO Proximo Estacion: Esperanza				6	1		4		3	
D-12 Devil's Night	3		4	5		1		8		8
DESTINY'S CHILD Survivor	5		2	7		2				4
DIDO No Angel			5		4			4		
GORILLAZ Gorillaz			7	8	7					
SHAGGY Hotshot			6	1		5		3		3
USHER 8701			1	9						9

Global Hits Are The 'Common Currency'

New Billboard Feature Keeps Track Of Acts, Albums Breaking Big In Major Markets

The "common currency" of today's record business—those hit albums that are concurrently marketed and sold around the world—is being measured by a new *Billboard* chart feature of that name. It makes its debut this issue on page 75 as part of a revamped Hits of the World information package.

Common Currency is designed to be a weekly scorecard of those albums that simultaneously achieve top 10 chart status in three or more of the world's 10 leading music markets. Those are the U.S., Japan, the U.K., Germany, France, Canada, Spain, Australia, Italy, and the Netherlands, respectively.

The territories have been chosen on the basis of the latest market-size data published by the International Federation of the Phonographic Industry (IFPI). In calendar year 2000, these represented 82% of global prerecorded music sales.

(Brazil and Mexico are ranked ninth and 10th in the top 10 markets by IFPI, but no album charts are published in either country that are considered to be of world-standard, with methodologies comparable to those used and accepted elsewhere. Therefore, for the time being, these markets are omitted from Common Currency. Italy and the Netherlands, 11th and 12th respectively, take their place.)

A total of 8 albums qualify for the introductory Common Currency in this issue, based on individual major-market charts published during the week beginning Sunday, July 15. These include Dido's *No Angel* (Arista/Cheeky), which has been a fixture of such charts worldwide for most of the year and is the longest-running Common Currency title (an uninterrupted 26 weeks) since *Billboard* began collating this data in January.

The album's year-to-date peak came in March, when it was high on the charts of eight markets, including No. 1 in the singer's native U.K. Between January and June, *No Angel* sold a cumulative 5.4 million units in the Common Currency countries, according to Arista Records VP of international marketing, Frances Georgeson.

Another consistent worldwide seller is Shaggy's *Hotshot* (MCA), which has retained Common Currency status for 12 weeks of the year so far. The album sold 4 million copies in the U.S. between January and June, according to MCA Records VP of international Eamon Sherlock, followed by 750,000 in the U.K. and 500,000 in Canada.

A full survey of Common Currency contenders for January to June will appear next issue. A total of 32 albums qualified for this status.

Common Currency is being introduced because, more than ever, the major record companies are being judged on their ability to develop artists and hits on a regional and global basis.

Thus, this weekly feature will be an important indicator of their success

rate—although it is one that favors established superstars or acts with some prior track record. The measurement also does not fully reflect the performance of those titles that reach the top 10 of three or more major markets, but not at the same time. Still, it does recognize and reinforce the standing of those recording artists

*More than ever,
the major record
companies are being
judged on their
ability to develop
artists and hits on
a regional and
global basis.*

who, like the biggest box-office stars of Hollywood, can "open" an album around the world.

The qualifying charts for Common Currency are those used in the long-running *Billboard* Hits of the World package. Their sources are SoundScan (U.S., Canada), Dempa Publications (Japan), Chart Information Network (U.K.), Media Control (Germany), SNEP/IFOP/Tite-Live (France), AFYVE/ALEF MB (Spain), the Aus-

tralian Record Industry Assn. (Australia), FIMI/Nielsen (Italy), and Stichting Mega Top 100 (Netherlands).

To ensure the synchronicity of Common Currency across the markets it covers, publication of the Spanish charts in Hits of the World is advanced by one week, effective this issue. Previously, publication of these rankings in *Billboard* was delayed by one week because of publishing schedules. Now, all the charts used to compile Common Currency are published Sunday through Wednesday of the same week.

At the same time, the overhaul of Hits of the World is intended to provide information in an easier-to-read format, consistent with the concurrent graphic redesign of all the *Billboard* U.S. charts. To help accomplish this, the depth of charts from the eight largest markets outside the U.S. has been reduced from 20 positions to 10, and from 10 to five in a number of other markets.

A new feature, Hot Mover Singles, has been added to the primary international charts, in order to reflect the activity of fast-moving releases below the top 10. And this feature has been added to the Eurocharts of singles and albums, which are sourced from *Music & Media*, the European sister publication of *Billboard*.

This story was prepared by the Billboard international staff.

Government Papers Aim To Bring Copyright Laws Into Digital Age

BY JOHN FERGUSON

AUCKLAND—New Zealand has taken the first step toward bringing its copyright laws into the digital age with the release of two government discussion papers.

The Ministry of Economic Development's *Digital Technology and the Copyright Act* launches what is expected to be a lengthy consultation process on whether existing (1994) legislation needs to be updated to take into account the Internet and recent international copyright developments. A second briefing paper, *Performers' Rights*, examines whether the digital revolution means that changes to copyright protection for artists need to be made.

The closing date for submissions from interested industries and organizations is Oct. 12, but no time frame has been given on when—or even if—the government will look at changing the legislation. Still, the move has been welcomed by music-industry organizations, which feel that the current legislation provides insufficient protection for rights holders with regard to such activities as downloading music from the Net and Webcasting.

The official stance of labels body the Recording Industry Assn. of New Zealand is that it's still too early to be specific about what will be in its submissions. But, according to chief executive Terence O'Neill-Joyce, the association sees the moves as positive. "There is a tremendous amount of activity going on with streaming, simulcasting, and Webcasting. We need to have some guidelines to ensure that all this operates efficiently for both the rights owner and the user."

Arthur Baysting, an executive director of the government-funded New Zealand Music Commission and a nonexecutive director of the Australasian Performing Right Assn., also hails the document as a "fairly timely initiative."

In a joint statement, Information Technology Minister Paul Swain and Associate Commerce Minister Laila Harré said: "Copyright law has traditionally aimed to balance the interest of right holders and users of works of copyright. The challenge we face now is maintaining this balance while taking into account the impact of new technologies."



NEWSLINE...

Adriano Marconetto, VP of content/development at digital distributor Vita-minic, has been elected president of the Brussels-based European Digital Media Assn. (EDiMA), which represents European online services offering copyright works on their sites. "I look forward [to] encouraging even greater lobbying activity in Brussels and to harnessing the already good relationships we have developed with the content-owner industry," Marconetto says. He succeeds Njara Zafimehy, head of strategic/business development at French e-tailer Fnac.com, who remains an officer of the EDiMA board. Music Choice Europe CEO Simon Bazalgette is also named to the new board.

LARS BRANDLE

Madrid is to gain a 15,000-capacity indoor music venue within 20 months, which should go some way toward putting the Spanish capital on the European touring circuit. The June 28 destruction by fire of the 41-year-old, 12,000-capacity Sports Pavilion left the city without a venue capable of accommodating more than 2,500 people. Most major acts touring Europe perform in two or three Spanish cities but skip Madrid, except in the summer, when artists can perform in bullrings or soccer stadiums. But now the Madrid regional council has announced it is to start work "immediately" on rebuilding the arena on the same site. It will have a bigger capacity and "vastly superior" acoustics, although the structure will still be used mainly for sporting events.

HOWELL LLEWELLYN

Napster has been told by the Recording Industry Assn. of Japan (RIAJ) to prevent its users from sharing nearly 10,000 mainly Japanese music files controlled by RIAJ member labels. The International Federation of the Phonographic Industry (IFPI) has been supplied with details of 4,179 songs on the Victor Entertainment, For Life Records, Vap, Avex, and Tri-M labels, while the Recording Industry Assn. of America has been given a list of 5,718 songs on Universal Music K.K., Sony Music Entertainment (Japan), and Warner Music Japan. RIAJ members will use the IFPI's new Songbird file-search software to find songs from their catalog on Napster. Where appropriate, the RIAJ will then initiate proceedings for file deletion.

STEVE McCURE

CISAC, the international confederation of rights societies, moved to new Paris premises July 21. It is now headquartered at 20-26, boulevard du Parc 92200, Neuilly sur Seine, Paris. The organization's new telephone number is 33-1-55-62-08-50; fax is 33-1-55-62-08-60. E-mail and Web site addresses remain the same.



Two senior BMG executives based in the U.K. have left the company in the wake of BMG U.K./Europe president Richard Griffiths' recent exit (*Billboard*, July 14). Harry Magee has exited as BMG's London-based VP of strategic development for the U.K. and Europe. Magee was promoted to the post in April following a reorganization of operations in the U.K., where he spent three years as managing director of RCA Records. Previously, he worked at A&M Records. Additionally, Stephen Navin, who joined BMG in 1998, has exited as London-based VP of operations for BMG Europe. Both previously reported to Griffiths. BMG declined to comment.

LARS BRANDLE

Labels' body the Indian Music Industry is establishing a U.K. office in an effort to cut the piracy of Asian entertainment products. The London office will be headed by Pravin Gohil, managing director of U.K.-based Indian label Nuff Music, and will work on behalf of Asian music, video, and film companies. The loss to the Asian music industry through piracy in the U.K. amounts to an estimated 40% of the 10 million-pound (\$14.12 million) annual Asian music market in Britain.

GORDON MASSON

Executive Turntable

RECORD COMPANIES: Adam Tsuei is named managing director of Sony Music Taiwan/VP of artist development for greater China, based in Taipei. He was Pan-China managing director of commercial for BMG.

Judit Szekeres is named managing director, EMI Hungary. She was head of marketing at Hungaroton.

Marianne Ierardo is named U.K. label manager for Koch Entertainment, based in London. She was GM

of U.K. indie Oyster Music Limited.

MUSIC PUBLISHING: Kate Thompson is named senior director/GM of Peermusic South Africa. Previously, she held a similar post at PolyGram/Island Music London.

Reinhard D. Flender is promoted to the Hamburg-based post of VP of classical music Europe for Peermusic. He was European director of Peermusic Classical.



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Björk

Continued from page 1

Vespertine is the latest in a sequence of breathtaking Björk albums, following 1993's *Debut*; *Post* and its remixed follow-up, *Telegram*; *Homogenic*; and *Selmasongs*, last year's soundtrack to *Dancer in the Dark* (see story, this page).

In addition to holding auditions, Björk is enjoying some much-needed downtime in her northern environs, with the relaxation including listening to her current favorite CDs—Destiny's Child's *Survivor*, Missy Elliott's *Miss E... So Addictive*, and Matthew Herbert's *Bodily Functions*. Herbert helped produce the lead single from *Vespertine*, the cinematic, electro-inflected "Hidden Place."

Unlike the extroverted aural landscapes of "Hidden Place"—or much of Björk's past recordings, which have variously embraced dancefloor beats, big-band overtures, and avant-garde gestures—*Vespertine* is decidedly introverted; focused yet fragile, it is chamber music in electronic guise.

ON THE INSIDE

"From the beginning, I knew I wanted this album to be the exact opposite of *Homogenic*," Björk explains. "That album was so extreme and confrontational. I needed this album to explore what we sound like on the inside. You know, that ecstasy, that euphoric state that happens while whispering."

Knowing this, it should come as no surprise to learn that, for Björk, the title of her new album refers to evening prayer and worship, as well as those "beautiful and happy things" that open, bloom, or become active in the dark. "Things like flowers and owls," she says, a smile in her voice.

According to Björk, the bulk of *Vespertine* was recorded not in a studio but on her laptop computer—which explains its strangely homespun, diary-like air. Also, Björk confirms that most of the album's beats aren't from drum machines but from objects found around the house, "like a deck of playing cards." The set's first single, "Hidden Place," even features what she terms "poker-style card-shuffling."

Emphasizing the domestic nature of her new record, the former lead singer of the Sugarcubes says *Vespertine* is about "worshipping the home and finding that paradise underneath the kitchen table."

Björk did a lot of the songwriting and recording for *Vespertine* during the filming of Lars von Trier's *Dancer in the Dark*, for which she was nominated for two Golden Globes (for best actress and for best original song for "I've Seen It All") and an Oscar (for best original song for "I've Seen It All"). She took home best actress honors at the 53rd Cannes film festival.

Because she could only work part time on the album—"almost like a hobby"—during the course of the film, Björk says that she couldn't commit to outside producers. So,

unlike past releases, she produced the album herself (except for three songs she co-produced). Yet that's not to say that *Vespertine* is the vision of just one artist.

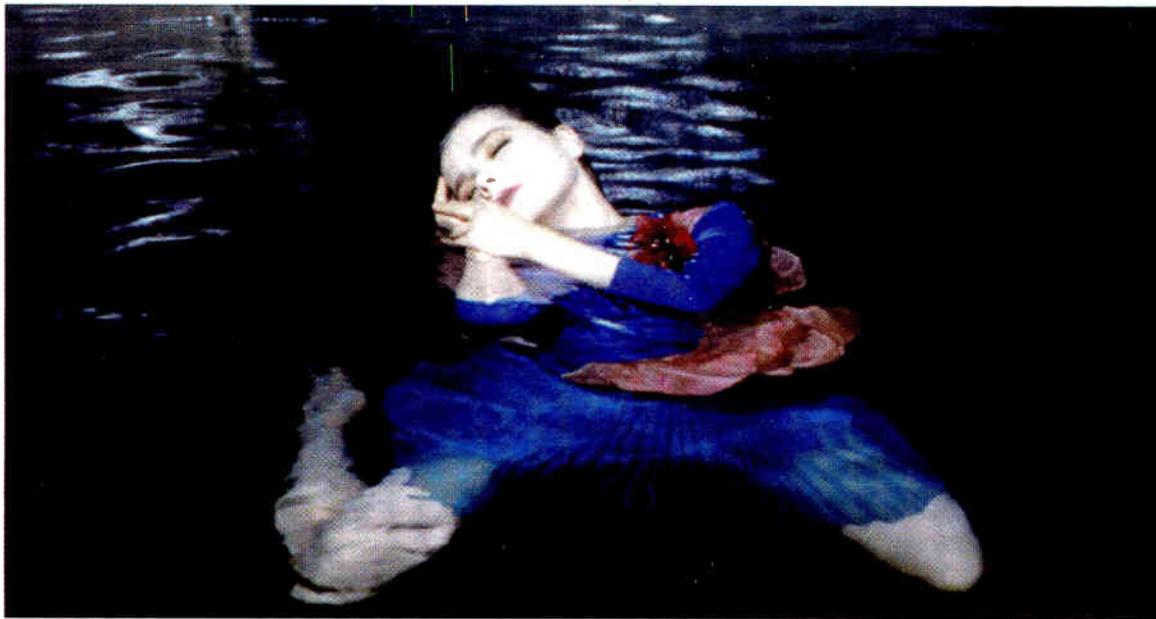
"It was more like friends would visit, add their ideas to a track, then leave," Björk says, referring to such abettors as Matmos, Matthew Herbert, Zeena Parkins, and Harmony Korine—as well as longtime cohorts Mark Bell, Guy Sigsworth, and Marius de Vries. Lyrically, though, *Vespertine* is more personal, with Björk wearing her heart on her sleeve. One

without forcing—don't give it a conveyor-belt treatment but the treatment it deserves."

Such words please Elektra's VP of marketing and artist development Dana Brandwein. "She writes music from her heart, what she's feeling on a very personal level," Brandwein notes. "She is the true essence of an artist."

NOT-SO-HIDDEN PLACE

According to Elektra, combined worldwide sales of Björk's solo albums exceed 10 million units. In



track in particular, "Cocoon," finds Björk at her most erotic—and vulnerable. Elsewhere there are songs of unrequited love ("Pagan Poetry"), coping ("It's Not Up to You"), and hope ("Unison").

For Björk (whose songs are published by Universal Music), songwriting and production go hand in hand. "Obviously, if a song has good genes, it'll survive outrageous treatments," she says. "But it's best if it's a good, solid song from the beginning."

"Once you've written a song," she adds, "you have a baby and you have to make sure it becomes 15 years old. So, you must make sure it has the right education, the right food, the right doctor, and all the other right stuff. You let it flourish

the U.S., SoundScan reports sales of 820,000 for *Debut*, 676,000 for *Post* and 212,000 for *Telegram*, 424,000 for *Homogenic*, and 183,000 for *Selmasongs*.

Brandwein insists that while *Vespertine* is a very different album for Björk, it's one that her core audience "will love and be excited about." Brandwein also believes *Dancer in the Dark* "allowed her music to be heard by people who weren't familiar with her. The film definitely opened another door for us." Now the label will try to "open the door a bit wider" with a campaign that encompasses the Internet, retail (including pre-release listening stations), advertising, print media, listening parties, and the tour.

The crux of the campaign is the

Internet—because the artist is comfortable with it, Brandwein says. "Björk has no fear of the Internet—she utilizes it."

Since May, New York-based independent marketing firm Drill Team has been seeding the Internet with info about the new album. Together, Elektra and Drill Team created the Björk *Vespertine* Syndicate (BVS), a group of 30-plus Web sites that have access to exclusive Björk content, including videoclips, photos, concert/rehearsal footage, and MP3s of non-album tracks. The BVS is sup-

new album in stock soon enough," says David Shebire, owner of New York's Rebel Rebel. Describing the record as "brilliant," he says that he will at least "be able to pacify some of her more ardent fans with 'Hidden Place' in a couple of weeks."

On Wednesday (25), Elektra will send the import version of "Hidden Place" to college radio. Alternative/specialty and triple-A will be serviced with the track Aug. 1. In mid-August, the full album will be delivered to triple-A and college formats.

Björk is already appearing on several consumer magazine covers, and Elektra has inserted Björk trading cards into the fanzines *Shout*, *Magnet*, *Mean*, and *DIW*. On Sept. 4, the singer is slated to appear on *Late Show With David Letterman*.

Later in September, Bloomsbury Press will issue *Björk*, a coffee-table-style artbook. According to Brandwein, the label will work closely with the publisher in merchandising the CD and book together at such retailers as Borders Books & Music, Barnes & Noble, and Tower Records.

BJÖRK BOOKINGS

On Aug. 18, Björk kicks off the *Vespertine* tour at the Grand Rex Theater in Paris, with other European dates to follow, booked by David Levy of London-based International Talent Booking. As part of her North American visit, booked by Sam Kirby of New York-based Evolution Talent Agency, she is scheduled to play New York's Radio City Music Hall Oct. 4 and 5.

Last May, Björk—who is managed by Scott Rodger of London-based Quest Management—gave two surprise performances at New York's Riverside Church, a setting that she says "perfectly complemented the [new material's] acoustic, chamber, and electronic feelings."

Björk is the first person to admit that the upcoming tour may be more difficult. "*Vespertine* is a strange one," she explains, "because it's so much about that mood you create in your house with your friends and loved ones. It's about hibernation, making hot chocolate, and reading your favorite book. It's not easy to capture this in a big room, which is why I'm looking to play smaller, more intimate venues."

From her vantage point in the igloo, Björk contemplates where she fits in the world of contemporary pop. "Wherever I am, it feels right," she insists. "This is something I don't think about too much, probably because where I come from most of the people most of the time never understood what I was doing." But she doesn't blame them, "because I don't even know sometimes," she adds, laughing.

"I've gone through so many periods where people understand me, where they don't understand me—but I always feel like I'm doing the same thing," Björk continues. "Nothing really changes for me, and I like it like that. It lets me live in peace. Just like when I was a shy schoolgirl standing in the corner alone. In a way, I guess I'm still like that."

Björk On Disc: From 'Debut' To 'Vespertine'

Debut (Elektra, 1993). Produced by Nellee Hooper and Björk. Special guests include Talvin Singh and Oliver Lake. Peaked positions: No. 61 on The Billboard 200, No. 3 on the U.K.'s Chart Information Network (CIN) chart. Key tracks: "Human Behaviour," "Big Time Sensuality," "Violently Happy," and "Venus As a Boy."

Post (Elektra, 1995). Produced by Nellee Hooper, Graham Massey, Björk, Tricky, and Howie B. Special guests include Eumir Deodato. Peak positions: No. 32 on The Billboard 200, No. 2 on the U.K.'s CIN chart. Key tracks: "Army of

Me," "Hyper-ballad," and "It's Oh So Quiet."

Telegram (Elektra, 1996). *Post* songs remixed by such electronic pioneers as LFO's Mark Bell and Dillinja, among others. Peak positions: No. 66 on The Billboard 200, No. 59 on the U.K.'s CIN chart.

Homogenic (Elektra, 1997). Produced by Björk, Mark Bell, Guy Sigsworth, and Howie B. Special guests include Deodato and the Icelandic String Octet. Peak positions: No. 28 on The Billboard 200, No. 4 on the U.K.'s CIN chart. Key tracks: "Hunter," "Alarm Call," "All Is Full of Love," and "Bachelorette."

Selmasongs (Elektra, 2000). Soundtrack to Lars von Trier's Oscar-nominated film *Dancing in the Dark*. Produced by Björk and Mark Bell. Special guests include Radiohead frontman Thom Yorke and actress Catherine Deneuve. Peak positions: No. 41 on The Billboard 200, No. 34 on the U.K.'s CIN chart. Key tracks: Duets with Deneuve ("Cvalda") and Yorke ("I've Seen It All").

Vespertine (Elektra, due Aug. 28). Produced by Björk, others. Key tracks: first single "Hidden Place," "Cocoon," "Pagan Poetry," "Unison," and "It's Not Up to You."

MICHAEL PAOLETTA

MERCHANTS & MARKETING

McCartney Set Soars 'Wingspan,' Clapton, Tamia Earn June Gold Certs

BY JILL PESSLICK

LOS ANGELES—British rockers Sir Paul McCartney and Eric Clapton earned their 21st gold records in June, according to certifications issued by the Recording Industry Assn. of America (RIAA), for their respective projects *Wingspan: Hits and History* (MPL/Capitol), a two-disc set, and *Reptile* (Duck/Reprise/Warner Bros.).

McCartney has now earned 11 gold albums as a solo artist and 10 for his work with Wings, while Clapton has received 20 gold awards for his solo projects and one for *Ridin' With the King* (Duck/Reprise/Warner Bros.), his collaboration with B.B. King.

June was also a strong month for American rock acts. Staind's *Break the Cycle* (Flip/Elektra) was certified gold, platinum, and double-platinum—the group's first multi-platinum honor. Warner Bros. act Linkin Park received its first multi-platinum award with the certification of its debut disc, *Hybrid Theory*, for sales of 2 million copies.

Tool's latest Volcano album, *Lateralus*, was certified both gold and platinum, while R.E.M.'s *Reveal* (Warner Bros.) garnered the act its 12th gold album. Lynryd Skynyrd received its 13th gold record for *Lye From Steel Town*, a double-CD project on CMC International/Sanctuary. This is the act's first certified title since signing to the label.

R&B trio Destiny's Child was honored with its second multi-platinum award for *Survivor* (Columbia), which was certified gold, platinum, and double-platinum. A double-platinum certification went to Enya's *A Day Without Rain* on Reprise/Warner Bros. The Celtic singer has now earned five multi-platinum awards.

With the success of "I'm Like a Bird," Nelly Furtado's debut DreamWorks album, *Whoa, Nelly!*, has earned the Canadian singer/songwriter her first platinum award less than three months after the project was certified gold. Country artist Lila McCann received her first platinum album for her Warner Bros./Asylum album *Lila*. Her sophomore project, *Something in the Air*, earned a gold record in June.

Train's second album, *Drops of Jupiter* (Columbia), earned the band its second consecutive platinum album. Bill Engvall's *Here's Your Sign* and Static X's *Wisconsin Death Trip*, both Warner Bros. projects, earned these acts their first platinum certifications.

First-time gold albums were received by Sum 41 (*All Killer No Filler*, Island), Saliva (*Every Six Seconds*, Island), Drag-On (*Opposite of H₂O*, Ruff Ryders/Interscope), and Tamia (*A Nu Day*, Elektra).

Weekly certification updates can be found at billboard.com.

J.C. Penney Enlists Handleman For Music Site In Bid For Youth

BY MATTHEW BENZ

NEW YORK—Hoping to draw more and younger customers to its online store, where it offers everything from clothes to patio furniture to flowers, J.C. Penney has teamed with Handleman to add a music and movies shop with 65,000 CD, video, and DVD titles.

Similar to Amazon.com's arrangement with Borders Books & Music's Web site (*Billboard*, April 21), JCPenney.com, the Internet portal of the Plano, Texas-based retailer, has ceded most of the shop's operations—from Web site management to order fulfillment—to Handleman Online, a new subsidiary of the Troy, Mich.-based distributor that was created last year.

Unlike the new Borders site, which will be co-branded when it opens in August, Handleman Online will remain invisible, says David Vasile, VP/GM for the unit. "Our ultimate goal is you will never see Handleman there."

Melanie Angermann, VP of marketing for JCPenney.com, hopes to convince longtime J.C. Penney customers who are first-time Web shoppers that music can be a "safe" online purchase. "Then their comfort level with online shopping improves greatly," she says, "and we can trade them into some areas that are a little bit more scary to purchase online, such as a swimsuit."

The company does not have traffic figures for the music and movies site, which opened for business June 26,

and Angermann declines to discuss how much in sales it expects. But she notes that JCPenney.com is on its way to generating \$400 million in sales this year. The portal was launched in 1994 and had sales of \$300 million in 2000.

Angermann says the nearly century-old retailer, which has more than

and movies site is "the core, but once we've laid this infrastructure in place, there's obviously other things we can consider over time."

Vasile says Handleman Online is providing JCPenney.com with its entire range of category management and distribution services. In addition, Handleman Online is responsible for the creation and continuous management of the site (JCPenney.com/musicandmovies). It is also running the online and telephone help desks.

This makes JCPenney.com the first full-service customer for Handleman Online, whose purpose, Vasile says, "is to enable retailers, traditional and non-traditional, to sell music more effectively—as them, not as us—regardless of the format, whether it be digital or physical, and regardless of the channel, whether it be in-store, through a kiosk, or through a Web site."

He adds, "The one thing you will not see is direct retail from us. That's clearly not in our strategic plan."

According to JCPenney.com project manager Doug Balcer, JCPenney.com decided last fall to open a music and movies store online and settled on Handleman as its partner in January.

There are plans for making available digital-music downloads this fall, through Handleman's relationship with Liquid Audio. The retailer has not yet determined pricing or what exactly will be offered.



VASILE

1,000 U.S. department stores, is also looking to reinvigorate its brand by luring younger shoppers. "And while we have been able to do that with JCPenney.com alone, compared to our other channels, we think music and movies are more natural [products] to help improve that mix, as well."

While the deal is only for the Internet, J.C. Penney is leaving the door open for resuming sales of music and movies in its retail stores.

Vasile says the deal for the music

June Recording Industry Assn. of America Certifications

MULTI-PLATINUM ALBUMS

Dixie Chicks, *Wide Open Spaces*, Monument/Sony Nashville, 11 million.
Shaggy, *Hotshot*, MCA, 6 million.
3 Doors Down, *The Better Life*, Republic/Universal, 5 million.
Babyface, *Tender Lover*, Epic, 3 million.
Enya, *A Day Without Rain*, Reprise/Warner Bros., 2 million.
Staind, *Break the Cycle*, Flip/Elektra, 2 million.
Linkin Park, *Hybrid Theory*, Warner Bros., 2 million.
Destiny's Child, *Survivor*, Columbia, 2 million.
Paul McCartney, *Wingspan: Hits and History*, MPL/Capitol, 2 million.

PLATINUM ALBUMS

Paul McCartney, *Wingspan: Hits and History*, MPL/Capitol, his sixth.
 Various artists, *Wow Worship Orange*, Integrity.
Destiny's Child, *Survivor*, Columbia,

its third.

Lila McCann, *Lila*, Warner Bros./Asylum, her first.

Train, *Drops of Jupiter*, Columbia, its second.

Bill Engvall, *Here's Your Sign*, Warner Bros., his first.

Static X, *Wisconsin Death Trip*, Warner Bros., its first.

Staind, *Break the Cycle*, Flip/Elektra, its second.

Tool, *Lateralus*, Tool Dissectional/Volcano/Zomba, its third.

Nelly Furtado, *Whoa, Nelly!*, DreamWorks/Interscope, her first.

Various artists, *Monsters of Rock*, Razor & Tie.

GOLD ALBUMS

Paul McCartney, *Wingspan: Hits and History*, MPL/Capitol, his 21st.

Lynryd Skynyrd, *Lye From Steel Town*, CMC International/Sanctuary, its 13th.

Brooks & Dunn, *Steers & Stripes*,

Arista Nashville, their eighth.

Toad the Wet Sprocket, *In Light Syrup*, Columbia, its third.

Destiny's Child, *Survivor*, Columbia, its third.

Tamia, *A Nu Day*, Elektra, her first. Soundtrack, *The Five Heartbeats*, Virgin.

Lila McCann, *Something in the Air*, Warner Bros./Asylum, her second.

Chris Ledoux, *20 Greatest Hits*, Capitol Nashville, his third.

Soundtrack, *Almost Famous*, DreamWorks.

Eric Clapton, *Reptile*, Duck/Reprise/Warner Bros., his 21st.

Stevie Nicks, *Trouble in Shangri-La*, Reprise/Warner Bros., her eighth.

Lil' Wayne, *Lights Out*, Cash Money/Universal, his second.

Tony Bennett, *All Time Hall of Fame Hits*, Columbia, his ninth.

Case, *Open Letter*, Def Soul, his second.

Eve 6, *Horrorscope*, RCA, its second.
Staind, *Break the Cycle*, Flip/Elektra,

its second.

Billy Gilman, *Dare to Dream*, Epic Nashville/Sony Nashville, his third.

Sum 41, *All Killer No Filler*, Island, its first.

Tool, *Lateralus*, Tool Dissectional/Volcano/Zomba, its third.

R.E.M., *Reveal*, Warner Bros., its 12th.

Redman, *Malpractice*, Def Jam, his fifth.

Saliva, *Every Six Seconds*, Island, its first.

Drag-On, *Opposite of H₂O*, Ruff Ryders/Interscope, his first.

LL Cool J, *G.O.A.T.*, Def Jam, his ninth.

Soundtrack, *Pearl Harbor*, Hollywood/Warner Bros.

LATIN CERTIFICATIONS

MULTI-PLATINUM ALBUMS

Pepe Aguilar, *Por Mujeres Como Tu*, Musart, 400,000.

PLATINUM ALBUMS

Pepe Aguilar, *Por una Mujer Bonita*, Musart, his first.

Pepe Aguilar, *Por el Amor de Siempre*, Musart, his second.

Pepe Aguilar, *Lo Grande de los Grandes*, Musart, his third.

Pepe Aguilar, *Por Mujeres Como Tu*, Musart, his fourth.

GOLD ALBUMS

Los Tucanes de Tijuana, *32 Corridos Lideres Solamente Exitos*, Lideres Entertainment Group, their third.

La Ley, *Uno*, WEA Latina, its first.

Pepe Aguilar, *Lo Mejor de Nosotros*, Musart, his first.

Pepe Aguilar, *Por una Mujer Bonita*, Musart, his second.

Pepe Aguilar, *Por el Amor de Siempre*, Musart, his third.

Pepe Aguilar, *Lo Grande de los Grandes*, Musart, his fourth.

Pepe Aguilar, *Por Mujeres Como Tu*, Musart, his fifth.

Declarations Of Independents



by Chris Morris

HOUSEROCKIN' MILESTONE: Birthdays and anniversaries have been creeping up on Declarations of Independents with alarming frequency lately, and it's now time to mark yet another: the 30th anniversary of Chicago's Alligator Records.

Bruce Iglauer's durable blues label celebrates three decades in business with the Aug. 21 release of *Alligator Records 30th Anniversary Collection*, a two-CD compilation of highlights from the imprint's history.

This will be the third Alligator anniversary package. The 20th anniversary set, released in 1991, has sold 300,000 units, according to Iglauer, while 1996's 25th anniversary compilation moved 150,000 copies.

Going out at a two-for-one list price of \$16.98, the *30th Anniversary Collection* is a deluxe ramble through Alligator's impressive history. The first disc features 18 studio recordings by the likes of **Shemekia Copeland, Marcia Ball, Coco Montoya, Koko Taylor, Johnny Winter, Dave Hole, and Corey Harris.** Disc two is all live and includes performances by **Luther Allison, James Cotton, Delbert McClinton, Lonnie Mack, CJ Chenier, and Hound Dog Taylor,** whose debut album was Alligator's first release.

The second disc is enhanced by a video of Hound Dog Taylor and his band, **the Houserockers,** romping through "Taylor's Rock" at the 1973 Ann Arbor (Mich.) Blues Festival. Iglauer says his ex-wife found the black-and-white footage in festival organizer **John Sinclair's** closet several years ago. Sinclair, who today is editor of *Blues Access* magazine and a DJ at WWOZ New Orleans, contributed liner notes to the package.

Looking back on Alligator's history, Iglauer says, "When I started the label, I had dreams of putting out a few records a year. I didn't dream of 30 years and 200 albums."

COOL IN THE POOL: The niftiest issue we've seen recently is a classy new version of the *Swimming Pool Q's'* 1981 album, *The Deep End*, on Atlanta-based DB Recs. This 20th anniversary collection contains the original album, which still sounds fresh, sophisticated, and inventive, augmented by 12 bonus tracks.

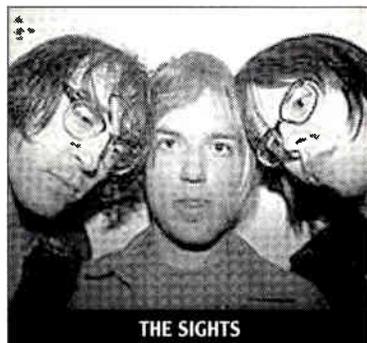
Perhaps the best feature of all is vocalist/guitarist/saxophonist **Jeff Calder's** intelligent, detailed liner notes, which serve as a thumbnail history of Atlanta's vibrant music scene in the early

'80s (and include such fascinating info as the fact that the opening act at the Q's' album release party was none other than **R.E.M.**).

A first-rate example of what a top-notch reissue should be, *The Deep End* is distributed by Redeye.

FLAG WAVING: The new breed of Detroit rock'n'roll is on display in *Are You Green?*, the debut album by Motor City trio **the Sights.**

The collection was originally issued last year by now-defunct Spectator Records but is being re-released by Fall of Rome Records, a Detroit-friendly, L.A.-based label



THE SIGHTS

run by **Mark Rome,** who is also GM of Del-Fi Records. It's a high-impact mix of garage rock, psychedelia, and pop by a prodigiously young threesome.

Guitarist **Eddie Baranek,** who is joined in the group by bassist **Mark Leahey** and drummer **Gene Strobe,** says the band's sound is a product of its members' diverse tastes.

"Gene's more into psychedelic California sunshine pop," Baranek says. "Mark likes pretty much straight '60s and '70s rock—**Free, Thin Lizzy.** I like greasy R&B, Memphis shit."

The Sights' style has evolved, according to Baranek, who says that while three years ago the group favored the mod stylings of **the Jam, the Who, and the Kinks,** "now, some of the newer stuff is bluesier . . . but we're not afraid to go pop."

He freely admits that the band's diversity might throw some listeners: "I guess it's asking a lot for people to take this all in."

The Sights try to eschew any easy categorization for their music, he says. "I don't want to label us with the whole Detroit garage-rock scene. We don't really fit in with it. I guess we're more into the song. There's a **Big Star** power-pop thing to it."

Starting Aug. 3, the Sights will hit the U.S. turnpike for a tour that will take them out to the West Coast and back through the Midwest.

2 Music Cos. Struggling On Nasdaq

BY BRIAN GARRITY

NEW YORK—A pair of publicly traded companies connected to the music retail business—Valley Media and Musicmaker.com—are fighting to retain their listings on one of Wall Street's biggest exchanges, amid disappointing financial results and limited investor interest in their stocks.

Struggling distributor Valley Media received some good news July 13, when it was informed that its shares will continue to be listed on the Nasdaq National Market. The Woodland, Calif.-based company had been cited by Nasdaq in May for failure to maintain a minimum per-share price of \$1 and a minimum market value of publicly held shares (*Billboard Bulletin*, May 24). Since then, Valley shares have risen from about 70 cents to well above \$1, closing July 17 at \$1.55.

The company's stock woes come amid a slew of management changes and weak profits reported for the fiscal year that ended March 31.

Besides keeping its stock afloat, Valley is moving to shore up shrinking gross margins—which came in at 8.5% in the fiscal year that ended March 31, far below the 12%-15% range that most one-stops reported in the early to mid-'90s—and declining revenue in both its full-line distribution business, down 8%, and its online fulfillment business, down 26% in the past fiscal year (*Billboard*, July 21).

As part of that effort, CEO Peter Berger, a turnaround specialist who was hired to run the company back in the spring, recently hired John M. Gennari as executive VP of sales and Jerrold J. Benjamin as CFO. Gennari was with Borden Foods; Benjamin was with Sun Garden-Gangi Canning.

MUSICMAKER WOES

The fortunes of Musicmaker.com's stock have not been as charmed. Nasdaq delisted the shares of the online compilation retailer July 17 because the exchange thinks the company lacks tangible business operations. The Web site has not been in operation since the beginning of the year.

Nonetheless, Musicmaker said in a statement that it has requested a hearing with Nasdaq and plans to "vigorously oppose" the decision.

Musicmaker decided to liquidate back in January, citing poor stock performance, tough competition, and scarce financing (*Billboard Bulletin*, Jan. 5). Musicmaker.com's top executive, Devarajan Puthukarai, also resigned as chairman, president, and CEO in January amid a power struggle between the defunct online company's then-incumbent board of directors and its majority shareholder, BCG Strategic Investors. Last month, some of Musicmaker's assets were sold via online auction site Bid4Assets.

NEWSLINE...

The National Assn. of Recording Merchandisers (NARM) has announced that Gary Shapiro, president/CEO of the Consumer Electronics Assn. (CEA), will be the keynote speaker at NARM's 2001 fall conference. The event is scheduled to take place Sept. 12-14 at the Sheraton Bal Harbour Resort in Bal Harbour, Fla., near North Miami Beach. "Amazingly, for all the symbiosis between prerecorded music



SHAPIRO

and audio hardware, no executive from the Consumer Electronics Assn. has ever delivered a speech at a NARM event," said NARM president Pamela Horovitz in a statement. CEA owns and produces the leading consumer electronics technology event, the International Consumer Electronics Show. On behalf of the trade group, Shapiro has been involved in electronics manufacturers' efforts to preserve the legality of recording equipment, as well as consumer battles to protect video rental rights and the right to record.

As chairman of the Home Recording Rights Coalition, Shapiro has promoted the growth of home computers and audio recording equipment, including MP3 technology. The keynote speech will conclude a Sept. 13 luncheon program that will also feature remarks from Horovitz and a midyear message by 2001-2002 NARM chairman of the board Peter Cline of Handleman.

Columbia Records is teaming with Delta Air Lines to promote the new single and video from Aerosmith, "Fly Away From Here." Delta will feature the album *Just Push Play*, which includes "Fly Away From Here," on its in-flight audio service during the months of July and August. Listeners will also be able to hear an interview with the band. Additionally, the airline will show the video for "Fly Away From Here," as well as the video for the album's first single, "Jaded," during flights. Delta also will list Aerosmith's 2001 summer tour schedule in its in-flight magazine, *Sky*. In other Delta news, the airline will highlight music from Curb Records soundtracks on its in-flight audio service during the months of July and August. Curb Records Presents Summer's Sizzlin' Soundtracks will feature songs from soundtracks to such movies as *Driven* (Tim McGraw, "Take Me Away From Here"); *Tantric*, "Breakdown"; and *Coyote Ugly* (LeAnn Rimes, "Can't Fight the Moonlight").

AOL Music is teaming with BMG Entertainment and Bad Boy Entertainment to promote Sean "P. Diddy" Combs as its artist of the month for July. AOL will showcase the recently released album from P. Diddy & the Bad Boy Family, *The Saga Continues . . .*, and AOL members will be the first to hear rare and unreleased tracks. AOL members were also the first to preview the album during a July 9 global listening party. The promotion also includes exclusive photos, a contest to see Combs perform in Jamaica, an online chat, a Combs-programmed radio channel on Spinner.com, access to streaming videos, and a 30-day timed-out download of the single "Bad Boy for Life."

Trans World Entertainment has obtained exclusive rights to a new two-disc Phish tribute album, via a deal with Alternative Distribution Alliance. *Sharin' in the Groove: Celebrating the Music of Phish* is available at Trans World stores and at phish.com. The album features 23 acts—including Arlo Guthrie, Dave Matthews, Jimmy Buffett, and Tom Tom Club—contributing covers of the jam band's songs. A portion of the proceeds will benefit the Mockingbird Foundation, a charity for music education.

Microsoft is making its new Windows Media Player for the XP operating system compatible with software from three companies—CyberLink, InterVideo, and Ravisent Technologies—that for the first time will enable its users to create MP3 files. The expansion of the player's MP3 compatibility had been expected (*Billboard Bulletin*, July 9). Microsoft's MP3 Creation Packs will allow Windows Media Player users to convert personal CD collections into the MP3 format. Users of Windows XP will be able to purchase and download the MP3 add-on software from the three companies' Web sites, via links inside the player. The packs will be available by Oct. 25. Pricing will be determined by each company.

Handleman's nine-member board of directors has elected Thomas Braum as senior VP/CFO, replacing Leonard Brams, who is exiting the Troy, Mich.-based rackjobber. Braum, who reports to chairman/CEO Stephen Strome, started with Handleman in 1985 as assistant VP of internal audit.

Retail Track



by Ed Christman

THE SAMPLE DEBATE: Sometimes watching the way majors and music retailers interact on industry issues reminds me of how it used to be when the U.S. and the former Soviet Union were engaged in detente after the Cold War, with both sides sharing interests that bring them together out of necessity, but neither side fully trusting the other.

Take music sampling. When sampling for practically every album offered through online stores first became a reality, the majors thought it was a good thing, and rightly so, because it would boost sales. But when music-content sites began offering sampling, the majors began to get concerned, and rightly so, because, after all, it is their music, and they have a responsibility to protect their copyrights.

The majors, mainly through the Recording Industry Assn. of America (RIAA), have been pursuing copyright violations on the Internet. In cases like the one against Napster, retailers are also the beneficiaries of such actions. But since early this year, some majors

have been telling retailers that they must get a license to provide music sampling. BMG Entertainment and EMI Recorded Music are said to have been

the most aggressive in this area, but supposedly Warner Music Group wants licenses, and Sony Music Entertainment is said to be discussing whether or not to implement them. What's more, the majors have turned the matter over to the RIAA.

Richard Cottrell, president of EMI Music Distribution, says the samples are "our copyrights, and we have asked the retailers [for a license] just for our own protection and for our artists. We are not asking for money."

Similarly, Dave Mount, chairman of WEA, says, "We have required retailers to secure a license from us. It is a no-cost license. We just want to know what they are doing with the product. If it is a third party, it may be a different arrangement."

In other words, if retailers use Muze, Loudeye, or the All Music Guide to supply samples, there may be a charge for obtaining the license, and you can be sure that third-party suppliers would pass the cost on to retailers.

Meanwhile, big publishing organizations like BMI are also seeking to charge retailers for a license to use online samples. The organization offers retailers several formulas to determine the amount to be paid, one of which is the option to fork over 2.5% of a retailer's revenue

from subscription downloads.

Needless to say, retailers oppose the idea of a license for a number of reasons. First, some fear that in the future, with the majors setting themselves up to compete with retailers by selling music directly to the consumer via the Internet, a license could be wielded in such a way that the majors could choose who would have the competitive advantage of offering samples.

Also, just because there is not a charge now doesn't mean there won't be a charge later. Retailers fear that once the precedent of a license for sampling is established, the majors could easily impose a fee.

This isn't the first time the majors have used doubletalk concerning money. Remember when the CD was introduced at a lower profit margin, which the majors said was to help defray the cost of launching the new technology? Somehow that introductory lower margin became permanent. Or remember when the majors were pushing to eliminate the longbox, which they said would

save 50 cents a unit? But though the labels helped pay for new fixtures, all the savings eventually went only into the labels' pockets.

The National Assn. of Recording Merchandisers (NARM) has stepped up to defend retailers from the need of a license. In a letter sent to the RIAA, NARM acknowledges that there are circumstances in which a sample might be used in a manner that directly exploits copyright, but it doesn't think providing a sample to promote the sale of lawful copies of sound recordings is such an instance. In fact, it says that such sampling falls within the boundaries of permissible fair use, as set forth in the Copyright Act. Moreover, NARM says retailers have the right to outsource sampling from third-party providers without getting a license.

It remains to be seen how this one plays out. But I do know one thing. If downloading takes off and BMI is allowed to collect 2.5% of a retailer's revenue, then music merchants would be eligible to consider themselves nonprofit entities. Because for the past decade, most merchants have struggled to achieve even a 2% net profit.

On the other hand, some merchants like the idea of paying for music sampling. Those merchants suggest maybe retailers should start charging labels and BMI if they want their music available for sampling in stores and online.



Music Lessons. The Music For Youth Foundation (MYF), an industry-supported music education charity, recently awarded \$25,000 scholarships to three high-school musicians at an event at Steinway Hall in New York. Pictured, from left, are MYF board president Larry Rosen; winners Lillian Townsend Copeland, Kevin Rivard, and Karen Kim; and National Foundation for Advancement in the Arts president Bill Banchs. The MYF board of directors includes Rosen and Dave Grusin, co-founders of GRP Records and N2K; Lava Records CEO Jason Flom; Recording Industry Assn. of America president Hilary Rosen; Blue Note Records president Bruce Lundvall; Delsener/Slater Productions co-CEO Mitch Slater; EMI Europe president Rupert Perry; BMI VP of writer relations Charlie Feldman; former *Billboard* deputy editor Irv Lichtman; and ASCAP VP Karen Sherry. Established by leaders in the music industry in 1995, MYF's goal is to provide music education for young people and to provide scholarships and support to those who choose to make music their life's work. MYF has provided more than \$1 million in donations to 21 organizations that provide low or no-cost lessons, workshops, and ensembles to young people. To date, the foundation has raised more than \$2.1 million through fund-raising events honoring Tom Freston, Ahmet Ertegun, Russell Simmons, Lyor Cohen, and John Frankenheimer. Supporting companies include Sony, BMG, Universal, EMI, AOL Time Warner, ASCAP, and BMI.

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Analyst: CD Format 'Getting Tired'

BY BRIAN GARRITY

With SoundScan data indicating that total U.S. music sales are off by more than 5% through the first half of 2001, and album sales down close to 3% during the same period, one Wall Street analyst argues that the decline is part of a larger slip in the CD format during the past 18 months coinciding with the rise of digital music.

According to Raymond James & Associates analyst Phil Leigh, some of the drop in the first half of this year may be attributable to the lack of comparable blockbuster releases from the first half of 2000, but trends over the past year and a half still suggest that the format is "getting tired."

DRAMATIC DOWNTURN

Leigh notes in a new report to investors that while CD unit shipments increased from about 330 million to almost 940 million during the past 10 years—a compounded annual growth rate of 12%—growth has slowed dramatically during the past five years. From 1996 to 2000, unit growth was only about 5%, compounded annually. Last year, unit shipments were about flat at 940 million, and shipments in the first half of last year were up by only 6%, despite monster releases

from Eminem, Britney Spears, and 'N Sync during that time.

Leigh identifies two primary culprits in the slowdown of unit shipments and sales: the increasing popularity of online music distribution, whether licensed or not, and the rapidly expanding installed base of rewriteable CD drives, known as CD burners.

Leigh contends that the industry has been hurt in the short term by a lack of legitimate digital distribution offerings. While some research indicates that Napster users initially buy more CDs as they learn about new artists and songs that they want, Leigh points out that some research also suggests that after six months, users of free file-sharing services are apt to purchase fewer prerecorded CDs.

What's more, he argues that sharing of unauthorized copyrighted material has not dropped off substantially, despite court actions against Napster and Aimster.

"Today, Napster is not operating, but it appears that a variety of unlicensed sources remain available. Moreover, traffic statistics indicate that they are picking up a significant proportion of erstwhile Napster users," Leigh notes, pointing to alternative services like MusicCity, KaZaa, iMESH, Gnutella,

and AudioGalaxy. "When these are all summed up, it looks like MP3 file sharing is still quite active."

Meanwhile, Leigh contends that copying of CDs via rewriteable drives is having an even bigger impact on the sales of prerecorded CDs: "The genie is out of the bottle and growing bigger every day—exponentially."

DRIVER'S SEAT

To be sure, burners enjoy strong penetration at this point. A Gartner Group study estimates that more than 50 million such drives are in use today and that there will be more than 100 million by the end of the Christmas season.

"Our research indicates that owners are using those drives to copy existing CD albums, as well as to make CD-R copies of the digital music they have downloaded from the Net," Leigh notes. "Even if the labels are 100% successful in blocking all file swapping on the Net, users are still likely to copy prerecorded CDs onto CD-R media. We believe that they will merely trade CDs with one another if they can't get what they want online."

New-release listings can be found at billboard.com.

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Sites+ Sounds

by Brian Garrity



ARTIST ISPs: Can music and artist brands influence consumer choice when it comes to paying for Web access? An increasing number of Internet service providers (ISPs) are banking on just that by teaming with the likes of Janet Jackson, 'N Sync, and Chuck D on access offerings that put the music front and center.

Case in point: As part of its sponsorship of Jackson's current world tour, Microsoft is backing a new co-branded ISP venture between the artist and its MSN service. Jackson fans who sign up for the offering, known as

net connectivity and a suite of applications, including a Web browser, e-mail, Internet messaging, chatting, an address book, a calendar, shopping, and clubs—all customized with Rapstation's brand, content, and links.

"It's [about] converting into a subscriber a group that has a strong affinity for something and providing them with an online experience customized to something they care about," says Paul Graf, founder and CEO of Portalvision.

Graf argues that his service makes sense for both artists and labels by offering the ability to monetize a community beyond the couple of pennies earned per page view on a Web site: "What we do is extend that Web presence down to the desktop and provide a relationship that's just not possible from a Web site."

Rapstation co-founder Lathan Hodge says that the company hopes to convert at least 20% of the visitors to Chuck D's sites—which also include bringthanoize.com and Publicenemy.com—into Rapstation Global Connect subscribers.

But just how successful, or profitable, artist- and music-branded ISPs can be is yet to be determined. No numbers exist for the 'N Sync offering, while the Jackson and Rapstation services are brand-new.

An inherent flaw in the concept, regardless of the artist, is that consumer tastes are fleeting when it comes to music. Six months from now, a music fan may not want a special Jackson or 'N Sync Internet service because he or she has moved on to something else. Only very select acts have the fan loyalty to sustain a branded ISP.

The labels, however, may have a unique opportunity here to get on the ISP game. Consumers can sign up for Internet access through one branded label act but have the opportunity to change the branding of the service to other acts on the same label. Think of it as the equivalent of changing the skins of a media player.

This is the concept being lobbied by Portalvision's Graf. Still, he says, the labels, which have tended to shy away from being perceived as consumer brands, aren't biting just yet. "The labels have said to us, 'We're not the brands. The artists are the brands—go talk to them,'" Graf says.

"But if they were to wise up and partner with the artists, they'd be able to put an artist upfront and leverage that affinity from one artist to the next, in the same way they have other acts opening for their main acts."

Liquid Audio Pulls Plug On LAJ After Rude Awakening

BY BRIAN GARRITY

Word that Liquid Audio has pulled the plug on its troubled Japanese franchise, Tokyo-based Liquid Audio Japan (LAJ), and plans to set up a wholly owned operation in Japan not only marks a strategic shift for the company in the world's second-largest music market. It also represents a cautionary tale of the risks associated with rapid expansion into foreign countries.

In order to gain a foothold in the Japanese market, Redwood City, Calif.-based Liquid Audio licensed its name and technology in 1998 to a company formed by a group of local investors led by Tokyo-based telecommunications firm Super Stage. Liquid Audio owned less than 10% of the venture and had limited control over LAJ's day-to-day operations. Liquid CEO Gerry Kearby says, "In effect we were a minority partner, and that was how a small company like Liquid Audio was able to expand in Japan quickly."

But Liquid got more than it bargained for upon entering Japan. Its partner Super Stage subsequently was reported in the local press to have connections to organized crime; LAJ's president was arrested for the alleged kidnapping of a fellow board member; and the franchise suffered through ongoing management turmoil. "You never know who your daughter is dating until she marries him," Kearby says with a sigh.

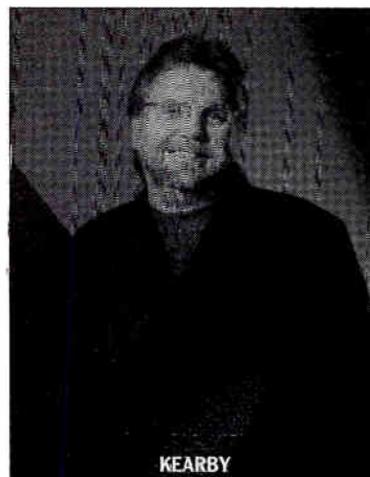
DOGGED BY SCANDALS

Problems associated with the company date back to when Masafumi Okanda, a former LAJ president, was arrested in Tokyo along with four other men in June 1999 on suspicion of kidnapping and beating a former company board member (*Billboard Bulletin*, Oct. 27, 2000). The 33-year-old victim was reportedly abducted from the parking lot of a Tokyo hospital before being bound, beaten, and driven to various places for three days.

Local reports quoted police sources saying that Okanda, at that time a member of the LAJ board, saw the unnamed man as a rival for the company's leadership. Okanda, who later became LAJ president but resigned Sept. 27, 2000, reportedly denied the charges.

Following Okanda's arrest, word began to circulate in the Japanese press that Super Stage was tied to the mob.

Newly hired LAJ CEO Alex Abramoff, who took office shortly

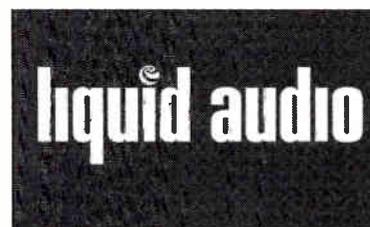


KEARBY

before news of the Okanda scandal broke, found himself at the center of the storm. As a result, less than a year after taking the job, Abramoff bolted the company. (*Billboard Bulletin*, June 7). At the time of his departure, he noted that he had been forced to take care of unexpected "cleanup work" at LAJ, and that the company needed to "start building up its own business."

Building business amid a scandal was easier said than done, however. Kearby says, "The music companies over there were saying, 'Look, we just can't do business with Super Stage.'"

Those weren't the only problems Liquid Audio was having with its franchise. Super Stage took LAJ public in Japan without the consent of Liquid in the U.S., Kearby reports. What's more, efforts by Liquid Audio to install more of its own people in the company were met with resistance.



Kearby says, "When we tried to get more and more Super Stage people out so that it would become more of a music company, we began to see that maybe the rumors about these guys were true. We couldn't get anybody out of there."

Ultimately it was never clear whether or not its partner actually had mob connections, Kearby says, but the company no longer wanted to find out. Liquid Audio spent nine months trying to find a buyer for Super Stage's stake in the venture, but to no avail. At that point, the two sides agreed to end the franchise arrangement.

Under the termination agree-

ment, LAJ has about 30 days to stop using Liquid Audio's trademarks (including the name) and return all Liquid Audio's products, technology, and licenses. Liquid, in turn, is selling its stake in LAJ. In addition, existing LAJ customers will be transferred to Liquid Audio, which plans to open an office in Tokyo to directly service and manage its Japanese users. Liquid Audio senior VP of business development Robert Flynn and VP of Asia-Pacific operations Chris Park have resigned from LAJ's board of directors.

In the process, Liquid Audio has given up lucrative franchise fees—a significant source of revenue for the company.

"It will be a short-term hit to us, absolutely. But you've got to take a little pain with the medicine," Kearby says. "We've already had many calls from companies in Japan saying, 'Now we can do business with you.'"

TRAFFIC TICKER Top Music Info Sites

Traffic In June

TOTAL VISITORS (in 000s)

1. amazon.com	18,910
2. columbiahouse.com	5,556
3. bmgmusic.com	4,946
4. cdnow.com	4,670
5. barnesandnoble.com	4,258
6. walmart.com	3,754
7. bestbuy.com	3,123
8. buy.com	2,756
9. bluelight.com	2,736
10. circuitcity.com	1,393

AVERAGE PAGE VIEWS PER VISITOR PER MONTH

1. amazon.com	16.8
2. buy.com	14.0
3. columbiahouse.com	10.9
4. towerrecords.com	10.0
5. bestbuy.com	9.2
6. bluelight.com	8.9
7. walmart.com	8.6
8. barnesandnoble.com	7.7
9. cdnow.com	7.7
10. emusic.com	6.3

AVERAGE MINUTES PER VISITOR PER MONTH

1. amazon.com	14.1
2. columbiahouse.com	12.8
3. bmgmusic.com	10.0
4. cdnow.com	9.4
5. buy.com	9.1
6. towerrecords.com	8.2
7. bestbuy.com	8.0
8. barnesandnoble.com	7.9
9. circuitcity.com	6.4
10. bluelight.com	6.2

Source: Media Matrix, May 2001. Sites categorized by Billboard. Jupiter Media Matrix Media Matrix defines visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 60,000 individuals throughout the U.S. participate in the Media Matrix sample.

Janet on MSN, receive access to tickets and specialized, exclusive content about the artist, as well as the standard features associated with MSN membership, including access to music channel MSN Music. Microsoft isn't charging anything additional for Janet on MSN. The service costs the normal MSN fee of \$21.95 per month.

If that model sounds familiar, that's because last November Microsoft forged a similar pact with 'N Sync for a service it calls NSync@MSN. That deal offers exclusive 'N Sync chat sessions, e-newsletters, and photos, as well as merchandise.

Meanwhile, AOL has been generating subscriptions for its standard service on a basic level by offering concert tickets for such artists as Madonna.

Taking the concept one step further is rapper and Public Enemy frontman Chuck D, who is offering a customized ISP through his hip-hop culture site, Rapstation.com.

The service, known as Rapstation Global Connect, is being offered through a partnership with Portalvision, an Internet software developer.

Portalvision creates a contained online environment that remains on the user's desktop no matter where they go on the Web, à la AOL. The white-label service then licenses its technology to third parties to create branded offerings and arranges access deals for the licensee with Internet backbone companies.

For \$19.95 per month, Rapstation Global Connect offers members Inter-

Web site top 10s can be found at billboard.com.

Music-Subscription Services: How Will They Work, Play And Pay?

BY BRIAN GARRITY

Here come the subscription offerings.

Following a wave of acquisitions of leading online brands like MP3.com, EMusic.com, GetMusic and Myplay.com, the major labels are set to begin offering consumers digital-music subscription packages through a pair of new services: MusicNet, backed by Warner Music Group, BMG Entertainment, EMI Recorded Music and Real Networks; and Pressplay, a rival offering from Universal Music Group and Sony Music Entertainment.

While many of the details of the competing services are yet to be ironed out, the arrival of major-label-backed offerings is also giving a renewed lease on life to a host of Internet startups looking to license content from the major music companies for their own digital-music ventures.

Among the companies scrambling to ready their own services: AOL, Real Networks, Napster, CenterSpan Communications (owner of the Scour file-swapping service) and Full Audio. Meanwhile, a host of other companies have expressed long-range plans to get in on the subscription game—including Microsoft's Internet service MSN, Liquid Audio, ARTISTdirect and MusicMatch.

Still, key questions about the nature, comprehensiveness and timing of any subscription services are yet to be worked out—all promise to be hot topics of debate at this year's Plug.In conference—as will the desire of the consumer to pay for such offerings.

Among the unanswered issues: whether or not the major labels should license out content for subscription beyond MusicNet and Pressplay—or if every Web destination, from Best Buy to MTV to MSN and others, ultimately becomes a virtual storefront for the major-label services.

INDEPENDENT FROM MAJORS

Some executives, like James Glicker, president of music services at Full Audio, maintains that his service will operate independently of MusicNet and Pressplay through a series of one-off licensing agreements with the majors. Full Audio recently announced agreements to license content from BMG Music Publishing and EMI Music Publishing, making it one of the first online players to cut deals with the publishers. But, as of press time, the company had no announced deals with any of the major record labels. Other companies, like CenterSpan, say they are

“speaking with everyone” about content-licensing possibilities and have had discussions with MusicNet and Pressplay representatives, in addition to the labels individually.

The labels, for their part, are on record as retaining their right to license music beyond their own services, should they see fit. However, as of press time, no subscription licensing deals outside MusicNet and Pressplay had yet been cut.

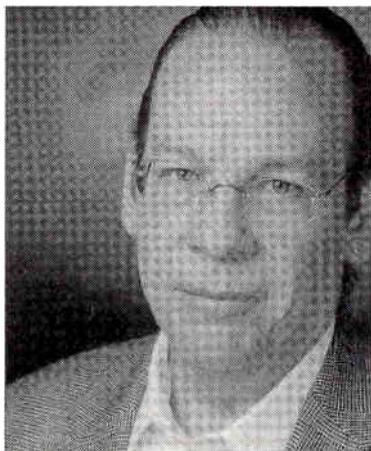
In fact, the majors have been playing hardball up to this point to create traction for their own services. Case in point, Napster recently

says Full Audio's Glicker, is the fact that only a fraction of the major-label catalogs have been cleared for digital distribution by the artists. “If you're talking about ‘Who is going to launch a subscription service that tries to be all things to all people?’ like AOL may try to do, vs. ‘Who is going to launch a very targeted service toward a very targeted demographic?’ you have to analyze each one of those separately,” says Frank Haussmann, CEO of CenterSpan.

Haussmann says that the wider the scope of the service, the more challenging—and time-consuming

known as “tethered downloads.”

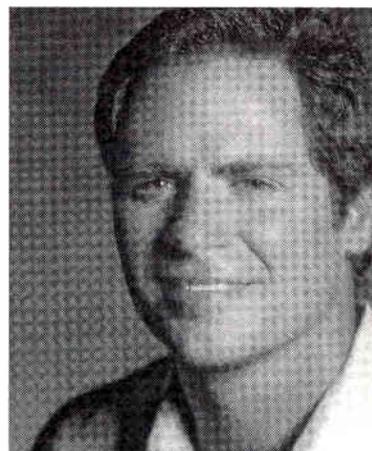
Under this scenario, consumers subscribe and download either a fixed or unlimited amount of music, depending on the model. The wrinkle is that the content times out without an updated subscription and can't be copied or can only be copied to devices that recognize the same business rules that the PC does. “That's a model people believe will have a combination of commerce and digital downloading that will make sense,” says Will Poole, VP of the Windows digital media division at Microsoft. “That's still to



Full Audio's Glicker



Microsoft's Poole



MusicMatch's Mudd

announced that it would be a licensee of MusicNet content exclusively—preventing the file-swapping service from cutting a deal with Pressplay. “We're hoping we'll have agreements with Sony and Universal through MusicNet,” Napster interim CEO Hank Barry said at the time of the deal's announcement.

Napster better hope Universal and Sony are willing to do so. Dannielle Romano, an analyst with Jupiter Media Metrix, cautions that a lack of content from all the major labels in offering content is likely to lead to a flawed product. “I don't think any of these services that expect to compete with an incomplete catalog will be very successful,” she says.

ALL IN THE TIMING

Also up in the air is just when any content will be made available for subscription. New services from MusicNet's licensees—AOL and Real—are expected before the end of the year. Meanwhile, major-label content on Napster will wait on the settlement of an ongoing lawsuit with the RIAA, but a legitimate version of the file-swapping service featuring independent music will launch this fall. There is talk that early versions of some subscription services will be in the market by late summer.

Further complicating matters,

ing—it is to roll out.

MusicMatch CEO Dennis Mudd contends, “It will be a long time” before a comprehensive catalog of on-demand digital content is available to consumers for either download or streaming, due to complications surrounding artist and publishing issues. Meanwhile, MusicMatch is compensating by

be proven, though.”

Poole says that no subscription offering is likely to hit a chord with consumers if it lacks the ability to transfer to devices. The problem with the tethered model and transferring to devices is that the current crop of digital-music players on the market lacks the internal clocks to read the rules for the kind of time-

going to happen overnight,” he says. “Just look at sales of CDs from Amazon and Barnesandnoble.com and CDnow. The shopping experience is better than going into a music store, but it still represents less than 2% of all CDs sold in the U.S. The convenience and excitement of digital music is a very real phenomenon. Translating that into a pure commerce model that's all based on digital distribution or digital downloads is going to take some time.”

That said, digital-music executives say subscription probably has the most promise as a commerce model in the near term. What's more, they maintain that the important thing is that content is coming soon.

MAJORS' MOTIVATION

“The major labels are going to be very motivated to distribute their content in a very wide fashion, through many Internet retail and wholesale [channels] going forward,” says CenterSpan's Haussmann. The reason? A mix of regulatory pressures and simple profit potential.

“The competitive landscape will be similar for retailers in the Internet space as it has been in the bricks-and-mortar space, because you are going to see a lot of the same players pushing their brand names,” Haussmann says.

Indeed, with all content likely to be DRM-wrapped and selling at virtually identical price points—most talk has services pricing somewhere between \$10 and \$20 per month at the low end—the formula for success is going to be all about marketing and merchandising.

“With MusicNet being a services provider, the retailers and consumer-facing entities are going to be the ones to differentiate their services,” says Jupiter Media Metrix's Romano. “They are going to have to creatively package and market their particular digital-music services to have some differentiation. So it's not going to be just MusicNet A, Music-

Among the unanswered issues: whether or not the major labels should license out content for subscription beyond of MusicNet and Pressplay—or if every Web destination, from Best Buy to MTV to MSN and others, ultimately becomes a virtual storefront for the major-label services.

offering “near on-demand” streaming-radio subscriptions to its users.

STREAMING VS. DOWNLOADS

Yet another issue to be resolved is how the services will work: Will the content be streaming or downloadable, or some kind of mix of the two? Executives associated with MusicNet and Pressplay have indicated that, at least initially, the services they offer will be available as streams first, followed by non-transferable downloads. What's more, downloadable tracks will likely be rented (as opposed to owned forever) in a sys-

out downloads that would be part of a rental scenario.

Indeed, the jury is still out on digital music as a successful commerce model. Sales of individual tracks available from the major labels have proven to be a half-hearted effort to date, with almost no response from consumers. Likewise, demand for legitimate subscription offerings from services like EMusic, MP3.com and Vitaminic has proven limited. Only downloads as promotional items have proven successful thus far, Poole notes. “Commerce, in the long run, is going to happen; it's just not

Net B. AOL could give away MusicNet to drive subscriptions; a company like Amazon could offer certain genre-based packages. It's all about the storefront packaging and branding and coming up with creative metaphors to sell music.”

But don't expect legitimate subscription offerings to be the same kind of phenomenon on the level of Napster, executives warn. Notes Microsoft's Poole, “One of the major services could probably have 2, 3 or 4 million users after the first 12 to 18 months—and that would be wildly successful.”

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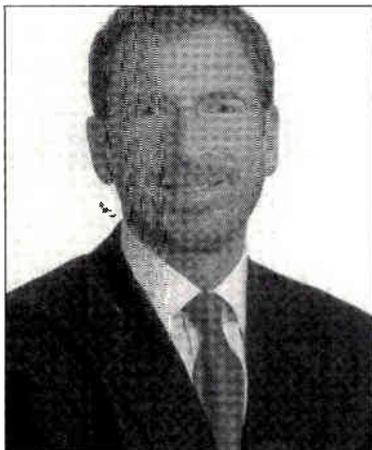
World Radio History

Q&A With EDGAR BRONFMAN

Vivendi Universal's executive vice chairman is Plug.In's featured keynoter on the morning of Monday, July 23.

BY EILEEN FITZPATRICK

Over the past year, the Internet music sector has gone from a source of great promise to a state of confusion. Legal battles with Napster and MP3.com have slowed progress on content availability from the major labels, an economic nosedive has sent the sector into a tailspin, and—as fast as technology is improving—it's still in the development stage. Undaunted by these obstacles, Vivendi Universal has expanded its Web holdings over the past few months with the acquisition of MP3.com (which it bitterly battled in court just last fall) and Emusic, as well as the buyout of BMG Entertainment's stake in GetMusic.com. In addition, the company will launch the subscription music service Pressplay (formally called Duet) with Sony Music Entertainment. Pressplay will compete with the online music service MusicNet, the joint venture



Edgar Bronfman

Rolling Stone for the right to operate Rollingstone.com. MP3.com also has a broad audience. When we put all those audiences together, you're reaching a lot of music consumers.

Emusic and MP3.com, as well as

What's important is what's important to music consumers. We're not going to turn over our A&R department to the Internet. There haven't been many artists discovered on the Internet. Fisher would be the most obvious band. But that's not its purpose. What we want to do is create a music-centric business, where consumers can find out tour information or get anything related to an artist. But you've got to have a platform and content.

Has the Farmclub.com experience been disappointing?

There was a great deal of skepticism when we launched Farmclub. But I think the whole Internet space across many, many industries has fundamentally changed over the past 12 to 18 months. And many companies have felt more disappointed than we have. Not every risk is going to work out, but if nothing is ventured, nothing is gained. I am extremely proud of Doug Morris and his team.

How will Farmclub, GetMusic, RollingStone.com, and MP3.com be integrated into Vivendi Universal?

What I see is that all of Farmclub, GetMusic and RollingStone.com will be run under [GetMusic president/CEO] Andrew Nibley. The MP3.com deal hasn't closed yet, so we haven't come to any decisions about them. There are several things that made MP3.com attractive. One is the size of the audience they reach, two is the technologies they've built, and third is their potent and innovative management team.

It sounds like they'll be a separate operating division.

We haven't come to a decision yet.

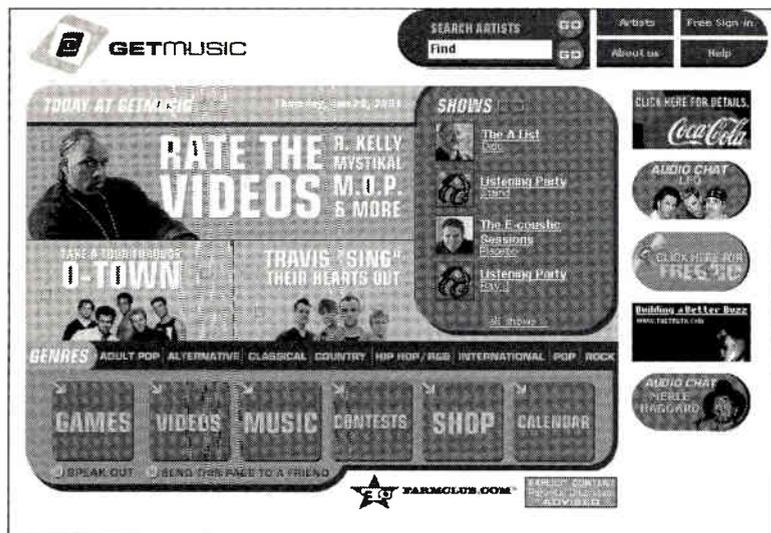


between Real Networks, BMG Entertainment, EMI Recorded Music and Warner Music Group.

In the following conversation, Vivendi Universal executive vice chairman Edgar Bronfman Jr. talks about the ups and downs of the online music space, including the company's own experience with Farmclub.com, why the Internet is important and how the company will maintain the value of music.

What's the strategy behind your acquisitions over the past three months?

We've had a number of acquisitions, and what we've tried to do is take the opportunity to acquire businesses that reach a broad music audience. GetMusic has a broad audience, and Emusic has hundreds of independent artist-label licenses, as well as a long-term license with



Vivendi Universal's Farmclub.com, cater to the independent unsigned artist. Do you think that area can be profitable?

Is there anything new to report on Pressplay developments?

Nothing new to announce. We will create a robust service to fill the

"Today's consumer is living in a world where mobility and ease of access are key elements in their lives. They will be expecting the same when it comes to music and entertainment. This presents unique challenges for all of us, but I believe that we are moving closer each day to



meeting these demands. The future of digital distribution is here, and music has left its physical boundaries. BeMusic is prepared for the revolution, because we are one of the few companies in the world equipped to provide consumers with unprecedented options through our online and offline music properties. We have created a global music-services company that gives consumers a full spectrum of consumption models—from club purchasing and e-tailing to digital downloads, file-sharing and streaming—that are accessible to them across all devices and platforms."

—Andreas Schmidt, President & CEO, Bertelsmann eCommerce Group (BeCG) and Chairman & CEO, BeMusic. Plug.In keynoter July 24, 2:15 p.m.

void now present in online music. It's important to point out that it will not be an exclusive arrangement and we will license music broadly that will maintain the value of music and pay artists.

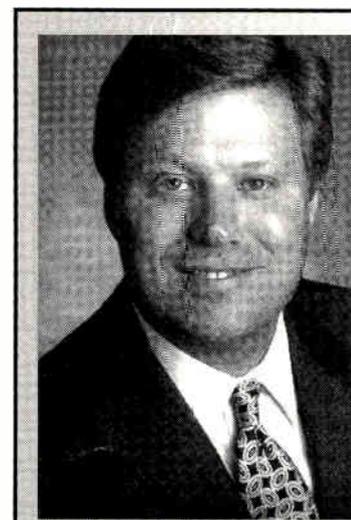
It has been said that, in order for record-label services like Pressplay and MusicNet to be successful, they must offer each other's catalogs, much as with traditional mail-order music clubs. Do you agree with that?

I think any service that fails to have all the music won't work, because consumers want to find as much music as possible. No one's trying to fool themselves about that, but the legitimate distribution of music online is in its infancy, and we need to proceed with caution. I think there are scenarios where music companies can get together. It's possible, but it's not helpful to speculate how at this junction.

What I think is misdirected is to allow others to lower the value of music as a means to promote their products. For example, Real Networks could use [a music-subscription service] to promote the use of more Real Networks players or Microsoft could promote the use of its players.

Aside from the labels agreeing to offer each other's content for their services, what other obstacles exist for online music distribution?

(Continued on page 90)



"Plug.In has clearly established itself as a leading forum for the investigation, discussion and celebration of the tremendous growth and excitement around digital music. This year is shaping up to be a pivotal point in the transformation of our industry, and I'm pleased to be a part of the event."

—Kevin Conroy, SVP, Head of AOL Music. Plug.In keynoter July 23, 2:30 p.m.



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July 23-24, 2001, Sheraton Hotel & Towers, New York City

MONDAY, JULY 23

8:00 a.m. Breakfast

9:00 a.m. Opening Remarks: Gene DeRose, Vice Chairman & President, Jupiter Media Metrix

9:10 a.m. Beyond Baby Steps: The Face Of Next-Generation Music Services

Plug.In gathers all sides of the music industry to delve into the critical issues impacting the future of digital music. From the labels to the artists to the technology, who and what will ultimately determine longevity, profitability and success in this evolving marketplace? Aram Sinnreich, Senior Analyst, Jupiter Media Metrix

9:30 a.m. Featured Keynote Interview:

Edgar Bronfman, Jr. Executive Vice Chairman, Vivendi Universal

10:15 a.m. The Labels Strike Back: Securing Or Stifling The Future Of Music?

After two years that saw the meteoric rise of Napster, the major labels have struck back with critical intellectual-property victories against MP3.com and Napster itself. But will these legal victories prove beneficial or harmful to major-label efforts to stifle music piracy? More importantly, where do initiatives for legitimate platforms of digital music stand? With music-service companies shrinking and disappearing, what will solve the chicken-and-egg dilemma of secure solutions vs. deployment? Steve Gottlieb, Founder & President, TWT Records

Jenny Toomey, Executive Director, Coalition for the Future of Music
Johnny Deep, Founder & CEO, AIMster

Ted Cohen, VP, New Media, EMI Recorded Music

David J. Kang, J.D., Ph.D., Senior VP, New Technology & Strategic Development, BMG Entertainment
Moderator: Mark Mooradian, VP & Senior Analyst, Jupiter Media Metrix

11:00 a.m. Refreshment Break

Sponsored session by Loudeye
Joel McConaughy, Senior VP & Chief Technology Officer, Loudeye

11:30 a.m. An Artist's Perspective:

Alanis Morissette

12:00 p.m. Artists, Labels And Management Collide: Who's In Control?

The controversy over infringing actions has further strained the already contentious relationships among artists, labels, managers and publishers. Who will gain control as the industry evolves? Can a middle ground be reached as all sides seek financial payback from online distribution? How will ongoing clashes over copyrights, legacy contracts, royalties and digital rights further affect the role of the label?

Ann Chaitovitz, National Director of Sound Recordings, AFTRA

Jonathan Zavin, Partner, Richards & O'Neil LLP

Marc Geiger, Chairman & CEO, ARTISTdirect

Michael Dorf, Chairman & CEO, KnitMedia

Dan Beck, President, Accelerated Development, Inc.

Michael Nash, SVP, Internet Strategy & Business Development, Warner Music Group

Moderator: Aram Sinnreich, Senior Analyst, Jupiter Media Metrix

1:00 p.m. Luncheon

1:45 p.m.-2:15 p.m. Jupiter Analyst Presentation

2:30 p.m. Featured Keynote Interview:

Kevin Conroy, Senior VP, Head of AOL Music

3:00 p.m. Jupiter Analyst Roundtable

3:45 p.m. Refreshment Break

3:45 p.m. - 4:15 p.m. JMM Marketing Presentation

Online Music: Evolving Consumers and Advertising Opportunities
Dannielle Romano, Associate Analyst, Jupiter Media Metrix

4:15 p.m. Billboard Presents... Legislation And Digital Rights: Protect Or Control?

Battling for market share, the recording industry and digital-music companies have engaged in a tirade of high-profile legal wrangling over the past year. Already clashing over consumer rights, copyright infringement and fair compensation, both parties have watched tension escalate with the introduction of label-owned subscription services to distribute content. Can legislation alone move the legitimate market forward? How should fair use and consumer rights be protected?

Jonathan Potter, Executive Director, DiMA

Manus Cooney, VP, Corporate and Policy Development, Napster
Neil J. Rosini, Franklin, Weinrib, Rudell & Vassallo

Pam Horovitz, President, NARM
Edward P. Murphy, President & CEO, National Music Publishers' Association

Mitch Glazier, Senior VP, Government Relations & Legislative Counsel, RIAA

Moderator: Bill Holland, Washington Bureau Chief, Billboard

5:00 p.m. Special Focus: Teenage Music Consumption

Teenage consumers comprise a substantial and influential component of the online music community. Throughout the industry, it has become a priority to determine what teenagers really want and how they are interacting with music online. Jupiter will assemble a wide-ranging group of teenagers to provide firsthand insight into the behavior and expectations of this critical demographic.

Panel Moderator: Stacey Herron, Analyst, Jupiter Media Metrix

5:30 p.m. Cocktail Reception



Real Networks' Glaser

TUESDAY, JULY 24

8:00 a.m. Breakfast

9:10 a.m. Opening Remarks: Mark Mooradian, VP & Senior Analyst, Jupiter Media Metrix

9:30 a.m. Featured Keynote Interview:

Rob Glaser, Chairman & CEO, Real Networks, Inc., Chairman of the Board and Interim CEO, MusicNet

10:00 a.m. The Bottom Line: New Models For The Digital Revolution

As more and more online-music ventures close their doors, those still

standing are working to develop business models equipped to tackle the next round of the digital-music revolution. The vital quest for online profitability has forced record labels, portals and Web-based ventures to focus on alternative services, including subscriptions and file-sharing, to drive revenue. How are the major aggregators of online music strategizing to create viable models for the future digital-music economy?

Andrew Nibley, President & CEO, GetMusic

Nicholas Butterworth, President & CEO, MTVi

Andrew Rasiej, CEO and President, Digital Club Network

Moderator: Mark Mooradian, VP & Senior Analyst, Jupiter Media Metrix

11:00 a.m. Refreshment Break

Sponsored session by Loudeye
Joel McConaughy, Senior VP and Chief Technology Officer

11:30 a.m. Distribution And Retailing: Surviving The Competition

Traditional and online retailers alike are feeling intense pressure as record labels aggressively compete for consumer dollars online. Can the labels and retailers work together as both eye the financial rewards of online distribution? What is the most successful model for legitimate retailers hoping to stay afloat? How should retailers engage new product formats and platforms to maintain control as consumer expectations evolve with the industry?

Jim Long, President & CEO, RioPort
Gerry Kearby, CEO & Co-founder, Liquid Audio

Jeff Camp, GM, MSN Music

Michael Krupit, President & CEO, CDNow

Mike Farrace, VP, Tower Records
Steve Plinio, VP, Strategic Alliances, Loudeye Technologies, Inc.

Eric Weisman, President and CEO, Alliance Entertainment Corp.
Moderator: Ken Cassar, Senior Analyst, Jupiter Media Metrix

12:15 p.m. Featured Keynote:

Hank Barry, Interim CEO, Napster

12:45 p.m. Luncheon

1:30 p.m. - 2:00 p.m. Jupiter Analyst Presentation

Dylan Brooks, Senior Analyst, Jupiter Media Metrix

2:15 p.m. Featured Keynote Interview:

Andreas Schmidt, President & CEO,

Bertelsmann eCommerce Group

2:45 p.m. The Future Of File-Sharing: Next-Generation Solutions

The notion of file-sharing has become a primary focus for digital-music sites and portals. However, limitations in navigation and usability have kept much of the file-sharing phenomenon away from the mass-market. What are the latest developments in providing cost-effective file-sharing capabilities? How will server-stored vs. peer-to-peer services fare in the struggle to build revenue-generating businesses? As the market evolves, what are the implications for the development of file-sharing as a platform?

Gene Kan, Developer, Gnutella Open Source Project and Strategist, Project Juxtapose,
Sun Microsystems

Frank Hausmann, Chairman, CenterSpan

Clay Shirky, Partner, The Accelerator Group

Ian Clarke, Freenet Project Coordinator and Uprizer CTO

Bob Davis, President of Entertainment & Media, iBeam

Moderator: Billy Pidgeon, Senior Analyst, Jupiter Media Metrix

3:45 p.m. Internet Radio: Programming And Consumer Expectations

While online radio continues to grow, a profitable business model for future initiatives has yet to emerge. As the market evolves, what type of experience will consumers demand? What are the limitations of the Digital Millennium Copyright Act (DMCA)? Which online programming models have been most successful? How should terrestrial players leverage their assets to regain market share online? How can offline advertisers be reconciled to the different world of online media? Who is best positioned to capitalize on the future of online radio?

Kevin Mayer, Chairman & CEO, Clear Channel Internet Group

Zack Zalon, GM, Radio Free Virgin
Dennis Mudd, Co-founder & CEO, MusicMatch

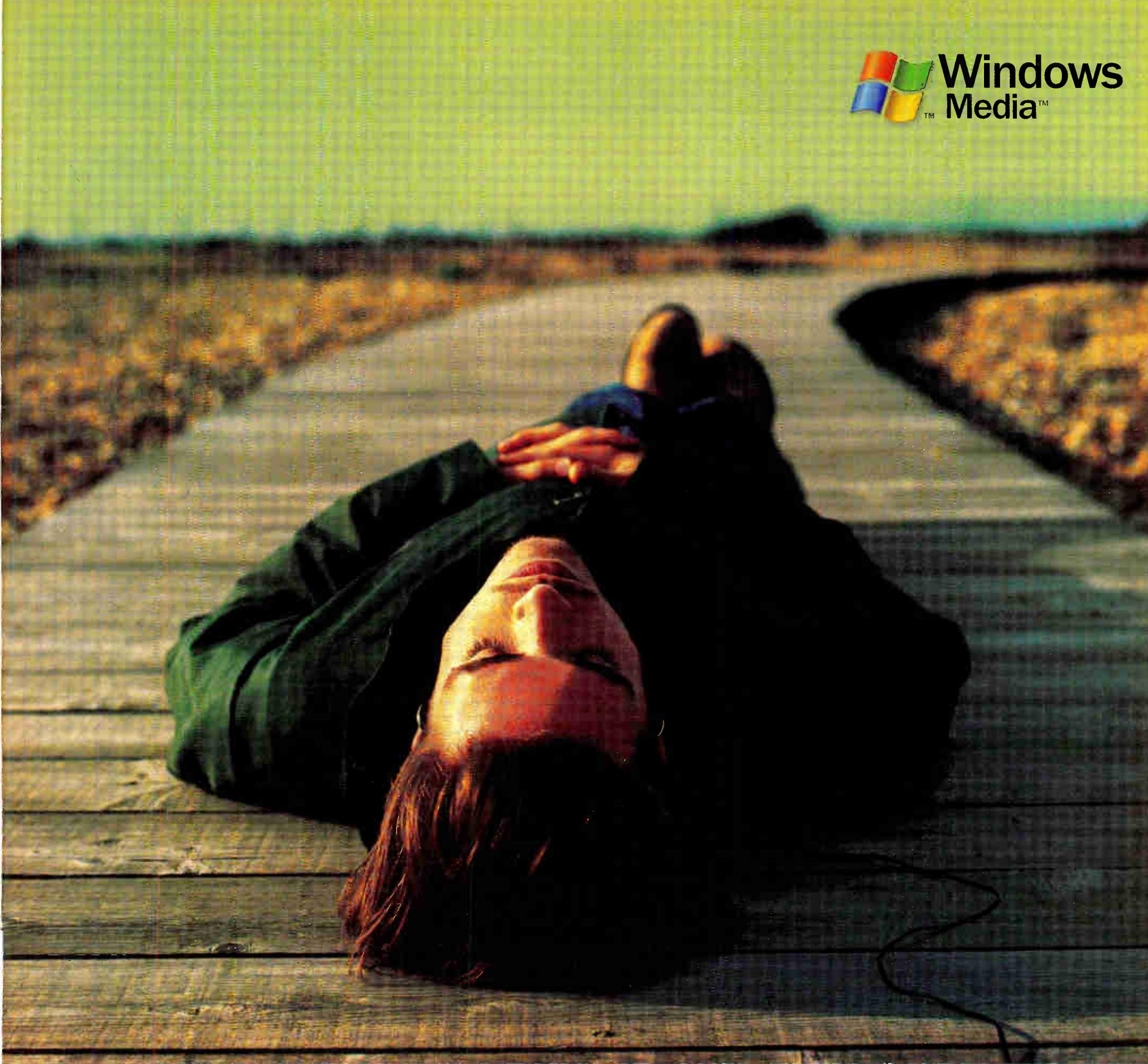
Kenneth Steinthal, Partner, Weil, Gotshal & Manges

John Jeffrey, Executive VP, Corporate Strategy and General Counsel, Live365.com

Thomas Stein, President, Europe, BMG

Moderator: Aram Sinnreich, Senior Analyst, Jupiter Media Metrix

4:45 p.m. Conference Concludes



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Bronfman

(Continued from page 86)

One of the biggest obstacles is an agreement with the music publishers, and the other is technological in nature. The music industry has been criticized unfairly in that we've moved slowly. But the technology needed to move ahead still doesn't exist. People underestimate what is required to dis-

tribute millions and millions of tracks to tens of millions of consumers. It's not an easy thing to do.

What has been critical was setting a legal framework. Universal Music Group has been a leader in the fight to establish a legal framework, and I'm proud of that. The technology

community had been less focused on solving the various rights-management issues in the absence of a legal framework, and the Napster [legal] decisions have been very important to create that framework.

Everything will get there eventually, but it's not prudent to speculate how that will happen. I hope the good sense of publishing companies will find a solution quickly, and we all hope it will be sooner rather than later.

Is this a make-or-break year for online music distribution?

I think "make-or-break" is a strong term. We've done the legal work, and we're close to finding the technology solutions. Consumers will continue to access music in other than legitimate ways, unless you give them an alternative. When music is available online, it's not limited to the physical space of a traditional store. It gives them a massive amount of choice and the ability to buy other things besides an album. If it's offered at reasonable prices, online distribution can grow dramatically. Our focus is on the execution. We're a great music company, and we have a great online opportunity.

"The Internet holds tremendous potential for the millions of people who want to discover new music and share their discoveries with others. It is also a great tool that artists can use to connect more directly with their fans, get exposure and receive compensation for their work. We are optimistic that—through a continuing dialogue among artists, songwriters, record companies, publishers, music fans and Internet services—all the outstanding issues can be worked out and music on the Internet will be as commonplace and beneficial as music on the radio."



—Hank Barry, interim CEO, Napster, Inc.
Plug.In keynote July 24, 12:15 p.m.

As a long-term strategy, how important is online distribution?

Extremely important. It's a core element of business because it gives us a direct relationship with consumers. In the traditional distribution of the past, you do not have direct relationships with the consumers. The digital space intersects with our customers and is able to inform them about other materials

and further exploits our content.

What will your role be in the new Vivendi Universal?

I don't expect my role to change. Jean-Marie [Messier, chairman and CEO of Vivendi Universal] and I work very closely together, and I'm intimately involved in our online activities. The first line of opportunity is in music.

The screenshot shows the MP3.com website interface. At the top, there are navigation tabs for "NEW MUSIC", "MP3", "PAGE", "DISKETING CONSOLE", and "TOP 40". A search bar is located below these tabs. The main content area is divided into several sections:

- Free Music and Charts:** Lists various music genres such as Alternative, Blues, Children's Music, Classical, Comedy, Country, Easy Listening, and Electronic.
- MP3.com Services:** Lists services like MP3 Hardware, MP3 Software, Musician's Gear, Women of MP3.com, and more.
- Promo Song of the Week:** Features a song titled "If you like Dark Side of the Moon" by Zodiac Blue.
- MP3.com Highlights:** Lists promotional items like one million songs, CD burning software, and new country singles.

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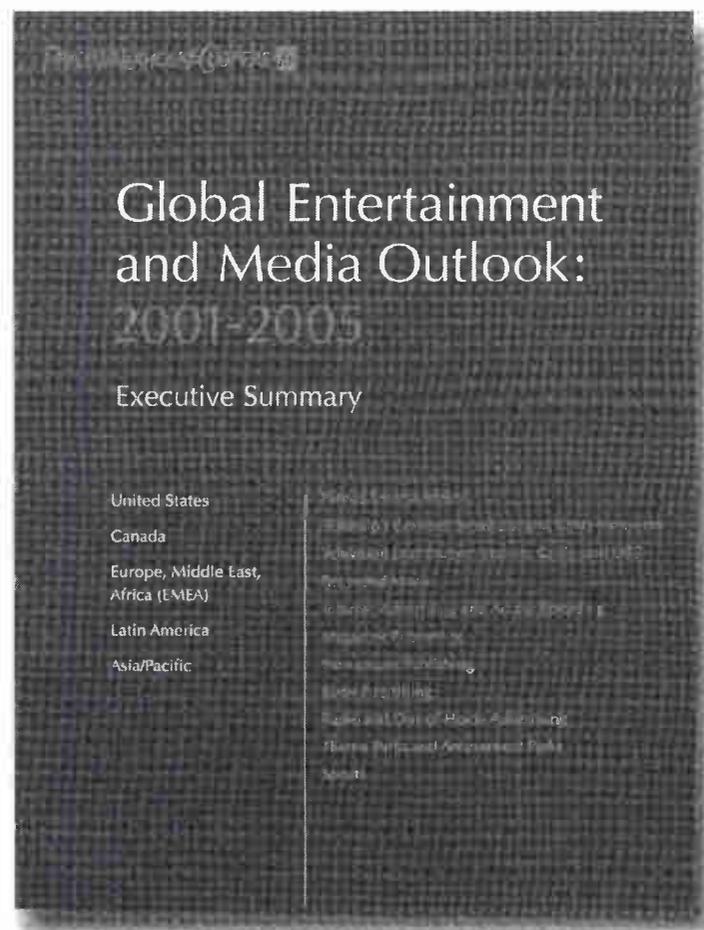
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VSDA BLASTS BILL: The Video Software Dealers Assn. (VSDA) has sent a letter to President Bush, strongly voicing its opposition to the Media Marketing Accountability Act. A similar letter was sent by the Creative Coalition, another trade group comprising the Motion Picture Assn. of America (MPAA), the Recording Industry Assn. of America, book publishers, computer software manufacturers, and other intellectual property organizations.

Introduced in late April and co-sponsored by Sens. Joseph Lieberman, D-Conn., and Hillary Clinton, D-N.Y., bill S. 792 would make it unlawful to target people under 17 with ads for R-rated movies or M-rated video games



(*Billboard*, May 5). M-rated video games are for mature audiences. If passed, bill S. 792 could levy civil fines of \$11,000 per offense and cease-and-desist orders for violators. The VSDA says that the bill is based on a faulty premise, that it would undermine the voluntary ratings system already in place, and that it is unconstitutional.

"There are a multitude of problems with this bill," says VSDA VP of governmental affairs and member communications Sean Bersell. "Not all legislators are experts in policy issues, and it's important to make the president and other senators aware of the constitutional issues involved here." Senators that were not involved in sponsoring S. 792 also received the letter.

Bersell says that since Lieberman has become chairman of the governmental affairs committee and is committed to legislating the entertainment industry, there is a sense of urgency to inform everyone of the facts.

The letter makes the valid point that R and M ratings are meant to alert parents that they may not want their kids exposed to certain movies or games. As the letter points out, the bill assumes that all R- and M-rated movies and video games shouldn't be viewed by anyone under 17.

"When dealing with the subjective value judgements inherent in entertainment ratings, reasonable parents can disagree whether a particular product is suitable for children of a certain age," the letter says. "That disagreement should not form the basis for government sanctions."

The VSDA says other organizations that guide parents about films have

deemed many films with the gentler PG-13 rating as suitable for adults only. The letter says the U.S. Catholic Conference's Office of Film and Broadcasting recommended that *Crazy/Beautiful*, *Lara Croft: Tomb Raider*, *Moulin Rouge*, and *Pearl Harbor* were appropriate for adults only, despite their PG-13 ratings. And such R-rated films as *Traffic* and *Men of Honor* were deemed suitable for mature teens, according to some other reviewers.

The VSDA is rightfully urging the government to let parents make the call. The letter also reminds the president that retailers already let parents make that call through the VSDA's Pledge to Parents, a self-regulated program that guides retailers on whether to rent R-rated material to kids based on their parents' wishes.

If S.792 is passed, the VSDA argues that responsible retailers would stop using the ratings system altogether out of fear that displaying a poster for an R-rated movie could make them liable for prosecution. The MPAA also says, rather dramatically, that it would end film ratings if the bill passes.

The bill also fails to consider the First Amendment rights of older children to have access to non-obscene material, even if it's not suitable for them. "S. 792 would officially promote restrictions on the distribution of entertainment based on content of that protected speech," the letter warns. "Such government action is subject to strict scrutiny." In addition, if the content is protected under the First Amendment, studios have the right to advertise and market it to teens.

When examined as closely as the VSDA has done, the bill prepared by Lieberman and Clinton appears to be misguided. This attempt to limit the marketing of sexual and violent content to kids is noble, but the gatekeepers should and always will be parents. Lawmakers should stick to fixing Social Security and health care, not the country's parenting skills.

SHE'S THE ONE: Winstar TV & Video has acquired distribution rights to comedian Margaret Cho's film *I'm the One That I Want*. The film had a limited theatrical run last year and will be released Oct. 9 on DVD Video/VHS. The concert film, an adaptation of Cho's best-selling book of the same name, chronicles her struggle to become a success in Hollywood.

Winstar will include on the DVD Video a 45-minute behind-the-scenes featurette, producer commentary, and Web links. Cho begins a national live tour Aug. 30, hitting 35 major cities.

BY JIM BESSMAN

Image Entertainment's release of three *MTV20* programs on DVD Video and VHS marks MTV's 20th anniversary with more than 50 music video clips that helped establish the network as the dominant music video TV outlet.

The three compilations are grouped by genre, with *MTV20: Rock* featuring such clips as Robert Palmer's "Addicted to Love" and Aerosmith's "Living on the Edge." *MTV20: Pop* includes the Thompson Twins' "Hold Me Now" and Elvis Costello's "Everyday I Write the Book," and *MTV20: Jams* offers the likes of De La Soul's "Me, Myself, and I" and Erykah Badu's "On and On."

Each collection contains around 15 music videos and is priced at \$19.99 for DVD and \$19.98 for videocassette. Image is packing all three DVD Videos together with the bonus disc *Beats* as a boxed set for \$59.99. *Beats* contains Chemical Brothers' "Setting Sun," Moby's "Bodyrock," and four other clips. A VHS boxed set, including *Beats* on videocassette, is priced at \$59.98.

MTV VP of program enterprises Lisa Silfen says the objective of the programs is to illustrate both the music of the past two decades and the evolution of the channel: "We went back and took a look at the music of the past 20 years that represents the different genres of music and is consistent with the channel."

For the DVDs, the music videos have been remixed in Dolby Digital Surround Sound. DVD bonus features include artist profiles and interviews, selected discographies, and some of the original MTV commercial "bumpers"—the most familiar of which is the astronaut planting an MTV flag on the moon.

Image's 'MTV20' Chronicles Evolution

Image marketing VP Garrett Lee says, "They're some of the most recognizable television images from the past 20 years."



SILFEN

In addition to distributing numerous special-interest products on DVD, Image is the top distributor in the music-video category, according to the DVD Release Report. Last year, Image linked with MTV sister network VH1 to distribute *Divas*.

Upcoming Image music releases include *Carole King: In Concert* and *Collective Soul: Music in High Places* (both due Sept. 4), as well as *The Who: Live at Royal Albert Hall* and *Charlie Byrd Trio: Live in*

New Orleans (due Sept. 25).

"Image does really well with music product, so it seemed like a natural fit," Silfen says, "and the packaging pops off the shelf and clearly speaks 'MTV.'"

The *MTV20* DVDs will be supported by a national consumer sweepstakes offering some 45 prizes from board-game manufacturer Cardinal Industries and electronics companies Manley Toyquest, RCA, and Refac. Rules and entry forms are inserted into product packages, and winners will be awarded trips to the Experience Music Project in Seattle, DVD/CD players, MTV Digicam digital cameras, MTV scan radios, MTV neck headphones, and MTV trivia games.

The sweepstakes and titles will be promoted on MTV, and a collectors' issue of *People* celebrating the MTV anniversary will showcase the *MTV20* releases. A specially created online ad is streaming on various Web sites. Silfen adds that MTV's radio network will offer on-air product giveaways.

The strength of the MTV brand name coupled with the marketing plans for the releases have retailers getting into a party mood. "MTV continues to define pop culture by creating and documenting some of the seminal moments in music history," says Virgin Entertainment North America VP of marketing Dawn Roberts. "Based on the success and demand for previous MTV products and our own cross-promotions, we are confident that the *MTV20* promotion will be well-received by consumers."

Virgin's success with MTV's video programs has prompted the retailer to create a section dedicated to the product in each of its U.S. stores.

Enhanced Billboard Video Chart Incorporates VidTrac Data

In the same issue that the *Billboard* charts undergo a graphic transformation, the magazine's Top Video Rentals chart evolves with an improved methodology. Effective this issue, the list moves from ranked store reports—which have been employed since the chart began appearing biweekly in 1982—to the VidTrac system, orchestrated by the Video Software Dealers Assn. (VSDA).

The change in the rental chart comes one month after the *Billboard* Top VHS Sales and Top Kid Video charts converted to VideoScan data, which has been the source of *Billboard's* Top DVD Sales, Recreational Sports, and Health and Fitness charts since 1998. Like VideoScan, the VidTrac methodology collects data from a much larger universe of stores than could be accessed under

the old store-reports method.

The VSDA collects rental data on VHS, DVD Video, and video games via point-of-sale systems at more than 12,000 stores. The sample is balanced by region and by store size and is used to extrapolate national rental activity, in total and by title. Ranks are based on revenue generated by each title. The VidTrac chart, launched in 1996, is cited by *Entertainment Weekly*, *Access Hollywood*, and numerous other entertainment outlets.

"The move to VidTrac is the final step in our long-sought desire to move our video chart package to state-of-the-art technology and a comprehensive universe of stores," says Geoff Mayfield, *Billboard* director of charts. "With VideoScan and VidTrac on board, the credibility of *Billboard's* video charts is

superior to those offered by any other trade publication."

Says Elita Bernardo, research manager for the VSDA, "We are proud that *Billboard* is publishing our weekly top VHS rental titles. Because it is based on actual transactions, VidTrac offers the most accurate rental data in the market."

The VSDA does not yet offer a chart combining VHS and DVD rentals, so with VHS still being the predominate rental configuration, *Billboard* has opted for that one. If VidTrac introduces a chart that combines both VHS and DVD transactions, *Billboard* will likely switch to the combined list. For this inaugural chart, the rankings in the "Last Week" column reflect each title's prior VidTrac rank, rather than the positions from *Billboard's* last store-reports chart.

July 28, 2001

Billboard Top VHS Sales

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

THIS WEEK	LAST WEEK	WKS. ON CHIT.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1		2 Weeks At Number 1		
1	1	2	BRING IT ON Universal Studios Home Video 87173	Kirsten Dunst	2000	PG-13	14.98
2	2	4	COYOTE UGLY Touchstone Home Video/Buena Vista Home Entertainment 21734	Piper Perabo Adam Garcia	2000	PG-13	14.99
3	3	11	THE EMPEROR'S NEW GROOVE Walt Disney Home Video/Buena Vista Home Entertainment 21638	Animated	2000	G	26.99
4	4	2	CHARLIE'S ANGELS Columbia TriStar Home Video 05736	Cameron Diaz Drew Barrymore	2000	PG-13	19.96
5	5	3	DISNEY'S THE KID Walt Disney Home Video/Buena Vista Home Entertainment 23057	Bruce Willis	2000	PG	19.99
6	6	10	MISS CONGENIALITY Warner Home Video 18976	Sandra Bullock	2000	PG-13	22.98
7	7	5	ME, MYSELF & IRENE FoxVideo 2001496	Jim Carrey Renee Zellweger	2000	R	14.98
8	9	7	GONE IN 60 SECONDS Touchstone Home Video/Buena Vista Home Entertainment 21793	Nicolas Cage Angelina Jolie	2000	PG-13	19.99
9	8	26	DR. DOLITTLE FoxVideo 2762	Eddie Murphy	1998	PG-13	9.98
10	13	11	*BATTERIES NOT INCLUDED Universal Studios Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	7.50
11	19	2	HIGH PLAINS DRIFTER Universal Studios Home Video 85038	Clint Eastwood	1973	R	7.50
12	10	5	THE ORIGINAL KINGS OF COMEDY Paramount Home Video 156513	Steve Harvey D.L. Hughley	2000	R	14.95
13	18	2	BEST LITTLE WHOREHOUSE IN TEXAS Universal Studios Home Video 77014	Burt Reynolds Dolly Parton	1982	R	7.50
14	21	11	THE LAST STARFIGHTER ♦ Universal Studios Home Video 90078	Lance Guest Robert Preston	1984	PG	7.50
15	23	5	THE RIVER ♦ Universal Studios Home Video 80160	Sissy Spacek Mel Gibson	1984	PG-13	7.50
16	28	2	DEATH BECOMES HER ♦ Universal Studios Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13	7.50
17	20	3	HOUSESITTER ◊ Universal Studios Home Video 81280	Steve Martin Goldie Hawn	1992	PG	7.50
18	24	4	HOWARD THE DUCK Universal Studios Home Video 80511	Lea Thompson Jeffrey Jones	1986	PG	7.50
19	12	15	102 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 21639	Glenn Close	2000	G	24.99
20	RE-ENTRY		INDEPENDENCE DAY FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	9.98
21	11	5	THE QUEENS OF COMEDY Paramount Home Video 863483	Miss Laura Hayes Adele Givens	2000	R	14.95
22	14	5	THE CELL New Line Home Video/Warner Home Video 5185	Jennifer Lopez	2000	R	14.95
23	16	14	BIG MOMMA'S HOUSE FoxVideo 2001281	Martin Lawrence	2000	PG-13	14.98
24	RE-ENTRY		THE MONEY PIT Amblin Entertainment/Universal Studios Home Video 80387	Tom Hanks Shelley Long	1986	PG	7.50
25	26	27	THE MUMMY Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	14.98
26	29	16	REMEMBER THE TITANS Walt Disney Home Video/Buena Vista Home Entertainment 21736	Denzel Washington	2000	PG	22.99
27	25	19	LOVE & BASKETBALL New Line Home Video/Warner Home Video 5063	Omar Epps Sanaa Lathan	2000	PG-13	14.95
28	30	6	STEPHEN KING'S IT Warner Home Video 3293	Richard Thomas John Ritter	1990	NR	24.95
29	NEW		HEART AND SOULS ♦ Universal Studios Home Video 81628	Robert Downey, Jr. Charles Grodin	1993	PG-13	7.50
30	22	7	TORA! TORA! TORA! FoxVideo 2001292	Jason Robards Martin Balsam	1970	G	14.98
31	15	9	MISSION: IMPOSSIBLE 2 Paramount Home Video 156273	Tom Cruise	2000	PG-13	14.95
32	37	2	BLESS THE CHILD Paramount Home Video 156293	Kim Basinger	2000	R	14.95
33	39	22	THE GREEN MILE: THE COLLECTORS EDITION Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	19.98
34	17	5	SHAFT Paramount Home Video 156283	Samuel L. Jackson	2000	R	14.95
35	31	41	ERIN BROCKOVICH Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
36	32	7	STEPMOM Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon	1999	PG-13	9.95
37	33	39	BIG DADDY Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	9.95
38	RE-ENTRY		THE PATRIOT Columbia TriStar Home Video 05702	Mel Gibson	2000	R	19.96
39	35	17	GLADIATOR DreamWorks Home Entertainment 88026	Russell Crowe	2000	R	19.99
40	RE-ENTRY		A TIME TO KILL Warner Home Video 14317	Matthew McConaughey Sandra Bullock	1996	R	9.94

♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

July 28, 2001

Billboard Top DVD Sales

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

THIS WEEK	LAST WEEK	WKS. ON CHIT.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING	PRICE
			NUMBER 1		2 Weeks At Number 1	
1	1	2	Unbreakable Touchstone Home Video/Buena Vista Home Entertainment 21656	Bruce Willis Samuel L. Jackson	PG-13	29.99
2	NEW		Snatch Columbia TriStar Home Video 0253	Benicio Del Toro Brad Pitt	R	27.96
3	NEW		The Wedding Planner Columbia TriStar Home Video 6157	Jennifer Lopez Matthew McConaughey	PG-13	24.95
4	2	4	Cast Away FoxVideo 2001750	Tom Hanks Helen Hunt	PG	29.98
5	3	5	Crouching Tiger, Hidden Dragon Columbia TriStar Home Video 05990	Chow Yun-Fat Michelle Yeoh	PG-13	27.96
6	NEW		Dracula 2000 Dimension Home Video/Buena Vista Home Entertainment 21678	Jonny Lee Miller Omar Epps	R	29.99
7	5	3	Save The Last Dance Paramount Home Video 334554	Julia Stiles	PG-13	29.99
8	4	2	Dude, Where's My Car? FoxVideo 2001753	Ashton Kutcher Seann William Scott	PG-13	26.98
9	6	4	O Brother, Where Art Thou? Touchstone Home Video/Buena Vista Home Entertainment 21654	George Clooney	PG-13	29.99
10	7	6	Traffic USA Home Entertainment 50181	Michael Douglas Benicio Del Toro	R	26.98
11	8	3	Proof Of Life Warner Home Video 19052	Meg Ryan Russell Crowe	R	24.98
12	12	7	Vertical Limit Columbia TriStar Home Video 05066	Chris O'Donnell Robin Tunney	PG-13	27.96
13	10	21	The Patriot Columbia TriStar Home Video 5731	Mel Gibson	R	27.96
14	17	22	Gone In 60 Seconds Touchstone Home Video/Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie	PG-13	29.99
15	16	33	Gladiator DreamWorks Home Entertainment 86386	Russell Crowe	R	29.98
16	13	9	What Women Want Paramount Home Video 338384	Mel Gibson Helen Hunt	PG-13	29.99
17	11	3	The Pledge Warner Home Video 19053	Jack Nicholson	R	24.98
18	14	10	The Emperor's New Groove Walt Disney Home Video/Buena Vista Home Entertainment 21617	Animated	G	29.99
19	9	2	Dogma (Special Edition) Columbia TriStar Home Video 5614	Matt Damon Ben Affleck	R	29.95
20	15	10	Miss Congeniality Warner Home Video 18976	Sandra Bullock	PG-13	26.98
21	RE-ENTRY		Total Recall Artisan Home Entertainment 11957	Arnold Schwarzenegger Sharon Stone	R	26.98
22	18	92	The Matrix Warner Home Video 17737	Keanu Reeves Laurence Fishburne	R	24.98
23	20	6	Close Encounters Of The Third Kind Columbia TriStar Home Video 12649	Richard Dreyfuss Teri Garr	PG	27.95
24	RE-ENTRY		Rush Hour New Line Home Video/Warner Home Video 4717	Jackie Chan Chris Tucker	PG-13	19.98
25	RE-ENTRY		Remember The Titans Walt Disney Home Video/Buena Vista Home Entertainment 22853	Denzel Washington	PG	29.99

July 28, 2001

Billboard Top Video Rentals

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WKS. ON CHIT.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING
			NUMBER 1		1 Week At Number 1
1	NEW		The Wedding Planner Columbia TriStar Home Video 05718	Jennifer Lopez Matthew McConaughey	PG-13
2	1	2	Unbreakable Touchstone Home Video/Buena Vista Home Entertainment 42930	Bruce Willis Samuel L. Jackson	PG-13
3	2	4	Cast Away FoxVideo 2001751	Tom Hanks Helen Hunt	PG
4	3	2	Save The Last Dance Paramount Home Video 334553	Julia Stiles	PG-13
5	NEW		Snatch Columbia TriStar Home Video 06366	Benicio Del Toro Brad Pitt	R
6	4	2	Dude, Where's My Car? FoxVideo 2001758	Ashton Kutcher Seann William Scott	PG-13
7	NEW		Dracula 2000 Dimension Home Video/Buena Vista Home Entertainment 66436	Jonny Lee Miller Omar Epps	R
8	5	6	Traffic USA Home Entertainment 501813	Michael Douglas Benicio Del Toro	R
9	5	3	Proof Of Life Warner Home Video 19045	Meg Ryan Russell Crowe	R
10	7	4	O Brother, Where Art Thou? Touchstone Home Video/Buena Vista Home Entertainment 21654	George Clooney	PG-13
11	10	9	What Women Want Paramount Home Video 338383	Mel Gibson Helen Hunt	PG-13
12	8	3	The Pledge Warner Home Video 19053	Jack Nicholson	R
13	9	5	Crouching Tiger, Hidden Dragon Columbia TriStar Home Video 06888	Chow Yun-Fat Michelle Yeoh	PG-13
14	11	10	Miss Congeniality Warner Home Video 18976	Sandra Bullock	PG-13
15	12	7	Vertical Limit Columbia TriStar Home Video 04964	Chris O'Donnell Robin Tunney	PG-13
16	13	7	Pay It Forward Warner Home Video 6799	Kevin Spacey Helen Hunt	PG-13
17	14	9	Finding Forrester Columbia TriStar Home Video 05717	Sean Connery Robert Brown	PG-13
18	19	10	Men Of Honor FoxVideo 2001670	Robert De Niro Cuba Gooding, Jr.	R
19	20	7	Bounce Miramax Home Entertainment/Buena Vista Home Entertainment 21742	Ben Affleck Gwyneth Paltrow	PG-13
20	19	7	Space Cowboys Warner Home Video 18722	Clint Eastwood Tommy Lee Jones	PG-13

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

Billboard		Top Kid Video™		
WEEK	LAST WEEK	TITLE	YEAR OF RELEASE	PRICE
		NUMBER 1 3 Weeks At Number 1		
1	5	LADY AND THE TRAMP II: SCAMP'S ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 21226	2001	26.99
2	3	BLUE'S CLUES: PLAYTIME WITH PERIWKINKLE Nickelodeon Video/Paramount Home Video 839943	2001	9.95
3	1	DORA THE EXPLORER: WISH ON A STAR Nickelodeon Video/Paramount Home Video 874673	2001	12.95
4	4	DENNIS THE MENACE STRIKES AGAIN Warner Home Video 15623	1998	14.95
5	2	DORA THE EXPLORER: SWING INTO ACTION! Nickelodeon Video/Paramount Home Video 874433	2001	12.95
6	6	POWER RANGERS: TIME FORCE FROM THE FUTURE FoxVideo 2001287	2001	14.98
7	7	MARY-KATE & ASHLEY: WINNING LONDON Dualstar Video/Warner Home Video 37332	2001	19.96
8	NEW	POWER RANGERS: IN 3-D FoxVideo 2001849	2001	14.98
9	11	SCOOBY-DOO AND THE GHOUL SCHOOL Warner Home Video 1700	2001	14.95
10	10	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95
11	8	BOB THE BUILDER TO THE RESCUE! Lynick Studios 24100	2001	14.99
12	NEW	BARNEY: BJ'S-BARNEY'S MOTHER GOOSE RHYMES Barney Home Video/Lynick Studios 99031	1993	9.99
13	9	BOB THE BUILDER: CAN WE FIX IT? Lynick Studios 24101	2001	14.99
14	12	SCOOBY-DOO'S CREEPIEST CAPERS Warner Family Entertainment/Warner Home Video 18180	2000	19.96
15	NEW	BARNEY: LET'S PRETEND WITH BARNEY Barney Home Video/Lynick Studios 2000	1840	14.95
16	21	SCOOBY DOO'S GREATEST MYSTERIES Cartoon Network Video/Warner Home Video H3867	1999	14.95
17	15	ELMO'S WORLD: BIRTHDAYS, GAMES, & MORE Sony Wonder 54057	2000	9.98
18	18	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED Dualstar Video/Warner Home Video 37236	2000	19.96
19	17	BLUE'S CLUES: MAGENTA COMES OVER Nickelodeon Video/Paramount Home Video 05645	2000	9.95
20	13	THE LITTLE MERMAID II: RETURN TO THE SEA Walt Disney Home Video/Buena Vista Home Entertainment 13680	2000	26.99
21	NEW	BARNEY: FAMILIES ARE SPECIAL Barney Home Video/Lynick Studios 2004	1840	14.95
22	7	POKEMON: BRAND NEW WORLD Viz Video/Pioneer Entertainment 71619	2001	14.95
23	22	VEGGIE TALES: LYLE, THE KINDLY VIKING Big Idea/Lynick Studios 2137	2001	12.99
24	19	BARNEY: A TO Z WITH BARNEY Barney Home Video/Lynick Studios 2070	2000	14.95
25	14	BEETHOVEN'S 3RD Universal Studios Home Video 87321	2000	14.98

Billboard		Recreational Sports™	
WEEK	LAST WEEK	TITLE	PRICE
		NUMBER 1 7 Weeks At Number 1	
1	2	WWF: LITA-IT JUST FEELS RIGHT World Wrestling Federation Home Video 279	19.95
2	3	WWF: WRESTLEMANIA X-SEVEN World Wrestling Federation Home Video 269	19.95
3	4	CAR RACE: NASCAR VIDEO VOL 1 Warner Home Video 1843	9.95
4	2	WWF: JUDGMENT DAY World Wrestling Federation Home Video 271	19.95
5	2	NASCAR RACERS: START YOUR ENGINES FoxVideo 2000298	5.78
6	6	FUTURE KINGS OF THE RING Backyard Video 71000	19.95
7	6	BALL ABOVE ALL Ventura Distribution 0803	14.98
8	7	WWF: DIVAS IN HEDONISM World Wrestling Federation Home Video 281	14.95
9	23	MICHAEL JORDAN TO THE MAX FoxVideo 2001286	14.98
10	18	CAR RACE: NASCAR VIDEO VOL 2 Warner Home Video 2153	9.95
11	10	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL 1 Redline Entertainment 77002	15.95
12	15	WWF: ROYAL RUMBLE World Wrestling Federation Home Video 267	19.95
13	17	WWF: HARDCORE World Wrestling Federation Home Video 278	14.95
14	12	WWF: BEST OF RAW-VOL 2 World Wrestling Federation Home Video 280	14.95
15	13	WWF: NO WAY OUT World Wrestling Federation Home Video 268	19.95
16	11	WWF: BACKLASH World Wrestling Federation Home Video 270	19.95
17	16	GOLF DIGEST: PLAY GAME RIGHT Global Fusion 50810	9.98
18	20	RODEO: BULLBUSTERS ALL-STAR OF RODEO Goldhill Home Video 268	19.95
19	NEW	WWF: REBELLION 2000 World Wrestling Federation Home Video 264	19.95
20	14	WWF: INSURREXTION World Wrestling Federation Home Video 282	19.95

Billboard		Health & Fitness™	
WEEK	LAST WEEK	TITLE	PRICE
		NUMBER 1 3 Weeks At Number 1	
1	78	YOGA FOR BEGINNERS COLLECTION Living Arts 1070	17.98
2	70	YOGA CONDITIONING FOR WEIGHT LOSS Living Arts 1203	14.98
3	115	YOGA FOR BEGINNERS: ABS YOGA Living Arts 1075	9.98
4	6	DENISE AUSTIN: POWER YOGA PLUS Artisan Home Entertainment 11754	14.98
5	7	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES Artisan Home Entertainment 10152	14.98
6	8	BASIC YOGA FOR DUMMIES Anchor Bay Entertainment 11586	9.99
7	5	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
8	351	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
9	4	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution 2274	39.95
10	10	TOTAL YOGA Living Arts 1080	9.98
11	14	POWER YOGA 2-PACK: STRENGTH AND STAMINA Living Arts 1077	17.98
12	18	YOGA FOR BEGINNERS: STRESS RELIEF Living Arts 1077	9.98
13	16	DENISE AUSTIN: BLAST OFF TEN POUNDS Artisan Home Entertainment 10154	14.98
14	11	MINNA LESSIG: EMERGENCY WORKOUT Parade Video 1124	14.98
15	17	POWER YOGA FOR BEGINNERS: STAMINA Living Arts 1078	9.98
16	RE-ENTRY	PILATES: BEGINNING MAT WORKOUT Living Arts 1231	14.98
17	15	QUICK FIX: TIGHT ABS Parade Video 1115	9.98
18	RE-ENTRY	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution 2271	34.95
19	12	QUICK FIX: TOTAL BODY TONING Parade Video 1116	9.98
20	NEW	A.M. YOGA FOR BEGINNERS Living Arts 1071	9.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at suggested retail for nontheatrical titles. 25,000 units and \$1 million at suggested retail for theatrical titles.
 ◆ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at suggested retail for nontheatrical titles. 50,000 units or \$2 million at suggested retail for theatrical titles.
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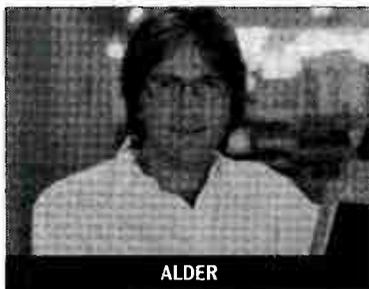
HOME VIDEO

Virgin Rolls Out DVD Kiosks

BY EILEEN FITZPATRICK

LOS ANGELES—In a move that could presage a merchandising revolution, Virgin Entertainment Group is using the CD-listening-post concept to help sell DVD Videos and videocassettes.

Installed a month ago in its West Hollywood Virgin Megastore, the company's digital preview system is a kiosk that lets customers get a sneak peek of any DVD or VHS tape in the store's inventory. The customer picks a title



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off the shelf, scans its bar code at the kiosk, and views a 30-second or 2-minute trailer from the film using the unit's touch-screen interface. Customers can also look at cast credits, reviews, and a list of Virgin-recommended titles. The kiosks serve as a music listening post as well.

Five kiosks have been installed at the West Hollywood store, each holding previews and information on more than 10,000 movie titles. Future models will allow customers to search for product by movie name, actor, producer, writer, or director. In addition, customers will be able to place special orders and get access to exclusive Virgin content and products through a hookup to the company's Web site.

KIOSK MANIA

"Our customers are falling all over themselves to use the kiosks," says Virgin Entertainment senior VP of product and merchandising Dave Alder. "We're sure they are contributing to significant purchase conversion."

The goal is to install the kiosks in all North American Virgin stores; a schedule hasn't been determined yet.

The system was developed in-house at Virgin, with Muze providing the video and audio database. Muze can upgrade the kiosks with information on video games and books.

"These kiosks open up a whole new horizon in store assistance," says Muze co-founder and executive VP Paul Zullo. "It's an extension of the listening post and provides specialized marketing that retailers need today."

"For years, we've been providing Virgin with music kiosks, and that's where the idea for this was spawned," Muze senior VP of sales Gary Geller says. "We made this one tailored to their environment, which is going to be the future of the in-store kiosk."

Billboard		Top Music Videos™		
WEEK	LAST WEEK	TITLE	PRINCIPAL PERFORMERS	VHS/DVD PRICE
		Compiled from a national sample of retail store and rack reports collected, compiled, and provided by VideoScan		
		NUMBER 1 1 Week At Number 1		
1	NEW	FLAME FLAMENCO & ROMANCE Daystar Video 0950	Esteban	16.95 VHS
2	2	THE UP IN SMOKE TOUR ▲ Eagle Vision/Red Distribution 30001	Various Artists	19.95/23.97
3	3	BRITNEY IN HAWAII: LIVE & MORE ▲ Jive/Zomba Video 41704	Britney Spears	19.95/24.97
4	4	SALIVAL Tool Dissection/Volcano/Zomba Video 31159	Tool	24.98/29.98
5	NEW	AARON'S PARTY... LIVE IN CONCERT! Jive/Zomba Video 41749	Aaron Carter	14.95/19.97
6	6	TOURING BAND 2000 ▲ Epic Music Video/Sony Music Entertainment 54010	Pearl Jam	19.95/24.97
7	7	LIVE AT MADISON SQUARE GARDEN ▲ Jive/Zomba Video 41729	'N Sync	19.95/24.97
8	1	ENCORE Spring House Video/Chordant Dist. Group 44432	Old Friends Quartet	29.95 VHS
9	10	HELL FREEZES OVER ▲ Geffen Home Video/Universal Music & Video Dist. 33548	Eagles	24.95/24.99
10	9	MY REFLECTION Image Entertainment 578	Christina Aguilera	14.98/19.99
11	8	AARON'S PARTY (COME GET IT)—THE VIDEO ▲ Jive/Zomba Video 41721	Aaron Carter	9.95/14.97
12	12	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95/24.97
13	13	REBEL MUSIC-THE BOB MARLEY STORY Palm Pictures 2037	Bob Marley	14.95/24.95
14	5	ON BROADWAY Spring House Video/Chordant Dist. Group 44403	Mark Lowry	29.95 VHS
15	14	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video/Sony Music Entertainment 50330	Stevie Ray Vaughan And Double Trouble	14.95/19.97
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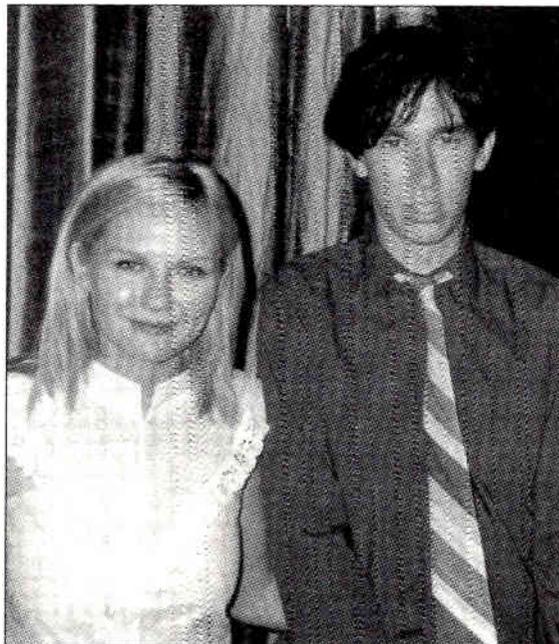
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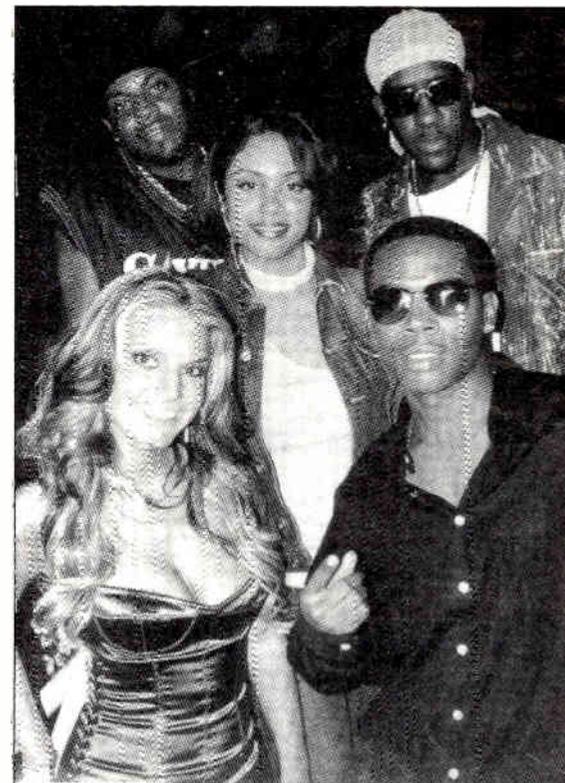
Digital Display. Paul Oakenfold became the first electronic artist honored for his contributions to music by Las Vegas' Hard Rock Hotel and Casino. A showcase of Oakenfold's memorabilia at the hotel includes his turntables and original masters of records he made with Madonna and U2. Other musicians honored there include Elvis Presley, David Bowie, Carlos Santana, James Brown, and Nirvana.



Spain Comes to L.A. Spain recently visited the studios of KCRW Los Angeles, where the Restless band played a live set on the station's *Morning Becomes Eclectic* show. Rage Against the Machine bassist Tim Commerford, a Spain fan, visited the studio to meet the performers. Pictured, from left, are Spain frontman Josh Haden and Commerford.



Gone Hollywood. Punk act Osker hit the big screen when the band performed its song "Alright" in the Touchstone Pictures film *Crazy/Beautiful*. The cut, taken from Osker's 2000 Epitaph debut, *Treatment 5*, appears on the movie's soundtrack. Pictured are *Crazy/Beautiful* star Kirsten Dunst, left, and Osker frontman Devon Williams.



Simply 'Irresistible.' RCA Records artist Dante joined Jessica Simpson at New York's Water Club to celebrate the release of her new Columbia CD, *Irresistible*. In the back, from left, are Robby, Claudette, and Ryan of Interscope act City High. In front are Simpson and Dante.



Stroke of Genius. Former Talking Head Jerry Harrison is working at Bayview Studios in Richmond, Va., producing the sophomore effort by Cherry/Universal modern rock act Stroke 9. Harrison produced the band's 1999 gold-certified debut, *Nasty Little Thoughts*. Standing, from left, are band members John McDermott, Greg Gueldner, Eric Stock, and Luke Esterkyn. Seated, from left, are Harrison and engineer Karl Derfler.

PROGRAMMING

Must R&B PDs Live The Lifestyle?

Some Manage To Stay Hip, While Others Hop To Different Formats

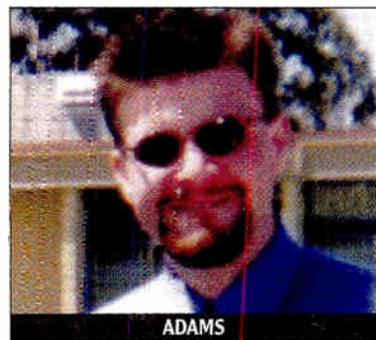
BY DANA HALL

Airplay Monitor

NEW YORK—With the dominance of hip-hop at mainstream R&B, rhythmic top 40, and crossover radio, do PDs outside the 12-24 demo—which is to say, most major-market PDs—think they're truly in touch with the streets? And if they're not "living the lifestyle" firsthand, how do they ensure they're picking the right music for their stations' demo?

The issue has forced some PDs in recent years to move on to more adult-focused formats. One former mainstream R&B PD who wished to remain anonymous says, "I was disappointed with the way music had taken a turn. In the last five years, I felt that most of the music I was listening to for my station lacked creativity and innovation. I couldn't identify with the music any longer, so I chose to move on to management."

Bobby O'Jay, PD of R&B oldies WDIA Memphis, recently relinquished the operations manager stripes at crossover R&B sister WHRK (K97) and adult R&B KJMS. O'Jay says that while he was looking to simplify his life by pro-



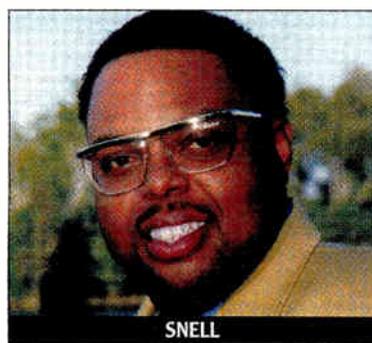
ADAMS

gramming only one station, he also had issues with a great deal of the content in today's music, "not just hip-hop and rap, but even some of the R&B. I just didn't agree with it. Over the years, you develop the ability to hear hit records, but I just didn't feel the music in my heart anymore."

Even so, those who have moved on are more the exception than the rule. Jay Michaels, PD of crossover R&B WAMO-FM Pittsburgh, says, "In August, it will be 20 years that I've been doing this. I feel like I've been able to change with the times and the trends—which is the key. I still have a pretty good ear for music, but to be honest with you, I don't have an ear for the harder stuff. In fact—and this is going to sound really unhip—I don't see what the big

deal is about Jay-Z. He's like Michael Jackson to this generation, so, I admit it, I don't get it. But everyone else does, so I get with it."

Michaels does that by applying the one rule that all the PDs we spoke with abide by religiously: "I surround myself with people who can hear it and get it," he says. "I have the best music director—DJ



SNELL

Boogie—who's younger and hipper than me, and I'm pretty damn hip. He's in the clubs every week, and we both meet with all our mixers on a regular basis. Those are the folks who are the closest to the streets. To be successful in this business, you not only have to be a good communicator, you also have to be an incredible listener."

Music directors and station mix-show jocks are typically the unanimous point persons among PDs pushing outside their target demo. John Candelaria, Clear Channel brand manager for several stations and operations manager of rhythmic top 40 KPRR (Power 102) El Paso, Texas, concedes, "I don't hear every record, and I'm sure you could talk to a few record reps and they will tell you the same. That's probably their biggest frustration with me—that I don't always get it all the time."

EXCEEDING TARGET DEMO

While Candelaria says he considers himself "hip," his staff calls him "the old fart. I'm the oldest guy on my staff—and I'm only 37. So I do exceed our target demo of 18-34. I'm not living the lifestyle the way that I used to. When you're 18 or 19 years old, you have a different perspective on life. You are worlds away from the mind of a 35-year-old. Now you have a career and family to think about. Things factor into your decision-making that never would have entered your mind at 18.

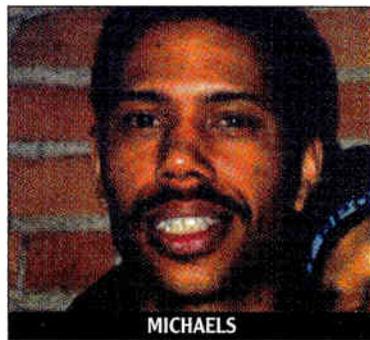
"So for me," Candelaria continues, "it's all about surrounding myself with people who do live the lifestyle and who are in the demo, and I find MTV and BET help me in

seeing what the target demo is into. They are very much on the pulse of this generation."

Tim "Minnesota Fattz" Snell, PD of R&B WPRW (Power 106) Augusta, Ga., relies on his music director, Nighttrain. "He's in the demo, and he's been doing this since he was a kid. He's from the streets." Snell adds that the popularity of hip-hop and rap has also opened the doors for younger jocks and mixers to make their way up into programming duties. "Five years ago, Nighttrain came to me about music, and I told him to get the hell out of my office. But gradually I grew to respect his opinion, and he learned programming along the way as well. I started to include him in our music meetings, and here he is today, MD and a future PD."

Jerry McKenna, PD of rhythmic top 40 WWKX (Hot 106) Providence, R.I., says, "I really rely on a few people who help me in music, but it goes beyond the music. They help me to understand the demo's lifestyle. My afternoon drive guy, DJ Buck, who is actually just out of the demo as well, is my connection to the whole street scene. He's a hip-hop DJ as well, so I look to him regarding rap. Our MD Bradley Ryan spins in both the dance and hip-hop clubs, so he can give me insight into both arenas."

Other programmers add that "feeling" good music isn't about age at all. Dale O'Brien, PD of rhythmic top 40 WBTS (the Beat) Atlanta, says, "I can still feel hip-hop and rap, even though I'm 39. It's mostly attitude—not age—when it comes to hearing hit music. You don't have to be 18 to like it. And even if you don't necessarily like the sound of rap—but you must program it—you can recognize a sound that will work on the radio."



MICHAELS

"It's the same misconception that people make about listeners," O'Brien continues. "Just because someone hits 49 doesn't mean they turn off the top 40 station and turn on a news/talk station."



Not Just for Breakfast. R&B singer/model Tyrese stopped by the morning show at top 40/rhythm WKTU New York to promote his new album, *2000 Watts*. Pictured in the back row, from left, are RCA's John Strazza, WKTU's Michelle Visage, Ralphie Marino, and Judy Torres. Kneeling in the front, from left, are Tyrese and WKTU morning men Goumba Johnny and Speedy.

Michaels adds, "I don't think that people in my generation can't identify with hip-hop. Hell, most of us grew up on it. There are even some records that I've picked that Boogie couldn't hear at first, like Eve's 'Let Me Blow Ya Mind.' What I listen for in any record—rap, hip-hop, or even pop—is an overall commercial appeal and the hook—anything that the listener can sing along to. And you have to listen to a song at least two to three times—especially when you don't like it the first time around."

FEEL THE MUSIC

Mychael McGuire, PD of R&B KIIZ Killeen, Texas, says it comes down to knowing good programming. "I'm sure there are some programmers in the crossover or pop formats who don't necessarily feel the hip-hop and R&B—they don't go home and pop it in the CD player—but that doesn't mean they can't program it. If you have a good base and programming background, you can deal with any music, even if you don't necessarily like it yourself. I guarantee that every PD in this country plays at least some records he or she doesn't like, but you pretty much know when something has the potential to become a hit."

Mark Adams, director of programming for Rose City Radio and PD of rhythmic top 40 KXJM Portland, Ore., says, "We have surveys that our street team hands out at every event. On average, we get back between 200 and 500 each month. It asks them everything from where they eat to what they watch on TV to Web sites, clothing, and music. It's all qualitative."

And then there are those PDs who

do actually live the lifestyle. WVEE Atlanta assistant PD/night jock Greg Street says that being unmarried and without a family allows him to live the lifestyle, thereby keeping him in touch with the streets.

McGuire says his lifestyle is somewhat similar: "One of my excuses for not being married yet is that it could interfere with my



O'BRIEN

career and what I need to do as a programmer. I have two sisters and a brother all in radio, and we often discuss how difficult it would be to do what we do and still live up to the demands of a family life. I'm sure there are many PDs who do it, but it must be an awful strain on either their family or their job duties."

McKenna agrees: "Even though I'm 38 and I'm out of the target demo, I don't live the lifestyle of the traditional 38-year-old. I still go to clubs, and I don't have those responsibilities that could keep me at home every night."

Snell adds, "Sometimes you might feel out of place in a club surrounded by 18- to 20-year-olds, but if that is what keeps you in touch, then you've got to do it."

Dana Hall is managing editor of R&B Airplay Monitor in New York.

MUSIC VIDEO



by Carla Hay

VIDEO PARODY: VH1's *Behind the Music* has become such a fixture in the music industry that it's become ripe for parody. Heavy.com has been skewering the documentary program with a comedy animation series, *Behind the Music That Sucks*, which has become a cult hit. (Think *South Park* meets the music business.) *Behind the Music That Sucks* is now being released on home video and DVD video. Due out July 31 on Arrow Home Entertainment are *Behind the Music That Sucks, Volume 3: Hairy Women of Rock* and *Behind the Music That Sucks, Volume 4: Killin' Cops and Hip-Hop*.

Volume 3 has parodies of Jewel, Melissa Etheridge, Barbra Streisand, Fiona Apple, Mariah Carey, Christina Aguilera, Garbage, and 'N Sync. *Volume 4* pokes fun at Puff Daddy, Dr. Dre, Will Smith, Eminem, Tupac Shakur, LL Cool J, Kid Rock, Limp Bizkit, and Insane Clown Posse.

Behind the Music That Sucks is not for people who are easily offended or for small children. The series is irreverent and politically incorrect, whether it be skewering the "gangsta rap" image of Shakur, making fun of the size of Streisand's nose, satirizing Carey's love life, or lampooning the "white guys who rap" trend with Eminem and Kid Rock.

Even though it's a parody, *Behind the Music That Sucks* is sometimes a little too truthful for some people's comfort, according to Dave Carson, who co-created the series with Simon Assaad.

"We heard VH1 wasn't too pleased at first," Carson says. "But eventually they realized that it's all in good fun, and now we hear that some people at VH1 love it."

Carson adds that most people have had a positive reaction to the series. "Britney Spears" and 'N Sync's manager told us that he loved *Behind the Music That Sucks* because it doesn't pull any punches. **The Bloodhound Gang**

E-mailed us and said they knew they had made it when they got to be on *Behind the Music That Sucks*. We've also heard from a lot of fan clubs that think the series is cool."

Other people haven't been so pleased. "We've gotten death threats from 2Pac fans," Carson says. "We don't know if we should take them seriously or not. We heard Barbra Streisand was pretty pissed off at the parody we did of her."

Carson says in response to the people who are offended by *Behind the Music That Sucks*:

"Lighten up. We're just taking stereotypes and playing with them. Even the artists we love are worth parodying."

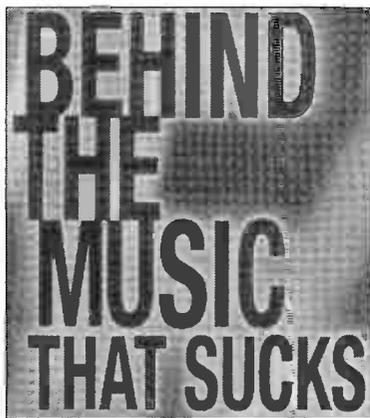
Will the controversial series ever end up on a TV network? "We were in talks with UPN to bring the show to that network," Carson says, "but it didn't work out." UPN is owned by Viacom, which also owns VH1 and MTV.

"We actually wanted to bring the show to MTV," Carson adds. "But that's not going to happen, because MTV would just want to dummy down the series for their audience."

Carson says that there's no shortage of material, because some artists already have cartoon-like images, and many artists take themselves so seriously that their pretentiousness is comical. "We're going to do Jennifer Lopez next," Carson reveals.

He adds that other artists haven't gotten the *Behind the Music That Sucks* treatment yet because they are somewhat harder to parody: "We haven't done Michael Jackson or Ricky Martin yet, because there are a lot of jokes about them that have already been done."

Carson says that his series could last as long as *Behind the Music* is on the air. He adds, "But there may come a time when we'll just get tired of doing this or if artists get too boring. That's when we'll stop."



JULY 28
2001

Billboard

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending
JULY 15, 2001



Continuous programming
1234 W. Street, NE, Washington, D.C. 20018



Continuous programming
2806 Opryland Drive, Nashville, TN 37214



Continuous programming
1515 Broadway, New York, NY 10036



Continuous programming
1515 Broadway, New York, NY 10036

1 THE ISLEY BROTHERS, <i>Courageous</i>	1 GARY ALLAN, <i>Man Of Me</i>	1 BLINK-182, <i>The Packshow</i>	1 TRAIN, <i>Drops Of Jupiter</i>
2 DESTINY'S CHILD, <i>Boyz n the City</i>	2 FAITH HILL, <i>There You'll Be</i>	2 DESTINY'S CHILD, <i>Boyz n the City</i>	2 SUGAR RAY, <i>When It's Over</i>
3 ALICIA KEYS, <i>Fallin'</i>	3 CHELY WRIGHT, <i>Never Love You Enough</i>	3 JAGGED EDGE, <i>Where The Party At</i>	3 INCUBUS, <i>Drive</i>
4 JAGGED EDGE, <i>Where The Party At</i>	4 TOBY KEITH, <i>I'm Just Talkin' About Tonight</i>	4 SUM 41, <i>Fat Lip</i>	4 JANET, <i>Someone To Call My Lover</i>
5 LIL BOW WOW, <i>Ghetto Girls</i>	5 BROOKS & DUNN, <i>Only In America</i>	5 ALLEN ANT FARM, <i>Smooth Criminal</i>	5 STAINED, <i>It's Been Awhile</i>
6 D12, <i>Purple Hills</i>	6 CHRIS CAGLE, <i>Laredo</i>	6 LINKIN PARK, <i>Crawling</i>	6 LFEHOUSE, <i>Hanging By A Moment</i>
7 TRICK DADDY, <i>I'm A Thug</i>	7 MARTINA MCBRIDE, <i>When God Fears'</i> <i>Women Get The Blues</i>	7 JANET, <i>Someone To Call My Lover</i>	7 DAVE MATTHEWS BAND, <i>The Space Between</i>
8 MISSY ELLIOTT, <i>One Minute Man</i>	8 SARA EVANS, <i>I Could Not Ask For More</i>	8 112, <i>Peaches & Cream</i>	8 AEROSMITH, <i>Fly Away From Here</i>
9 JAHEIM, <i>Just In Case</i>	9 LONESTAR, <i>I'm Already There</i>	9 JENNIFER LOPEZ, <i>I'm Real</i>	9 MARIAH CAREY, <i>Loverboy</i>
10 LUTHER VANDROSS, <i>Take You Out</i>	10 DOLLY PARTON, <i>Shine</i>	10 STAINED, <i>It's Been Awhile</i>	10 MELISSA ETHERIDGE, <i>I Want To Be In Love</i>
11 CRAIG DAVID, <i>Fill Me In</i>	11 KEITH URBAN, <i>Where The Blacktop Ends</i>	11 CITY HIGH, <i>What Would You Do</i>	11 FUEL, <i>Bad Day</i>
12 MUSIQ, <i>Girl Next Door</i>	12 BRAD PAISLEY, <i>Two People Fell In Love</i>	12 ALICIA KEYS, <i>Fallin'</i>	12 U2, <i>Elevation</i>
13 REDMAN, <i>Let's Get Dirty</i>	13 JAMIE O'NEAL, <i>When I Think About Angels</i>	13 EVE 6, <i>Here's To The Night</i>	13 FIVE FOR FIGHTING, <i>Superman</i>
14 JIMMY COZIER, <i>She's All I Got</i>	14 LILA MCCANN, <i>Come A Little Closer</i>	14 USHER, <i>U Remind Me</i>	14 DESTINY'S CHILD, <i>Boyz n the City</i>
15 ST. LUNATICS, <i>Midwest Swing</i>	15 TRICK PONY, <i>On A Night Like This</i>	15 MARIAH CAREY, <i>Loverboy</i>	15 THE BLACK CROWES, <i>Soul Singing</i>
16 VIOLATOR, <i>What It Is</i>	16 DARRYL WORLEY, <i>Second Wind</i>	16 'N SYNC, <i>Pop</i>	16 SMASH MOUTH, <i>I'm A Believer</i>
17 MARIAH CAREY, <i>Loverboy</i>	17 TRISHA YEARWOOD, <i>I Would've Loved You Anyway</i>	17 AALIYAH, <i>We Need A Resolution</i>	17 STONE TEMPLE PILOTS, <i>Days Of The Week</i>
18 BABYFACE, <i>There She Goes</i>	18 CAROLYN DAWN JOHNSON, <i>Complicated</i>	18 VIOLATOR, <i>What It Is</i>	18 FATBOY SLIM, <i>Weapon Of Choice</i>
19 THREE TREES, <i>Let's Get It</i>	19 MONTGOMERY GENTRY, <i>She Couldn't Change Me</i>	19 RAY J, <i>Wait A Minute</i>	19 BACKSTREET BOYS, <i>More Than That</i>
20 SILKK THE SHOCKER, <i>That's Cool</i>	20 MARK WILLS, <i>Loving Every Minute</i>	20 AEROSMITH, <i>Fly Away From Here</i>	20 DEPECHE MODE, <i>Dream On</i>
21 MYSTIC, <i>The Life</i>	21 TAMMY COCHRAN, <i>Angels In Waiting</i>	21 GORILLAZ, <i>Clint Eastwood</i>	21 GREEN DAY, <i>Time Of Your Life (Good Riddance)</i>
22 BILAL, <i>Love It</i>	22 CYNDI THOMPSON, <i>What I Really Meant To Say</i>	22 JESSICA SIMPSON, <i>Irresistible</i>	22 FUEL, <i>Hemorrhage (In My Hands)</i>
23 R. KELLY, <i>Fiesta</i>	23 BILLY GILMAN, <i>She's My Girl</i>	23 SUGAR RAY, <i>When It's Over</i>	23 LENNY KRAVITZ, <i>Again</i>
24 CASE, <i>Not Your Friend</i>	24 TRAVIS TRITT, <i>It's A Great Day To Be Alive</i>	24 CRYSTAL METHOD, <i>Name Of The Game</i>	24 MATCHBOX TWENTY, <i>Mad Season</i>
25 AALIYAH, <i>We Need A Resolution</i>	25 MARK MCGUINN, <i>That's A Plan</i>	25 BACKSTREET BOYS, <i>More Than That</i>	25 BON JOVI, <i>It's My Life</i>
26 FOXO BROWN, <i>Oh Yeah</i>	26 KENNY CHESNEY, <i>Don't Happen Twice</i>	26 MISSY ELLIOTT, <i>One Minute Man</i>	26 MADONNA, <i>Don't Tell Me</i>
27 LIL JON & EAST SIDE BOYZ, <i>Bia Bia</i>	27 PATTY LOVELESS, <i>The Boys Are Back In Town</i>	27 DROWNING POOL, <i>Bodies</i>	27 BON JOVI, <i>One Wild Night (Live)</i>
28 BEANIE SIGEL, <i>Beanie (Mack B****)</i>	28 LEE ANN WOMACK, <i>I Hope You Dance</i>	28 U2, <i>Elevation</i>	28 EVE 6, <i>Here's To The Night</i>
29 FAITH EVANS, <i>Can't Believe</i>	29 JESSICA ANDREWS, <i>Who I Am</i>	29 311, <i>You Wouldn't Believe</i>	29 U2, <i>Beautiful Day</i>
30 BLU CANTRELL, <i>Hit 'Em Up Style</i>	30 CHARLIE ROBINSON, <i>I Want You Bad</i>	30 REDMAN, <i>Let's Get Dirty</i>	30 JENNIFER LOPEZ, <i>I'm Real</i>
31 ERICK SERMON, <i>Music</i>	31 GARY ALLAN, <i>Right Where I Need To Be</i>	31 BLU CANTRELL, <i>Hit 'Em Up Style</i>	31 JANET, <i>All For You</i>
32 USHER, <i>U Remind Me</i>	32 DIXIE CHICKS, <i>Cowboy Take Me Away</i>	32 CRAIG DAVID, <i>Fill Me In</i>	32 MATCHBOX TWENTY, <i>Bent</i>
33 RAY J, <i>Wait A Minute</i>	33 LEANN RIMES, <i>I Need You</i>	33 DAVE MATTHEWS BAND, <i>The Space Between</i>	33 CHRISTINA AGUILERA, <i>LI' KIM MYA & PINK, Lady Marmalade</i>
34 JANET, <i>Someone To Call My Lover</i>	34 KENNY CHESNEY, <i>I Lost It</i>	34 ERICK SERMON, <i>Music</i>	34 3 DOORS DOWN, <i>Kryptonite</i>
35 LIL' MO, <i>Superwoman Pt. II</i>	35 ALAN JACKSON, <i>When Somebody Loves You</i>	35 BRITNEY SPEARS, <i>Baby One More Time</i>	35 NO DUUBT, <i>Simple Kind Of Life</i>
36 MISSY ELLIOTT, <i>Get Ur Freak On</i>	36 LEE ANN WOMACK, <i>Why They Call It Falling</i>	36 DAVE NAVARRO, <i>Reckall</i>	36 STING, <i>After The Rain Has Fallen</i>
37 GINUWINE, <i>So Anxious</i>	37 DIAMOND RIO, <i>One More Day</i>	37 O-TOWN, <i>All Dr Nothing</i>	37 FAITH HILL, <i>There You'll Be</i>
38 NAS, <i>You Owe Me</i>	38 SARA EVANS, <i>Born To Fly</i>	38 KURUPT, <i>It's Over</i>	38 DAVID GRAY, <i>Please Forgive Me</i>
39 P. DIDDY, BLACK ROB & MARK CURRY, <i>Bad Boy For Life</i>	39 ALAN JACKSON, <i>www.Memory</i>	39 D12, <i>Purple Hills</i>	39 STEVIE NICKS, <i>Every Day</i>
40 PETEY PABLO, <i>Raise Up</i>	40 KEITH URBAN, <i>But For The Grace Of God</i>	40 WILLA FORD, <i>I Wanna Be Bad</i>	40 THE WALLFLOWERS, <i>Letters From The Wasteland</i>
41 COO COO CAL, <i>My Projects</i>	41 NICKEL CREEK, <i>When You Come Back Down</i>	41 WEEZER, <i>Hash Pipe</i>	41 R. E. M., <i>Losing My Religion</i>
42 SIS00, <i>Dance For Me</i>	42 BROOKS & DUNN, <i>Ain't Nothing 'Bout You</i>	42 LIL' MO, <i>Superwoman</i>	42 EVERETT, <i>Wonderful</i>
43 112, <i>Peaches & Cream</i>	43 TOBY KEITH, <i>How Do You Like Me Now</i>	43 LFO, <i>Every Other Time</i>	43 JEFFREY GAINES, <i>In Your Eyes</i>
44 CHRISTINA AGUILERA, LI' KIM MYA & PINK, <i>Lady Marmalade</i>	44 JAMIE O'NEAL, <i>There Is No Arizona</i>	44 FUEL, <i>Bad Day</i>	44 CRAIG DAVID, <i>Fill Me In</i>
45 GINUWINE, <i>There It Is</i>	45 FAITH HILL, <i>The Way You Love Me</i>	45 DISTURBED, <i>Down With The Sickness</i>	45 THE CORRS, <i>All The Love In The World</i>
46 KEKE WYATT, <i>Used To Love</i>	46 DIXIE CHICKS, <i>Goodbye Earl</i>	46 3 DOORS DOWN, <i>Be Like That</i>	46 ANDREAS JOHNSON, <i>Glorious</i>
47 BAD AZZ, <i>Wrong Idea</i>	47 BILLY GILMAN, <i>There's A Hero</i>	47 COLD, <i>End Of The World</i>	47 MATCHBOX TWENTY, <i>If You're Gone</i>
48 3LW, <i>Plays Gon' Play</i>	48 TRENT SUMNER, <i>Paint Your Name In Purple</i>	48 CAKE, <i>Short Skirt/Long Jacket</i>	48 DIDD, <i>Hunter</i>
49 SIS00, <i>Can I Live</i>	49 TERRI CLARK, <i>No Fear</i>	49 P. DIDDY, BLACK ROB & MARK CURRY, <i>Bad Boy For Life</i>	49 FLICKERBUCK, <i>Smile</i>
50 SNOOP DOGG, <i>Loosen' Control</i>	50 RODNEY CROWELL, <i>I Walk The Line</i>	50 NIVEA, <i>Don't Mess With The Radio</i>	50 NELLY FURTADO, <i>Turn Off The Lights</i>
<p>INDIA AIRE, <i>Brown Skin</i></p> <p>LIL' ROMEO, <i>The Girlies</i></p> <p>JUVENILE, <i>Set It Off</i></p> <p>OLVIA, <i>Are U Capable</i></p> <p>JADAKISS, <i>Knock Yourself Out</i></p>		<p>JESSICA ANDREWS, <i>Helplessly, Hopelessly</i></p> <p>MIKE WALKER, <i>Honey Do</i></p> <p>PHIL VASSAR, <i>Six Pack Summer</i></p> <p>TRAVIS TRITT, <i>Love Of A Woman</i></p>	

The Clip List

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 28, 2001

<p>muchmusic.usa</p> <p>Continuous programming 200 Jericho Quadrangle, Jericho, NY 11753</p> <p>CAKE, <i>Short Skirt/Long Jacket (NEW)</i></p> <p>KENNA, <i>Hurt Bent (NEW)</i></p> <p>JENNIFER LOPEZ, <i>I'm Real</i></p> <p>BADLY DRAWN BOY, <i>Sprinting In The Wind</i></p> <p>DROWNING POOL, <i>Business</i></p> <p>SCAPEGOAT WAX, <i>Azula 10</i></p> <p>MISSY ELLIOTT, <i>One Minute Man</i></p> <p>STONE TEMPLE PILOTS, <i>Days Of The Week</i></p> <p>JANET, <i>Someone To Call My Lover</i></p> <p>JAGGED EDGE, <i>Where The Party At</i></p> <p>311, <i>You Wouldn't Believe</i></p> <p>D12, <i>Purple Hills</i></p> <p>FUEL, <i>Bad Day</i></p> <p>DAVE MATTHEWS BAND, <i>The Space Between</i></p> <p>MARIAH CAREY, <i>Loverboy</i></p> <p>LIL' MO, <i>Superwoman Pt. II</i></p> <p>BLINK-182, <i>The Rock Show</i></p> <p>CITY HIGH, <i>What Would You Do?</i></p> <p>SUGAR RAY, <i>When It's Over</i></p> <p>EVE 6, <i>Here's To The Night</i></p>	<p>MTV 2</p> <p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>NEW</p> <p>KRAYZIE BONE, <i>Hard Time Hustlin'</i></p> <p>MYSTIC, <i>The Life</i></p> <p>PETEY PABLO, <i>Raise Up</i></p> <p>JANET, <i>Someone To Call My Lover</i></p> <p>MUCHMUSIC</p> <p>Continuous programming 298 Queen St West, Toronto, Ontario M5V2Z5</p> <p>PROJECT WYZE, <i>Nothing's What It Seems (NEW)</i></p> <p>TREBLE CHARGER, <i>Business (NEW)</i></p> <p>MISSY 'MISDEMEANOR' ELLIOTT, <i>One Minute Man (NEW)</i></p> <p>JAMIROQUAI, <i>Little L (NEW)</i></p> <p>MATHEMATIK, <i>Up Rise (NEW)</i></p> <p>HAWKLEY WORKMAN, <i>Jealous Of Your Cigarette (NEW)</i></p> <p>SUGAR JONES, <i>How Much Longer</i></p> <p>P. DIDDY, BLACK ROB & MARK CURRY, <i>Bad Boy For Life</i></p> <p>SUM 41, <i>Fat Lip</i></p> <p>OUR LADY PEACE, <i>Life</i></p> <p>WAVE, <i>California</i></p> <p>BRAN VAN 3000, <i>Astounded</i></p> <p>WEEZER, <i>Hash Pipe</i></p> <p>STAINED, <i>It's Been Awhile</i></p> <p>BLINK-182, <i>The Rock Show</i></p> <p>DESTINY'S CHILD, <i>Boyz n the City</i></p> <p>D12, <i>Purple Hills</i></p> <p>'N SYNC, <i>Pop</i></p> <p>U2, <i>Elevation</i></p> <p>SNOW, <i>Joke Thing</i></p>	<p>MTV</p> <p>Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139</p> <p>MOENIA, <i>Molde Perfecto</i></p> <p>D10, <i>Thank You</i></p> <p>GORILLAZ, <i>Clint Eastwood</i></p> <p>CRAZY TOWN, <i>Butterfly</i></p> <p>DESTINY'S CHILD, <i>Survivor</i></p> <p>BENJAMIN DIAMONDO, <i>Little Scare</i></p> <p>'N SYNC, <i>Pop</i></p> <p>RONAN KEATING, <i>Lovin' Each Day</i></p> <p>WESTLIFE, <i>Uptown Girl</i></p> <p>MADONNA, <i>What It Feels Like For A Girl</i></p> <p>U2, <i>Elevation</i></p> <p>EL GRAN SILENCIO, <i>Dejanme Si Estoy Llorando</i></p> <p>JUMBO, <i>Rockstar</i></p> <p>JENNIFER LOPEZ, <i>Play</i></p> <p>OREJA DE VAN GOGH, <i>Cuidate</i></p> <p>BLINK-182, <i>The Rock Show</i></p> <p>AEROSMITH, <i>Jaded</i></p> <p>CHRISTINA AGUILERA LI' KIM MYA & PINK, <i>Lady Marmalade</i></p> <p>BDN JOVI, <i>One Wild Night</i></p> <p>TRAVIS, <i>Sing</i></p>	<p>MUSK VIDEO TELEVISION</p> <p>5 hours weekly 223-225 Washington St, Newark, NJ 07102</p> <p>STEVIE NICKS, <i>Every Day</i></p> <p>THE WALLFLOWERS, <i>Letters From The Wasteland</i></p> <p>U2, <i>Elevation</i></p> <p>RADIOHEAD, <i>Pyramid Song</i></p> <p>ROD STEWART, <i>Don't Come Around Here</i></p> <p>CHRISTINA AGUILERA LI' KIM MYA & PINK, <i>Lady Marmalade</i></p> <p>OUR LADY PEACE, <i>Life</i></p> <p>INDIA AIRE, <i>Video</i></p> <p>JANET, <i>All For You</i></p> <p>MONSTER MAGNET, <i>Heads Explode</i></p> <p>GREEN DAY, <i>Waiting</i></p> <p>TOOL, <i>Schism</i></p> <p>GLORIA ESTEFAN, <i>Out Of Nowhere</i></p> <p>STATIC-X, <i>This Is Not</i></p> <p>WEEZER, <i>Hash Pipe</i></p> <p>EVERCLEAR, <i>Brown Eyed Girl</i></p> <p>DAVE MATTHEWS BAND, <i>The Space Between</i></p> <p>RUN-D.M.C., <i>Rock Show</i></p> <p>NIKKA COSTA, <i>Like A Feather</i></p> <p>JOAN OSBORNE, <i>Love Is Alive</i></p>
<p>CHANNEL [V]</p> <p>Continuous programming 8/F, One Harbourfront, 18, Tak Fung, Street Kowloon, Hong Kong</p> <p>FAITH HILL, <i>There You'll Be</i></p> <p>CHRISTINA AGUILERA LI' KIM MYA & PINK, <i>Lady Marmalade</i></p> <p>SUGAR RAY, <i>When It's Over</i></p> <p>MANDY MOORE, <i>In My Pocket</i></p> <p>SHAGGY FEATURING RAYVON, <i>Angel</i></p> <p>'PLUS ONE, <i>Here In My Heart</i></p> <p>RONAN KEATING, <i>Lovin' Each Day</i></p> <p>POWDERFINGER, <i>My Happiness</i></p> <p>JENNIFER LOPEZ, <i>Play</i></p> <p>U2, <i>Elevation</i></p>	<p>URBAN X-PRESSIONS</p> <p>2 hours weekly 3900 Main St, Philadelphia, PA 19127</p> <p>JAGGED EDGE, <i>Where The Party At</i></p> <p>MISSY ELLIOTT, <i>One Minute Man</i></p> <p>BEANIE SIGEL, <i>Beanie (Mack B****)</i></p> <p>BABYFACE, <i>There She Goes</i></p> <p>VIOLATOR, <i>What It Is</i></p> <p>ALICIA KEYS, <i>Fallin'</i></p> <p>TRIBALAND & MAGOOD, <i>Drop</i></p> <p>AALIYAH, <i>We Need A Resolution</i></p> <p>REDMAN, <i>Let's Get Dirty (I Can't Get In Da Club)</i></p> <p>THE ISLEY BROTHERS, <i>Courageous</i></p> <p>BILLY'S MOST WANTED, <i>Please Don't Mind</i></p> <p>THA LIKS, <i>Best U Can</i></p> <p>JILL SCOTT, <i>The Way</i></p> <p>D12, <i>Purple Hills</i></p> <p>ERICK SERMON, <i>Music</i></p>	<p>CMC CALIFORNIA MUSIC CHANNEL</p> <p>15 hours weekly 10227 E 14th St, Oakland, CA 94603</p> <p>NEW</p> <p>'N SYNC, <i>Pop</i></p> <p>D12, <i>Purple Hills</i></p> <p>USHER, <i>U Remind Me</i></p> <p>DESTINY'S CHILD, <i>Boyz n the City</i></p> <p>LINKIN PARK, <i>Crawling</i></p> <p>BACKSTREET BOYS, <i>More Than That</i></p> <p>JESSICA SIMPSON, <i>Irresistible</i></p> <p>BLINK-182, <i>The Rock Show</i></p> <p>JANET, <i>Someone To Call My Lover</i></p> <p>JENNIFER LOPEZ, <i>I'm Real</i></p> <p>3LW, <i>Plays Gon' Play</i></p> <p>LIL BOW WOW, <i>Ghetto Girls</i></p> <p>AALIYAH, <i>We Need A Resolution</i></p> <p>SUM 41, <i>Fat Lip</i></p> <p>98 DEGREES, <i>The Way You Want Me To</i></p>	

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter



by Geoff Mayfield

YOUNG, GIFTED, AND BACK ON TOP: Hot on the heels of a *Good Morning America* visit, rookie R&B star **Alicia Keys** bounces back to No. 1 (2-1, 222,000 units). That ABC show also made room for **P. Diddy**, the rap impresario formerly known as **Puff Daddy**, whose new album is this week's runner-up (186,000 units).

Keys, who has already managed the rare feat of bowing at No. 1 with her first album, achieves further distinction by grabbing the Greatest Gainer in its third week out. As if governed by the law of gravity, albums that start at No. 1 usually have nowhere to go but down, and tend to see declining sales in subsequent weeks. It's highly unusual that an album realizes the chart's largest unit gain shortly after it debuts in the top slot.

During Christmas week of 2000, the Beatles' *1* scored the Greatest Gainer in its fifth week after opening at No. 1. But, you know, they are the Beatles, and beyond that they were riding the holiday shopping season's highest tide. Prior to the Fab Four's feat, you'd have to dig back two years to find the last time an album won the Greatest Gainer shortly after making a chart-topping start. In the Aug. 14, 1999, issue, riding exposure from that year's Woodstock concert, **Limp Bizkit's** *Significant Other* bounced back 2-1 with the chart's biggest unit gain in that title's fifth week.

Aside from the shot in the arm provided by *GMA*, Keys' 28% sales spike is fed by eager

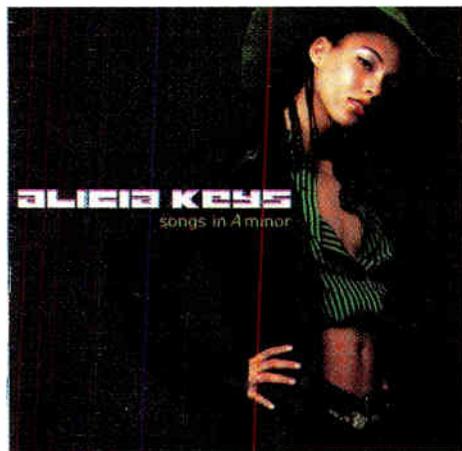
HEY, DIDDY DIDDLE: So, if you're keeping score, is this **Puff Daddy's** third solo album or **P. Diddy's** first? Either way, I get the feeling that the New York tabloids are eager to declare *The Saga Continues* . . . a dud. However, the album is actually off to a respectable start, considering that late-arriving elements made it tough for Arista to give the album proper setup.

Lead track "Bad Boy for Life" has only been at radio for five weeks (it bullets at No. 25 on Hot R&B/Hip-Hop Radio), and its video did not hit MTV or BET until the album's July 10 release date. Cover art was also finalized late in the game, which made it hard to set up retail promotion and advertising.

Adept TV strategy helped make up for those deficits. The Diddy album was heavily advertised on MTV for two weeks, with spots starting before the album hit stores. He hit *Late Night With David Letterman*, MTV's *Total Request Live*, and the aforementioned *Good Morning America* during release week, and, in an effort to bolster next week's chart standing, he made a July 17 visit to *The Tonight Show With Jay Leno*. He'll return to *Late Night* with a performance July 31.

The album had an initial shipment of 550,000 units, compared with 1.1 million for the second Puff Daddy album in 1999. That album, *Forever*, also started at No. 2, with 205,000 first-week units.

ON DECK: Aside from **Aaliyah**, expect new albums by **Foxy Brown**, **Kurupt**, and U.K. import **Craig David** to invade next week's top 10, with Foxy certain to open at 100,000-plus . . . Mexico's **Jaguars** become the seventh act, and the first rock band, ever to reach No. 1 on Heatseekers with an album recorded in Spanish. The Jaguars title sets up camp at No. 139 on The Billboard 200. The first Latin artist to rule Heatseekers with a Spanish-language album in the chart's 10-year history was **Olga Tañón** in the Nov. 14, 1998, issue . . . Rock's resurgence continues, with four baby bands making a commotion in the big chart's top 50. Advancing are **Sum 41** (30-16, up 48%), **Drowning Pool** (33-23, up 20%), **Gorillaz** (40-29, up 15%), and Pacesetter winner **Alien Ant Farm** (67-41, up 55%). All are benefiting from MTV play, but of the four, Sum 41 and Ant Farm are getting the most attention on the video channel. Both of those are on the Warped Tour, while Drowning Pool plays Ozzfest . . . In a new marketing and distribution pact with Universal-distributed Lyric Street/Hollywood records (*Billboard*, June 16), the **Del McCoury Band's** *Del & the Boys* enters Top Country Albums with Hot Shot Debut honors at No. 57. The group previously charted with *The Mountain*, a 1999 collaboration with **Steve Earle**.



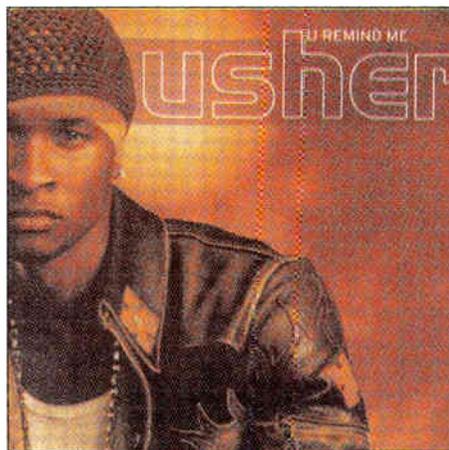
radio play of "Fallin'." The song scores Greatest Gainer/Airplay on The Billboard Hot 100 for a second straight week, this time with audience growth of 19 million (30-14), while it bounds 5-1 on Hot R&B/Hip-Hop Airplay. Her *Songs in A Minor* stands an excellent chance of retaining the No. 1 slot next week, although she faces a serious challenge from another young R&B siren, **Aaliyah**, whose new album, based on reports of first-day sales, could open in the neighborhood of 185,000 units.

Singles Minded



by Silvio Pietrolungo, Minal Patel, Wade Jessen

FOUR TIMES TWO: **Usher's** U Remind Me" (Arista) holds at No. 1 for a fourth consecutive week on both The Billboard Hot 100 and the Hot R&B/Hip-Hop Singles & Tracks chart. While "Remind" also maintains its No. 1 status on Hot R&B/Hip-Hop Singles Sales,



it is dethroned on the Hot 100 Singles Sales chart by labelmate **Blu Cantrell's** "Hit 'Em Up Style (Oops!)," which scans 53,000 units (an increase of 12%). On the Hot 100, "Style" falls just short of the top spot, holding at No. 2, as "Remind"'s 8-million listener gain gives it enough wiggle room to withstand a 30% drop in sales.

Next issue's Hot 100 and R&B/Hip-Hop singles charts will see a major heavyweight battle for the top between **Destiny's Child's** "Bootylicious" (Columbia) and **Mariah Carey's** "Loverboy" (Virgin). While a glance at the Hot 100 may make such a competition seem unlikely, what with "Bootylicious" at No. 8 and "Loverboy" at No. 60, it should be hotly contested. If we estimate next week's audience total for each track, "Loverboy" would have to scan roughly 65,000 more units than "Bootylicious" to make it to No. 1. You may say that is an enormous sum—especially since this week's No. 1, "Style," moved just 53,000 pieces, but both artists have hit six-digit sales numbers in the past with comparably timed releases.

Carey's last single to pre-date an album release, "Heartbreaker," moved 270,000 units in its opening week in October 1999, while Destiny's Child scanned 135,000 units for "Say My Name" in March 2000, seven months after the album containing the single, *The Writing's on the Wall*, was released. In the case of "Bootylicious," the song has been available on the group's *Survivor* for almost three months. Helping to jack up the sales numbers for each title is aggressive pricing for the regular-length configurations, always a staple for Columbia Records' sin-

gles, which usually sell for \$1.49 to \$1.99. But Virgin takes things a step further, as some accounts have made "Loverboy" available for 49 cents. Making things more interesting is the irony that Carey is going up against her former label, Columbia.

On R&B/Hip-Hop Singles & Tracks, either "Bootylicious," which holds steady at No. 17, or "Loverboy," which moves 38-36, could take the No. 1 slot next issue with first-week sales in the range of 15,000 or more at R&B core stores. Since the airplay margin between the two songs is much narrower at R&B stations than on the Hot 100, the sales gap needed for "Loverboy" to reach No. 1 is not as extreme. An 1,800-unit difference at core stores in favor of "Loverboy" should be enough to propel it to No. 1. Thanks to street-date violations, "Loverboy" debuts on the Hot R&B/Hip-Hop Singles Sales chart at No. 50 while entering the Hot 100 Singles Sales chart at No. 45, with 2,000 units scanned.

'AUSTIN' POWER: **Blake Shelton's** "Austin" (Giant/WRN) earns the Greatest Gainer stripes on Hot Country Singles & Tracks and is the fastest-rising debut single of this chart year, which commenced with the Dec. 2, 2000, issue. Shelton's single enters the top five in its 14th chart week, besting **Jamie O'Neal's** 25-week trek to the upper five with "There Is No Arizona" in January. So far this year, O'Neal's song is the only debut single to reach No. 1 on the country radio list—it reigned for one week in the Feb. 12 issue. Shelton's eponymous album hits stores July 31.

ALMOST 'THERE': **Lonestar's** "I'm Already There" (BNA) continues dominating Hot Country Singles & Tracks and is now the group's second-biggest hit to date, with six weeks atop the chart. That's two weeks shy of matching the Broadcast Data Systems-era record of eight weeks, set by Lonestar's "Amazed" during the warm months of 1999. Meanwhile, **Kenny Chesney** re-enters at No. 59 with "The Tin Man" (BNA), a new version of his 1994 debut single for Capricorn, which previously spent six weeks on the chart.

MORE CHANGES: Beyond the look of the charts and the magazine itself, we have also tweaked the letters that represent the retail configurations listed on all of our retail singles charts. "C" now refers to CD single availability, "D" to DVD Audio, "M" to maxi-CD, "X" to cassette single, and "Z" to maxi-cassette single. The letters for 12-inch vinyl and vinyl single, "T" and "V", respectively, remain the same.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
<p>NUMBER 1/GREATEST GAINER 2 Weeks At Number 1</p>							42	41	4	SOUNDTRACK Universal 014276 (12.98/18.98)	Baby Boy	41	
1	2	1	3	ALICIA KEYS J 26002 (11.98/17.98)	Songs In A Minor	1	46	42	52	JILL SCOTT ▲ Hidden Beach 62137/Epic (11.98 EQ/17.98) *	Who Is Jill Scott? Words And Sounds Vol. 1	17	
<p>HOT SHOT DEBUT</p>							51	59	56	61	DIDO ▲ Arista 19025 (11.98/17.98) *	No Angel	4
2	NEW	1	1	P. DIDDY & THE BAD BOY FAMILY Bad Boy 73045/Arista (12.98/18.98)	The Saga Continues...	2	43	52	29	SOUNDTRACK ▲ Hollywood 152268 (18.98 CD)	Save The Last Dance	3	
3	1	2	4	D12 Shady 490897/Interscope (12.98/18.98)	Devil's Night	1	50	45	16	INDIA.ARIE ● Motown 013770/Universal (12.98/18.98)	Acoustic Soul	10	
4	3	4	8	STAINED ▲ Flip/Elektra 62625/EEG (12.98/18.98)	Break The Cycle	1	49	47	8	SOUNDTRACK ● Hollywood 48113/Warner Bros. (12.98/18.98)	Pearl Harbor	14	
5	5	6	11	DESTINY'S CHILD ▲ Columbia 61063/CRG (12.98 EQ/18.98)	Survivor	1	51	54	9	SOUNDTRACK DreamWorks 450305/Interscope (12.98/18.98)	Shrek	28	
6	4	3	3	JAGGED EDGE So So Def/Columbia 85645/CRG (12.98 EQ/18.98)	Jagged Little Thrill	3	56	55	40	JA RULE ▲ Murder Inc./Del Jam 542934/DJMG (12.98/18.98)	Rule 3:36	1	
7	8	8	5	BLINK-182 MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1	58	43	6	RADIOHEAD ● Capitol 32764 (11.98/17.98)	Amnesiac	2	
8	6	—	2	LIL' ROMEO Souja 50198/Priority (11.98/17.98)	Lil' Romeo	6	54	50	8	REDMAN ● Del Jam 546361/DJMG (12.98/18.98)	Malpractice	4	
9	NEW	1	1	MELISSA ETHERIDGE Island 548661/DJMG (12.98/18.98)	Skin	9	57	63	42	AARON CARTER ▲ Jive 41708/Zomba (11.98/17.98)	Aaron's Party (Come Get It)	4	
10	11	13	38	LINKIN PARK ▲ Warner Bros. 47755 (11.98/17.98)	[Hybrid Theory]	10	64	75	43	FUEL ▲ 550 Music 69436/Epic (12.98 EQ/17.98)	Something Like Human	17	
11	7	10	6	SOUNDTRACK ● Murder Inc./Del Jam 548832/DJMG (12.98/18.98)	The Fast And The Furious	7	61	61	85	INCUBUS ▲ Immortal 63652/Epic (12.98 EQ/18.98)	Make Yourself	47	
12	10	11	6	ST. LUNATICS ▲ Fo' Reel 014119/Universal (12.98/18.98)	Free City	3	47	38	5	SILK Elektra 62642/EEG (12.98/18.98)	Love Sessions	20	
13	12	12	4	LUTHER VANDROSS J 20007 (12.98/18.98)	Luther Vandross	6	74	79	64	DISTURBED ▲ Giant 24738/Warner Bros. (11.98/17.98) *	The Sickness	29	
14	14	18	29	SOUNDTRACK ▲ Mercury (Nashville) 170069 (11.98/18.98)	O Brother, Where Art Thou?	13	48	34	4	STONE TEMPLE PILOTS Atlantic 83449/AG (12.98/18.98)	Shangri-La Dee Da	9	
15	9	7	10	SOUNDTRACK ▲ Interscope 493025 (12.98/18.98)	Moulin Rouge	3	55	48	6	SOUNDTRACK Elektra 62665/EEG (18.98 CD)	Lara Croft: Tomb Raider	32	
16	30	27	10	SUM 41 ● Island 548662/DJMG (18.98 CD)	All Killer No Filler	16	65	67	39	LUDACRIS ▲ Disturbing The Peace/Del Jam South 548138/DJMG (12.98/18.98)	Back For The First Time	4	
17	17	20	12	JANET ▲ Virgin 10144* (12.98/18.98)	All For You	1	45	44	4	RAY J Atlantic 83439*AG (11.98/17.98)	This Ain't A Game	21	
18	18	16	16	TRAIN ▲ Aware/Columbia 69888/CRG (11.98 EQ/17.98)	Drops Of Jupiter	6	53	57	12	TIM MCGRAW ▲ Curb 78711 (12.98/18.98)	Set This Circus Down	2	
19	19	9	9	MISSY "MISDEMEANOR" ELLIOTT ▲ The Gold Mind/Elektra 62639*/EEG (12.98/18.98)	Miss E...So Addictive	2	63	71	42	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	Greatest Hits	13	
20	15	15	15	VARIOUS ARTISTS ▲ Sony/Zomba/Universal/EMI 85663/Epic (12.98 EQ/18.98)	Now 6	1	60	49	4	311 Volcano 32194/Zomba (11.98/17.98)	From Chaos	10	
21	20	21	17	112 ▲ Bad Boy 73039*/Arista (12.98/18.98)	Part III	2	71	69	60	LEE ANN WOMACK ▲ MCA Nashville 170093 (11.98/17.98)	I Hope You Dance	16	
22	13	5	3	BEANIE SIGEL Rec-A-Fella/Del Jam 548838*/DJMG (12.98/18.98)	The Reason	5	62	66	8	LIL JON & THE EAST SIDE BOYZ BME 222*/TVT (10.98/16.98)	Put Yo Hood Up	43	
23	33	40	6	DROWNING POOL Wind-up 13055 (9.98 CD)	Sinner	23	73	65	29	NELLY FURTADO ▲ DreamWorks 450217/Interscope (11.98/17.98) *	Whoa, Nelly!	26	
24	16	9	3	LONESTAR BNA 67011/RLG (12.98/18.98)	I'm Already There	9	74	90	25	JENNIFER LOPEZ ▲ Epic 63786 (12.98 EQ/18.98)	J.Lo	1	
25	24	22	20	DAVE MATTHEWS BAND ▲ RCA 67988 (11.98/18.98)	Everyday	1	69	73	40	SARA EVANS ● RCA (Nashville) 67964/RLG (11.98/17.98)	Born To Fly	55	
26	27	24	5	SUGAR RAY ● Lava/Atlantic 83414*/AG (12.98/18.98)	Sugar Ray	6	70	64	16	2PAC ▲ Amaru/Death Row 430840*/Interscope (19.98/24.98)	Until The End Of Time	1	
27	21	31	49	SHAGGY ▲ MCA 112096* (11.98/17.98)	Hotshot	1	66	60	8	TYRESE RCA 67984* (11.98/17.98)	2000 Watts	10	
28	26	25	55	NELLY ▲ Fo' Reel 157743*/Universal (12.98/18.98)	Country Grammar	1	77	95	19	AEROSMITH ▲ Columbia 62088*/CRG (12.98 EQ/18.98)	Just Push Play	2	
29	40	39	4	GORILLAZ Parlophone 33748/Virgin (17.98 CD)	Gorillaz	29	83	88	20	EVE 6 ● RCA 67713 (11.98/17.98)	Horrorscope	34	
30	25	23	9	TOOL ▲ Tool Dissection/Volcano 31160/Zomba (12.98/18.98)	Lateralus	1	68	59	25	DREAM ▲ Bad Boy 73037/Arista (11.98/17.98)	It Was All A Dream	6	
31	22	26	50	SOUNDTRACK ▲ Curb 78703 (11.98/17.98)	Coyote Ugly	10	82	74	37	U2 ▲ Interscope 524653 (12.98/18.98)	All That You Can't Leave Behind	3	
32	31	30	37	LIFEHOUSE ▲ DreamWorks 450231/Interscope (11.98/17.98) *	No Name Face	6	80	68	32	3LW ▲ Nine Lives 63611* Epic (11.98 EQ/17.98)	3LW	29	
33	23	17	4	SISQO Dragon/Def Soul 548836*/DJMG (12.98/18.98)	Return Of Dragon	7	92	84	48	DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) *	White Ladder	35	
34	35	53	3	VARIOUS ARTISTS Warner/Elektra/Atlantic 14720/Arista (12.98/18.98)	Totally Dance	34	81	123	21	VARIOUS ARTISTS ▲ Integrity 61001/Time Life (19.98 CD)	Songs 4 Worship -- Shout To The Lord	58	
35	37	35	19	EVE ▲ Ruff Ryders 490845*/Interscope (12.98/18.98)	Scorpion	4	73	78	94	CREED ◆ Wind-up 13053* (11.98/18.98)	Human Clay	1	
36	36	46	8	CITY HIGH Booga Basement 490890/Interscope (11.98/17.98)	City High	34	86	—	1	KRYSTAL KBNHA/Geffen 493346/Interscope (12.98 CD)	Me & My Piano	86	
37	41	28	9	WEEZER ● Geffen 493045/Interscope (12.98/18.98)	Weezer	4	75	80	35	THE BEATLES ▲ Apple 25325/Capitol (11.98/18.98)	1	1	
38	34	32	39	LIMP BIZKIT ▲ Flip 450759*/Interscope (12.98/18.98)	Chocolate Starfish And The Hot Dog Flavored Water	1	79	58	4	MANDY MOORE ● Epic 61430 (12.98 EQ/18.98)	Mandy Moore	35	
39	38	36	34	ENYA ▲ Reprise 47426/Warner Bros. (12.98/18.98)	A Day Without Rain	17	86	82	18	TANK ● Blackground 50404* (12.98/16.98)	Force Of Nature	7	
40	29	29	28	UNCLE KRACKER ▲ Top Dog/Lava/Atlantic 83279*/AG (12.98/18.98) *	Double Wide	7	89	83	60	MATCHBOX TWENTY ▲ Lava/Atlantic 83335/AG (12.98/18.98)	Mad Season	3	
<p>PACESETTER</p>							93	90	41	DONNIE MCCLURKIN ● Verity 43150/Zomba (10.98/16.98) *	Live In London And More...	69	
41	67	89	19	ALIEN ANT FARM New Noise/DreamWorks 450239/Interscope (11.98/17.98) *	ANThology	41	99	103	98	DIXIE CHICKS ▲ Monument 69678/Sony (Nashville) (12.98 EQ/18.98)	Fly	1	
42	39	37	6	JESSICA SIMPSON ● Columbia 62136/CRG (12.98 EQ/18.98)	Irresistible	6	72	—	2	VARIOUS ARTISTS Wu-Tang 24461*/Priority (11.98/17.98)	Wu-Tang Records Presents: Wu-Chronicles Chapter II	72	
43	52	62	17	TRICK DADDY ● Skip-N-Slide/Atlantic 83432*/AG (11.98/17.98)	Thugs Are Us	4	94	—	1	BUILT TO SPILL Warner Bros. 47954 (17.98 CD)	Ancient Melodies Of The Future	94	
44	28	14	3	LIL' MO Elektra 62374*/EEG (12.98/18.98)	Based On A True Story	14	85	86	42	LIL BOW WOW ▲ So So Def/Columbia 69981*/CRG (11.98 EQ/17.98)	Beware Of Dog	8	
45	NEW	1	1	DREAM STREET UEG 18304/Edel (11.98/17.98)	Dream Street	45	84	92	34	TIM MCGRAW ▲ Curb 77976 (12.98/18.98)	Greatest Hits	4	
46	32	33	25	O-TOWN ▲ J 20000 (11.98/17.98)	O-Town	5	110	104	16	SALIVA ● Island 542959/DJMG (18.98 CD)	Every Six Seconds	56	
47	NEW	1	1	THA LIKS Loud/Columbia 85782*/CRG (11.98 EQ/17.98)	X.O. Experience	47	102	111	15	GINUWINE ● Epic 69622* (12.98 EQ/18.98)	The Life	3	
48	51	18	18	JAHEIM ● Divine Mill 47452*/Warner Bros. (11.98/17.98)	[Ghetto Love]	9	107	87	3	LFO J 20006 (12.98/18.98)	Life Is Good	87	

WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	
								WEEK	LAST WEEK	2 WKS. AGO					WEEKS ON
100	NEW		1	STAY WHAT YOU ARE	Vagrant 860953/Interscope (14.98 CD)	Stay What You Are	100	133	147	11	MONTGOMERY GENTRY	Columbia (Nashville) 62167/Sony (Nashville) (11.98 EQ/17.98)	Carrying On	49	
94	102	36		R. KELLY ▲	Jive 41705/Zomba (12.98/18.98)	tp-2.com	1	132	130	142	80	TOBY KEITH ▲	DreamWorks (Nashville) 450209/Interscope (10.98/16.98)	How Do You Like Me Now?!	56
87	98	13		BROOKS & DUNN ●	Arista Nashville 67003/RLG (12.98/18.98)	Steers & Stripes	4	133	137	146	35	VARIOUS ARTISTS ▲	Sony/Zomba/Universal/EMI 85206/CRG (12.98 EQ/18.98)	Now 5	2
103	118	125	88	FAITH HILL ▲	Warner Bros. (Nashville) 47373/WARN (12.98/18.98)	Breathe	1	136	135	23	SOUNDTRACK ●	Columbia 61595/CRG (12.98 EQ/18.98)	What Women Want	30	
96	81	6		TRISHA YEARWOOD	MCA Nashville 170200 (11.98/17.98)	Inside Out	29	145	130	6	THE CULT	Lava/Atlantic 83440/AG (12.98/17.98)	Beyond Good And Evil	37	
101	110	8		BOB MARLEY AND THE WAILERS	Tuff Gong/Island 542855/UTV (19.98 CD)	One Love: The Very Best Of Bob Marley And The Wailers	60	128	108	7	MARY CHAPIN CARPENTER	Columbia (Nashville) 85176/Sony (Nashville) (12.98 EQ/18.98)	Time* Sex* Love*	52	
109	85	4		DAVE NAVARRO	Capitol 33280 (6.98/17.98)	Trust No One	61	137	134	129	4	SOUNDTRACK	Hollywood 162288 (18.98 CD)	More Music From Save The Last Dance	129
98	117	34		BACKSTREET BOYS ▲	Jive 41743/Zomba (12.98/18.98)	Black & Blue	1	158	171	171	87	DR. DRE ▲	Aftermath 450485/Interscope (12.98/18.98)	Dr. Dre — 2001	2
97	101	20		PROJECT PAT ●	Hypnotize Minds/Loud 1950/CRG (12.98 EQ/17.98)	Mista Don't Play Everythings Workin	4	159	143	120	9	R.E.M. ●	Warner Bros. 47945 (12.98/18.98)	Reveal	6
95	94	11		STEVIE NICKS ●	Reprise 47372/Warner Bros. (12.98/18.98)	Trouble In Shangri-La	5	140	142	109	4	WIDESPREAD PANIC	Widespread 84507/Sanctuary (17.98 CD)	Don't Tell The Band	57
76	70	10		PAUL MCCARTNEY ▲	MPL 32946/Capitol (15.98/19.98)	Wingspan: Hits And History	2	161	180	164	21	COLD	Flip/Geffen 490726/Interscope (8.98/12.98) *	13 Ways To Bleed On Stage	98
119	112	5		TRAVIS	Independent 85788/Epic (17.98 EQ CD)	The Invisible Band	39	162	176	157	8	NIKKA COSTA	Cheeba Sound 10085/Virgin (12.98/17.98) *	Everybody Got Their Something	120
100	99	35		MUSIQ SOULCHILD ▲	Def Soul 548288/DJ/JMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	24	163	146	143	7	BRAD PAISLEY	Arista Nashville 67880/RLG (11.98/17.98)	Part II	31
103	114	69		'N SYNC ◆	Jive 41702/Zomba (11.98/18.98)	No Strings Attached	1	164	167	165	13	NICKEL CREEK	Sugar Hill 3905 (16.98 CD) *	Nickel Creek	142
106	97	12		CASE ●	Def Soul 549626/DJ/JMG (12.98/18.98)	Open Letter	5	165	159	176	3	PATTY LOVELESS	Epic (Nashville) 85651/Sony (Nashville) (11.98 EQ/17.98)	Mountain Soul	159
124	115	22		TANTRIC	Maverick 47978/Warner Bros. (17.98 CD) *	Tantric	71	166	149	144	6	PAUL OAKENFOLD	Warner Sunset/FRR 31169/London-Sire (18.98 CD) *	Swordfish: The Album (Soundtrack)	102
91	76	4		SOUNDTRACK	J 20005 (12.98/18.98)	Dr. Dolittle 2	76	167	158	—	10	VARIOUS ARTISTS ●	Integrity 61002/Time Life (19.98 CD)	Songs 4 Worship — Holy Ground	122
88	72	6		TURK	Cash Money 860926/Universal (12.98/18.98)	Young & Thuggin'	9	168	155	167	45	GARY ALLAN ●	MCA Nashville 170101 (11.98/17.98)	Smoke Rings In The Dark	84
108	100	37		OUTKAST ▲	LaFace 26072/Arista (12.98/18.98)	Stankonia	2	169	160	156	10	HI-TEK	Rawkus 50171/Priority (16.98 CD)	Hi-Tekology	66
120	116	35		SADE ▲	Epic 85185 (12.98 EQ/18.98)	Lovers Rock	3	170	151	154	24	LEANN RIMES ●	Curb 77979 (11.98/17.98)	I Need You	10
121	126	37		GODSMACK ▲	Republic 155688/Universal (12.98/18.98)	Awake	5	171	54	160	10	BILLY GILMAN ●	Epic (Nashville) 62087/Sony (Nashville) (11.98 EQ/17.98)	Dare To Dream	45
127	140	61		BRITNEY SPEARS ▲	Jive 41704/Zomba (11.98/18.98)	Oops!...I Did It Again	1	172	157	162	20	JESSICA ANDREWS ●	DreamWorks (Nashville) 450246/Interscope (10.98/16.98)	Who I Am	22
125	133	75		3 DOORS DOWN ▲	Republic 153920/Universal (12.98/18.98) *	The Better Life	7	173	178	177	26	MUDVAYNE	No Name 63821/Epic (17.98 EQ CD) *	LD. 50	85
115	96	9		DEPECHE MODE	Mute/Reprise 47960/Warner Bros. (12.98/18.98)	Exciter	8	174	NEW	1	BOOTLEG	Overcore 2330/TVT (10.98/16.98)	Hated By Many Loved By Few	174	
117	121	38		LENNY KRAVITZ ▲	Virgin 50316 (12.98/18.98)	Greatest Hits	2	175	195	—	2	VARIOUS ARTISTS	Time Life 18734 (17.98 CD)	Hey Love... Volume 1	175
131	127	4		CECE WINANS	Wellspring Gospel 51826/Sparrow (12.98/17.98)	CeCe Winans	116	176	173	169	34	CRAZY TOWN ▲	Columbia 63654/CRG (11.98 EQ/17.98) *	The Gift Of Game	9
104	91	7		SOUNDTRACK	NYLA 493069/Interscope (12.98/18.98)	What's The Worst That Could Happen?	38	177	165	192	20	SOUNDTRACK	Hollywood 162241 (17.98 CD)	Duets	102
111	105	8		STATIC-X	Warner Bros. 47948 (11.98/17.98)	Machine	11	178	200	190	3	PETE YORN	Columbia 62216/CRG (12.98 EQ CD) *	Music For The Morning After	178
132	119	8		BON JOVI	Island 548848/DJ/JMG (10.98/14.98)	One Wild Night: Live 1985 — 2001	20	179	169	138	3	TRICKY	Hollywood 162285 (17.98 CD)	Blowback	138
113	124	29		SOUNDTRACK ●	Walt Disney 860687 (17.98 CD)	Remember The Titans	49	180	NEW	1	MARK SCHULTZ	Myrris/Word 63823/Epic (11.98 EQ/16.98) *	Mark Schultz	180	
162	170	8		VARIOUS ARTISTS	Integrity 61003/Time Life (19.98 CD)	Songs 4 Worship — Be Glorified	91	181	163	—	2	GRUPO BRYNDIS	Disa 72702 (6.98/13.98) *	Historia Musical Romantica	163
105	77	5		AZ	Motown 013786/Universal (12.98/18.98)	9 Lives	23	182	189	173	17	VARIOUS ARTISTS	Integrity/Maranatha/Vineyard/Word 85354/Epic (19.98 EQ/22.98)	WOW Worship Green: Today's 30 Most Powerful Worship Songs	78
116	106	11		EDEN'S CRUSH	143 31164/London-Sire (11.98/17.98)	Popstars	6	183	187	196	18	JAMIE O'NEAL	Mercury (Nashville) 170132 (11.98/17.98) *	Shiver	125
126	128	30		SNOOP DOGG ▲	No Limit 23225/Priority (12.98/18.98)	Tha Last Meal	4	184	170	178	33	RASCAL FLATTS	Lyric Street 155011/Hollywood (11.98/17.98) *	Rascal Flatts	122
112	113	13		SUNSHINE ANDERSON ●	Soulful/Atlantic 83011/YAG (11.98/17.98)	Your Woman	5	185	184	182	64	PAPA ROACH ▲	DreamWorks 450223/Interscope (12.98/18.98)	Infest	5
122	145	4		VARIOUS ARTISTS	Razor & Tie 89037 (12.98/18.98)	Non Stop Hip Hop	122	186	RE-ENTRY	34	THIRD DAY ●	Essential 10670/Zomba (10.98/16.98)	Offerings: A Worship Album	66	
147	132	20		A*TEENS	Stockholm 013666/MCA (12.98/18.98)	Teen Spirit	50	187	NEW	1	VARIOUS ARTISTS	Maverick 48144/Warner Bros. (18.98 CD)	MTV: 20 Years Of Pop	187	
123	118	6		LUCINDA WILLIAMS	IDJMG 170197/Last Highway (18.98 CD)	Essence	28	188	166	187	4	CHRIS CAGLE	Capitol (Nashville) 34170 (10.98/17.98) *	Play It Loud	166
129	122	31		COLDPLAY ●	Nettwerk 30162/Capitol (16.98 CD) *	Parachutes	51	189	181	174	29	SOUNDTRACK ●	DreamWorks 450279/Interscope (18.98 CD)	Almost Famous	43
NEW			1	JAGUARES	RCA 86742/BMG Latin (10.98/14.98) *	Quando La Sangre Galopa	139	190	190	186	97	CHRISTINA AGUILERA ▲	RCA 67630 (11.98/18.98)	Christina Aguilera	1
148	137	43		MADONNA ▲	Maverick 47998/Warner Bros. (12.98/18.98)	Music	1	191	164	—	2	SOUNDTRACK	Hollywood 162241 (17.98 CD)	Crazy/Beautiful	164
152	151	20		AMERICAN HI-FI	Island 542871/DJ/JMG (12.98 CD) *	American Hi-Fi	81	192	NEW	1	ESTEBAN	Daystar 8835 (15.98/17.98)	Flame Flamenco & Romance	192	
138	131	16		BILLY IDOL	Chrysalis 28812/Capitol (18.98 CD)	Greatest Hits	74	193	NEW	1	SOUNDTRACK	Sony Classical 89697 (18.98 EQ CD)	Final Fantasy: The Spirits Within	193	
40	139	6		VARIOUS ARTISTS	Epic 86615 (4.98 CD)	Punk O Rama 2001 Vol. 6	80	194	168	168	44	THE CORRS ▲	143/Lava/Atlantic 83352/AG (11.98/17.98)	In Blue	21
135	107	4		PENNYWISE	Epic 86600 (16.98 CD)	Land Of The Free?	67	195	185	158	4	EDWIN MCCAIN	Lava/Atlantic 83447/AG (12.98/17.98)	Far From Over	105
114	141	25		VARIOUS ARTISTS ●	Razor & Tie 89033 (11.98/17.98)	Goin' South	28	196	199	175	14	POE	FBI/Atlantic 83362/AG (11.98/17.98)	Haunted	115
156	166	8		AVALON	Sparrow 51796 (16.98 CD)	Oxygen	37	197	RE-ENTRY	17	NEW FOUND GLORY	Drive-thru 112338/MCA (18.98/12.98) *	New Found Glory	107	
150	150	11		POINT OF GRACE	Word 85414/Epic (11.98 EQ/17.98)	Free To Fly	20	198	175	149	3	BASEMENT JAXX	XL 10423/Astralwerks (16.98 CD) *	Rooty	149
153	155	60		EMINEM ▲	Web/Aftermath 490629/Interscope (12.98/18.98)	The Marshall Mathers LP	1	199	RE-ENTRY	51	PLUS ONE ●	143/Atlantic 83329/AG (10.98/16.98)	The Promise	76	
141	136	8		PASTOR TROY	MADD Society 014173/Universal (12.98/18.98)	Face Off	83	200	172	159	9	SYLEENA JOHNSON	Jive 41700/Zomba (11.98/17.98) *	Chapter 1: Love, Pain & Forgiveness	101
139	148	40		TRAVIS TRITT ●	Columbia (Nashville) 62165/Sony (Nashville) (11.98 EQ/17.98)	Down The Road I Go	51								

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

July 28 2001 **Billboard** Top Blues Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	9	BUDDY GUY NUMBER 1 7 Weeks At Number 1 Silvertone 4175/Zomba #	Sweet Tea
2	57		B.B. KING & ERIC CLAPTON ▲ Duck/Reprise 47612/Warner Bros.	Riding With The King
4	9		ROBERT CRAY Rykodisc 10611/Rykto Palm	Shoulda Been Home
5	19		DELBERT MCCLINTON New West 6024	Nothing Personal
6	5		VARIOUS ARTISTS Avalon Blues - A Tribute To The Music Of Mississippi John Hurt Vanguard 79582	
3	13		VARIOUS ARTISTS UTV 556176	Pure Blues
7	88		JOHNNIE TAYLOR Malaco 7499	Gotta Get The Groove Back
8	12		MARCIA BALL Alligator 4879	Presumed Innocent
9	10		JOHN MAYALL & FRIENDS Eagle 18474	Along For The Ride
10	9		JOHN HAMMOND Pointblank 50764/Virgin #	Wicked Grin
11	24		ETTA JAMES Chess 112498/MCA	Love Songs
12	92		KENNY WAYNE SHEPHERD BAND ● Giant/Reprise 24729/Warner Bros.	Live On
13	14		STEVIE RAY VAUGHAN AND DOUBLE TROUBLE Legacy 63842/Epic	Blues At Sunrise
14	RE-ENTRY		WILLIE NELSON Island 542517/DJMG	Milk Cow Blues
13	2		VARIOUS ARTISTS Heavy Hit Mama 4321	Sweet Emotion: Songs Of Aerosmith

July 28 2001 **Billboard** Top Reggae Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	8	BOB MARLEY AND THE WAILERS NUMBER 1 8 Weeks At Number 1 Tuff Gong/Island 542855/UTV	One Love: The Very Best Of Bob Marley And The Wailers
2	2	8	VARIOUS ARTISTS VP 1628*	Reggae Gold 2001
3	3	34	UB40 Virgin 50525	The Very Best Of UB40
4	5	87	BOB MARLEY ● Tuff Gong/Island 546404*/DJMG	Chant Down Babylon
5	4	10	VARIOUS ARTISTS JamDown 40045	Dancehall Xplosion 2001
6	10		VARIOUS ARTISTS JamDown 40046	Reggae Xplosion 2001
7	9	2	SIZZLA Xterminator 1631*/VP	Taking Over
8	7	5	VARIOUS ARTISTS Madacy 1507	Reggae Rocks: Tide Is High
9	10	32	BOB MARLEY St.Clair 5913	Reggae Legend
10	12	7	KY-MANI MARLEY Artists Only 67	Many More Roads
11	8	53	BEENIE MAN Shocking Vibes/VP 49093*/Virgin	Art And Life
12	13	104	VARIOUS ARTISTS PolyGram TV/Island 565654/DJMG	Reggae Party
13	RE-ENTRY		BUJU BANTON Hip-O 541339/Universal	Ultimate Collection
14	14	16	BOB MARLEY AND THE WAILERS Island 548635/DJMG	Catch A Fire -- Deluxe Edition
15	11	14	VARIOUS ARTISTS JamDown 40044	Riddim Ryders Vol. 1

July 28 2001 **Billboard** Top World Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	4	AFRO CELT SOUND SYSTEM NUMBER 1 4 Weeks At Number 1 Real World/Narada 10184/Virgin #	Volume 3: Further In Time
2	2	51	BAHA MEN ▲ S-Curve 751052/Artemis #	Who Let The Dogs Out
3	3	6	CESARIA EVORA Windham Hill 119590/RCA #	Sao Vicente
4	19		ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT Music Matters 9020 #	The Irish Tenors: Ellis Island
5	6	56	CIRQUE DU SOLEIL RCA Victor 63559	Oralio
6	5	63	BEBEL GILBERTO Ziriguiboom 1026/Six Degrees #	Tanto Tempo
7	9	3	VARIOUS ARTISTS Putumayo 189	Arabic Groove
8	7	7	CACHAITO LOPEZ Nonesuch 79530/AG	Cachaito
9	10	12	RAVIN Wagram 77961/George V	Buddha-Bar III
10	11	45	GIPSY KINGS Nonesuch 79541/AG	Volare! Very Best Of The Gipsy Kings
11	12	2	CHEB MAMI Ark 21 850025/Universal	Dellali
12	RE-ENTRY		GAELIC STORM Higher Octave 10247/Virgin	Tree
13	NEW		VARIOUS ARTISTS Six Degrees 1047	Samba Soul 70!
14	RE-ENTRY		VARIOUS ARTISTS Ark 21 850018	Desert Roses & Arabian Rhythms
15	RE-ENTRY		BAABA MAAL Palm 2087/Bkyp	Mi Yeewonii-Missing You

July 28 2001 **Billboard** Top Gospel Albums™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	1	48	DONNIE MCCLURKIN ● NUMBER 1 17 Weeks At Number 1 Verity 43150/Zomba #	Live In London And More...
2	2	2	4	CECE WINANS Wellspring Gospel 51826/Sparrow	CeCe Winans
4	4	4	63	MARY MARY ● C2/Columbia 63740/CRG	Thankful
3	3	3	17	YOLANDA ADAMS Elektra 62829/EEG	The Experience
5	5	5	23	VARIOUS ARTISTS ● EMI/World/Verity 43163/Zomba	WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs
6	6	6	15	SOUNDTRACK Gospo Centric 70035/Zomba	Kingdom Come
9	9	9	43	KURT CARR & THE KURT CARR SINGERS Gospo Centric 490747/Interscope #	Awesome Wonder
8	8	7	18	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR Dexterity Sounds 20303/EMI Gospel	The Storm Is Over
9	NEW		1	THE CHRISTIANAIRES Merxan 2004	Thank You
10	19	13	4	REGINA Real Deal 70627/Orpheus	It Ain't Over
11	7	8	95	YOLANDA ADAMS ▲ Elektra 62439/EEG #	Mountain High...Valley Low
12	11	10	9	JAMES HALL & WORSHIP AND PRAISE Destiny 7707 #	We Are At War
13	10	11	14	REV. CLAY EVANS AND THE AACR MASS CHOIR Meek 4014	Constantly
14	NEW		1	DEZ Destiny 7702	Sing For Me
15	13	15	9	LEXI... Real Deal 70626/Orpheus	And That's The Way It Is
16	18	14	13	DR. ED MONTGOMERY PRESENTS ALC Ablife 6101	I Still Believe
15	19	25		MOSES TYSON, JR. World Class Gospel 50007/Alpine	Music
12	12	9		GABRIEL HARDEMAN DELEGATION Crystal Rose 20957	To The Chief Musician
14	18	5		ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY Amen 1503	Turn It Around
20	26	33	38	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 #	Good Time
21	16	17	39	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE ● Verity 43135/Zomba #	Not Guilty... The Experience
22	29	30	92	CECE WINANS ● Wellspring Gospel 51711/Sparrow	Alabaster Box
20	20	25	11	ESTHER SMITH DoRebn 73850	You Love Me...Still
23	17	24	11	VARIOUS ARTISTS Verity 43154/Zomba	Verity Presents The Gospel Greats Vol. 6: Praise & Worship
24	31	5		VARIOUS ARTISTS New Haven 28019	Gospel's Top 20 Songs Of The Century
26	30	22	19	OSCAR A. HAYES & ABUNDANT LIFE FELLOWSHIP Nine 232/Sound Of Gospel	Choir Music: Volume One—Live In New Orleans
27	25	20	70	FRED HAMMOND & RADICAL FOR CHRIST ● Verity 43140/Zomba	Purpose By Design
28	32	35	19	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES World Wide Gospel 3000 #	Tribute To Quartet Legends Volume 1
29	23	26	19	VARIOUS ARTISTS FHammond/Verity 43154/Zomba	Fred Hammond Presents: "In Case You Missed It...And Then Some"
30	27	27	12	THE BLIND BOYS OF ALABAMA Real World 50918 #	Spirit Of The Century
31	21	21	19	KIM BURRELL Tommy Boy Gospel 1450/Tommy Boy #	Live In Concert
32	22	29	17	LFT CHURCH CHOIR/HEZEKIAH WALKER Verity 43157/Zomba #	Love Is Live!
33	NEW		1	RODNE BRYANT & C.C.M.C. Tyscot 4103	My Father's Business
34	33	28	19	APOSTLE THOMAS ISAIAH BUTLER Nine 233/Sound Of Gospel	Special Kind Of Love
35	NEW		1	DOUG & MELVIN WILLIAMS Blackberry 1631/Melaco	Duets
36	31	23	9	DARYL COLEY & BELOVED Verity 43159/Zomba	Oh, The Lamb
37	40	39	31	EVELYN TURRENTINE-AGEE FEATURING THE "WARRIORS" W.D.S. 1273/World Wide Gospel	God Did It!
38	28	16	12	MARVIN WINANS AND THE PERFECTED PRAISE CHOIR Against The Flow 6082/Diamante Servant #	Friends
39	34	32	46	BEBE Motown 159405/Universal	Love And Freedom
40	35	34	89	YOLANDA ADAMS Verity 43144/Zomba	The Best Of Yolanda Adams

July 28 2001 **Billboard** Top Contemporary Christian Albums™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	2	21	VARIOUS ARTISTS ▲ Integrity 61001/Time-Life	Songs 4 Worship—Shout To The Lord
2	2	1	47	DONNIE MCCLURKIN ● Verity 43150/Providence #	Live In London And More...
3	3	3	4	CECE WINANS Wellspring Gospel/Sparrow 1826/Chordant	CeCe Winans
4	7	6	9	VARIOUS ARTISTS Integrity 1768/Time-Life	Songs 4 Worship—Be Glorified
5	5	5	8	AVALON Sparrow 1798/Chordant	Oxygen
6	4	4	11	POINT OF GRACE Word 6112	Free To Fly
7	6	14	13	VARIOUS ARTISTS ● Integrity 1767/Time-Life	Songs 4 Worship—Holy Ground
8	NEW		1	MARK SCHULTZ Myrrh 7002/Ward #	Mark Schultz
9	8	7	17	VARIOUS ARTISTS Integrity/Maranatha/Wineyard 1955/Ward	WOW Worship Green: Today's 30 Most Powerful Worship Songs
10	15	12	53	THIRD DAY ● Essential 10670/Providence	Offerings: A Worship Album
11	12	13	60	PLUS ONE ● Atlantic 83329/Chordant	The Promise
12	11	37		VARIOUS ARTISTS ▲ Sparrow 1779/Chordant	WOW-2001: The Year's 30 Top Christian Artists And Hits
13	13	9	7	ROBIN MARK Hosanna!/Integrity 1927/Word	Come Heal This Land
14	14	10	59	MARY MARY ● C2/Columbia 7602/Word	Thankful
15	10	—	2	TAIT Forefront 5283/Chordant	Empty
16	17	17	14	SONICFLOOD Gotee 2827/Chordant #	Sonicpraise
17	11	8	17	YOLANDA ADAMS Elektra 62829/Chordant	The Experience
18	18	19	9	TRUE VIBE Essential 10619/Providence #	True Vibe
19	34	32	18	PHILLIPS, CRAIG AND DEAN Sparrow 1820/Chordant	Let My Words Be Few
20	27	26	34	DC TALK Forefront 5274/Chordant	Intermission: The Greatest Hits
21	22	22	58	VARIOUS ARTISTS ● Worship Together 0282/Chordant	I Could Sing Of Your Love Forever: 25 Modern Worship Songs
22	21	25	38	NEWSBOYS Sparrow 1787/Chordant	Shine: The Hits
23	19	16	15	SOUNDTRACK Gospo Centric 70035/Providence	Kingdom Come
24	24	23	46	STACIE ORRICO Forefront 5253/Chordant #	Genuine
25	30	24	38	KURT CARR & THE KURT CARR SINGERS Gospo Centric 4257/Providence #	Awesome Wonder
26	23	30	10	THE KATINAS Gotee 2830/Chordant #	Destiny
27	28	18	15	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR Dexterity Sounds/EMI Gospel 0303/Chordant	The Storm Is Over
28	33	29	48	ZOEGIRL Sparrow 51734/Chordant #	Zoegirl
29	29	31	18	AUDIO ADRENALINE Forefront 5273/Chordant	Hit Parade
30	NEW		2	VARIOUS ARTISTS Squint 7272/Word	Roaring Lambs
31	16	—	9	PFR Squint 6156/Word #	Disappear
32	32	27	6	JACI VELASQUEZ Sony Discos 6149/Word	Mi Corazon
33	26	20	12	DC TALK Forefront 5296/Chordant	Solo (EP)
34	31	34	31	VARIOUS ARTISTS Maranatha/Corinthian 1226/Pamplin	Top 25 Praise Songs
35	37	35	68	VARIOUS ARTISTS ▲ Hosanna!/Integrity 1723/Word	WOW Worship Orange: Today's 30 Most Powerful Worship Songs
36	5	—	2	BY THE TREE Fervent 018/Providence	Invade My Soul
37	NEW		2	REGINA Real Deal/Orpheus 0627/Chordant	It Ain't Over
38	25	21	94	YOLANDA ADAMS ▲ Elektra 62439/Chordant #	Mountain High...Valley Low
39	40	38	5	SELAH Curb 78713/Chordant	Press On
40	39	39	43	JACI VELASQUEZ Word 7392	Crystal Clear

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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

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Billboard

Heatseekers

LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST	TITLE	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST	TITLE
			NUMBER 1/HOT SHOT DEBUT						
1	NEW	1	JAGUARES RCA 86742/BMG Latin (10.98/14.98)	CUANDO LA SANGRE GALOPA	25	32	35	DARUDE Groovicious 106/Strictly Rhythm (17.98 CD)	BEFORE THE STORM
2	9	4	NIKKA COSTA Chaaba Sound 10096*/Virgin (12.98/17.98)	EVERYBODY GOT THEIR SOMETHING	26	19	27	THE LOVE DOCTOR Mardi Gras 1055 (10.98/16.98)	DOCTOR OF LOVE
3	4	7	NICKEL CREEK Sugar Hill 3909 (16.98 CD)	NICKEL CREEK	27	34	—	THE COUNTDOWN KIDS Heartland 00831/Time Life (29.98 CD)	100 SONGS FOR KIDS: MOMMY AND ME
4	1	1	PAUL OAKENFOLD Warner Sunset/FFRR 31169/London-Sire (18.98 CD)	SWORDFISH: THE ALBUM (SOUNDTRACK)	28	20	9	RES MCA 112310* (8.98/12.98)	HOW I DO
5	14	13	PETE YORN Columbia 62216/CRG (12.98 EQ CD)	MUSIC FOR THE MORNING AFTER	29	26	11	SCREWBALL Hydra 9201*/Landspeed (17.98 CD)	LOYALTY
6	RE-ENTRY	15	MARK SCHULTZ Myrr/Ward 63833/Epic (11.98 EQ/16.98)	MARK SCHULTZ	30	31	32	SONICFLOOD Gotee 72827 (15.98 CD)	SONIC PRAISE
7	2	29	GRUPO BRYNDIS Disa 727012 (8.98/13.98)	HISTORIA MUSICAL ROMANTICA	31	NEW	1	FAITHLESS Cheeky 14713*/Arista (13.98 CD)	OUTROSPECTIVE
8	10	14	JAMIE O'NEAL Mercury (Nashville) 170132 (11.98/17.98)	SHIVER	32	45	49	NONPOINT MCA 112364 (8.98/12.98)	STATEMENT
9	5	8	RASCAL FLATTS Lyric Street 105011/Hollywood (11.98/17.98)	RASCAL FLATTS	33	30	45	EL ORIGINAL DE LA SIERRA Univision 976001 (17.98/13.98)	HOMENAJE A CHALINO SANCHEZ
10	3	12	CHRIS CAGLE Capitol (Nashville) 34770 (10.98/17.98)	PLAY IT LOUD	34	21	22	D.P.G. D.P.G. 1001 (12.98/17.98)	DILLINGER & YOUNG GOTTI
11	23	18	NEW FOUND GLORY Drive-thru 112338/MCA (8.98/12.98)	NEW FOUND GLORY	35	38	39	TRUE VIBE Essential 10615/Zomba (11.98/17.98)	TRUE VIBE
12	8	2	BASEMENT JAXX XL 10423*/Astralwerks (16.98 CD)	ROOTY	36	24	23	CESARIA EVORA Windham Hill 11590/RCA (11.98/17.98)	SAO VINCENTE
13	6	5	SYLEENA JOHNSON Jive 41709/Zomba (11.98/17.98)	CHAPTER 1: LOVE, PAIN & FORGIVENESS	37	NEW	1	FIVE FOR FIGHTING Aware/Columbia 63759/CRG (13.98 EQ CD)	AMERICA TOWN
14	17	33	GOOD CHARLOTTE Daylight 61452/Epic (11.98 EQ/17.98)	GOOD CHARLOTTE	38	25	41	VICENTE FERNANDEZ Sony Discos 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
15	NEW	1	THE CALLING RCA 67565 (13.98 CD)	CAMINO PALMERO	39	27	19	RUFUS WAINWRIGHT DreamWorks 450237/Interscope (18.98 CD)	POSES
16	13	16	AFRO CELT SOUND SYSTEM Real World/Narada 10184/Virgin (17.98 CD)	VOLUME 3: FURTHER IN TIME	40	33	34	LUPILLO RIVERA Sony Discos 84276 (8.98 EQ/13.98)	DESPRECIADO
17	22	24	STEREOMUD Loud/Columbia 85483/CRG (12.98 EQ CD)	PERFECT SELF	41	39	30	CRISTIAN Ariola 85324/BMG Latin (10.98/15.98)	AZUL
18	12	15	KEITH URBAN	KEITH URBAN	42	NEW	1	MOOCHIE MACK Casino/In The Paint 8166/Koch (11.98/17.98)	BROKE PIMPIN'
19	15	17	PAULINA RUBIO	PAULINA	43	RE-ENTRY	7	OURS DreamWorks 450036/Interscope (8.98/12.98)	DISTORTED LULLABIES
20	43	44	BOND MBO 467091/Decca (17.98 CD)	BORN	44	36	31	BUDDY GUY Silvertone 4175/Zomba (17.98 CD)	SWEET TEA
21	16	3	JANE MONHEIT N-Coded 4219/Warlock (17.98 CD)	COME DREAM WITH ME	45	44	—	BRIAN CULBERTSON Atlantic 83444/AG (17.98 CD)	NICE & SLOW
22	11	10	MARCO ANTONIO SOLIS	MAS DE MI ALMA	46	29	46	ROY D. MERCER Capitol (Nashville) 32515 (10.98/16.98)	ROY D. MERCER VS. YANKEES
23	7	6	BACKBONE AKA MR. FAT FACE 100 FEATURING SLIC PATNA	CONCRETE LAW	47	RE-ENTRY	8	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT Music Matters 9020 (13.98/17.98)	THE IRISH TENORS: ELLIS ISLAND
24	NEW	1	THE WISEGUYS Ideal/Mammoth 819015*/Hollywood (14.98 CD)	THE ANTIDOTE	48	RE-ENTRY	5	KOOL KEITH Dvercore 2270*/TVT (10.98/16.98)	SPANKMASTER
			GREATEST GAINER		49	49	—	STACIE ORRICO Ferafront 25253 (11.98/15.98)	GENUINE
					50	RE-ENTRY	34	KURT CARR & THE KURT CARR SINGERS Gospel/Centric 490747/Interscope (10.98/15.98)	AWESOME WONDER

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Top Independent Albums

Both charts compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.



LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST	TITLE	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST	TITLE
			NUMBER 1/HOT SHOT DEBUT						
1	NEW	1	DREAM STREET UEG 18304/Edel (11.98/17.98)	DREAM STREET	25	RE-ENTRY	11	SOUNDTRACK TVT Soundtrax 6950/TVT (17.98 CD)	SNATCH
2	1	1	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	PUT YO HOOD UP	26	29	—	BROTHA LYNCH HUNG Black Market 5221 (11.98/16.98)	THE BEST OF BROTHA LYNCH HUNG
3	3	3	VARIOUS ARTISTS Epitaph 86615 (4.98 CD)	PUNK O RAMA 2001 VOL. 6	27	39	39	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT Music Matters 9020 (13.98/17.98)	THE IRISH TENORS: ELLIS ISLAND
4	2	2	PENNYWISE Epitaph 86600* (16.98 CD)	LAND OF THE FREE?	28	35	22	KOOL KEITH Dvercore 2270*/TVT (10.98/16.98)	SPANKMASTER
5	5	6	NICKEL CREEK Sugar Hill 3909 (16.98 CD)	NICKEL CREEK	29	22	20	REMEDY Fifth Angel 7001 (11.98/16.98)	THE GENUINE ARTICLE
6	NEW	1	BOOTLEG Overcore 2330/TVT (10.98/16.98)	HATED BY MANY LOVED BY FEW	30	NEW	1	FANTOMAS Ipecac 17/Caroline (16.98 CD)	THE DIRECTOR'S CUT
7	NEW	1	ESTEBAN Daystar 8835 (15.98/17.98)	FLAME FLAMENCO & ROMANCE	31	20	25	DJ SKRIBBLE Big Beat 35065/London-Sire (18.98 CD)	ESSENTIAL SPRING BREAK -- SUMMER 2001
8	6	4	BASEMENT JAXX XL 10423*/Astralwerks (16.98 CD)	ROOTY	32	NEW	1	GOOD RIDDANCE Fat Wreck Chords 625* (14.98)	SYMPTOMS OF A LEVELING SPIRIT
9	4	31	EVA CASSIDY Blix Street 10073 (16.98 CD)	TIME AFTER TIME	33	RE-ENTRY	5	VARIOUS ARTISTS Squint 86029 (10.98/16.98)	ROARING LAMBS
10	9	5	JANE MONHEIT N-Coded 4219/Warlock (17.98 CD)	COME DREAM WITH ME	34	17	—	PFR Squint 6156 (13.98 CD)	DISAPPEAR
11	7	7	MARCO ANTONIO SOLIS Fonovisa 0527 (10.98/16.98)	MAS DE MI ALMA	35	32	37	VARIOUS ARTISTS NARM 50006/Rykko (1.99 CD)	BET ON JAZZ PRESENTS: JAZZ NOW
12	18	19	DARUDE Groovicious 106/Strictly Rhythm (17.98 CD)	BEFORE THE STORM	36	11	—	CRADLE OF FILTH Spitfire 15207 (16.98 CD)	BITTER SUITES TO SUCCUBI
13	12	17	THE LOVE DOCTOR Mardi Gras 1055 (10.98/16.98)	DOCTOR OF LOVE	37	28	28	ANI DIFRANCO Righteous Babe 024 (24.98 CD)	REVELLING/RECKONING
14	10	9	BAHA MEN S-Curve 751052/Artemis (11.98/17.98)	WHO LET THE DOGS OUT	38	36	43	PEPE AGUILAR Musart 2503/Balboa (8.98/12.98)	LO MEJOR DE NOSOTROS
15	15	8	SCREWBALL Hydra 9201*/Landspeed (17.98 CD)	LOYALTY	39	24	21	MARK MCGUINN VFR 734757 (10.98/16.98)	MARK MCGUINN
16	13	12	D.P.G. D.P.G. 1001 (12.98/17.98)	DILLINGER & YOUNG GOTTI	40	25	23	JIM JOHNSTON Smack Down! 8830/Koch (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5
17	8	15	VARIOUS ARTISTS Side One Dummy 71227 (9.98 CD)	WARPED: 2001 TOUR COMPILATION	41	30	—	RICHARD "HUMPTY" VISSION Tommy Boy Silver Label 1484/Tommy Boy (17.98 CD)	DAMN THAT DJ MADE MY DAY
18	16	10	STABBING WESTWARD Koch 8204 (11.98/17.98)	STABBING WESTWARD	42	26	16	ESHAM Dvercore 2260/TVT (10.98/16.98)	TONGUES
19	49	—	MOOCHIE MACK Casino/In The Paint 8166/Koch (11.98/17.98)	BROKE PIMPIN'	43	50	—	SOUNDTRACK Vanguard 79586 (16.98 CD)	SONGCATCHER
20	21	30	LOUIE DEVITO E-Lastik 5002 (16.98 CD)	N.Y.C. UNDERGROUND PARTY VOLUME 3	44	NEW	1	THE CHRISTIANAIRES Marxan 2004 (11.98/16.98)	THANK YOU
21	14	13	VARIOUS ARTISTS VP 1629* (9.98/15.98)	REGGAE GOLD 2001	45	37	—	BY THE TREE Fervent 018 (17.98 CD)	INVADE MY SOUL
22	19	18	SOUNDTRACK TVT Soundtrax 6940/TVT (17.98 CD)	MISS CONGENIALITY	46	45	47	JEFFREY GAINES Artemis 751071 (17.98 CD)	ALWAYS BE
23	27	24	FEAR FACTORY Roadrunner 8561 (17.98 CD)	DIGIMORTAL	47	RE-ENTRY	4	LIL' FLIP Suckafree 5080 (11.98/16.98)	THE LEPRECHANN
24	23	14	AIR Source 10332*/Astralwerks (16.98 CD)	10,000HZ LEGEND	48	46	44	JAMES HALL & WORSHIP AND PRAISE Destiny 7701 (10.98/16.98)	WE ARE AT WAR
			GREATEST GAINER		49	NEW	1	SOLDIERZ AT WAR Military 58999 (9.98/13.98)	WHAZZUP JOE?
					50	31	—	EVA CASSIDY Beneath 70901 (16.98 CD)	NO BOUNDARIES

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

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Top Internet Album Sales™

LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	BILLBOARD 200 RANK
		NUMBER 1			1 Week At Number 1
1	1	MELISSA ETHERIDGE	Island 548661/IDJMG	Skin	9
2	1	EVA CASSIDY	Blix Street 10045	Songbird	-
3	2	SOUNDTRACK	Mercury (Nashville) 170069	O Brother, Where Art Thou?	14
4	1	ALICIA KEYS	J 20002	Songs In A Minor	1
5	3	EVA CASSIDY	Blix Street 10046	Live At Blues Alley	-
6	1	EVA CASSIDY	Blix Street 10073	Time After Time	-
7	9	STAIND	Flip/Elektra 62626/EEG	Break The Cycle	4
8	7	LUCINDA WILLIAMS	IOJMG 170197/Lost Highway	Essence	137
9	8	ENYA	Reprise 47426/Warner Bros.	A Day Without Rain	39
10	9	TRAIN	Award/Columbia 69889/CRG	Drops Of Jupiter	18
11	5	SOUNDTRACK	Interscope 493035	Moulin Rouge	15
12	1	EVA CASSIDY	Blix Street 10047	Eva By Heart	-
13	7	RADIOHEAD	Capitol 32764	Amnesiac	57
14	17	CHUCK BROWN AND EVA CASSIDY	CBO 2263/Liaison	The Other Side	-
15	11	MARY CHAPIN CARPENTER	Columbia (Nashville) 85176/Sony (Nashville)	Time* Sex* Love*	156
16	15	BLINK-182	MCA 112627	Take Off Your Pants And Jacket	7
17	1	Laura Nyro	Rounder 613176/IDJMG	Angel In The Dark	-
18	1	DAVID GRAY	ATO 69351/RCA	White Ladder	83
19	1	GORILLAZ	Parlophone 33748/Virgin	Gorillaz	29
20	1	EVA CASSIDY	Renata 70001	No Boundaries	-
21	16	DAVE MATTHEWS BAND	RCA 67988	Everyday	25
22	1	DIDO	Arista 19025	No Angel	51
23	14	INDIA.ARIE	Motown 013770/Universal	Acoustic Soul	53
24	1	THE BEACH BOYS	Capitol 26266	Pet Sounds	-
25	18	U2	Interscope 524053	All That You Can't Leave Behind	81

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Billboard

Top Soundtracks™

LAST WEEK	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
		NUMBER 1	
1	1	THE FAST AND THE FURIOUS	Murder Inc./Def Jam 548832*/IDJMG
2	3	O BROTHER, WHERE ART THOU? ▲	Mercury 170069
3	2	MOULIN ROUGE ▲	Interscope 493035
4	4	COYOTE UGLY ▲	Curb 78703
5	5	BABY BOY	Universal 014276
6	6	SAVE THE LAST DANCE ▲	Hollywood 162288
7	7	PEARL HARBOR ●	Hollywood 48113/Warner Bros.
8	8	SHREK	DreamWorks 450305/Interscope
9	9	LARA CROFT: TOMB RAIDER	Elektra 62665/EEG
10	10	DR. DOLITTLE 2	J 20005
11	11	WHAT'S THE WORST THAT COULD HAPPEN?	NYLA 493069*/Interscope
12	12	REMEMBER THE TITANS ●	Walt Disney 860687
13	14	WHAT WOMEN WANT ●	Columbia 61595/CRG
14	13	MORE MUSIC FROM SAVE THE LAST DANCE	Hollywood 162288
15	15	SWORDFISH: THE ALBUM (PAUL OAKENFOLD)	Warner Sunset/FFRR 31169/London-Sire
16	17	DUETS	Hollywood 162241
17	19	ALMOST FAMOUS ●	DreamWorks 450279/Interscope
18	16	CRAZY/BEAUTIFUL	Hollywood 162292
19	24	FINAL FANTASY: THE SPIRITS WITHIN	Sony Classical 89697
20	18	A KNIGHT'S TALE	Columbia 85648/CRG
21	21	CHARLIE'S ANGELS ▲	Columbia 61064/CRG
22	22	POOTIE TANG	Hollywood 162329
23	20	ALLY MCBEAL: FOR ONCE IN MY LIFE FEATURING VONDA SHEPARD	Epic 85195
24	23	BRING IT ON	Play-Tone 61431/Epic
25	1	GONE IN 60 SECONDS	Island 542793/IDJMG

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △' Certification of 400,000 units (Multi-Platino). All albums available on cassette and CD. *Asterisk indicates vinyl available. † indicates past and present Heatseekers titles a 2000, Billboard/BPI Communications and SoundScan, Inc.

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Billboard

Top Pop Catalog™

All 3 charts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.

LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			NUMBER 1			6 Weeks At Number 1					
1	1	17	EVA CASSIDY	Blix Street 10045 (11.98/18.98)	SONGBIRD	25	35	29	347	Columbia 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS
2	4	70	ENYA	Reprise 46835/Warner Bros. (11.98/17.98)	PAINT THE SKY WITH STARS -- THE BEST OF ENYA	26	33	27	80	Death Row 63002* (11.98/17.98)	DOGGY STYLE
3	3	101	MOBY	V2 27049* (10.98/18.98) †	PLAY	27	34	23	107	Warner Bros. 47386* (10.98/17.98)	CALIFORNICATION
4	5	518	METALLICA	Elektra 61113*/EEG (11.98/17.98)	METALLICA	28	32	33	373	MCA 110613 (12.98/18.98)	GREATEST HITS
5	12	181	DIXIE CHICKS	Monument 68195/Sony (Nashville) (10.98 EQ/17.98) †	WIDE OPEN SPACES	29	44	30	241	Gasoline Alley 111413/MCA (12.98/18.98)	SUBLIME
			GREATEST GAINER								
6	26	31	BLINK-182	MCA 111550 (12.98/18.98)	ENEMA OF THE STATE	31	24	21	103	BNA 67762/RLG (10.98/17.98)	LONELY GRILL
7	8	7	SHANIA TWAIN	Mercury (Nashville) 536003 (12.98/18.98)	COME ON OVER	32	46	25	261	RCA 66904 (11.98/17.98)	CRASH
8	10	13	BOB MARLEY AND THE WAILERS	Tuff Gong/Island 846210/IDJMG (12.98/18.98)	LEGEND	33	45	45	148	Death Row 63008* (18.98/24.98)	ALL EYEZ ON ME
9	2	5	EVA CASSIDY	Blix Street 10046 (16.98 CD)	LIVE AT BLUES ALLEY	34	49	46	104	Amaru/Death Row 490301*/Interscope (18.98/24.98)	GREATEST HITS
10	14	12	KID ROCK	Top Dog/Lava/Antarctic 83119*/AG (12.98/18.98) †	DEVIL WITHOUT A CAUSE	35	38	38	323	Asylum/Elektra 105/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975
11	11	11	WEEZER	DGC 424629/Interscope (10.98/11.98) †	WEEZER	36	27	35	163	Arista Nashville 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION
12	22	240	DEF LEPPARD	Mercury 528718/IDJMG (10.98/17.98)	VAULT -- GREATEST HITS 1980-1995	37	43	50	98	Jive 41672/Zomba (12.98/18.98)	MILLENNIUM
13	13	14	JOURNEY	Columbia 44433/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS	38	25	42	333	Sire 26440*/Warner Bros. (13.98/18.98)	THE IMMACULATE COLLECTION
14	20	18	GODSMACK	Republic 153190/Universal (12.98/18.98) †	GODSMACK	39	30	32	389	Fantasy 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS
15	7	26	THE BEACH BOYS	Capitol 21860 (10.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS	40	29	36	130	Face Valleys/Antarctic 83139/AG (10.98/17.98)	...HITS
16	16	6	JAMES TAYLOR	Warner Bros. 3113 (7.98/11.98)	GREATEST HITS	41	36	40	493	Mercury 526013/IDJMG (10.98/17.98)	CROSS ROAD
17	18	15	LIMP BIZKIT	Flip 490338*/Interscope (12.98/18.98)	SIGNIFICANT OTHER	42	41	1	163	MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART
18	6	5	CREED	Wind-up 13049 (11.98/18.98) †	MY OWN PRISON	43	41	1	163	EastWest 92215/EEG (11.98/17.98)	LIVE
19	9	9	BOB SEGER & THE SILVER BULLET BAND	Capitol 30334* (10.98/15.98)	GREATEST HITS	44	31	41	430	Warner Bros. 26501 (10.98/17.98)	GREATEST HITS
20	19	20	PINK FLOYD	Capitol 46001* (10.98/17.98)	DARK SIDE OF THE MOON	45	RE-ENTRY	116	58	Legacy/Columbia 64933/CRG (7.98 EQ/11.98)	KIND OF BLUE
21	17	19	AC/DC	EastWest 92418/EEG (11.98/17.98)	BACK IN BLACK	46	RE-ENTRY	160	58	Experience Hendrix 111671*/MCA (12.98/18.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX
22	21	16	STAIND	Flip/Elektra 62356/EEG (12.98/18.98) †	DYSFUNCTION	47	RE-ENTRY	160	58	RCA 67613 (11.98/18.98)	'N SYNC
23	23	24	SANTANA	Arista 19020 (11.98/18.98)	SUPERNATURAL	48	RE-ENTRY	120	58	Jive 41651 (11.98/18.98)	...BABY ONE MORE TIME
24	28	17	U2	Island 524613/IDJMG (12.98/18.98)	THE BEST OF 1980-1990	49	39	28	58	Reprise 26501/Warner Bros. (13.98/18.98)	SINATRA REPRISE -- THE VERY GOOD YEARS
						50	37	37	414	Hollywood 161265 (11.98/17.98)	GREATEST HITS

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

Chart Codes: ALBUMS—Billboard 200 (B200); Blues (BL); Classical (CL); Classical Crossover (CX); Contemporary Christian (CC); Country (CA); Electronic (EA); Gospel (GA); Heatseekers (HS); Independent (IND); Internet (INT); Jazz (JZ); Contemporary Jazz (CJ); Kid Audio (KA); Latin Albums (LA); Latin: Latin Pop (LPA); Latin Regional Mexican (RMA); Latin Tropical/Salsa (TSA); New Age (NA); R&B/Hip Hop (RBA); Reggae (RE); World Music (WM). SINGLES—The Billboard Hot 100 (H100); Hot 100 Airplay (HA); Hot 100 Singles Sales (HSS); Adult Contemporary (AC); Adult Top 40 (A40); Country (CS); Dance/Club Play (DC); Dance/Sales (DS); Hot Latin Tracks (LT); Latin: Latin Pop (LPS); Latin: Regional Mexican (RMS); Latin: Tropical/Salsa (TSS); R&B Hip-Hop (RBH); R&B Hip-Hop Airplay (RA); R&B Hip-Hop Singles Sales (RS); Rap (RP); Mainstream Rock (RO); Modern Rock (MO); Top 40 Tracks (T40).

Bi-weekly chart positioning are list in italics during unpublished weeks.

112: B200 21; RBA 19; H100 5; HA 2; HSS 62; RA 5, 63; RBH 6, 72; RS 29, 48; T40 16
2Pac: B200 76; RBA 32; RBC 1, 2, 8, 11; RA 58, 66; RBH 62, 73
3 Doors Down: B200 122; A40 22; H100 72; HA 72; MO 23; RO 10
311: B200 70; MO 8; RO 32
3LW: B200 82; RBA 71; HSS 35; RS 63
4Shades: HSS 52; RBH 81; RS 16
7L & Esoteric: RBH 91; RP 8; RS 24

—A—

Aaliyah: H100 61; HA 55; RA 19; RBH 19; RS 51
Abigail: DC 15
Adam F: RBH 95; RS 75
Yolanda Adams: CC 17, 38; GA 4, 11, 40; RBA 92, 95
Trace Adkins: CS 40
Aerosmith: B200 78; A40 26, 37; RO 23; T40 40
Afrika Bambaataa & The Soul Sonic Force: DSA 25
Afro Celt Sound System: HS 16; WM 1
AfuRa: HSS 42; RBH 74; RP 4; RS 14
Christina Aguilera: B200 190; LA 23; LPA 11; A40 27; AC 18; DC 5; H100 12; HA 13; LPS 34; RBH 88; T40 6; TSS 30
Air: EA 11; IND 24
Alabama: CA 63
Gerald Albright: C/10
ALC: GA 16
Alegres De La Sierra: RMS 28
Alien Ant Farm: B200 41; MO 10
Gary Allan: B200 168; CA 20; CS 46; H100 87
Herb Alpert: C/15
Amanda: HSS 38
Amaury Gutierrez: LPS 16; LT 32
American HiFi: B200 141; A40 38; H100 43; HA 42; MO 32, 39; T40 23
Ana Gabriel: LA 67
Sunshine Anderson: B200 134; RBA 51; DC 16; RA 23; RBH 29
Andre Rieu: CX 9
Andreas Johnson: A40 39
Jessica Andrews: B200 172; CA 23; CS 42
Angelito Villalona: LT 42; TSS 10
Anne Sofie von Otter: CX 7
Marc Anthony: LA 41; TSA 4
Ricardo Arjona: LA 70
Louis Armstrong: JZ 12
Stretch Armstrong: RBA 98
A*Teens: B200 136
Aterciopelados: LA 46; LPS 39
Audio Adrenaline: CC 29
Avalon: B200 146; CC 5
Ramon Ayala: RMS 22
Ramon Ayala Y Sus Bravos Del Norte: LA 25; RMA 12
Ayana: RA 74; RBH 82
Ayatollah: RS 69
AZ: B200 131; RBA 45
Azul Azul: LA 13; LPA 8; H100 88; HSS 17; LPS 33; LT 7; RMS 9; TSS 31, 35

—B—

B12: RA 71; RBH 78
Baaba Maal: WM 15
Babyface: H100 53; HSS 8; RA 62; RBH 27; RS 5
Backbone AKA Mr. Fat Face 100 Featuring Slic Patna: HS 23; RBA 56
Backstreet Boys: B200 107; A40 36; AC 6, 16; H100 34; HA 30; T40 26
Bad Azz: RA 70; RBH 75
Baha Men: IND 14; WM 2
Marcia Ball: BL 8
Banda El Limon: RMS 26
Banda El Recodo: LA 17, 68; RMA 7; LT 10; RMS 3
Banda Machos: LA 19; RMA 9
Barenaked Ladies: A40 20
Manuel Barrueco: CX 13
Basement Jaxx: B200 198; EA 5; HS 12; IND 8; DC 21
BBMak: AC 10, 19
The Beach Boys: INT 24
Bear: KA 12
The Beatles: B200 87
The Beatnuts: RS 74
Bebel Gilberto: WM 6
Beezie Man: RE 11
Joshua Bell: CX 4
Tony Bennett: JZ 20
Better Than Ezra: A40 29; MO 37

Big Kap: RA 45; RBH 51
Big Pun: TSS 39
Bital: HSS 26, 70; RBH 65; RS 21, 56
Bishop: HSS 57; RP 23; RS 55
Black Eyed Peas: HSS 58
Black Rob: H100 70; HA 66; HSS 53; RA 25, 46; RBH 26, 45; RP 5, 19; RS 17, 49
The Black Crowes: RO 18
Terence Blanchard: JZ 3
Mary J. Blige: H100 76; HA 65; RA 24; RBH 32; RS 72
The Blind Boys Of Alabama: GA 30
Blinka82: B200 7; INT 16; H100 74; HA 74; MO 2
Andrea Bocelli: CL 1, 2
Bon Jovi: B200 128
Bond: CX 1; HS 20
Bone ThugsNHarmony: RBC 17
Bootleg: B200 174; IND 6; RBA 38
BR549: CA 71
Michelle Branch: A40 17
Bran Van 3000: DC 48
Bravehearts: HSS 37; RP 17; RS 44
Toni Braxton: DC 46
Michael Brecker: JZ 10
Brian Culbertson: C/1; HS 45
Jim Brickman: NA 15
Sarah Brightman: CX 5, 12; DC 44; DSA 11; HSS 74
Brooks & Dunn: B200 102; CA 10; CS 12, 14; H100 69; HA 61
Brotha Lynch Hung: IND 26; RBA 86
Chuck Brown: INT 14
Foxy Brown: RA 72; RBH 77
Dave Brubeck: JZ 21
Rodnie Bryant & C.C.M.C.: GA 33
Built To Spill: B200 94
Buju Banton: RE 13
Kim Burrell: GA 31
Butch Cassidy: H100 96
Apostle Thomas Isaiah Butler: GA 34
Tracy Byrd: CS 45
By The Tree: CC 36; IND 45

—C—

Cachaito Lopez: LA 39; TSA 3; WM 8
Athena Cage: HSS 24; RBH 64; RS 19
Chris Cagle: B200 188; CA 26; HS 10; CS 9; H100 71; HA 62
Cake: MO 9
Maria Callas: CL 6
Cameo: H100 60; HA 63; HSS 45
Blu Cantrell: H100 2; HA 17; HSS 1; RA 29; RBH 8; RS 3; T40 14
Mariah Carey: H100 60; HA 63; HSS 45; RA 34; RBH 36; RS 50
Carlos Vives: TSA 18
Carolina Lao: LPS 23; LT 45
Mary Chapin Carpenter: B200 156; CA 16; INT 15
Rodney Carrington: CA 46
Kurt Carr: CC 25; GA 7; HS 50
Jeff Carson: CS 37
Aaron Carter: B200 59; HSS 63
Leslie Carter: HSS 43
Case: B200 114; RBA 30; HSS 30; RA 33, 67; RBH 35, 70; RS 25
Cassandra: DC 23
Eva Cassidy: IND 9, 50; INT 2, 5, 6, 12, 14, 20
Cedarwood Kids Classics: KA 18, 20
Celeste Prince: DC 29
Celia Cruz: TSA 17; LPS 40
Charlie Haden: JZ 16
Chayanne: LA 43; LPS 10, 11; LT 25
Cheb Mami: WM 11; DSA 16
Kenny Chesney: B200 69; CA 5; CS 18, 56
Mark Chesnutt: CS 45
Chicago Symphony Orchestra: CL 7
Chico & Coolwadda: RBA 96; RBH 93
Chilli Hi Fly: DC 37
Choir Of King's College Cambridge: CL 11
The Christianaires: GA 9; IND 44
Charlotte Church: CX 8
Cincinnati Pops: CL 5
Cirque Du Soleil: WM 5
City High: B200 36; RBA 50; H100 10; HA 9; HSS 73; RP 22; RS 54; T40 3
City Spud: H100 22; HA 19; T40 11
Eric Clapton: BL 2; AC 20
Terri Clark: CS 49
The Clark Family Experience: CS 38
Cleptomaniacs: DC 43
Clutch: RO 25

Tammy Cochran: CA 39; CS 26
Cold: B200 161; RO 27
Coldplay: B200 138; A40 24
Daryl Coley & Beloved: GA 36
John Coltrane: JZ 19, 22, 24
Common: HSS 71; RBH 100; RP 12; RS 32
Conjunto Primavera: LA 18; RMA 8; LT 8; RMS 2
Control: LA 66
Coo Coo Cal: HSS 32; RA 55; RBH 43; RP 3; RS 12
Copywrite: RS 71
The Corrs: B200 194
Nikka Costa: B200 162; HS 2
Elvis Costello: CX 7
Costumbre: LT 39; RMS 16
The Countdown Kids: HS 27; KA 1, 25
Cradle Of Filth: IND 36
Craig David: DSA 2; H100 18; HA 47; HSS 3; RA 41; RBH 25; RS 7; T40 30
Robert Cray: BL 3
Crazy Town: B200 176
Creed: B200 85
Elvis Crespo: TSA 19; LT 38; TSS 7
Cristian: HS 41; LA 9; LPA 5; LPS 1, 18; LT 1; TSS 3
The Crystal Method: DC 34; MO 30
Cuban Link: TSS 39
Cuisillos De Arturo Macias: RMS 40
The Cult: B200 155; RO 5
Billy Ray Cyrus: CS 47

—D—

D12: B200 3; RBA 3; H100 20; HA 43; HSS 6; RA 31; RBH 21; RP 1; RS 9; T40 34
Da Beatminerz: HSS 64; RBH 90; RP 7; RS 23
Da Brat: RA 34; RBH 36; RS 50
Daft Punk: EA 7
Darllyn Y Los Herederos: TSS 37
Darude: HS 25; IND 12; DSA 14; H100 92
Miles Davis: JZ 7; RBC 16
dc Talk: CC 20, 33
Delerium: NA 9
The Del McCoury Band: CA 57
Depeche Mode: B200 123; A40 16; DSA 12; MO 33
Derb: DC 31
Destiny's Child: B200 5; RBA 13; DC 19; DSA 3, 8; H100 7, 86; HA 5; HSS 31, 36; LPS 29; RA 22; RBH 17, 66; RS 28, 42; T40 8; TSS 20
Louie DeVito: EA 10; IND 20
Dexter Freebish: A40 35
Dez: GA 14; RBA 100
Diamond Rio: CA 29; AC 7; CS 21
Dido: B200 51; INT 22; A40 10, 18; AC 2; DC 28; H100 29; HA 24
Joe Diffie: CS 60
Ani DiFranco: IND 37
Dirty: RBA 67
Disturbed: B200 63; MO 19; RO 13
Dixie Chicks: B200 92; CA 8; CS 29
DJ Brian Bagnuolo: DC 11
DJ Logic: C/23
DJ Clue: RBA 68
DJ Design: RS 61
DJ Kool: RA 69; RBH 68; RS 60
DJ Mike Cruz: DC 11
DJ Skribble: EA 12; IND 31
Boris Dlugosch: DC 3
DMX: RBC 22
Domingo: TSS 39
Doug Williams: GA 35
Douy Bramhall II & Smokestack: RO 35
D.P.G.: HS 34; IND 16; RBA 70
Dragon Tales: KA 17
Dr. Dre: B200 158; RBA 91; RBC 9
Dream: B200 80; DSA 6; H100 57; HSS 11; RBH 80; RS 20
Dream Street: B200 45; IND 1; HSS 61
Drowning Pool: MO 34; RO 12
Duplx: DC 50
Fred Durst: A40 40
Marshall Dyllon: CS 52

—E—

Econoline Crush: RO 29
Eddie Santiago: TSS 14
Eden's Crush: B200 132; HSS 28
Meredith Edwards: CA 50
El Chichicuilote: LA 21; RMA 10
El Coyote Y Su Banda Tierra Santa: LA 71; RMS 32
El Gran Combo: LPS 26; LT 16; TSS 2
Missy "Misdemeanor" Elliott: B200 19; RBA 9; H100 15, 49; HA 14, 40; RA 16, 17, 65; RBH

18, 24, 69; RS 73; T40 17
Eminem: B200 148; RBA 88; RBC 20
Bill Engvall: CA 70
Kim English: DC 14
Joy Enriquez: DC 39
Enya: B200 39; INT 9; NA 1; AC 5; H100 65; HA 58
Erich Kunzel: CL 5
Esham: IND 42; RBA 72
Esteban: B200 192; IND 7; NA 2
Gloria Estefan: TSA 15; HSS 55; LPS 37
Melissa Etheridge: B200 9; INT 1; A40 28
Faith Evans: H100 56; HA 48; RA 11; RBH 14; RS 62
Sara Evans: B200 75; CA 7; CS 10; H100 66; HA 57
Eve 6: B200 79; A40 7; H100 30; HA 25; T40 15
Eve: B200 35; RBA 26; H100 4; HA 1; RA 8; RBH 12; RS 64; T40 4
Evelyn TurrentineAgee: GA 37
Cesaria Evora: HS 36; WM 3

—F—

Fabulous: H100 24, 97; HA 26; HSS 13; RA 13, 38; RBH 11, 42; RS 11, 66; T40 39
Faithless: EA 9; HS 31; DC 8
Fantomas: IND 30
Fatman Scoop: RS 74
Fear Factory: IND 23
Alejandro Fernandez: LPS 28
Rachelle Ferrell: C/25
Finbar Wright: HS 47; IND 27; WM 4
Cevin Fisher: DC 40
Ella Fitzgerald: JZ 25
Five For Fighting: HS 37; A40 13
Five Star: RS 35
FlipMode Squad: HSS 64; RBH 90; RP 7; RS 23
Radney Foster: CS 54
Jeff Foxworthy: CA 59
Fragma: DC 30
Frank Reyes: TSS 22
Frankie Goes To Hollywood: DC 25
Fred Mollin: KA 15
Fuel: B200 60; A40 23; H100 73; HA 70; MO 13; RO 17, 19
Fuerza Juvenil: LT 49; TSS 11
Nelly Furtado: B200 73; A40 14; AC 28; H100 40; HA 35; T40 19

—G—

Gaelic Storm: WM 12
Jeffrey Gaines: IND 46; A40 25
James Galway: CX 15
Marvin Gaye: H100 25; HA 22; HSS 51; RA 4; RBH 4; RP 15; RS 40
G. Dep: RA 46; RBH 45; RP 19; RS 49
El General: LA 14; TSA 1
German Roman Y Su Banda Republica: LT 50; RMS 21
Gilberto Santa Rosa: LA 45; TSA 5; LPS 12; LT 20, 24; TSS 5, 15
Billy Gilman: B200 171; CA 22, 34
Ginuwine: B200 98; RBA 28; RBC 15; H100 79; HA 75; RA 26; RBH 31
Gipsy Kings: LA 47; WM 10
Godsmack: B200 120; MO 29; RO 7, 16
Good Charlotte: HS 14
Good Riddance: IND 32
Gorillaz: B200 29; INT 19; MO 15
Eddy Grant: DC 22
David Gray: B200 83; INT 18
Macy Gray: HSS 58
Al Green: RBC 4
Andy Griggs: CS 33
Grupo Bryndis: B200 181; HS 7; LA 2; RMA 1
Grupo Mojado: LA 64; LT 44; RMS 19
Grupo Niche: LA 56; TSA 8
Grupomania: TSA 20; TSS 25
Guardianes Del Amor: LA 55
Buddy Guy: BL 1; HS 44
GZA/Genius: HSS 42; RBH 74; RP 4; RS 14

—H—

James Hall & Worship And Praise: GA 12; IND 48
Fred Hammond: GA 27
John Hammond: BL 10
Gabriel Hardeman Delegation: GA 18
Barry Harris: DC 6; DSA 24
Emmylou Harris: CA 58
Hawkman: MO 36
Sophie B. Hawkins: AC 26
Oscar A. Hayes & Abundant Life Fellowship: GA 26
Hayseed Dixie: CA 61
Don Henley: AC 11
HiTek: B200 169; RBA 44; HSS 71; RA 57; RBH 61, 100; RP 12; RS 32
Elder Jimmy Hicks And The Voices Of Integrity: GA 19
Faith Hill: B200 103; CA 11; A40 21; AC 1, 15; CS 30; H100 38; HA 32
Billie Holiday: JZ 14

Dave Hollister: RBA 82; RA 43; RBH 49
Steve Holy: CS 53
Huey Dunbar: LA 50; TSA 7; LPS 25; LT 11; TSS 4
Los Huracanes del Norte: LA 49; RMA 19; LT 33; RMS 14

—I—

Ian Van Dahl: DSA 17
Billy Idol: B200 142
Julio Iglesias: LPS 28
Ilegales: LPS 15; LT 28
Incubus: B200 61; A40 4; H100 9; HA 7; MO 11; T40 9; TSS 40
India.Arie: B200 53; INT 23; RBA 25; RA 35, 40; RBH 39, 46
Information Society: DC 32
Intocable: LA 32, 40; RMA 14, 18; LT 30; RMS 12
Ronald Isley: H100 41; HA 28; RA 6; RBH 10
The Isley Brothers: RBC 21; H100 41; HA 28; RA 6; RBH 10

—J—

Alan Jackson: CA 31, 53; CS 16, 43; H100 80; HA 73
Janet Jackson: B200 17; RBA 22; A40 34; DC 9; H100 17, 39; HA 18, 34; HSS 65; RA 52; RBH 57; RS 41; T40 12, 20
Jagged Edge: B200 6; RBA 4; RBC 19; DSA 18; H100 11; HA 8; RA 2; RBH 3; T40 29
Jaguars: B200 139; HS 1; LA 1; LPA 1
Jaheim: B200 48; RBA 12; H100 58; HA 54; HSS 41; RA 14; RBH 15; RS 39, 45
Bishop T.D. Jakes & The Potter's House Mass Choir: CC 27; GA 8
Boney James: C/16
Etta James: BL 11
JayZ: RBA 77; RBC 14; H100 28, 59; HA 37, 50; HSS 12; RA 10, 15; RBH 9, 22; RS 6
Wyclef Jean: HSS 18; RBH 59; RS 13
Jigmastas: RBA 81
Jose Alfredo Jimenez: LA 59, 73
Jimmy Cozier: H100 26; HA 51; HSS 9; RA 12; RBH 5; RS 4
Jimmy Eat World: MO 35
Jimmy Gonzalez: RMS 37
Joan Sebastian: LA 30; RMA 13; LT 35, 47; RMS 15, 33
Jody Farias: RMS 22
Joe Arroyo: LA 56; TSA 8
Joe: T40 38
John Mayall & Friends: BL 9
Carolyn Dawn Johnson: CS 23
Jim Johnston: IND 40
Keith "Wonderboy" Johnson & The Spiritual Voices: GA 28
Syleena Johnson: B200 200; HS 13; RBA 61; RA 53; RBH 58
Jon B: RBA 97
Jonell: RA 57; RBH 61
Jorio: DC 42
JT Money: RBA 60
Juan Gabriel: LA 51; LPS 4; LT 3
Juan Luis Guerra 440: LA 60; TSA 9; LPS 30
Cledus T. Judd: CA 62
Julio Preciado Y Su Banda Perla Del Pacifico: LA 33; RMA 15; LT 29; RMS 11
Juvenile: RBC 12; RA 30; RBH 34

—K—

Kaci: HSS 60
Kane & Abel: RBA 73
Kardinal Offishall: RBA 63
Kardinal Offishall: RS 68
Karl Denson: C/13
Karrin Allyson: JZ 11
Kathy Sledge: DC 27
The Katinas: CC 26
Kortney Kayle: CS 55
KCI & JoJo: RBA 93
Anthony Kearns: HS 47; IND 27; WM 4
John P. Kee: GA 21
Toby Keith: B200 152; CA 15; CS 5; H100 44; HA 38
R. Kelly: B200 101; RBA 40; RBC 18; H100 28; HA 37; HSS 12; RA 10; RBH 9; RS 6
Sammy Kershaw: CA 47
Kevin Ceballo: TSS 32
Alicia Keys: B200 1; INT 4; RBA 1; H100 14; HA 12; RA 1; RBH 2; RS 34
B.B. King: BL 2
Koffee Brown: RBA 94; RA 71; RBH 78
Kokane: RA 75; RBH 84
Kool Keith: HS 48; IND 28; RBA 55
Ed Kowalczyk: MO 36
Dave Koz: C/7
Diana Krall: JZ 18
Alison Krauss: CA 72
Lenny Kravitz: B200 124; A40 12
Krystal: B200 86
Kurt Carr Singers: CC 25; GA 7; HS 50

Kurupt: RBH 96
Kymani Marley: RE 10

— L —

La Arrolladora Banda El Limon De Rene Camacho: RMS 23, 30
La Mosca Tse Tse: LPS 21; LT 41
LeLe: RA 59; RBH 60
James Levine: CL 7
Aaron Lewis: A40 40
Huey Lewis: AC 17
Lexi...: GA 15; RBA 85
LFO: B200 99
The LFT Church Choir: GA 32
Liberacion: LA 53; RMA 20
Ottmar Liebert: NA 4, 12
Lifeshour: B200 32; A40 2; H100 8; HA 3; MO 25; T40 1
Tha Liks: B200 47; RBA 14; RS 59
Lil' Zane: HSS 21; RBH 94; RP 10; RS 30
Lil Blunt: RBA 99
Lil Bow Wow: B200 95; RBA 59; HSS 54; RA 44; RBH 48; RP 18; RS 46
Lil' Flip: IND 47
Lil Jon & The East Side Boyz: B200 72; IND 2; RBA 21; RA 45; RBH 51
Lil' Kim: A40 27; DC 5; H100 12, 36; HA 13, 27; LPS 34; RA 7; RBH 13, 88; RS 47; T40 6; TSS 30
Lil' Mo: B200 44; RBA 11; H100 24; HA 26; HSS 13; RA 13; RBH 11; RS 11; T40 37, 39
Lil' O: RBH 99
Lil' One The Young Millionaire: RBH 97; RP 11; RS 31
Lil' Romeo: B200 8; RBA 7; H100 50; HA 64; HSS 14; RA 50; RBH 33; RP 2; RS 10
Limite: RMS 31
Limp Bizkit: B200 38; H100 100; MO 24; RO 21, 40
Linkin Park: B200 10; MO 6; RO 3
Lonestar: B200 24; CA 2; CS 1; H100 32; HA 23
Jennifer Lopez: B200 74; RBA 66; DC 4; DSA 15; H100 19, 78; HA 16; RA 9; RBH 16; T40 22, 31
Jeff Lorber: C/ 17
Los Angeles De Charlie: LA 37; RMA 16
Los Humildes: RMS 25
Los Palominos: RMS 36
Los Tucanes De Tijuana: LA 15, 65; RMA 6; LT 17, 43; RMS 5, 18
The Love Doctor: HS 26; IND 13; RBA 47
Patty Loveless: B200 165; CA 19
Lucrezia: DC 2
Ludacris: B200 66; RBA 36; H100 55; HA 49; HSS 69; RA 21, 34, 45, 48; RBH 23, 36, 50, 51; RP 13; RS 37, 50
Luna Negra: NA 4

— M —

Craig Mack: RP 24; RS 57
Kelli Mack: HSS 34; RBH 79; RS 15
Madonna: B200 140; AC 29; DSA 5, 13, 22; HSS 39, 59
Adema: MO 22; RO 30
Mark McGuinn: CA 41; IND 39; CS 41
Manu Chao: LA 10; LPA 6
Victor Manuelle: LA 62; TSA 11; LT 13, 40; TSS 1, 9
Marc Antoine: C/ 9
Mark Curry: H100 70; HA 66; HSS 53; RA 25; RBH 26; RP 5; RS 17
Robin Mark: CC 13
Bob Marley: RBC 10; RE 4, 9
Bob Marley And The Wailers: B200 105; RBA 79; RE 1, 14
Marsha: DSA 17
Angie Martinez: RBA 89; TSS 39
Pat Martino: JZ 13
Ricky Martin: LA 20; LPA 10; AC 18
Mary Mary: CC 14; GA 3
Master P: H100 96
matchbox twenty: B200 90; A40 8, 11; AC 3; H100 48, 85; HA 41; T40 35
Dave Matthews Band: B200 25; INT 21; A40 6; H100 35; HA 31; MO 20; T40 21
Maxwell: RBC 7; RA 47; RBH 55
Curtis Mayfield: DC 48
The Mayfield Four: RO 39
Mazz: RMS 37
Martina McBride: CA 75; CS 31
Edwin McCain: B200 195; AC 27
Lila McCann: CA 32
Paul McCartney: B200 110
Delbert McClinton: BL 4; CA 56
Donnie McClurkin: B200 91; CC 2; GA 1; RBA 43
Reba McEntire: CS 51
Tim McGraw: B200 68, 96; CA 4, 9; CS 11, 48, 59; H100 64; HA 53
Brian McKnight: RA 60; RBH 67
Sarah McLachlan: DC 18
MDO: LPS 35
Melanie C: DSA 21
Roy D. Mercer: CA 35, 51, 66; HS 46

Jo Dee Messina: CA 33; AC 24; CS 8; H100 62; HA 52
Method Man: RS 72
Edgar Meyer: CL 3
Mickey Taveras: TSS 26
Luis Miguel: LA 58; LT 37
Marcus Miller: C/ 4
Milly Quezada: TSS 23
Ronnie Milsap: CA 60
Moby: A40 15; HSS 40; T40 33
Modjo: DSA 20
Vinia Mojica: HSS 64, 71; RBH 90, 100; RP 7, 12; RS 23, 32
KeB' Mo': KA 6
Mona Monet: DC 40
Jane Monheit: HS 21; IND 10; JZ 1, 9
Dr. Ed Montgomery: GA 16
John Michael Montgomery: CA 64
Montgomery Gentry: CS 2; H100 37; HA 29
Moochie Mack: HS 42; IND 19; RBA 57
Mandy Moore: B200 88
M.O.P.: HSS 68; RBH 89; RP 6; RS 22
Lorrie Morgan: CA 47
Mr. C The Slide Man: RBA 78
Mr. Tan: H100 90; RA 39; RBH 44
Mudvayne: B200 173; RO 38
Samantha Mumba: DC 26; H100 83; T40 32
Ray Munns: EA 14
Anne Murray: CA 49
Musiq Soulchild: B200 112; RBA 29; RA 20, 74; RBH 28, 82
Mya: A40 27; DC 5; H100 12; HA 13; LPS 34; RBH 88; T40 6; TSS 30
Mystikal: T40 38

— N —

Nas: HSS 37; RP 17; RS 44
Nate Dogg: H100 55, 96, 97; HA 49; HSS 69; RA 21, 38; RBH 23, 42, 93; RP 13; RS 37, 66
Dave Navarro: B200 106; MO 14; RO 11
Ednita Nazario: LPS 22; LT 46
Nelly: B200 28; RBA 42; DSA 18; H100 11, 22; HA 8, 19; RA 2; RBH 3; T40 11, 29
Nelson Tavares: TSS 34
Willie Nelson: BL 14; CA 65
New Found Glory: B200 197; HS 11
New Life Community Choir: GA 21
Newsboys: CC 22
Nickel Creek: B200 164; CA 18; HS 3; IND 5; CS 58
Nickelback: RO 34
Stevie Nicks: B200 109; AC 21; DC 7; DSA 7; HSS 47
Nivea: HSS 19; RBH 85; RS 36
Nomad: DC 41
Nonpoint: HS 32
The Notorious B.I.G.: RBC 3, 6; HSS 50, 66; RP 16, 20; RS 43, 52, 65
'N Sync: B200 113; AC 9; H100 47; HA 46; LPS 27; T40 25; TSS 24
Nuwine: RBA 75
Laura Nyro: INT 17

— O —

Paul Oakenfold: B200 166; EA 3; HS 4; STX 15; DSA 25
The Oak Ridge Boys: CA 67
O.C.: RBA 84
Mark O'Connor: CL 3
Olivia: HSS 33; RS 26
Jamie O'Neal: B200 183; CA 24; HS 8; CS 3; H100 42; HA 33
El Original De La Sierra: HS 33; LA 6; RMA 2; LT 31; RMS 13
Stacie Orrico: CC 24; HS 49
K.T. Oslin: CA 52
OTown: B200 46; AC 23; DSA 1; H100 3; HA 11; HSS 4; T40 5
Ours: HS 43
OutKast: B200 118; RBA 58; RA 42; RBH 47
OV7: LA 63; LPS 38

— P —

Pablo Montero: LPS 20; LT 34
Petey Pablo: RA 64; RBH 71
Suzanne Palmer: DC 13
Palomo: LA 22; RMA 11; LT 5; RMS 1
Gwyneth Paltrow: AC 17
Papa Roach: B200 185
Dolly Parton: CA 54
Brad Paisley: B200 163; CA 17; CS 6; H100 52; HA 45
Pastor Troy: B200 149; RBA 37
Pat Green: CS 54
P. Diddy & The Bad Boy Family: B200 2; RBA 2
CeCe Peniston: DC 33
Pennywise: B200 144; IND 4
Pepe Aguilar: IND 38; LA 11; RMA 5; LPS 17, 24; LT 6, 36; RMS 7
Pepper Mashay: DC 6; DSA 24
Murray Perahia: CL 12, 13

Pesado: LA 75; LT 48; RMS 20
Pete.: RO 24
PFR: CC 31; IND 34
Phillips, Craig And Dean: CC 19
Philly's Most Wanted: RA 54; RBH 56; RS 70
Pieces Of A Dream: C/ 20
Pink: A40 27; DC 5; H100 12; HA 13; LPS 34; RBH 88; T40 6; TSS 30
Plus One: B200 199; CC 11
Poe: B200 196; A40 31
Point Of Grace: B200 147; CC 6
Polo Urias Y Su Maquina Nortena: RMS 39
Jesse Powell: RBA 62
Powerman 5000: RO 33
Pras: H100 89; HSS 23; RS 33
Prime STH: MO 27; RO 28
The Product G&B: HSS 18; RBH 59; RS 13
Project Pat: B200 108; RBA 41
Public Announcement: RBA 80; RA 59; RBH 60
Puddle Of Mudd: MO 16; RO 8
Puerto Rican Power: TSS 13
Puff Daddy: H100 70; HA 66; HSS 53; RA 25, 46; RBH 26, 45; RP 5, 19; RS 17, 49
Pusaka: DC 24
Pussy 2000: DC 17
Puya: LA 31; LPA 16
PYT: HSS 75

— Q —

QB Finest: HSS 37; RP 17; RS 44
A.B. Quintanilla Y Los Kumbia Kings: LA 3; LPA 2; RMS 27

— R —

R.E.M.: B200 159
Radical For Christ: GA 27
Radiohead: B200 57; INT 13
Rascal Flatts: B200 184; CA 25; HS 9; CS 13; H100 77; HA 67
Ravin: WM 9
Ray J: B200 67; RBA 27; H100 36; HA 27; RA 7; RBH 13; RS 47
Rayvon: HSS 27; RP 25; RS 58
Los Razos De Sacramento Y Reynaldo: LA 72
Redman: B200 58; RBA 24; RA 69; RBH 68, 95; RS 60, 75
Natina Reed: RBH 96
Regina: CC 37; GA 10
Remedy: IND 29
Renee Fleming: CL 9, 10
Resonance: DC 36
Res: HS 28; RBA 65
Rev. Clay Evans And The AARC Mass Choir: GA 13
Rhythm Masters: DC 12
Ricardo Montaner: LA 27; LPA 14; LPS 2; LT 4; TSS 8
Lionel Richie: AC 8; H100 94
Rick Braun: C/ 11, 16
LeAnn Rimes: B200 170; CA 21; AC 14; HSS 25
The Rippingtons Featuring Russ Freeman: C/ 12
Rising Son: HSS 44; RP 14; RS 38
Jerry Rivera: LA 42; LPA 20; LPS 19; LT 22; TSS 16, 29, 33
Lupillo Rivera: HS 40; LA 8; RMA 4; LT 12; RMS 4
RJD2: RS 71
Charlie Robison: CS 39
Rocio Durcal: LA 24; LPA 12; LPS 9; LT 18
Rogelio Martinez: LT 23; RMS 8, 17
Kenny Rogers: CA 69
Richard Rogers: DC 50
Roisin: DC 3
Roland Clark: DSA 19
Ronan Keating: HSS 49
Paulina Rubio: HS 19; LA 4; LPA 3; LPS 6, 7; LT 14, 15; TSS 18
Rui Da Silva: DC 23
Ja Rule Featuring Lil' Mo: H100 93; RA 32; RBH 37
Ja Rule: B200 56; RBA 35; RA 9; RBH 16; T40 37
Tim Rushlow: CS 57

— S —

S Club 7: AC 22; HSS 22
Sade: B200 119; RBA 64; RBC 13, 24; DSA 10; HSS 67
Saison: DC 33
Sal Dano: DC 38
Saliva: MO 12; RO 6
Sandy B.: DC 38
Santana: TSS 29
Alejandro Sanz: LA 69
Sarina Paris: DSA 23; HSS 29
Savage Garden: AC 13
Saves The Day: B200 100
Sawyer Brown: CA 74
Scapegoat Wax: MO 38
Mark Schultz: B200 180; CC 8; HS 6
Jill Scott: B200 50; RBA 17; H100 67; HA 59; RA 18; RBH 20
Screwball: HS 29; IND 15; RBA 54; HSS 68; RBH 89; RP 6; RS 22

Secret Garden: NA 8
Selah: CC 39
Selena: LA 26; LPA 13
Erick Sermon: H100 25; HA 22; HSS 51; RA 4; RBH 4; RP 15; RS 40
Seven Mary Three: RO 22
Shaggy: B200 27; RBA 48; HSS 27; RP 25; RS 58
Shakira: LA 57
SheDaisy: CA 28; CS 27
Blake Shelton: CS 4; H100 33; HA 36; HSS 16
Kenny Wayne Shepherd Band: BL 12
Si Se: LA 35; LPA 18
Beanie Sigel: B200 22; RBA 5; RA 56; RBH 54; RP 21; RS 53
Silkk The Shocker: RA 73; RBH 83
Silk: B200 62; RBA 16; RBH 86
Simon Says: RO 31
Jessica Simpson: B200 42; H100 21; HA 20; T40 10
Sisqo: B200 33; RBA 18
Sizzla: RE 7
Skapulario: LPS 31; TSS 36
Skillz: RBH 92; RP 9; RS 27
Fatboy Slim: EA 15; DSA 19
Smash Mouth: A40 9; H100 63; HA 57; T40 27
Esther Smith: GA 23
Jimmy Smith: JZ 23
Snoop Doggy Dogg: H100 90; RA 39, 73; RBH 44, 83
Snoop Dogg: B200 133; RBA 49; RBC 5; H100 96; RA 70, 75; RBH 75, 84
Soldierz At War: IND 49; RBA 83
Marco Antonio Solis: HS 22; IND 11; LA 5; LPA 4; LPS 3; LT 2; RMS 6
Jimmy Sommers: C/ 14
Son By Four: LA 48; TSA 6, 16
Sonicflood: CC 16; HS 30
Sono: DC 1
Sons Of The Desert: AC 4; CS 25; H100 46; HA 39
Soul Djour: DC 45
Britney Spears: B200 121
Chris Spheris: NA 13
Spyro Gyra: C/ 3
St. Germain: C/ 6
Stabbing Westward: IND 18
Stained: B200 4; INT 7; A40 19; H100 13; HA 10; MO 1, 21; RO 1, 15; T40 18
StaticX: B200 127
Gwen Stefani: A40 15; H100 4; HA 1; HSS 40; RA 8; RBH 12; RS 64; T40 4, 33
Stereomud: HS 17; MO 40; RO 9
Steve Tyrell: JZ 15
Sting: DSA 16
St. Lunatics: B200 12; RBA 8; H100 95; RA 49; RBH 52
Stone Temple Pilots: B200 64; MO 7; RO 4
George Strait: CA 38, 55; H100 84
Sugar Ray: B200 26; A40 3; H100 16; HA 15; T40 7
Sum 41: B200 16; MO 5
Sunkiss: TSS 39
Keith Sweat: RBC 23
Jubilant Sykes: CX 14
Sylk 130: DC 27

— T —

Tait: CC 15
Tamara Walker: AC 25
Tamia: RBA 69; DC 47; DSA 4; HSS 20; RBH 98; RS 18
Tank: B200 89; RBA 23; H100 99; RA 37, 51; RBH 41, 53
Olga Tanon: LPS 13; LT 19; TSS 6
Tantric: B200 115; MO 18; RO 14
Johnnie Taylor: BL 7
Tek: RS 69
Los Temerarios: RMS 29, 35
Tha Alkaholiks: B200 47; RBA 14; RS 59
Tha Eastsidaz: H100 96; RA 75; RBH 84
Thalia: LA 36; LPA 19; LPS 32
The Burrells: DC 36
The Calling: HS 15; MO 17; RO 37
The Philadelphia Experiment: JZ 8
The Wiseguys: EA 8; HS 24; A40 32; T40 36
Thea Austin: DC 24
JeanYves Thibaudet: CL 9
Third Day: B200 186; CC 10
Carl Thomas: H100 56; HA 48; RA 11; RBH 14; RS 62
Dante Thomas: H100 89; HSS 23; RS 33
Thomas & Friends: KA 23
Cyndi Thomson: CS 15; H100 54; HA 71; HSS 15
Los Tigres Del Norte: RMS 24
Tigriillos: LA 38; RMA 17; RMS 34, 38
Timbaland: H100 61; HA 55; RA 19; RBH 19; RS 51
Tin Star: DC 10
Aaron Tippin: CA 45
Wayman Tisdale: C/ 5
Tito Rojas: TSS 17
Tito Nieves: TSA 14; TSS 12
Toddler Tunes: KA 5

Tomba Virá: DC 20
Tommy Torres: LPS 14; LT 26; TSS 21
Too Short: RA 45; RBH 51
Tool: B200 30; H100 68; HA 60; MO 3; RO 2
Toya: DSA 9; H100 45; HSS 10; RBH 38; RS 8
Train: B200 18; INT 10; A40 1; AC 30; H100 6; HA 4; MO 26; RO 20; T40 2
Randy Travis: CA 48
Travis: B200 111
Trickside: A40 33
Trick Daddy: B200 43; RBA 20; H100 91; RA 36; RBH 40
Trick Pony: CA 27; CS 28; H100 98; HSS 56
Tricky: B200 179; EA 4; MO 36
Los Trio: LA 16; LPA 9
Travis Tritt: B200 150; CA 13; CS 20, 34
True Vibe: CC 18; HS 35
Turk: B200 117; RBA 34
Conway Twitty: CA 68
Ronan Tynan: HS 47; IND 27; WM 4
Tyrese: B200 77; RBA 39; H100 82, 90; RA 39, 61; RBH 44, 63
Moses Tyson, Jr.: GA 17

— U —

U2: B200 81; INT 25; DC 49; MO 28; RO 36
UB40: RE 3
Uncle Kracker: B200 40; A40 5; AC 12; H100 23; HA 21; T40 13
Keith Urban: CA 30; HS 18; CS 7; H100 51; HA 44
Usher: H100 1; HA 6; HSS 2, 72; RA 3; RBH 1; RS 1; T40 24

— V —

Jaci Velasquez: CC 32, 40; LA 12; LPA 7; LPS 5; LT 9; TSS 19
Valeria: DC 35; HSS 48
Luther Vandross: B200 13; RBA 6; H100 31; HSS 5; RA 28; RBH 7; RS 2
Phil Vassar: CA 40; CS 24
Stevie Ray Vaughan And Double Trouble: BL 13
Tony Vega: TSS 38
Veggie Tunes: KA 11, 16, 19
The Verve Pipe: A40 30
Vicente Fernandez: HS 38; LA 7; RMA 3; LT 27; RMS 10
Vico: LA 54; LPS 36; TSS 27
Violator Featuring Busta Rhymes: H100 75; HA 68; RA 27; RBH 30; RS 67
Richard "Humpty" Vission: EA 13; IND 41
Vita: T40 37

— W —

The Wailers: RBC 10
Rufus Wainwright: HS 39
Clay Walker: CS 50
Hezekiah Walker: GA 32
Mike Walker: CS 44
Walt Disney ReadAlong: KA 9, 24
The Warren Brothers: CS 36
Warriors: GA 37
Kim Waters: C/ 18
Russell Watson: CX 2
Weezer: B200 37; MO 4, 31; RO 26
Kirk Whalum: C/ 19
Chyna Whyte: RA 45; RBH 51
Widespread Panic: B200 160
Willie Ford: H100 27; HA 69; HSS 7; T40 28
John Williams: CX 10
Lee Williams And The Spiritual QCs: GA 20
Lucinda Williams: B200 137; INT 8
Melvin Williams: GA 35
Mark Wills: CS 32
Andre Wilson: RA 54; RBH 56
CeCe Winans: B200 125; CC 3; GA 2, 22; RBA 87
BeBe Winans: GA 39
Marvin Winans And The Perfected Praise Choir: GA 38
Lee Ann Womack: B200 71; CA 6; AC 4; CS 17; H100 46, 81; HA 39
Wonder Kids: KA 22
Darryl Worley: CA 42; CS 22
Chely Wright: CS 35
Keke Wyatt: RBH 87

— X —

Xzibit: RA 68; RBH 76

— Y —
Yaire: LA 44; LPS 8; LT 21; TSS 28
Yanni: NA 5, 6, 10
Trisha Yearwood: B200 104; CA 12; CS 19
YoYo Ma: CL 3, 15
Dwight Yoakam: CA 73
Pete Yorn: B200 178; HS 5
The Young Millionaires: RBH 97; RP 11; RS 31
Youngstown: HSS 46

— Z —
Zoegirl: CC 28

July 28
2001

Billboard Modern Rock Tracks

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1	14 Weeks At Number 1
1	17	1	IT'S BEEN AWHILE <small>Pop/Elektra/EEG</small>	Staind
2	11	2	THE ROCK SHOW <small>MCA</small>	Blink-182
3	4	11	SCHISM <small>Tool Dissection/Vaicano</small>	Tool
4	3	14	HASH PIPE <small>Geffen/Interscope</small>	Weezer
5	5	14	FAT LIP <small>Island/IDJMG</small>	Sum 41
6	7	18	CRAWLING <small>Warner Bros.</small>	Linkin Park
7	6	7	DAYS OF THE WEEK <small>Atlantic</small>	Stone Temple Pilots
8	7	8	YOU WOULDN'T BELIEVE <small>Vaicano</small>	311
9	5	5	SHORT SKIRT / LONG JACKET <small>Columbia</small>	Cake
10	12	8	SMOOTH CRIMINAL <small>New Noise/DreamWorks</small>	Alien Ant Farm
11	35	3	DRIVE <small>Immortal/Epic</small>	Incubus
12	10	20	YOUR DISEASE <small>Island/IDJMG</small>	Saliva
13	13	7	BAD DAY <small>Epic</small>	Fuel
14	14	8	REXALL <small>Capitol</small>	Dave Navarro
15	19	4	CLINT EASTWOOD <small>Virgin</small>	Gorillaz
16	20	6	CONTROL <small>Flawless/Geffen/Interscope</small>	Puddle Of Mudd
17	21	6	WHEREVER YOU WILL GO <small>RCA</small>	The Calling
18	15	21	BREAKDOWN <small>Maverick</small>	Tantric
19	26	6	DOWN WITH THE SICKNESS <small>Giant/Reprise</small>	Disturbed
20	16	15	THE SPACE BETWEEN <small>RCA</small>	Dave Matthews Band
21	17	12	OUTSIDE <small>Flawless/EEG</small>	Staind
22	31	3	GIVING IN <small>Arista</small>	Adema
23	25	6	BE LIKE THAT <small>Republic/Universal</small>	3 Doors Down
24	18	23	MY WAY <small>Flip/Interscope</small>	Limp Bizkit
25	22	10	SICK CYCLE CAROUSEL <small>DreamWorks</small>	Lifeline
26	24	22	DROPS OF JUPITER (TELL ME) <small>Columbia</small>	Train
27	8	8	I'M STUPID (DON'T WORRY 'BOUT ME) <small>Giant/Reprise</small>	Prime STH
28	23	14	ELEVATION <small>Interscope</small>	U2
29	30	15	GREED <small>Republic/Universal</small>	Godsmack
30	32	3	NAME OF THE GAME <small>Outpost/Geffen/Interscope</small>	The Crystal Method
31	38	2	ISLAND IN THE SUN <small>Geffen/Interscope</small>	Weezer
32	27	26	FLAVOR OF THE WEAK <small>Island/IDJMG</small>	American Hi-Fi
33	29	16	DREAM ON <small>Mute/Reprise</small>	Depeche Mode
34	NEW	1	BODIES <small>Wind-up</small>	Drowning Pool
35	37	3	BLEED AMERICAN <small>DreamWorks</small>	Jimmy Eat World
36	35	5	EVOLUTION REVOLUTION LOVE <small>Hollywood</small>	Tricky Featuring Ed Kowalczyk & Hawkman
37	36	2	EXTRA ORDINARY <small>Erra Dry Goods/Beyond</small>	Better Than Ezra
38	40	3	AISLE 10 <small>Grand Royal/Virgin</small>	Scapegoat Wax
39	NEW	1	ANOTHER PERFECT DAY <small>Island/IDJMG</small>	American Hi-Fi
40	34	5	PAIN <small>Loud/Columbia</small>	Stereomud

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Billboard Mainstream Rock Tracks

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1	14 Weeks At Number 1
1	17	1	IT'S BEEN AWHILE <small>Pop/Elektra/EEG</small>	Staind
2	2	11	SCHISM <small>Tool Dissection/Vaicano</small>	Tool
3	4	15	CRAWLING <small>Warner Bros.</small>	Linkin Park
4	6	7	DAYS OF THE WEEK <small>Atlantic</small>	Stone Temple Pilots
5	3	12	RISE <small>Lava/Atlantic</small>	The Cult
6	5	21	YOUR DISEASE <small>Island/IDJMG</small>	Saliva
7	7	19	GREED <small>Republic/Universal</small>	Godsmack
8	12	4	CONTROL <small>Flawless/Geffen/Interscope</small>	Puddle Of Mudd
9	8	14	PAIN <small>Loud/Columbia</small>	Stereomud
10	10	7	BE LIKE THAT <small>Republic/Universal</small>	3 Doors Down
11	9	9	REXALL <small>Capitol</small>	Dave Navarro
12	13	10	BODIES <small>Wind-up</small>	Drowning Pool
13	14	7	DOWN WITH THE SICKNESS <small>Giant/Reprise</small>	Disturbed
14	15	6	ASTOUNDED <small>Maverick</small>	Tantric
15	11	11	OUTSIDE <small>Flawless/EEG</small>	Staind
16	17	42	AWAKE <small>Republic/Universal</small>	Godsmack
17	20	7	BAD DAY <small>Epic</small>	Fuel
18	23	5	SOUL SINGING <small>v2</small>	The Black Crowes
19	18	49	HEMORRHAGE (IN MY HANDS) <small>550 Music/Epic</small>	Fuel
20	22	20	DROPS OF JUPITER (TELL ME) <small>Columbia</small>	Train
21	21	22	MY WAY <small>Flip/Interscope</small>	Limp Bizkit
22	16	13	WAIT <small>Mammoth</small>	Seven Mary Three
23	19	13	JUST PUSH PLAY <small>Columbia</small>	Aerosmith
24	25	5	SWEET DAZE <small>Warner Bros.</small>	Pete
25	27	6	CAFEPFUL WITH THAT MIC... <small>Atlantic</small>	Clutch
26	24	7	HASH PIPE <small>Geffen/Interscope</small>	Weezer
27	26	4	END OF THE WORLD <small>Flip/Geffen/Interscope</small>	Cold
28	28	9	I'M STUPID (DON'T WORRY 'BOUT ME) <small>Giant/Reprise</small>	Prime STH
29	37	2	YOU DON'T KNOW WHAT IT'S LIKE <small>Restless</small>	Econoline Crush
30	35	3	GIVING IN <small>Arista</small>	Adema
31	36	3	BLISTER <small>Hollywood</small>	Simon Says
32	32	4	YOU WOULDN'T BELIEVE <small>Vaicano</small>	311
33	NEW	1	BOMBSHELL <small>DreamWorks</small>	Powerman 5000
34	NEW	1	HOW YOU REMIND ME <small>Roadrunner</small>	Nickelback
35	33	8	GREEN LIGHT GIRL <small>RCA</small>	Doyle Bramhall II & Smokestack
36	29	13	ELEVATION <small>Interscope</small>	U2
37	39	3	WHEREVER YOU WILL GO <small>RCA</small>	The Calling
38	NEW	1	DEATH BLOOMS <small>No Name/Epic</small>	Mudvayne
39	38	4	EDEN (TURN THE PAGE) <small>Epic</small>	The Mayfield Four
40	NEW	1	BOILER <small>Flip/Interscope</small>	Limp Bizkit

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2001

Billboard Top 40 Tracks

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1	2 Weeks At Number 1
1	1	1	HANGING BY A MOMENT <small>Lifeline/DreamWorks</small>	Lifeline
2	3	3	DROPS OF JUPITER (TELL ME) <small>Train/Columbia</small>	Train
3	4	4	WHAT WOULD YOU DO? <small>City High/Bouge Basement/Interscope</small>	City High
4	5	5	LET ME BLOW YA MIND <small>Eve Featuring Gwen Stefani/Ruff Ryders/Interscope</small>	Eve
5	6	6	ALL OR NOTHING <small>O-Town</small>	O-Town
6	2	2	LADY MARMALADE <small>Christina Aguilera, Lil' Kim, Mya & Pink/Interscope</small>	Christina Aguilera, Lil' Kim, Mya & Pink
7	10	10	WHEN IT'S OVER <small>Sugar Ray/Lava/Atlantic</small>	Sugar Ray
8	12	12	BOOTYLICIOUS <small>Destiny's Child/Columbia</small>	Destiny's Child
9	8	8	DRIVE <small>Incubus/Immortal/Epic</small>	Incubus
10	9	9	IRRESISTIBLE <small>Jessica Simpson/Columbia</small>	Jessica Simpson
11	7	7	RIDE WIT ME <small>Nelly Featuring City Spud/Fo' Real/Universal</small>	Nelly
12	11	11	SOMEONE TO CALL MY LOVER <small>Janet/Virgin</small>	Janet
13	13	13	FOLLOW ME <small>Uncle Kracker/Top Dog/Lava/Atlantic</small>	Uncle Kracker
14	20	20	HIT 'EM UP STYLE (OOPS!) <small>Blu Cantrell/RedZone/Arista</small>	Blu Cantrell
15	14	14	HERE'S TO THE NIGHT <small>Eve 6/RCA</small>	Eve 6
16	16	16	PEACHES & CREAM <small>112/Bad Boy/Arista</small>	112
17	15	15	GET UR FREAK ON <small>Missy "Misdemeanor" Elliott/The Gold Mind/EastWest/EEG</small>	Missy "Misdemeanor" Elliott
18	22	22	IT'S BEEN AWHILE <small>Staind/Flawless/EEG</small>	Staind
19	17	17	I'M LIKE A BIRD <small>Nelly Furtado/DreamWorks</small>	Nelly Furtado
20	18	18	ALL FOR YOU <small>Janet/Virgin</small>	Janet
21	23	23	THE SPACE BETWEEN <small>Dave Matthews Band/RCA</small>	Dave Matthews Band
22	25	25	I'M REAL <small>Jennifer Lopez/Epic</small>	Jennifer Lopez
23	24	24	FLAVOR OF THE WEAK <small>American Hi-Fi/Island/IDJMG</small>	American Hi-Fi
24	26	26	U REMIND ME <small>Usher/Arista</small>	Usher
25	21	21	POP 'N SYNC <small>Jive</small>	'N Sync
26	19	19	MORE THAN THAT <small>Backstreet Boys/Jive</small>	Backstreet Boys
27	29	29	I'M A BELIEVER <small>Smash Mouth/DreamWorks/Interscope</small>	Smash Mouth
28	33	33	I WANNA BE BAD <small>Wills Ford/Lava/Atlantic</small>	Wills Ford
29	30	30	WHERE THE PARTY AT <small>Jagged Edge With Nelly/So So Def/Columbia</small>	Jagged Edge
30	38	38	FILL ME IN <small>Craig David/Wildstar/Atlantic</small>	Craig David
31	27	27	PLAY <small>Jennifer Lopez/Epic</small>	Jennifer Lopez
32	32	32	BABY, COME OVER (THIS IS OUR NIGHT) <small>Samantha Mumba/Wild Card/A&M/Interscope</small>	Samantha Mumba
33	28	28	SOUTH SIDE <small>Moby Featuring Gwen Stefani/v2</small>	Moby
34	39	39	PURPLE HILLS <small>D12/Shady/Interscope</small>	D12
35	31	31	MAD SEASON <small>matchbox twenty/Lava/Atlantic</small>	matchbox twenty
36	NEW	1	START THE COMMOTION <small>The Wiseguys/Ideal/Mammoth/Hollywood</small>	The Wiseguys
37	35	35	PUT IT ON ME <small>Ja Rule Featuring Lil' Mo & Vita/Murder Inc./Def Jam/IDJMG</small>	Ja Rule
38	36	36	STUTTER <small>Joe Featuring Mystikal/Jive</small>	Joe
39	NEW	1	SUPERWOMAN PT. II <small>Jill' Mo Featuring Fabolous/EastWest/EEG</small>	Jill' Mo
40	34	34	FLY AWAY FROM HERE <small>Aerosmith/Columbia</small>	Aerosmith

July 28
2001

Billboard Adult Contemporary

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1	3 Weeks At Number 1
1	9	9	THERE YOU'LL BE <small>Hollywood/Warner Bros.</small>	Faith Hill
2	3	20	THANK YOU <small>Arista</small>	Dido
3	4	32	IF YOU'RE GONE <small>Lava/Atlantic</small>	matchbox twenty
4	2	36	I HOPE YOU DANCE <small>MCA Nashville/Universal</small>	Lee Ann Womack With Sons Of The Desert
5	5	24	ONLY TIME <small>Warner Sunset/Reprise</small>	Enya
6	8	11	MORE THAN THAT <small>Jive</small>	Backstreet Boys
7	7	13	ONE MORE DAY <small>Arista Nashville</small>	Diamond Rio
8	6	22	ANGEL <small>Island/IDJMG</small>	Lionel Richie
9	9	43	THIS I PROMISE YOU <small>Jive</small>	'N Sync
10	10	12	GHOST OF YOU AND ME <small>Hollywood</small>	BBMak
11	15	64	TAKING YOU HOME <small>Warner Bros.</small>	Don Henley
12	13	10	FOLLOW ME <small>Top Dog/Lava/Atlantic</small>	Uncle Kracker
13	14	94	I KNEW I LOVED YOU <small>Columbia</small>	Savage Garden
14	17	69	I NEED YOU <small>Sparrow/Capitol/Curb</small>	LeAnn Rimes
15	12	47	THE WAY YOU LOVE ME <small>Warner Bros.</small>	Faith Hill
16	16	41	SHAPE OF MY HEART <small>Jive</small>	Backstreet Boys
17	18	44	CRUISIN' <small>Hollywood</small>	Huey Lewis & Gwyneth Paltrow
18	11	25	NOBODY WANTS TO BE LONELY <small>Columbia</small>	Ricky Martin With Christina Aguilera
19	20	51	BACK HERE <small>Hollywood</small>	BBMak
20	21	4	BELIEVE IN LIFE <small>Duck/Reprise</small>	Eric Clapton
21	19	14	EVERY DAY <small>Reprise</small>	Stevie Nicks
22	24	7	NEVER HAD A DREAM COME TRUE <small>A&M/Interscope</small>	S Club 7
23	25	3	ALL OR NOTHING <small>J</small>	O-Town
24	23	6	BURN <small>Curb</small>	Jo Dee Messina
25	22	15	DIDN'T WE LOVE <small>Curb</small>	Tamara Walker
26	12	26	WALKING IN MY BLUE JEANS <small>Trumpet Swan/Rykodisc</small>	Sophie B. Hawkins
27	27	6	HEARTS FALL <small>Lava/Atlantic</small>	Edwin McCain
28	28	7	I'M LIKE A BIRD <small>DreamWorks</small>	Nelly Furtado
29	28	7	WHAT IT FEELS LIKE FOR A GIRL <small>Maverick/Warner Bros.</small>	Madonna
30	NEW	1	DROPS OF JUPITER (TELL ME) <small>Columbia</small>	Train

July 28
2001

Billboard Adult Top 40 Tracks

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1	2 Weeks At Number 1
1	2	23	DROPS OF JUPITER (TELL ME) <small>Train/Columbia</small>	Train
2	1	23	HANGING BY A MOMENT <small>DreamWorks</small>	Lifeline
3	4	9	WHEN IT'S OVER <small>Lava/Atlantic</small>	Sugar Ray
4	5	21	DRIVE <small>Immortal/Epic</small>	Incubus
5	3	26	FOLLOW ME <small>Top Dog/Lava/Atlantic</small>	Uncle Kracker
6	6	14	THE SPACE BETWEEN <small>RCA</small>	Dave Matthews Band
7	8	17	HERE'S TO THE NIGHT <small>RCA</small>	Eve 6
8	7	15	MAD SEASON <small>Lava/Atlantic</small>	matchbox twenty
9	13	4	I'M A BELIEVER <small>DreamWorks/Interscope</small>	Smash Mouth
10	9	36	THANK YOU <small>Arista</small>	Dido
11	10	43	IF YOU'RE GONE <small>Lava/Atlantic</small>	matchbox twenty
12	11	42	AGAIN <small>Virgin</small>	Lenny Kravitz
13	15	10	SUPERMAN (IT'S NOT EASY) <small>Awake/Columbia</small>	Five For Fighting
14	12	38	I'M LIKE A BIRD <small>DreamWorks</small>	Nelly Furtado
15	14	34	SOUTH SIDE <small>v2</small>	Moby Featuring Gwen Stefani
16	16	12	DREAM ON <small>Mute/Reprise</small>	Depeche Mode
17	18	5	EVERYWHERE <small>Maverick</small>	Michelle Branch
18	21	4	HUNTER <small>Arista</small>	Dido
19	20	6	IT'S BEEN AWHILE <small>Pop/Elektra/EEG</small>	Staind
20	25	3	FALLING FOR THE FIRST TIME <small>Reprise</small>	Barenaked Ladies
21	17	9	THERE YOU'LL BE <small>Hollywood/Warner Bros.</small>	Faith Hill
22	23	6	BE LIKE THAT <small>Republic/Universal</small>	3 Doors Down
23	28	5	BAD DAY <small>Epic</small>	Fuel
24	24	24	YELLOW <small>Capitol</small>	Coldplay
25	27	11	IN YOUR EYES <small>Artemis</small>	Jeffrey Gaines
26	26	26	JADED <small>Columbia</small>	Aerosmith
27	29	8	LADY MARMALADE <small>Interscope</small>	Christina Aguilera, Lil' Kim, Mya & Pink
28	30	3	I WANT TO BE IN LOVE <small>Island/IDJMG</small>	Melissa Etheridge
29	31	3	EXTRA ORDINARY <small>Erra Dry Goods/Beyond</small>	Better Than Ezra
30	35	2	NEVER LET YOU DOWN <small>RCA</small>	The Verve Pipe
31	32	8	HEY PRETTY <small>FE/Atlantic</small>	Poe
32	38	2	START THE COMMOTION <small>Idea/Mammoth/Hollywood</small>	The Wiseguys
33	37	2	UNDER YOU <small>Wind-up</small>	Trickside
34	34	17	ALL FOR YOU <small>Virgin</small>	Janet
35	33	4	MY MADONNA <small>Capitol</small>	Dexter Frabish
36	40	2	MORE THAN THAT <small>Jive</small>	Backstreet Boys
37	NEW	1	FLY AWAY FROM HERE <small>Columbia</small>	Aerosmith
38	36	36	FLAVOR OF THE WEAK <small>Island/IDJMG</small>	American Hi-Fi
39	39	39	GLORIOUS <small>Reprise</small>	Andreas Johnson
40	NEW	1	OUTSIDE <small>Flawless/Geffen/Interscope</small>	Aaron Lewis Of Staind With Fred Durst

The TouchTunes ADVERTISEMENT **TOP 10**
Most Played

**1.5 Million Americans Interact Weekly.
Over 2 Million Plays a Week and Climbing...**

This Week	Last Week	2 Wks Ago	Wks On Chart	SONG NAME	LABEL NAME	ARTIST
Rock						
1	5	5	94	COWBOY	ATLANTIC	KID ROCK
2	1	1	93	SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA
3	2	2	87	WITH ARMS WIDE OPEN	WIND-UP	CREED
4	3	3	54	KRYPTONITE	REPUBLIC UNIVERSAL	3 DOORS DOWN
5	4	4	70	HIGHER	WIND-UP	CREED
6	10	9	58	VOODOO	REPUBLIC UNIVERSAL	GODSMACK
7	8	6	154	MY OWN PRISON	WIND-UP	CREED
8	7	10	10	SWEET HOME ALABAMA	MCA	LYNYRD SKYNYRD
9	6	7	13	BROWN EYED GIRL	POLYDOR	VAN MORRISON
10	9	8	12	YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC
POP						
1	1	1	144	BELIEVE	WARNER BROS	CHER
2	2	3	37	MUSIC MAVERICK		MADONNA
3	3	2	120	MAMBO NO.5 (A LITTLE BIT OF...)	BMG RECORDS	LOU BEGA
4	6	6	140	DANCING QUEEN	POLYDOR	ABBA
5	4	4	84	LANDSLIDE	REPRISE	FLEETWOOD MAC
6	5	5	62	DON'T SPEAK	TRAUMA	NO DOUBT
7	7	7	8	HOW'S IT GOING TO BE	ELEKTRA	THIRD EYE BLIND
8	8	8	10	IF YOU'RE GONE	ATLANTIC	MATCHBOX TWENTY
9	9	9	20	TUBTHUMPING	REPUBLIC UNIVERSAL	CHUMBAWAMBA
10	NEW		1	WILD WORLD	A&M	CAT STEVENS
R&B/RAP						
1	1	1	6	IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY
2	2	2	168	LET'S GET IT ON	MOTOWN	MARVIN GAYE
3	5	5	9	RIDE WIT ME (FEAT. CITY SPUD)	UNIVERSAL RECORDS	NELLY
4	3	3	84	THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING
5	6	6	30	E.I.	UNIVERSAL RECORDS	NELLY
6	4	4	156	WHAT'S GOING ON	MOTOWN	MARVIN GAYE
7	8	8	148	MERCY MERCY ME	MOTOWN	MARVIN GAYE
8	9	7	168	GET UP (SEX MACHINE)	POLYDOR	JAMES BROWN
9	7	9	38	CAN'T GET ENOUGH OF YOUR LOVE, BABE	MERCURY	BARRY WHITE
10	*	10	72	NO SCRUBS	LA FACE	TLC
COUNTRY						
1	1	1	168	COPPERHEAD ROAD	MCA	STEVE EARLE
2	3	3	168	MY MARIA	ARISTA	BROOKS & DUNN
3	2	2	106	THIS KISS	WARNER BROS	FAITH HILL
4	4	4	64	POP A TOP	ARISTA	ALAN JACKSON
5	6	5	176	CRAZY	MCA	PATSY CLINE
6	5	6	130	NEON MOON	ARISTA	BROOKS & DUNN
7	7	7	47	LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS
8	8	8	26	AMIE	MERCURY	PURE PRAIRIE LEAGUE
9	9	9	17	AMARILLO BY MORNING	MCA	GEORGE STRAIT
10	10	10	142	WASTED DAYS AND WASTED NIGHTS	MCA	FREDDY FENDER
LATIN						
1	1	1	120	BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS
2	2	2	144	LA BAMBIA	WARNER BROS	LOS LOBOS
3	3	3	61	CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA
4	4	4	64	CLAVADO EN UN BAR	WEA LATINA INC.	MANA
5	8	6	46	QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND
6	7	8	80	COMO LA FLOR	EMI LATIN	SELENA
7	5	5	46	LA CUMBIA DEL GARROTE	LOS	DEL GARROTE
8	6	7	108	BIDI BIDI BOM BOM	EMI LATIN	SELENA
9	9	9	12	ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA
10	10	10	77	SE ME OLVIDO OTRA VEZ	WEA LATINA INC.	MANA

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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)
26	28	12	Superwoman Pt. II	Lil' Mo Feat. Fabolous (EastWest/EEG)	51	56	5	She's All I Got	Jimmy Cozier (J)	26	27	10	Wait A Minute	Ray J Feat. Lil' Kim (Atlantic)
27	27	10	Peaches & Cream	112 (Bad Boy/Arista)	28	46	3	Contagious	The Isley Brothers (DreamWorks)	53	44	18	Grown Men Don't Cry	Tim McGraw (Curb)
28	46	3	Hanging By A Moment	Litchee (DreamWorks)	29	33	13	She Couldn't Change Me	Montgomery Gentry (Columbia (Nashville))	54	61	5	Just In Case	Jahnein (Dineen Mill/Warner Bros.)
29	33	13	Drops Of Jupiter (Tell Me)	Train (Columbia)	30	26	10	More Than That	Backstreet Boys (Jive)	55	58	9	We Need A Resolution	Aisyah Feat. Timbaland (Blackground)
30	26	10	Bootylicious	Destiny's Child (Columbia)	31	32	9	The Space Between	Dave Matthews Band (RCA)	56	42	15	I Could Not Ask For More	Sara Evans (RCA (Nashville))
31	32	9	U Remind Me	Usher (Arista)	32	22	10	There You'll Be	Faith Hill (Hollywood/Warner Bros.)	57	72	2	I'm A Believer	Smash Mouth (DreamWorks/Interscope)
32	22	10	Drive	Incubus (Immortal/Epic)	33	34	8	When I Think About Angels	James O'Neal (Mercury (Nashville))	58	64	3	Only Time	Enya (Warner Sunset/Reprise)
33	34	8	Where The Party At	Jagged Edge With Nelly (So So Def/Columbia)	34	35	20	All For You	Janet (Virgin)	59	62	4	The Way	Jill Scott (Hidden Beach/Epic)
34	35	20	What Would You Do?	City High (Booga Basement/Interscope)	35	31	22	I'm Like A Bird	Nelly Furtado (DreamWorks)	60	60	6	Schism	Tool (Geffen/Volcano)
35	31	22	It's Been Awhile	Staind (Flip/Elektra/EEG)	36	40	5	Austin	Blake Shelton (Giant (Nashville)/WRN)	61	68	2	Only In America	Brooks & Dunn (Arista Nashville)
36	40	5	All Or Nothing	D-Town (J)	37	30	18	Fiesta	R. Kelly Feat. Jay-Z (Jive)	62	65	4	Laredo	Chris Cagle (Virgin (Nashville)/Capitol (Nashville))
37	30	18	Fallin'	Alicia Keys (J)	38	39	7	I'm Just Talkin' About Tonight	Toby Keith (DreamWorks (Nashville))	63	59	6	Loverboy	Mariah Carey Feat. Cameo (Virgin)
38	39	7	Lady Marmalade	Christina Aguilera, Lil' Kim, Mya & Pink (Interscope)	39	36	47	I Hope You Dance	Lee Ann Womack (MCA Nashville/Universal)	64	52	10	My Baby	Lil' Romeo (Souja/Priority)
39	36	47	Get Ur Freak On	Missy 'Misdemeanor' Elliott (The Gold Mind/Elektra/EEG)	40	47	3	One Minute Man	Missy 'Misdemeanor' Elliott (The Gold Mind/Elektra/EEG)	65	—	1	Family Affair	Mary J. Blige (MCA)
40	47	3	When It's Over	Sugar Ray (Lava/Atlantic)	41	38	41	If You're Gone	matchbox twenty (Lava/Atlantic)	66	—	1	Bad Boy For Life	P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)
41	38	41	I'm Real	Jennifer Lopez (Epic)	42	41	6	Flavor Of The Week	American Hi-Fi (Island/DJMG)	67	66	5	While You Loved Me	Rascal Flatts (Lyric Street)
42	41	6	Hit 'Em Up Style (Oops!)	Blu Cantrell (RedZone/Arista)	43	48	3	Purple Hills	D12 (Shady/Interscope)	68	—	1	What It Is	Violator Feat. Busta Rhymes (Violator/Loud/Columbia)
43	48	3	Someone To Call My Lover	Janet (Virgin)	44	45	7	Where The Blacktop Ends	Keith Urban (Capitol (Nashville))	69	—	1	I Wanna Be Bad	Willie Ford (Lava/Atlantic)
44	45	7	Ride Wit Me	Nelly Feat. City Spud (Fo' Real/Universal)	45	43	14	Two People Fell In Love	Brad Paisley (Arista Nashville)	70	—	1	Bad Day	Fuel (Epic)
45	43	14	Irresistible	Jessica Simpson (Columbia)	46	37	9	Pop	'N Sync (Jive)	71	75	2	What I Really Meant To Say	Cyndi Thomson (Capitol (Nashville))
46	37	9	Follow Me	Uncle Kracker (Top Dog/Lava/Atlantic)	47	57	4	Fill Me In	Craig David (Widstar/Atlantic)	72	—	1	Be Like That	3 Doors Down (Republic/Universal)
47	57	4	MUSIC	Erick Sermon (NYLAD/Def Squad/Interscope)	48	54	10	Can't Believe	Faith Evans Feat. Carl Thomas (Bad Boy/Arista)	73	49	14	When Somebody Loves You	Alan Jackson (Arista Nashville)
48	54	10	I'm Already There	Lonestar (BNA)	49	70	2	Area Codes	Ludacris (Disturbing The Peace/Def Jam/DJMG)	74	—	1	The Rock Show	Blink-182 (MCA)
49	70	2	Thank You	Lonestar (BNA)	50	—	1	Izzo (H.O.V.A.)	Jay-Z (Roc-A-Fella/Def Jam/DJMG)	75	—	1	Differences	Ginuwine (Epic)
50	—	1	Here's To The Night	Eve 6 (RCA)	—	—	—			—	—	—		

Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 871 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.

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)
2	4	4	Hit 'Em Up Style (Oops!)	Blu Cantrell (RedZone/Arista)	26	21	3	Love It	Bilal (Mo'Nique/Interscope)	51	54	4	Music	Erick Sermon (NYLAD/Def Squad/Interscope)
3	8	8	U Remind Me	Usher (Arista)	27	23	12	Angel	Shaggy Feat. Rayvon (MCA)	52	43	8	Crave	4Shades (Real Deep/Orpheus)
4	17	2	Fill Me In	Craig David (Widstar/Atlantic)	28	22	18	Get Over Yourself	Eden's Crush (143/London-Sire)	53	—	1	Bad Boy For Life	P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)
5	17	2	All Or Nothing	D-Town (J)	29	29	34	Look At Us	Sarina Paris (Playland/Priority)	54	52	22	Bow Wow (That's My Name)	Lil' Bow Wow (So So Def/Columbia)
6	8	2	Take You Out	Luther Vandross (J)	30	26	17	Missing You	Case (Def Soul/DJMG)	55	31	5	Out Of Nowhere	Gloria Estefan (Epic)
7	5	4	Purple Hills	D12 (Shady/Interscope)	31	58	2	Bootylicious	Destiny's Child (Columbia)	56	50	5	On A Night Like This	Trick Pony (Warner Bros. (Nashville)/WRN)
8	7	8	I Wanna Be Bad	Willie Ford (Lava/Atlantic)	32	56	4	My Projects	Coc Coc Cal. (Infinite/Tommy Boy)	57	53	6	U Know U Ghetto	Bushy (Tony Mercedes/Bucket Head/Edel Entertainment)
9	4	4	There She Goes	Babyface (Arista)	33	32	17	Bizouance	Olivia (J)	58	63	18	Request Line	Black Eyed Peas Feat. Macy Gray (Interscope)
10	6	5	She's All I Got	Jimmy Cozier (J)	34	47	10	Keep It Real	Kelli Mack (Rising Hi)	59	49	27	Don't Tell Me	Mattijns (Maverick/Warner Bros.)
11	9	9	I Do!!	Toya (Arista)	35	35	6	No More (Baby I'ma Do Right)	3LW (Nine Lives/Epic)	60	59	4	Paradise	Kaeli (Curb)
12	14	2	This Is Me	Dream (Bad Boy/Arista)	36	33	11	Survivor	Destiny's Child (Columbia)	61	48	2	It Happens Everytime	Dream Street (UEG/Edel Entertainment)
13	12	18	Fiesta	R. Kelly Feat. Jay-Z (Jive)	37	40	12	Oochie Wally	OB Finesse (11/11/Columbia)	62	—	19	It's Over Now	112 (Bad Boy/Arista)
14	11	19	Superwoman Pt. II	Lil' Mo Feat. Fabolous (EastWest/EEG)	38	34	12	Everybody Doesn't	Amanda (Maverick)	63	57	23	That's How I Beat Shaq	Aaron Carter (Jive)
15	10	11	My Baby	Lil' Romeo (Souja/Priority)	39	37	12	What It Feels Like For A Girl	Madonna (Maverick/Warner Bros.)	64	—	2	Take That	Da Brat (MCA)
16	13	10	What I Really Meant To Say	Cyndi Thomson (Capitol (Nashville))	40	39	36	South Side	Moby Feat. Gwen Stefani (V2)	65	46	17	All For You	Janet (Virgin)
17	15	8	Austin	Blake Shelton (Giant (Nashville)/WRN)	41	38	34	Could It Be	Jahnein (Dineen Mill/Warner Bros.)	66	—	42	Big Poppa/Warning	The Notorious B.I.G. (Bad Boy/Arista)
18	16	12	La Bomba	Azul Azul (Sony Discos)	42	45	11	Bigacts Littleacts	Abu-Ra (D&D/In The Paint/Fat Beats/Koch)	67	65	21	By Your Side	Sade (Epic)
19	19	3	Cluck Cluck	The Product G&B (Yolie/J)	43	41	22	Like, Wow!	Leslie Carter (DreamWorks)	68	64	9	Torture	Scrubb (Feat. M.O.P. (Hydra/Landspeed)
20	20	2	Don't Mess With The Radio	Nivea (Jive)	44	62	3	Make It Vibrate	Rising Son (Darkside)	69	55	3	Area Codes	Ludacris (Disturbing The Peace/Def Jam/DJMG)
21	18	17	Stranger In My House	Tamia (Elektra/EEG)	45	—	1	Loverboy	Mariah Carey Featuring Cameo (Virgin)	70	—	35	Soul Sista	Bilal (Mo'Nique/Interscope)
22	25	7	None Tonight	Lil' Zane (Worldwide/Priority)	46	42	6	Sugar	Youngstown (Hollywood)	71	71	6	The Sun God	Hi-Tek (Interscope)
23	24	12	Never Had A Dream Come True	Steve Nicks (Reprise)	47	36	2	Planets Of The Universe	Usher (Arista/Arista)	72	67	27	You Make Me Wanna...	Usher (Arista/Arista)
24	30	9	Miss California	Dante Thomas (Rat Pack/Elektra/EEG)	48	51	6	Ooh La La	Valena (The D.A.S. Label/Interscope)	73	72	20	What Would You Do?	City High (Booga Basement/Interscope)
25	28	2	Hey Hey	Athens Cage (Priority)	49	60	6	Lovin' Each Day	Ronan Keating (A&M/Interscope)	74	66	6	A Writer Shade Of Pale	Sarah Brightman (Nemo Studio/Angel)
26														

Main Billboard Hot 100 chart table with columns for rank, title, artist, and weeks on chart. Includes 'Greatest Gainer / Sales' and 'Greatest Gainer / Airplay' callouts.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ...

Chart Codes: Hot 100 Singles (H100); R&B Hip/Hop Singles (RBH); Country Singles (CS) and Hot Latin Tracks (LS).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

-A-

ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel, ASCAP) LT 3
AINT NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 12
ALL FOR YOU (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Little Maccho, ASCAP/WB, ASCAP/Aradesh Communications, ASCAP), HL/WBM, H100 39
ALL I WANNA DO (King Kendrick, BMI) RBH 97
ALL OR NOTHING (Rokstone, PRS/Songs Of Windswept Pacific, BMI/UniversalSongs Of PolyGram International, BMI), WBM, H100 3
AMAME (Ambernel, BMI/TN Ediciones, BMI) LT 23
AMORCITO MIO (Edimussa, ASCAP) LT 35
EL AMOR SONADO (Flamingo, BMI) LT 43
ANGEL (LBR, ASCAP/Rive Droite, ASCAP) H100 94
ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peermusic III, BMI/Wide Ocean, BMI), HL/WBM, CS 26
ANGRY ALL THE TIME (Tiltawhirl, BMI/Bruce Robison, BMI) CS 48
AREA CODES (Ludacris, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/WarnerTamerlane, BMI/Nate Dogg, BMI/LehemSongs, BMI/Music In Three, BMI/Billee, BMI/Music & Media International, BMI/EMI April, ASCAP), HL/WBM, H100 55; RBH 23
AUSTIN (Talbot, BMI/KirstSongs, ASCAP) CS 4; H100 33
ELAYUDANTE (Not Listed) LT 27
AZUL (F.I.P.P., BMI/Clear Mind, ASCAP) LT 1

-B-
BABY, COME OVER (THIS IS OUR NIGHT) (Murlyn, ASCAP/Universal, ASCAP/Warner Chappell, PRS/Second Decade, BMI/WarnerTamerlane, BMI/Chrysalis, BMI), WBM, H100 83
BACK BACK (Bleed Da Black, ASCAP/In The Sonic, ASCAP) RBH 99
BAD BOY FOR LIFE (Dors'D, BMI/Me Again, BMI/Dee Mac, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Diamond Rob, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Bristeas, BMI/Dors'D, ASCAP/DKG, BMI) H100 70; RBH 26
BAD DAY (UniversalSongs Of PolyGram International, BMI/Pener Pig, BMI) H100 73
BAJO CERO (Ilyak, ASCAP) LT 46
BEANIE (MACK B*****) (Shakur AlDin, ASCAP/Hitco South, ASCAP/F.O.B., ASCAP) RBH 54
BE LIKE THAT (Escatwava, BMI) H100 72
BESAME (Hecho A Mano, ASCAP/EMI April, ASCAP/Peermusic III, BMI) LT 4
BIA' BIA' (Swole, ASCAP/STD, ASCAP/EMI Blackwood, BMI/Ground Control, BMI/Ludacris, ASCAP), HL, RBH 51
BIGFACTS LITTLEACTS (Life Force, BMI/Bright Summit, ASCAP/GZ, ASCAP/RBH) 74
BOOTYLICIOUS (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/JuneBug Alley, ASCAP/Welsh Witch, BMI/Lonte, ASCAP/Sony/ATV Songs, BMI), HL, H100 7; RBH 17
BROWN SKIN (Gold & Iron, ASCAP/WarnerTamerlane, BMI/Publishing Designee, BMI/Bat Future, BMI), WBM, RBH 39

-C-
CALL ME E.S. (Copyright Control) RBH 91
CANDELA (PSO, ASCAP/Orom, ASCAP) LT 25
CANT BELIEVE (Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Hard Workin' Black Folks, ASCAP/Claire June, ASCAP/Zomba, ASCAP/III Will, ASCAP/Life's A Bitch, ASCAP/Dakoda House, ASCAP/Gloria's Boy, ASCAP/EMI Blackwood, BMI/Chyna B), HL/WBM, H100 56; RBH 14
CANT DENY IT (J. Brasco, ASCAP/Desert Storm, BMI/Cyphercliff, ASCAP/EMI April, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/WB, ASCAP/Suge, ASCAP), HL/WBM, H100 97; RBH 42
CLUCK CLUCK (Huss Zwingli, ASCAP/Sony/ATV Tunes, ASCAP/TeBass, BMI/EMI Blackwood, BMI/Ghetto And Blues, ASCAP/Hempstead High, ASCAP/EMI April, ASCAP), HL, RBH 59
COMO OLVIDAR (Lanfranco, ASCAP/Arena Fina, ASCAP) LT 19
COMO OLVIDAR (Ventura, ASCAP) LT 26
COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP) LT 9
COMO SE LO EXPLICAO EL CORAZON (Negrele) LT 13
COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI/Blakemore Avenue, ASCAP), HL/WBM, CS 23
CON CADA BESO (WB, ASCAP/Osorio, ASCAP/Elephant Star, BMI/CareersBMG, BMI) LT 11
CONTAGIOUS (R.Kelly, BMI/Zomba, BMI), WBM, H100 41; RBH 10
CRAVE (B.Black, ASCAP/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), WBM, RBH 81
CRAZY LIFE (Songs Of The Court, BMI/Stone Poet, BMI) CS 57

-D-
DANCE WITH ME (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/C.Sills, ASCAP) RBH 72
DEJAME AMARTE (SerCa, BMI) LT 30
DESPRECIADO (Vander, ASCAP) LT 12
DIFFERENCES (Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, H100 79; RBH 31
DIME CORAZON (Warner/Chappell) LT 32
DONT HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI), HL, CS 18
DONT MESS WITH THE RADIO (Organized Noise, BMI/C. Barnett, ASCAP/Belt Star, ASCAP/EMI April, ASCAP/Big Sexy, ASCAP/Street Top, ASCAP), HL, RBH 85
DOWNTIME (Gravitron, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP), HL, CS 8; H100 62
DRIVE (EMI April, ASCAP/Hunglikaya, ASCAP), HL, H100 9
DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/Desert Tent, ASCAP/Schweet, ASCAP/P. Timon, ASCAP/Mr. Clean, ASCAP/Beneath The Tree, ASCAP/EMI Blackwood, BMI), HL, H100 6
DULCE VENENO (Ventura, ASCAP) LT 45

-E-

ESCLAVO Y AMO (Brambila Musical) LT 36

-F-
FALLIN' (Lellow, ASCAP/EMI April, ASCAP), HL, H100 14; RBH 2
FAMILY AFFAIR (Mary J. Blige, ASCAP/UniversalMCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Copyright Control), WBM, H100 76; RBH 32
FIESTA (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, H100 28; RBH 9
FILL ME IN (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP), WBM, H100 18; RBH 25
FLAVOR OF THE WEAK (Disciples Of Judra, ASCAP/BMG Songs, ASCAP), HL, H100 43
FOLLOW ME (Gaje, BMI/WarnerTamerlane, BMI/Chunky Style, ASCAP/DisneySeven Peaks, ASCAP), HL/WBM, H100 23
FRONT 2 BACK (Hennessey For Everyone, BMI/VOCO, BMI/Alexra, BMI/Dayna's Day, BMI/WarnerTamerlane, BMI), WBM, RBH 76

-G-

GETTING THERE (UniversalPolyGram International, ASCAP/TerrOOO, ASCAP), WBM, CS 49
GET UR FREAK ON (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 15; RBH 18
GHETTO GIRLS (EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Hiram Clarke, SESAC/Four Knights, BMI/Songs Of Universal, BMI), HL, RBH 48
GIRL NEXT DOOR (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Pamoja, BMI/EMI Blackwood, BMI), HL, RBH 82
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 53
A GOOD WAY TO GET ON MY BAD SIDE (Universal, ASCAP/Memphisto, ASCAP/Zomba, BMI/Teren It Up, BMI), WBM, CS 45
GROWN MEN DONT CRY (Larga Vista, ASCAP/Scarlet Rain, ASCAP/Sony/ATV Tree, BMI), HL, CS 11; H100 64

-H-

HANGING BY A MOMENT (GChills, BMI/Songs Of DreamWorks, BMI), CLM, H100 8
HEARD IT ALL BEFORE (Mike City, BMI/Pinkie's Playhouse, ASCAP/Copyright Control) RBH 29
HEARTBREAK TOWN (EMI April, ASCAP/House Of Bram, ASCAP), HL, CS 29
HELPLESSLY, HOPELESSLY (Sony/ATV Tree, BMI/Songs Of Terace, BMI/Songs Of Universal, BMI), HL/WBM, CS 42
HERE'S TO THE NIGHT (Fake And Jaded, BMI/Less Than Zero, BMI/Southfield Road, BMI) H100 30
HEY HEY (Krotala, BMI/8th Of May, BMI/EMI Blackwood, BMI/Hillarious, BMI/Amancia, BMI), HL, RBH 64
HIGH COME DOWN (Publishing Designee Of Vince Langston, ASCAP/Publishing Designee Of Stacy Wagner, ASCAP/Songs Of Universal, BMI/Kashif, BMI) RBH 93
HIT 'EM UP STYLE (OOOPS) (Cyptron, BMI/EMI Blackwood, BMI), HL, H100 2; RBH 8
HONEY DO (Mighty Nice, BMI/Al Andersongs, BMI/Bluewater, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/I Want To Hold Your Hand, BMI/Rio Bravo, BMI), HL/WBM, CS 44
HOW COOL IS THAT (Sony/ATV Tree, BMI/WarnerTamerlane, BMI/Major Bob, ASCAP), HL/WBM, CS 33

-I-

I AM YOUR WOMAN (Zomba, BMI/R.Kelly, BMI), WBM, RBH 58
I COULD NOT ASK FOR MORE (Realsongs, ASCAP), WBM, CS 10; H100 66
I CRY (Slavery, BMI/White Rhino, ASCAP/Mo Loving, ASCAP/Lil Rob, BMI/DI Irv, BMI/WarnerTamerlane, BMI), HL/WBM, H100 93; RBH 37
I DO!! (Stixx & Tonies, ASCAP/ToyTop, ASCAP) H100 45; RBH 38
IF YOU CAN DO ANYTHING ELSE (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP), HL/WBM, H100 84
IF YOU EVER FEEL LIKE LOVIN' ME AGAIN (WarnerTamerlane, BMI/Ensign, BMI), WBM, CS 50
IF YOU'RE GONE (EMI Blackwood, BMI/Bidnis, BMI), HL, H100 48
I HOPE YOU DANCE (UniversalMCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI), HL/WBM, H100 46
I LIKE THEM GIRLS (WarnerTamerlane, BMI/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/Valentine's Day, BMI/Smooth As Silk, ASCAP/Playing, ASCAP/First Avenue, ASCAP), HL/WBM, H100 82; RBH 63
LUVVIT (My Own Chit, BMI/EMI Blackwood, BMI/Tray Tray's, BMI/Lil Gangsta, ASCAP/Koke Is It, ASCAP/Perk's, BMI/UniversalDuchess, BMI/Bridgeport, BMI/Rubber Band, BMI/UniversalSongs Of PolyGram International, BMI/Show You How Daddy Ball, ASCAP), HL, RBH 84
I'M A BELIEVER (Tallyrand, ASCAP), HL, H100 63
I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/JoshNick, ASCAP), HL/WBM, CS 1; H100 32
I'M A SURVIVOR (Porch Pickin', ASCAP/Murrah, BMI) CS 51
I'M A THUG (First 'N' Gold, BMI/Sony/ATV Songs, BMI), HL, H100 91; RBH 40
I'M JUST TALKIN' ABOUT TONIGHT (Tocoke Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 5; H100 44
I'M LIKE A BIRD (Nelstar, SOCAN), WBM, H100 40
I'M REAL (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Chocolate Factory, ASCAP/Sony/ATV Tunes, ASCAP/Alpha, ASCAP/L.E.S. Publishing Designee, ASCAP), HL, RBH 16
I'M TRYIN' (Pacific Wind, SESAC/4ta, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/Almo, ASCAP), HL/WBM, CS 40
IN ANOTHER WORLD (Sony/ATV Tree, BMI/Wenonga, BMI/Songs Of Nashville DreamWorks, BMI/Uno Mas, BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine

Grace, ASCAP), HL, CS 60
IRRESISTIBLE (EMI April, ASCAP/Murlyn, ASCAP/UniversalPolyGram International, ASCAP/Plum Tree, BMI/WarnerTamerlane, BMI), HL/WBM, H100 21
IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Bram, ASCAP), HL, CS 20
IT'S BEEN AWHILE (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 13
IT'S OVER (Darlock, BMI/Allyarmsongs, ASCAP/WB, ASCAP/Dotted Line, BMI/Sharon Hill, BMI/Anthrill, BMI/Pubco, BMI/Rykomusic, PRS) RBH 96
I WANNA BE BAD (Kierulf, BMI/Mugsy Boy, BMI/Zomba, BMI/Mandah, BMI/Lava, BMI), WBM, H100 27
I WANT YOU BAD (Music Sales, ASCAP) CS 39
I WOULD'VE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI), HL/WBM, CS 19
IZZO (H.O.V.A.) (Lil Lu Lu, BMI/EMI Blackwood, BMI/Ye World, ASCAP/Jobete, ASCAP), HL, H100 59; RBH 22

-J-

JOHN DOE (Smelzgood, ASCAP) RBH 60
JUST A BABY BOY (Show You How Daddy Ball, ASCAP/Zovektion, ASCAP/My Own Chit, BMI/Flossmode, BMI/Amazin', ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 90; RBH 44
JUST IN CASE (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI), HL/WBM, H100 58; RBH 15

-K-

KEEP IT REAL (Kannike Does It, ASCAP/Emma's Dream, BMI/Roach Power, ASCAP/Denver Street, BMI/G E Makin' It, ASCAP/WB, ASCAP), WBM, RBH 79

-L-

LA BOMBA (Sony/ATV Discos, ASCAP) H100 88; LT 7
LADY MARMALADE (EMI April, ASCAP/Jobete, ASCAP/Kenny Nolan, ASCAP/EMI Blackwood, BMI/Stone Diamond, BMI/Tannyboy, BMI), HL, H100 12; RBH 88
LA GRAN NOCHE (Flamingo, BMI) LT 17
LA NINA QUIERE CERVEZA (Edimussa, ASCAP) LT 50
LAREDO (Mark Hybner, ASCAP) CS 9; H100 71
LAY LOW (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Elvis Mamba, ASCAP/Five Card, ASCAP/Windswept, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Big P, ASCAP/Nate Dogg, BMI/Means Family, BMI/Lil Gangsta, ASCAP/Tray Tray's, ASCAP), HL/WBM, H100 96
LET ME BLOW YA MIND (Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Universal, ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/TVT, ASCAP/Blackjack, ASCAP), WBM, H100 4; RBH 12
LET'S GET DIRTY (I CAN'T GET IN DA CLUB) (Funky Noble, ASCAP/Famous, ASCAP/Dayna's Day, BMI/WarnerTamerlane, BMI/Kool, ASCAP/WB, ASCAP), HL/WBM, RBH 68
LET'S GET IT (Scamon, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Rhythm Bluntz, ASCAP/Universal, ASCAP/Diamond Rob, ASCAP/Al Green, BMI/Irving, BMI/East Memphis, BMI), HL/WBM, RBH 45
LETTER 2 MY UNBORN (Amaru, ASCAP/Universal, ASCAP/Black Hispanic, ASCAP/BMG Songs, ASCAP/Pink Folder, ASCAP/WarnerTamerlane, BMI/Mijac, BMI), WBM, RBH 73
LICK SHOTS (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 69
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, RBH 55
LOCO (SerCa, BMI) LT 48
LOVE (EMI April, ASCAP/Nivrac Tyke, ASCAP/Touched By Jazz, ASCAP/Soulchild, ASCAP/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), HL/WBM, RBH 28
LOVE IT (Mike City, BMI) RBH 65
LOVE OF A WOMAN (Songs Of Lastrada, BMI) CS 34
LOVE OF MY LIFE (Cancelled Lunch, ASCAP/UniversalPolyGram International, ASCAP) RBH 67
LOVERBOY (Sony/ATV Songs, BMI/Rye, ASCAP/Fox Film, BMI/All Seeing Eye, ASCAP/UniversalPolyGram International, ASCAP/Better Days, BMI/UniversalSongs Of PolyGram International, BMI), HL/WBM, H100 60
LOVERBOY (Sony/ATV Songs, BMI/Rye, ASCAP/Fox Film, BMI/All Seeing Eye, ASCAP/UniversalPolyGram International, ASCAP/Better Days, BMI/UniversalSongs Of PolyGram International, BMI/Air Control, ASCAP/Thowin' Tantrums, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, RBH 36
LOVING EVERY MINUTE (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, ASCAP), HL/WBM, CS 32

-M-

MAD SEASON (EMI Blackwood, BMI/Bidnis, BMI), HL, H100 85
EL MALQUERIDO (Bending, BMI/Wixen, BMI) LT 33
MAN OF ME (UniversalMCA, ASCAP/Zomba, ASCAP/Teren It Up, BMI), WBM, CS 46
MAYBE I DESERVE (Tank 1176, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL, H100 99; RBH 41
ME DA LO MISMO (EMOA, ASCAP) LT 40
ME LIBERE (Not Listed) LT 16
ME VAS A EXTRANAR (Vander, ASCAP) LT 6
MIDWEST SWING (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP), HL/WBM, H100 95; RBH 52
MI SOL, MI LUNA (CD Elvis, BMI/Sony/ATV Latin, BMI) LT 38
MISS CALIFORNIA (Kilosheem, ASCAP/Jermaine, ASCAP) H100 89
MISSING YOU (Tyme 4 Flytes, BMI/Songs Of DreamWorks, BMI/Tallest Tree, ASCAP/Zomba, ASCAP/563, ASCAP), CLM/WBM, RBH 35
MORE THAN THAT (UniversalSongs Of PolyGram International, BMI/Sony/ATV Scandinavia, BMI/Sony/ATV Songs, BMI/SwedeDreams, BMI), HL/WBM, H100 34
MUERO (Larrinaga, ASCAP/Universal Musica, ASCAP) LT 22
MUSIC (Erick Sermon, ASCAP/Zomba, ASCAP/The Marvin Gaye Heirs, ASCAP/EMI April, ASCAP), HL/WBM, H100 25; RBH 4
MY BABY (Jobete, ASCAP), HL, H100 50; RBH 33
MY PROJECTS (From The Pit, ASCAP/There's A Whole In The Bucket, ASCAP) RBH 43
MY WAY (Zomba, ASCAP/Big Bizkit, ASCAP/Robert Hill, BMI/UniversalSongs Of PolyGram International, BMI), WBM, H100 100

-N-

NEVER LOVE YOU ENOUGH (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/UniversalPolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 35
NO ME CONOCES AUN (Edimussa, ASCAP) LT 5
NONE TONIGHT (Lil' Nettie, ASCAP/Dale's Mix, ASCAP/Soundtron Tunes, BMI/Platinum World, BMI) RBH 94
NO TE PODIAS QUEDAR (Seg Sun, BMI) LT 8
NOT YOUR FRIEND (Tyme 4 Flytes, BMI/Songs Of DreamWorks, BMI) RBH 70

-O-

OH YEAH (Pork, ASCAP/Durar, ASCAP/FiftySix Hope Road, ASCAP/Odnii, ASCAP/UniversalSongs Of PolyGram International, BMI) RBH 77
O ME YO O TE VAS (Crisma, SESAC) LT 2
ON A NIGHT LIKE THIS (WarnerTamerlane, BMI/Instinct, ASCAP), WBM, CS 28; H100 98
ONE MINUTE WOMAN (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 49; RBH 24
ONLY IN AMERICA (Sony/ATV Tree, BMI/Bufallo Prairie, BMI/Don Cook, BMI/Route Six, BMI), HL, CS 14; H100 69
ONLY TIME (EMI Songs, BMI/EMI Blackwood, BMI) CS 65

-P-

PARA NO VERTE MAS (SADAI/WB, ASCAP) LT 41
PEACHES & CREAM (Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Da Twelve, ASCAP/C.Sills, ASCAP/Tragsam, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI), HL, H100 5; RBH 6
PERO NO ME AMA (PMC, ASCAP) LT 24
PLAY (Chrysalis, ASCAP/UniversalPolyGram International, ASCAP/Murlyn, ASCAP/Sony/ATV Songs, BMI/Cori Tiffani, BMI), HL/WBM, H100 78
PLEASE DON'T MIND (The Waters Of Nazareth, BMI/EMI April, ASCAP/Fatima & Baron Outlet, ASCAP/Main Money, ASCAP/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 56
POP (Tenman Tunes, ASCAP/Zomba, ASCAP/WajeRo, BMI), WBM, H100 47
POP LOCKIN' (My Own Chit, BMI/EMI Blackwood, BMI/Gold L's, ASCAP/High Priest, ASCAP/Famous, ASCAP), HL, RBH 83
POR AMAR ASI (Seber) LT 29
PUEDEN DECIR (EMOA, ASCAP) LT 20
PURPLE HILLS (Eight Mile Style, BMI/Ensign, BMI/EMI April, ASCAP), HL, H100 20; RBH 21

-R-

RAISE UP (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP), WBM, RBH 71
REAL LIFE (I NEVER WAS THE SAME AGAIN) (Major Bob, ASCAP/Castri, BMI/Whiskey Gap, BMI), WBM, CS 37
RIDE WIT ME (Jackie Frost, BMI/BMG Songs, ASCAP/Basement Beatz, ASCAP/Universal, ASCAP/Jobete, ASCAP/Jay E's Basement, ASCAP/Dynamo, ASCAP/Misam, ASCAP/B. LA Tunes, ASCAP), HL/WBM, H100 22
RIGHT WHERE I NEED TO BE (AcuffRose, BMI/601 Broadway, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, H100 87
THE ROCK SHOW (EMI April, ASCAP/Fun With Goats, ASCAP), HL, H100 74
ROUND & ROUND (Jonell, BMI/DJ HiTek, BMI) RBH 61

-S-

SANDSTORM (BMG Finland), HL, H100 92
SCHISM (Tooledsh, ASCAP/EMI Virgin, ASCAP), HL, H100 68
SECOND WIND (EMI Blackwood, BMI/Hatley Creek, BMI), HL, CS 22
SECRETO DE AMOR (Vander, ASCAP) LT 42
SET IT OFF (Money Mack, BMI) RBH 34
SHE AIN'T GONNA CRY (Music Of Windswept, ASCAP/In The Fairway, ASCAP/November Sorigs, ASCAP/Creative Artist Agency, ASCAP), WBM, CS 52
SHE COULDN'T CHANGE ME (WB, ASCAP/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 2; H100 37
SHE'S ALL G (Mike City, BMI) H100 26; RBH 5
SIXPACK SUMMER (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Flybridge, BMI), HL, CS 24
SLOWLY (Tank 1176, ASCAP/Dub's World, ASCAP/Black Fountain, ASCAP) RBH 53
SMASH SUMTHIN' (Funky Noble, ASCAP/WB, ASCAP/Adam F, PRS/Twentieth Century Fox, ASCAP), WBM, RBH 95
SO FRESH, SO CLEAN (Organized Noise, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP), WBM, RBH 47
SOMBROS... NADA MAS (WB, ASCAP) LT 18
SOMEBODY TO CALL MY LOVER (Black Ice, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP/WB, ASCAP/D. Bunnell, ASCAP), HL/WBM, H100 17; RBH 57
SOUTHERN HOSPITALITY (Ludacris, ASCAP/Drae Santiago, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP), HL, RBH 50
SOUTHERN RAIN (Sunngeromimo, BMI/Achy Breaky Heart, BMI/Two Seats Down, BMI) CS 47
THE SPACE BETWEEN (Colden Grey, ASCAP/UniversalMCA, ASCAP/Aerostation, ASCAP), CLM/WBM, H100 35
STANDIN' STILL (WB, ASCAP/Dreamin' Upstream, ASCAP/High Steppe, ASCAP/Steel Wheels, BMI), WBM, CS 38
STILL HOLDING OUT FOR YOU (Without Anna, ASCAP/ChiBoy, ASCAP), CLM/WBM, CS 27
SUENO SU BOCA (Nova Ediciones) LT 44
THE SUN GOD (Senseless, BMI/Songs Of Universal, BMI/Viper Mojica, BMI/DJ HiTek, BMI) RBH 100
SUPERWOMAN PT. II (Mo Loving, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/EMI Blackwood, BMI/Mr. Manatti, BMI/Duro, BMI/WB, ASCAP/Brasco, ASCAP/Desert Storm, BMI), HL/WBM, H100 24; RBH 11
SURVIVOR (For Chase, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/MWP, ASCAP), HL/WBM, H100 86; RBH 66
SWEET SUMMER (Desert Dreams, BMI/Michaelhouse, BMI/Ensign, BMI/Rio Bravo, BMI), HL/WBM, CS 21

-T-

TAKE CARE OF HOME (Tyme 4 Flytes, BMI/Songs Of DreamWorks, BMI) RBH 49
TAKE THAT (T'Ziah's, BMI/WarnerTamerlane, BMI/Ramp, BMI/Rah Digga, ASCAP/Dutty Nigga, ASCAP/Killa 4, ASCAP/MarciRoc, ASCAP/Shades Of Brooklyn, ASCAP) RBH 90
TAKE YOUR OUT (Nyraw, ASCAP/EMI April,

ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI), HL, H100 31; RBH 7
TAN ENAMORADO (Not Listed) LT 49
TE HE PROMETIDO (Not Listed) LT 31
TELL ME WHO (Almo, ASCAP/Hudson Jordan, ASCAP/Plus 1, ASCAP), HL, RBH 98
TELLURIDE (Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 59
TEXAS IN 1880 (Muckelroy, ASCAP/BMG Songs, ASCAP) CS 54
THANK YOU (Warner Chappell, PRS/WB, ASCAP/Cheeky, BMI/EMI Blackwood, BMI/Champion Management, BMI), HL/WBM, H100 29
THAT'S A PLAN (WarnerTamerlane, BMI/Zantanon, BMI/Harris Gordon, ASCAP/Ticnderoga, ASCAP/Music Sales, ASCAP), WBM, CS 41
THERE SHE GOES (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI), HL, H100 53; RBH 27
THERE YOU'LL BE (Realsongs, ASCAP), WBM, CS 30; H100 38
THIS IS ME (Sonic Graffiti, ASCAP/EMI April, ASCAP/Muso, ASCAP/Griff Griff, ASCAP/Plum Tree, BMI/WarnerTamerlane, BMI), HL/WBM, H100 57; RBH 80
THE TIN MAN (AcuffRose, BMI/Songwriters Ink, BMI/Texas Wedge, ASCAP), WBM, CS 56
TORTURE I, ASCAP/ThreeFiveTenn, ASCAP/Blind Man's Bluff, ASCAP) RBH 89
TU MAYOR TENTACION (Liderez, ASCAP/Crazy Mood, ASCAP) LT 21
TU RECUERDO (BMG Songs, ASCAP/Vlaides, ASCAP) LT 28
TWO PEOPLE FELL IN LOVE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI), HL, CS 6; H100 52

-U-

UNBROKEN BY YOU (UniversalMCA, ASCAP/Sony/ATV Tree, BMI/Ranch Rock, BMI/Big Red Tractor, ASCAP/Ice Trey, ASCAP), HL/WBM, CS 55
UN IDIOTA (Rio Musical/Edimussa, ASCAP) LT 47
UNTIL THE END OF TIME (Amaru, ASCAP/Black Hispanic, ASCAP/BMG Songs, ASCAP/WarnerTamerlane, BMI/Entente, BMI/AliaAja, ASCAP/Indolent Sloth, ASCAP/Panola Park, ASCAP/WB, ASCAP/Universal, ASCAP), HL/WBM, RBH 62

-V-

U REMIND ME (Smooth C, BMI/Songs Of Windswept Pacific, BMI/Buttermen's Land, BMI/Guccizm, ASCAP/Universal, ASCAP), WBM, H100 1; RBH 1
USED TO LOVE (Zomba, BMI/Tuff Huff, BMI), WBM, RBH 87

-W-

WAIT A MINUTE (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Notorious K.L.M., BMI/Undeas, BMI/WarnerTamerlane, BMI), HL/WBM, H100 36; RBH 13
THE WAY (Blues Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP), WBM, H100 67; RBH 20
WEEKEND THING (Divine Mill, ASCAP/WB, ASCAP/Sharay's, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI/Nutzhiz Promised Muzik, ASCAP/Almo, ASCAP/Badazz, ASCAP), HL/WBM, RBH 78
WE NEED A RESOLUTION (Herbilibious, ASCAP/Black Fountain, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 61; RBH 19
WE'RE CALLIN U (2000 Watts, ASCAP/Ghetto Pop EMI, ASCAP/The Motha Chappa, ASCAP/WB, ASCAP/Genius, BMI/Silk, BMI/Elijah Jimmy, BMI), HL/WBM, RBH 86

-X-

WHAT I DID RIGHT (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Exceptions, ASCAP/EMI Longitude, BMI/Barney Building, BMI/Still Standing, BMI) CS 25
WHAT I REALLY MEANT TO SAY (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI/Still Working For The Man, BMI/Tommy Lee James, BMI), HL, CS 15; H100 14
WHAT IS IT (T'Ziah's, BMI/WarnerTamerlane, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, H100 75; RBH 30
WHAT WOULD YOU DO? (Pladis, ASCAP/EMI April, ASCAP/Hotish, ASCAP), HL, H100 10

-Y-

WHEN GODFEARIN' WOMEN GET THE BLUES (Sony/ATV Cross Keys, ASCAP/Satcher, ASCAP), HL, CS 31
WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toun, BMI/WB, ASCAP/WarnerTamerlane, BMI), HL/WBM, CS 3; H100 42
WHEN IT'S OVER (WarnerTamerlane, BMI/E Equals, BMI), WBM, H100 16
WHEN SOMEBODY LOVES YOU (WB, ASCAP/Yee Haw, ASCAP), WBM, CS 16; H100 80
WHEN YOU COME BACK DOWN (Howdy Skies, ASCAP/Universal, ASCAP/Bicamerla, BMI/Mighty Nice, BMI), WBM, CS 58
WHERE DOES IT HURT (Sony/ATV Tree, BMI), HL, CS 36
WHERE I COME FROM (WB, ASCAP/Yee Haw, ASCAP), WBM, CS 43
WHERE THE BLACKTOP ENDS (Steve Wariner, BMI/Built On Rock, ASCAP), WBM, CS 7; H100 51
WHERE THE PARTY AT (Them Damn Twins, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Jackie Frost, ASCAP/BMG Songs, ASCAP), HL, H100 11; RBH 3
WHILE YOU LOVED ME (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Inving, BMI), HL, CS 13; H100 77
WHY THEY CALL IT FALLING (WB, ASCAP/Maverick, ASCAP/New Hayes, ASCAP/New Don, ASCAP), WBM, CS 17; H100 81
WRONG IDEA (Denver Street, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Double Dollar Sign, ASCAP/UniversalSongs Of PolyGram International, BMI/Larry Junior, BMI/All Seeing Eye, ASCAP), HL, RBH 75

-Z-

Y (Peer Int'l., BMI) LT 37
Y'ALL DON'T WANNA (Forever People, ASCAP/DJ HiTek, BMI) RBH 92
Y LLEGASTE TU (LGA, BMI) LT 10
YO NO SOY ESA MUJER (Songs On The Rocks, GENA/CareersBMG, BMI/Universal Musica, BMI/Fersal, BMI/No Limitations, BMI) LT 14
Y YA DESPUES (SerCa, BMI) LT 39
Y YOGO AQUÍ (Sony/ATV Latin, BMI/World Deep Music, BMI) LT 15

Mottola

Continued from page 1

try grapples with the profitless perplexities of digital music distribution, plus a related technology bust that has helped impede the global economic picture, there has also been the double damage of prohibitively high domestic concert-ticket prices and a drought in desirable releases by superstar acts, which have fed an 8% drop in U.S. sales of new album releases during the first six months of 2001. (And even though there is a growing demand for older catalog product like the *Uh-Huh* album that yielded the "Pink Houses" hit, overall sales are still down an overall 3% for the year to date—the worst slump in six years, according to SoundScan.)

The music industry must reconnect with its potential audience. Mottola believes his past has prepared him to ride out the rough patches ahead and to locate the music that will serve as a worthy artistic and consumer-pleasing destination. Under Mottola, Sony Music Entertainment (SME) is trying mightily. The company's revenue tripled during his first 10 years, and for the most recent fiscal year was \$4.9 billion. SME's worldwide market share is 18% to Universal Music Group's 22%, and Mottola says he intends to try harder as head of the No. 2 music corporation.

On this May afternoon, Mottola has also been engaged in a more contemporary search for songs. He has been listening, via a digital Ed-Net link, to the mix of a track called "You Belong With Me" from the next Columbia album by singer and friend Marc Anthony. After putting his Gibson back on its chrome stand beside an array of other guitars (including a custom Gibson Les Paul, a Gibson Epiphone dobro, and one of the late Stevie Ray Vaughan's Fender Stratocasters), Mottola goes to his desktop console and punches up an ISDN link to a studio in Bedford, where the Anthony project-in-progress is being mixed.

"We do this at least once a month when we're working on a given album," Mottola explains. "I have the exact transmission coming through here in real time and all the same levels, so I'm listening to the same recording online." Mottola says he'll scrutinize new tracks by Sony artists Celine Dion, Jessica Simpson, and Gloria Estefan, as well as the final mix of Mellencamp's "Peaceful World" in the same manner.

"Tommy could always focus, especially where music is concerned," says Ralph "Stormy" Avallone, who has been friends with Mottola since they grew up together "on Pinebrook Boulevard in New Rochelle. Our parents knew each other from the Bronx, where Tommy was born, and I met Tommy when I was 4 or 5. I called his mom Aunt Peggy and his dad Uncle Tom. Our families were together for every holiday growing up, every First Communion and Confirmation, every Memorial Day cookout and Christmas, every excuse to have a party.

"We had the same guitar teacher, Tommy and me," notes Avallone, now a security officer at Sony Studios in Manhattan. "His name was Gus DeAgazio, and he was a good one. Tommy and I went to House of Music on Main Street in New Rochelle and bought an amp for

\$15, and that's what we used for our lessons with Gus—me plugging in my Harmony electric and Tommy plugging his Fender into the same little amp. I practiced with him and Gus for three or four months, but once football season started, I was gone. Tommy stuck it out. Of all the guys in our old crowd, he knew how to enjoy himself, but more than anybody else, he knew how to get serious when it was needed."

Thalia, the renowned Mexican actress/singer who wed Mottola on Dec. 2, 2000, concurs. "I remember standing on a dock with him in Miami in July 1999, exactly two years ago. There was a beautiful sunset, with purples and oranges. I said to him, 'Everything is so perfect, I could die now because I don't want it to end.'

"We had been introduced a year before by Emilio Estefan, who's one of my best friends, and he told me I should meet Tommy because we were as similar as two drops of rain. But when [Emilio] told me he was divorced from another singer and already had two grown children [Michael and Sarah] from his first marriage, I said, 'No, stop. I don't need this now. Not for me.' Then I met Tommy on a blind date one night in a restaurant, and I felt like I already knew him—like we'd been in love before, in another life." She giggles. "So that night on the dock in Miami, Tommy said, 'If you feel like you don't want this to end, wait right here.' He went away and came right back with a ring. He said he'd bought it two months ago but was waiting for the moment. On the dock, he asked me to marry him. I said yes. Then I told my mother, who was there visiting, and we had a celebration on the spot.

"Then Tommy had another surprise," Thalia adds. "At the reception after our wedding in New York, Tommy got up and sang a song for me ['I've Got You Under My Skin']. I already knew Tommy had a beautiful voice because he always sings little parts of Elvis Presley songs to me to make me laugh. And it was so funny at the reception because everybody was looking around to see who was singing from behind the stage when the reality was right in front of them."

Answering a longtime request from this writer, Mottola agreed in May to open himself to still-deeper realities and consent to an unprecedented interview about his life and career, conducted during the course of an entire day. We met in the morning on the corner of Arthur Avenue and East 187th Street in the Bronx, Mottola arriving alone in his Chevy Tahoe SUV, dressed in jeans, sneakers, a white T-shirt, and a New York Yankees baseball cap. After walking or driving through the streets where he spent his childhood, we rode through each of the Bronx and New Rochelle neighborhoods in which he lived as a youth, winding up in the handsome but sedate Bedford residence he now shares with Thalia. Along the way, Mottola described the experiences that have shaped his status as one of the most accomplished figures in the modern history of the music industry.

Where and when were you born?

I was born on July 14, 1949, in Westchester Square Hospital [at 2475

St. Raymond Ave.] in the Bronx. I lived for the first two years of my life in an apartment building a few blocks from here on Rochambeau Avenue [between East Gun Hill Road and East 212th Street]. Then we moved to a little house at 2214 Fenton Ave.

[Mottola turns his Chevy off 187th Street and onto Arthur Avenue] Many of these buildings have been here, probably, a hundred years. But everything is kept up, the sidewalks are clean. We still shop in these stores. There's a famous bread store here at 2348, Madonia Brother's Bakery, and then there's Dominick's Restaurant, which we all still come to once every couple of months. Look at all the people of every nationality and race—Italian, Hispanic, black. Everybody's friendly, there's a lot of baby carriages. In this area, called Belmont,



Westchester Square Hospital, the Bronx.

there was a time in the 1950s when you could see Dion & the Belmonts singing at a corner on Belmont Avenue.

As a kid, I remember summers of radios blasting out these windows, and you'd hear the sounds of the streets and of the kids playing in them, and the groups singing on the corner were everywhere. [Turns car around and heads back down 187th Street]

We're coming up on Our Lady of Mount Carmel Church [on 187th be-

'As a kid, you could stand in the street and hear the best Latin bands ever. I would see Tito Puente and Mongo Santamaria. We had this mix of corner doo-wop, pop-rock, and R&B, which was my heavy influence.'

tween Hughes and Belmont Avenue], a famous church built in 1907 for Italian immigrants, where the mass is still said in Italian.

[Nods] I was baptized here at Mount Carmel Church on the corner of 187th Street and Belmont Avenue. This is where they would have dances, and I would come to them occasionally with older family members and cousins. My father, Thomas, actually went to Mount Carmel School, played on the basketball team there. My family is from Southern Italy—Naples and Bari. My father's father was a soldier who died in the old country. And my father—who was born in this country and had one brother and one sister—he grew up never remem-

bering having met his father.

A mile down here on the Grand Concourse, there would be street fairs, and as a kid you could stand in the street and have a hot dog and hear the best Latin bands ever. I would see Tito Puente playing and Mongo Santamaria. So we had this whole mix of corner doo-wop, whatever pop-rock existed at that time, and R&B, which was my heavy influence at the beginning. I would go down to the Apollo [Theatre] when I was 14, taking the bus or the D train to see James Brown. I also remember that in my house all the time the radio was blasting—my sisters would play Martin Block's *Make Believe Ballroom* [program of big-band music on WNEW-AM], so I grew up hearing that, too—which I hated.

My father played the piano. He used to like to get my sisters around the piano to sing, and every weekend, we would have other family members come over. A couple of my uncles played guitar and other instruments. There was always a family gathering with food and music going on. They would play all this old-fashioned stuff, the popular music of their time, like "Blue Moon."

My parents met in the Bronx. My mother, Peggy—her last name was Bonetti—had four sisters and two brothers. She came from a large family. She was born upstate in Brewster, and then they moved down to this neighborhood, which is where my father lived. [Pulls up in front of a tiny brick house on Fenton Avenue between East 222nd Street and East Gun Hill Road] When I was 2 years old, we moved into this neighborhood. This firehouse, Engine 97, I was in this firehouse every day, sitting on the fire engines, ringing the bells. And that little house down the road there at 1457 Fenton Ave. was a candy store back then, and it was my favorite stop. In the summers, we would go to Rye Beach and stay there all summer.

This is a lower-middle-class enclave, with small, structurally connected one and two-family wood and brick homes.

This was considered a big step up from the Belmont area—it was like, 'Wow, you made it.' Next, we lived in another little section down here on Pelham Parkway, before we went to Westchester.

My father was a customs broker, and he would go to work downtown at Battery Park where the Customs House was. Every day after school he would come and pick us up, because he would take the subway back and forth to work. My mother never worked. She was a housewife; she raised the kids. This neighborhood remained pretty nice. We left here when I was about 8, but we were always going back and forth, because the rest of the family stayed in the Bronx.

I have three older sisters—two twin sisters, Jean and Joan, and a third sister, named Mary Ann. I came 13 or 14 years after my last sister. So I was the baby—I was sort of a surprise. As the baby, it was good and bad. I had a lot of attention from the whole family and had a lot of the good stuff my sisters didn't get. I had all this input from people always being around me and wanting to teach me and to see me be successful—but also pushing me in that direction.

How did your father gravitate to being a customs agent?

He started his own business when he was in high school. The story goes that they scraped together \$750, and he went to high school at night and started his own customs brokerage business. He worked privately, and it was basically a company that facilitated licenses for exporters and importers' merchandise that came in and out of the country. It was called Atlas Shipping Co., and they worked with U.S. Customs and the importers to do all the clearing. His accounts included Seagram's, so he handled imports of alcohol. He also dealt with companies in Italy, where it would be food products, and companies in India, where it would be carved wood and brass and home furnishings. And he dealt with importers in Japan.

What were your interests as a kid?

I was into nature, hiking, swimming. I liked to play baseball, football, but I was never a sports fanatic. But from the age of 4 or 5, I was attracted to music and musical instruments. I went from kindergarten at [Public School] 97 to parochial schools: Sacred Heart School in the Bronx for first and second grade, then from third grade to 12th grade, I went to Iona Grammar School and Iona Prep in New Rochelle. Then I had a brief stint of college at Hofstra [University on Long Island].

[Turns onto the Bronx River Parkway] Let's head up to New Rochelle. The first house we moved to in New Rochelle after Pelham Parkway in the Bronx was here on the corner of Hayhurst and Somerset roads. So you can see it's a ranch-style house. If my mother didn't move every five years, she wasn't happy. Then they bought a condo down in Miami, and we started going down there quite a bit, so we moved from here and got an apartment in New Rochelle, on the water, and lived there for four years. Then she decided she didn't like the apartment, and we moved to this next house. So we moved again [drives onward] to this second house in New Rochelle, this small brick ranch house with black-and-white shutters on the corner of Pinebrook Boulevard and Fieldmere Street, and my band and I would play in the basement.

Tell me more about your early involvement in music.

I took piano lessons in school for a couple of years—it was fun, easy. I had a fascination with the trumpet for a while, took lessons, and played in the school band at Iona from third grade till eighth grade. I got so proficient by fourth grade that the school gave me a music scholarship until eighth grade. I was playing everything from "A Trumpeter's Lullaby" and being in the marching band at football games to being in the 40- to 50-piece school orchestra. I was the first trumpeter, so I would always do the solos. But by eighth grade the trumpet was not a cool instrument at all. You definitely could not get girls with a trumpet.

The two people who influenced me most growing up were James Brown and Elvis Presley. I wanted to be Elvis in the worst way—and James Brown. In the gym or the showers, where you had the great echo, me and my clique would

(Continued on next page)

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emulate James Brown with his cape act, singing "Please Please Please" and "It's a Man's Man's Man's World." I imitated Elvis in a third-grade and fourth-grade play: I did "Blue Suede Shoes" and "Hound Dog." I wanted to be Elvis Presley so bad that I would come home from Iona Grammar School, take off my uniform, put on a black leather jacket and black pants, recomb my hair, and take my sister's eyebrow pencil and paint sideburns so I could look like Elvis.

The first guitars I got were a Sears Roebuck Harmony guitar, then a Danelectro. You could buy those then for about 30 bucks. Then I decided to upgrade and got a Fender Stratocaster. I still have all my guitars in my office. My next guitar was a Fender Jazzmaster. Later, I got a double cut-away ES cherry finish Gibson with the double humbucking pickups and the twang bar—Chuck Berry's guitar of choice. Guitars like the Gibson L5 would be played by another idol of mine, Wes Montgomery—these typically were more jazz and orchestral guitars. The solid-body guitars came a little bit later for the R&B bands—a lot of the R&B guys would use Stratocasters and Telecasters. Over the years, I also had a Gretsch because Duane Eddy's sound you could only duplicate with a Gretsch. I didn't get into any solid-body guitar again until Led Zepelin came along, and I had a Les Paul. But my real guitar of choice after all was said and done was a Fender Telecaster—because I got so impressed with one of the great guitar players of all time, Linc Chamberland, who played in a band called the Orchids.

The Orchids?

The Orchids were a local band that went nowhere. They were on Roulette Records—maybe that's why they went nowhere. They played their brand of soul music and had some local hits ["Pony Walk"/"Good Time Stomp," 1962, Roulette 4412] and albums [*Orchids Twisting at the Roundtable*, Roulette SR-25169], but they were the best group of local musicians I had ever heard. I went to see them live every week in Mamaronck at a club called the Canada Lounge—I started going in there with fake ID from the age of 13. I was planted there every Friday, Saturday, and Sunday, their biggest fan. Linc Chamberland played a Telecaster and he was really a jazz musician, but he played R&B and funk like I never heard in my life.

He was the inspiration and prototype that David Spinozza, a friend of mine at the time, followed and wanted to be. Spinozza became one of the finest studio guitar players in the world. I grew up around here with bands that had people like [drummers] Jerry and Rick Marotta and Andy Newmark—the greatest session players.

What was the name of your group?

The first band I was in that had a name was the Exotics, a four-man band. The lead singer, Joe DeMarzo, is still singing. The bass player died, and the drummer, Charlie Powers, is still an active musician. I played guitar.

We did covers—R&B—and we cut

studio demos of some Joe Tex and Tom Jones songs. If there was a pop song we liked, fine, but it was really all about R&B. All the cool musicians I knew only wanted to play black music, which was really the only cool music up until the Beatles. We played all the local dances, all the churches, bar mitzvahs, weddings, beach clubs on the [Long Island] Sound like the Colonial, the Beach, and Tennis, and a place called the Fountainhead.

Did you write songs for the Exotics?

I wrote some songs but not a lot. At that time, all I wanted to do was become a musician, and my guitars eventually became my parents' worst nightmare.

When I began playing in bands and getting really serious, it began to freak my parents out. I was only 14 or 15, and they were worried about the kinds

We're pulling into the circular driveway of a suburban school on a little campus. Where are we now?

This is Iona Grammar School, a very Catholic school whose teachers were the Christian Brothers of Ireland, the most frustrated sons of bitches that ever walked the face of the earth. I was an honor student, but they did not like me, and I did not like them. I would be whacked at least once a day.

Meanwhile, my parents' reaction to my guitar playing got so severe that they took me out of Iona in 10th grade and sent me to Admiral Farragut Academy in Toms River, N.J. A military school! I went there for six months, ran away three times, and I finally said, "I'm not going back, and I'm not going back home." Military stuff was really tough in those days, and they were trying to break your spirit. You'd get up at 5 a.m. and

The image is a black and white promotional flyer for Epic Records. At the top left is the Epic logo. To its right, the text reads "T.D. Valentine" in a large, bold font, followed by "introducing" in a smaller font. Below this, a large graphic of a vinyl record is shown, tilted. The record label features the Epic logo and the text "45 RPM", "HIT", "5-10447", and "WOMAN WITHOUT LOVE T. D. VALENTINE". A diagonal banner across the top of the record says "This Is The HIT SIDE!" and "UP COMING SINGLE". To the right of the record is a black and white portrait of T.D. Valentine. Below the record is another black and white portrait of him. At the bottom left, it says "DISTRIBUTED THROUGH NEW RELEASE ROLLETT". At the bottom center, it says "NOW! by popular demand!". At the bottom right, it says "- Bill Gavin Report Pick -" and "available at your local record store!".

Epic Records retail flyer, 1969; the single was cut on Feb. 14, Valentine's Day.

of people—musicians—I was hanging out with, because all of them were 18, and that's a big disparity.

One night, after a gig when I was 14 that was one of the greatest, most exhilarating experiences of my life, with girls coming over to me afterward, my mother suddenly shows up with my father. They had been watching, and what they saw scared and intimidated the hell out of them. She walked into the backstage area, and she said, "Get in the car—now." I said, "What do you mean? I wanted to hang out." They said, "Let's go!" I had to get in the car, and they took my guitar away. I thought they sold it, but they just locked it up. And she said, "That's it. You can't play guitar anymore. This is not good for your future."

stand to attention at your door in spit-shined shoes and listen to reveille while they inspected your bunk. It was insane. Nonetheless, a valuable experience.

I got my guitar back, and when I was a senior in high school, I sang and also played drums just enough to get by. I also got the acting bug. My parents said I had to go to college—at Hofstra—but I also took an acting course, and I played in the Hofstra band, taking up the upright bass. In the summer beforehand, I worked with my father, trying to learn his business. And I drove into New York City, two nights every week, to go to acting classes.

Whom did you study acting with?

Wynn Handman, one of the most renowned acting teachers in the world.

He still runs the American Place Theater in Manhattan. He's directed everybody from [Robert] De Niro to Lee Marvin, and he had his own teaching studio [in St. Clement's Church] on 46th Street. That was around 1968. So I'm going to Hofstra, taking acting classes with people like Marvin, and playing demo gigs as a session guitar player.

I was at Hofstra for six months and found the process not satisfying. I convinced my parents they could not hold me back any more, saying, "Look, I've tried everything else. I want to be a singer, a musician, and an actor. If you love me, you'll support me." I was about 18. So I picked up gigs playing WMCA record hops. I remember also playing a lot of gigs with Randy and the Rainbows ["Denise," "Why Do Kids Grow Up," both 1963] at Freedom Land [an amusement park] when that existed. So I got tied in with the radio stations, and I would get calls, show up, get the sheet-music charts, and play with the musicians, backing up the flavor of the month. You'd have no time to rehearse, but you'd just play the guy's hits. You'd heard it on the radio all week [laughs] so you must know the arrangement, right?

And I started to pursue the acting thing. I did seven or eight movies as an extra or a bit-player, like *No Way to Treat a Lady* [Paramount, 1968] with Rod Steiger, and one with Mary Tyler Moore, *What's So Bad About Feeling Good?* [Universal, 1968]. I had lines, walking through the park on lower Fifth Avenue by Mary Tyler Moore and saying, "Look at the bird!"

[Laughs] But more and more, I really wanted to pursue singing. The guy at Epic who signed me was an A&R man and staff producer named Ted Cooper. He took me into CBS Recording Studios in the East 50s in Manhattan—where Tony Bennett, Bob Dylan, Simon & Garfunkel, and everybody on the label recorded—to cut some songs [in February 1969].

I did two singles for Epic, "Woman Without Love" [written by Jerry Chestnut] and "Evil Woman" [by Larry Weiss], with Ted producing the tracks [released as Epic 5-10447]. And then I did "Love Trap," written by Al Kooper, and "Allison Took Me Away" by Sandy Linzer, who produced the second single [issued as Epic 10523]. All of the songs were arranged by Charlie Calello, who worked with everybody from the Four Seasons to Neil Diamond.

Where were they trying to fit you in, stylistically?

I won't say a combination of pop and urban, but they knew my love for R&B music, so they wanted to have a little bit of that feel but still create as pop a vehicle as possible. [Pause, big laugh] It's a good thing I didn't quit my day job. But at that point, I was really driven to be a vocalist. I was always a very ambitious guy, anxious to keep things moving forward and upward.

I've heard both singles. At least you had a pretty good sense of pitch.

You're very kind. We didn't have Pro Tools back then. Because in those days you paid for sessions in three-hour blocks, so you had three hours to get things done with the musicians and background singers. A producer would have the studio booked from 12 p.m.

to 3 p.m., and that was it—you lived up to that budget. They would usually do three sides in a session, including cutting the rhythm tracks.

How did you get the name T.D. Valentine?

After we'd been in the studio for a while, Cooper turned to me and said, "I think you might get confused in people's minds with Tony Mottola." Tony was a second cousin of mine, a great jazz and big-band guitarist who was a colleague of people like Bucky Pizzarelli. Tony played with Frank Sinatra, Benny Goodman, Perry Como, Billie Holiday, and bands like Enoch Light & the Light Brigade. So Ted said, "What are your first initials?" I told him, and then he said, "Today is Valentine's Day. So your new name is T.D. Valentine." I said, "Sure! Whatever you think." I would have been happy with any name—I just wanted to have a record out.

How did you promote the singles?

I went to WMCA record hops, and I sang in every dumpy club on the East Coast and also up in the Catskills. Sometimes I was solo and sang to tapes; sometimes with a backing band. I did radio interviews with stations that played my singles, like WMEX in Boston; and talking on the air with DJs from Providence, R.I., and Washington, D.C., down into the Carolinas. I did whatever I was asked to do—a lot of it I hated.

The obsession with singing started to wear off, but I was still learning the industry, including the business of the songs. In other words, I started to get interested in music publishing. I got hired by MRC Music, the publishing arm of Mercury Records. Phonogram had bought Mercury Records [in 1965], which already owned Chappell Music, so they acquired Mercury's publishing. One day, an executive at Chappell named Norm Weiser came to me and said, "I hear you're the hot guy," and offered me a raise from \$125 to \$250 a week.

Jim Steinman was one of the first guys I worked with at Chappell Music. I put together a show by him at the Public Theater with Joe Papp. Soon I found myself working with such artists as Rod Stewart, handling the publishing side of his [1971] "Maggie May" single and the *Every Picture Tells a Story* album. I remember being backstage with Stewart at a show in Philly, and he was really excited and happy with the job we were doing at radio for his album and single.

While I was at Chappell, I met up with a lot of young acts, like Daryl Hall & John Oates—who I first saw at SIR rehearsal studios in Manhattan—and I took them to RCA to make a deal. I left Chappell after six years to open Champion Entertainment, my management company, and my first clients were the acts I had been doing the publishing for, because I kept doing more and more for each of them, and they asked me to take on that role.

So I had Hall & Oates; Odyssey, a trio who had a top 20 single on RCA [in 1977] with "Native New Yorker"; and Dr. Buzzard's Original Savannah Band, which I had also taken to RCA. I had hit it off well at RCA with an A&R executive there named Mike Berniker, who had previously been at Columbia and produced Barbra Streisand's earliest albums. He loved everybody I
(Continued on next page)

Mottola

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brought to him, whether it was Daryl and John or the Savannah Band, and he had a great song sense.

Dr. Buzzard made your name a household word in a certain song lyric.

August Darnell, who later became the leader of Kid Creole & the Cocanuts, was the lyricist of the Savannah Band. I go into the studio early in '76 and hear them rehearsing this song ["Whispering"/"Cherchez la Femme"/"Se Si Bon"] and it opens with these references to me: "Tommy Mottola lives on the road/He lost his lady two months ago/Maybe he'll find her/Maybe he won't/Oh, we'll never know."

I had a laugh and figured that was just August and his brother Stony Browder, who did the music, being smart alecks. Incidentally, Sandy Linzer, who had worked on my own singles, was the producer, and Charlie Calello worked on the arranging for the Savannah Band's debut [*Dr. Buzzard's Original Savannah Band*, 1976]. Anyhow, two days later they do the formal session for the track, and when I hear the master, the lyric hasn't changed! I'm in the song permanently! [*Shrugs*] What the hell can I do? Naturally, "Cherchez la Femme" became the hit [reaching No. 27 on the Hot 100].

But the biggest hits from your associations with both RCA and Champion Entertainment were by Hall & Oates, still one of the best-selling musical duos of all time. Can you recall a particular high point that typifies your long managerial bond with Daryl and John?

Daryl and I, we would have a routine where we would have dinner late at night at this old favorite restaurant of ours, Joe's, on MacDougal Street [in New York's Greenwich Village]. After dinner, we'd go back to his place and he'd put the beat box on and just start playing. And No. 1 records would come out of those listening sessions. "Rich Girl" was written in John and Daryl's apartment on [East] 82nd Street, between First and Second avenues. They wore strange clothes, like huge patchwork leather platform shoes, but they were just nice guys from Philadelphia, both Temple University graduates—literate, well-educated people who happened to be extremely talented musicians. With "Rich Girl," Daryl kept playing this line on piano, and I kept making him play it over and over again. Basically, he used to write everything in the beginning on a little Wurlitzer piano, and he kept playing parts of the chorus, and it developed from there. I just kept saying, "What about that song? Go back to that riff." Finally, one night he went home and finished it. I said, "That's a No. 1 hit. Let's cut it instantly—boom!" ["Rich Girl" was No. 1 on the Hot 100 for two weeks in 1977, the first of six chart-topping Hall & Oates singles.]

Since you "lived on the road," what were the low points with your acts?

There were a couple of them with Hall & Oates. I had to personally finance the whole thing in the beginning, and I remember one time riding in what we called the blue truck, an

extra-large panel truck. We got stuck somewhere in a swampy Deep South area at 3 o'clock in the morning, changing tires. But then the new tire didn't work, so we had to sit there in the dark, scared to death somebody was going to come by and blow our heads off with a shotgun.

Another time, I had to fly to a Hall & Oates gig somewhere in the Midwest in 1975-76—it could have been the Dakotas or Wisconsin. I was in a single-engine plane, with one pilot, in a non-pressurized cabin. It was cloudy, and I was scared to death. Then, when we were in mid-flight, the door of the plane flew open.

The pilot is looking over to see if it's going to shut again, but of course he can't get up. I'm holding onto my seat for dear life. Then the door slams shut, but it's rattling. I'm thinking, "Fucking Hall & Oates! Why am I doing this?"

We go down to land, and the pilot misses the runway, almost crossing it like a T. He realizes he has to fly off and

as a joke, it's no good." I had the biggest fight in the world with John about forcing him to put it on *Scarecrow*. I said, "You know what? This is gonna be *the* hit!" [It was, reaching No. 2 on The Billboard Hot 100.] I wanted to kill him. He made a great video—it was shot in black and white, like old kinescope TV footage. But he wouldn't be in the video, so his whole band was playing onstage without him! [*Laughs*] He's tough, but he's great.

Meanwhile, Walter Yetnikoff, then chief of CBS Records, was enticing you to head CBS' domestic division.

Walter said to me, "Why don't you forget about being a manager?" I said, "Walter, I never want to be one of you guys." I looked at all the record executives with very little respect, thinking, "Why don't they do this, why do they do that?" The same thing [*laughs*] that happens to me now with managers. But CBS had some real problems. I said, "All of your departments are so backward.

Streisand, James Taylor, Gloria Estefan—down in the underbelly, there was no real development of new talent to the degree that there needed to be.

I remember looking at the *Billboard* charts and seeing all these bands I'd never heard of from every label at the WEA organization—like, maybe, 32 records in the Hot 100. At that time, CBS had maybe 11 or 12, and, granted, they were the biggest hits in the world from the icons we just named. But there was nothing brand-new and fresh being developed. At the same time, the company was working as two separate organizations—the international and the U.S. operations—separated by a wall. There was no seamless organization like there is now.

Sony had just acquired CBS at the time. And wouldn't you know it, the year that I came in—1988—the company had the worst year in its history! I had nothing to do with it, but nonetheless, I'm the head of the company. Traditionally in corporations, the year that

going to become the next big lawyer on the West Coast—I scooped her up and brought her into the company. That was Michele Anthony. That was and still is the nucleus of our company 13 years later: the same management.

So that took us into the '90s, where we began to develop a lot of new bands, broke a lot of big pop acts like New Kids on the Block and Harry Connick Jr. I signed Mariah [Carey] in '88. We released her album a year and a half later, and it became the biggest phenomenon in the world.

All this after you got Mariah's demo tape at a New York party.

A friend walked in with her, Brenda K. Starr, and handed me the tape. On my way home, I listened to the tape in the car. I said, "This can't be that same person singing." I turned the car around and went back to the party—she had left. I tracked her down two days later and said, "You have a deal." The rest is history.

I recall Michele Anthony playing me three early tracks from *Rage Against The Machine* in her office one day in the late summer of 1992. I'd never heard anything like it.

I actually met Michele because she was such a ball breaker on this Alice in Chains deal. She was considered the alternative lawyer. I said, "Who is this lawyer? I want to meet with her. Why is she giving us such a hard time?" She met with me and said, "You know, I wouldn't sign *any* acts to your label. You don't even have any alternative bands or know how to break alternative music." I was pissed off at her attitude and how she told me off that way, but I said, "You know what? She's right."

I said, "Forget being a lawyer. Come here, and you can make your mark, make a difference." First she said no, but then she accepted. The first six months she was like a fish out of water, because she didn't have a specific job, but little by little, she began to assume the responsibilities of business affairs, integrating with the labels and working closely with Donny and Dave on A&R matters and signing bands. Don't forget—she was a manager's daughter [as the offspring of former Peter Frampton career guide Dee Anthony], and she lived on the road. She brought in Pearl Jam, Rage, Alice in Chains, and had a lot to do with signing Aerosmith.

How did you know Donny?

I knew his brother Jimmy for years and knew he had a little brother who'd begun doing promotion for him at Millennium Records. Millennium was being distributed through RCA, and I had my acts through RCA. Then he got a job at Arista as a promotion man. The way I really got to know him was I had Carly Simon, and we had a good plan together to re-establish her, and he had Hall & Oates at Arista, too.

Donny kept saying to me, "Why don't we start a management company together?" Because Donny was always fascinated by management—he still is today. I'd look at him and say, "Are you nuts? I want to get out of this." One day, I remember having a meeting with him on the street, and I said, "Donny, I'm going to take over CBS Records, and I want you to come with

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In 1974, from left, are Jerry Wexler, Marc Meyerson, John Oates, Daryl Hall, Robin Gibb, Arif Mardin, Mottola, and Jerry Greenberg.

try again, and I'm sitting there knowing the door is going to open again. Sure as hell, it does. Now the pilot is freaking out, trying to circle back. That was definitely a four-martini night, one of the most horrifying experiences ever. The problem is, those kinds of harrowing trips happened every week.

Did management ever get easier?

Never. But we had great artists like Carly Simon. We were all proud of how we worked with her and Clive [Davis] at Arista to help revitalize her career in the late '80s with the *Coming Around Again* and *Greatest Hits Live* albums, and Mellencamp was always amazing.

I remember sitting in a car with you in the summer of 1985 as we rode up Sixth Avenue to the Champion office on 57th Street, and you played me a cassette tape of a *Scarecrow* outtake. John was against putting a track on the album called "R.O.C.K. in the U.S.A.," but you wanted me to hear the song anyway.

I think I was trying to promote you to promote him. He thought it was all wrong for the album—he said, "I did it

It would take 400 million tons of dynamite to blow up that building and start from scratch." This went on for a year.

One day, he sits down and says, "I want you to come to CBS, and I'm prepared to make you the president of the company." I said, "Thank you, I still don't want to do it. I don't want to become one of you people." And I was doing very well at the time. Still, how can anybody go to sleep at night and say they turned down being the president of CBS Records at 37 years old?

So you took the job at CBS.

A month later, I said, "OK, I'll do it." It was April 1988. So I made a deal, and I walked in—and I thought it was a mistake. I thought I was going to be able to run this great monolith and just tweak it. I didn't realize that it was quickly becoming the dinosaur of its time. Even though so many of the great stars who were part of the company and who helped build the company were icons and are *still* the backbone and the cornerstone for us and everybody—Bob Dylan, Neil Diamond, Tony Bennett, Bruce Springsteen, Michael Jackson, Billy Joel, Barbra

you're having the worst year is not a good time to go to your boss and say, "We need to spend \$50 million-\$100 million to rejuvenate this company."

You normally would wait until you start to have some profits and turn the company around. But I sat down with [Sony Corp. president] Noria Ohga, and I said, "Look, we have two choices. We can either sink or swim. The people across the street are kicking our ass. You have a man named Steve Ross who has empowered his [WEA] executives to go out, find, develop new talent. Let them act like entrepreneurs. If you really want me to compete, I need to build these two, separate labels. And it will cost a lot of money." He said, "Do whatever you have to do to get the hits."

So that allowed us to dive in head-first, hiring Don Jenner, who was at Arista; and Dave Glew, who was at Atlantic; and Polly Anthony, who was in promotion at the time. The first person I brought in was Dave Glew. Donny I brought in a year later, because he had a contract he had to get out of. Mel Ilberman I brought in—he was at PolyGram. Then a year later, I met this hotshot lawyer who thought she was

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me." He looked at me like I was crazy. I had already locked up Dave Glew, and my idea was to have Dave run Epic and Donny go to Columbia. Donny got excited and said yes, but no sooner did he commit than Clive Davis went to him and guilted him beyond belief.

So I got Donny in a room and locked the door and said, "OK, you signed a new Arista contract?" He said, "Yeah. For five years." I said, "So when are you going to come?" He said, "What do you mean?" And I worked on him for two hours. By the end, he said, "Let me see if I can get out by December, because Clive has always said, 'If you really want to leave, you have a handshake with me and you can.'" But, of course, Clive changed that a little bit and made us pay. [Laughs] I was relentless, because if I didn't have somebody with Donny's perseverance and persistence, I knew I was going to fail.

All along the way, my greatest teacher ever in the area of the business operations and people skills was Mel Ilberman. Because in running a big company, I didn't know my ass from my elbow. I only had my perceptions from the outside. He has been a guiding factor for me through this whole process at the company.

He's my rabbi, my godfather, my guru. Mel and I had a relationship that started with Hall & Oates, back at RCA, when he was, like, chief financial officer. At that time, I didn't really like him, because when I would go in and ask for more money and bigger budgets, Mel was always cutting them back—the same thing he does now. And he was always like this surly prick. [Laughs] But I gained respect for him, and he liked me. Then he left for a short time and went to the CBS publishing company for about a year, then jumped to PolyGram to run the company with Dick Asher.

But he and Dave Glew were the first people I called—knowing I would get that wealth of experience with marketing and distribution from WEA—and then Mel, with his experience with all the business operations that he had had over the years, and Donny, being the pit bull I knew he was at Arista, coming in to help change this aging monolith into a new, young, barking dog.

Next, you unified Sony Music.

In 1995, when I got more responsibility [as chief of Sony's worldwide music division], the first thing I did was break all the walls down, and I said that everybody in this company would work together. And that has made a huge difference in the success of a Celine or a Mariah. Or Lauryn Hill: Hip-hop had never broken anywhere outside America, and we sold 15 million [copies of *The Miseducation of Lauryn Hill*, 1998]. With Celine, we collectively sold 70 million on her last big studio album and the *Titanic* soundtrack. That's, like, \$800 million in sales on two albums—bigger than the gross national product of some countries.

So being able to create huge global identities for these artists that would be ongoing—even if one territory began to

wane—became a tremendous advantage for us. Long before there was a Latin explosion, we broke Gloria Estefan and Julio Iglesias as two of the biggest stars in the world, and basically they started as Latin acts, signed through our Latin company. We've been No. 1 in Latin music for 20 years now.

Growing up in the streets of the Bronx and hearing the local Latin stations and the music coming out of the walls, the beats and the rhythms inspired me to get involved when I came to this company. I really felt that the Latin group of companies that we had were going to be the next reservoir of talent to break global popular music superstars.

We put a lot of effort into finding the talent, making sure they had a Latin base first, and selling millions of units with their core audience before we thought of crossing them over, whether it's Ricky [Martin] or Gloria or Julio. Then we did the reverse crossover by taking New York kids who happen

to have a drink one night at a little restaurant called Scallinatella on East 61st Street. The drink turns into dinner, and we spend a few hours together; then she had to run to a wrap party because she had just finished a movie. Then she said she had to go home tomorrow because she was starting this soap opera—little did I know she was the queen of soap operas in Latin America and one of the biggest female stars. I said, "When will I see you again?" She said it would be six or nine months.

So I go away to the Caribbean for Christmas, and she sent me a pair of sunglasses and a terry-cloth bathrobe for Christmas with a note that said, "Keep yourself warm when you get out of the sea at St. Bart's, and put these on so you don't hurt your eyes." I thought it was so nice. I spoke to her briefly on the phone afterward, and we agreed to get together in Miami in February.

So she comes into Miami, and like every good Latin girl, she brings her mother—attached at the hip. [Laughs]

Lee from Taiwan, who sells millions of units in China. She sang a song on the Academy Awards this year, from *Crouching Tiger, Hidden Dragon*. Sweden is one of the biggest talent pools for pop music in the whole world. We're working closely with producers and songwriters there and have some exclusive deals. By the way, Daryl and John are recording a new Hall & Oates album for Columbia right now. I was online this morning with Anders Baggy, who just produced two sides for them. He's one of the hottest Swedish producers. I sent Daryl over there, and they wrote what I think is possibly a big hit record.

We have 12,000 people working for us worldwide, and now we're putting together all our task forces and figuring out where our business is headed, so that we can reverse this erosion that is taking place. We've got an incredible diversity of great new and recently established artists like Destiny's Child, Dixie Chicks, Macy Gray, Elvis Crespo, Lauryn Hill, Savage Garden, Will

This industry spent 50 years since Sinatra's 1955 *In the Wee Small Hours* trying to make consumers care about whole albums. Some feel we once had it right and have since gone wrong, to where we must repackage disposable hits from a wide range of artists before fans think they're getting good value in an album format.

We try not to put singles out at all except in isolated instances. We may put out a dozen a year or maybe more, but in a limited way.

Why has the industry put so much emphasis on songs and allowed the richer artistic and commercial idea of a full-length listening experience to dissipate, to the point where you've got the past and the present fighting each other?

You have the past and the present and those two elements you've just described—that's real and that's absolutely true. You have other components that have contributed to that, OK? You have MTV, which, in my opinion has helped force the issue, too, because it drives home individual things so much visually. You have the fragmentation of radio into genres, which cuts it up even more and makes it more hit-driven.

What we've been trying to do is much more imaging and better explaining to the consumer of what this is about, in order to draw them back into the emotion of the body of work. When we put an act on TV, we have them do at least two songs or else they don't do it.

But as the trends shift—as they will—from a pop era back to another rock era, I think that's going to help the whole process. This kind of pop music that's selling more than anything right now in some ways doesn't help the cause, because it's totally about the song and not really about the whole artist. In rock, you get into it because you're into the *band*.

Clearly, you think you can reintroduce a contemplative music experience.

That's what I'm saying, yes. I think you can. We're going to have to.

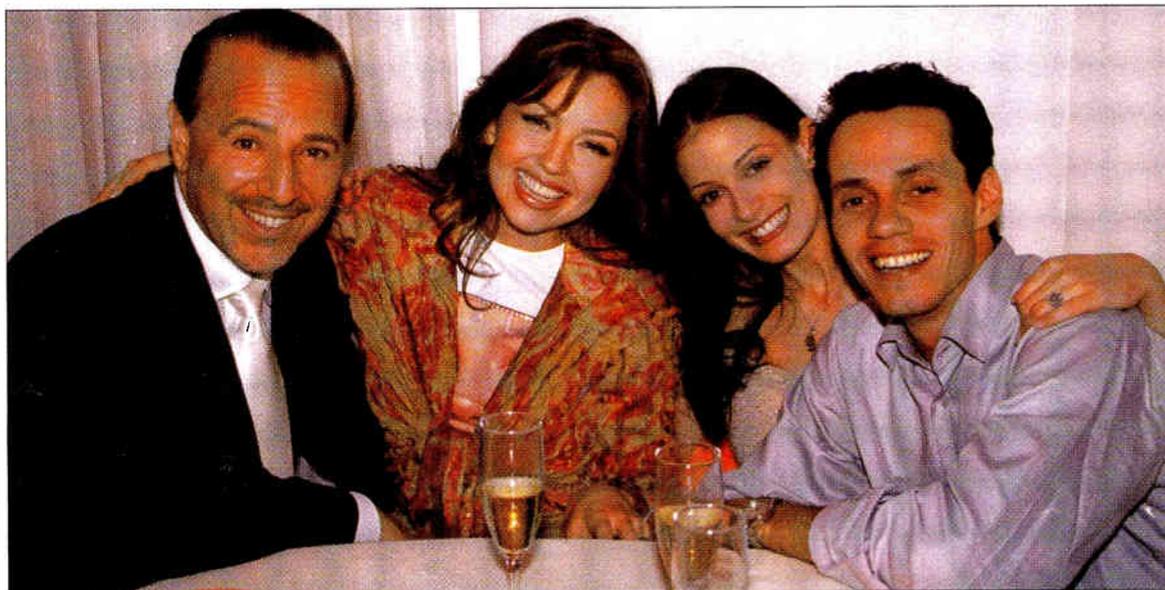
Because if you only feed people a steady diet of shallow impulses, they'll eventually learn to live with that.

It is a problem—we're all aware of it. Meanwhile, sales of hit records have never been bigger. Janet Jackson's album [*All for You*] opened up at 606,000 [units sold] in one week, just in the U.S. That's more than whole albums ever sold in their commercial lifetime when the album experience was first happening.

Yet most of those Jackson units were sold at traditional retail.

Yes, and we're looking at what we can do to help change it back to a little bit more like the way it used to be, with the reality of what the consumer is like. But then you have all the fucking pirates and thieves out there trying to screw us and the artists, minute by minute, daily!

The bright side of things is we're selling more now than ever on hit albums that are driven by hit songs. This isn't Rome—it ain't burning. But is there a match? Yes. Somebody could be trying to light a match right now. ■



Shown in Miami in 2001, from left, are Mottola and wife Thalia with Marc Anthony and wife Dayanara Torres Muniz.

to both be Puerto Rican as well—Marc Anthony and Jennifer Lopez—and doing pop and Spanish albums at the same time. And Shakira, who's from Colombia—if you put them all together, they were the nucleus.

But I think the whole "Latin explosion" term is bullshit, because many of the people who broke were not even from Latin America. The wonderful thing about it is that it has brought the pure genre to the forefront of popular music in general. In and of itself, Spanish music is going to be big for the next 50 years. How do I know that? I read the demo polls, so a moron would know that.

Tell me about meeting your wife, Thalia, who's Mexican.

One of my closest friends, Emilio Estefan, kept talking to me about this girl he knew that he'd worked with as a producer. But this was during a really rough time in my life when I'd just gone through a divorce [from Mariah Carey, finalized in 1998 after a 1997 separation]. He said, "The girl's name is Thalia, she's a singer and has all these big records, and she's an actress, too." I had heard of her, but I said, "Emilio, I really don't think I want to meet another singer right now." Little did I know that she didn't think she wanted to meet me, either.

About three years ago, we both agreed

Of course, the mother is her manager on top of it.

We had dinner, danced. The next night, we went out together again, and then she went home to Mexico. I thought, "There's really something here." After that, we were on the phone for three or four hours every night. This went on for a month or two, and then she came back from Miami, and it got serious. The distance created a lot more attention and understanding, and friendship happened. Come the summer, she finished the soap opera, and she got off the plane with eight or nine bags and her dog. We went to Sag Harbor to my house, and she never left. It's one of the best things—if not *the* best thing—that's ever happened to me. She stopped doing soap operas and now focuses on her records and films.

Back to music. Are there other global regions where you believe you will soon develop mass-appeal sales?

Certainly England, which has been dry for a while, but I think will go through another hot spell. When I first came to the company, most of the big hits that the whole CBS organization had were English. I walked into Terence Trent D'Arby, George Michael, Sade, Alison Moyet, and others. Our French company is signing a lot of talent; our Canadian company signed Lara Fabian. Asia is big, and we have a singer, Coco

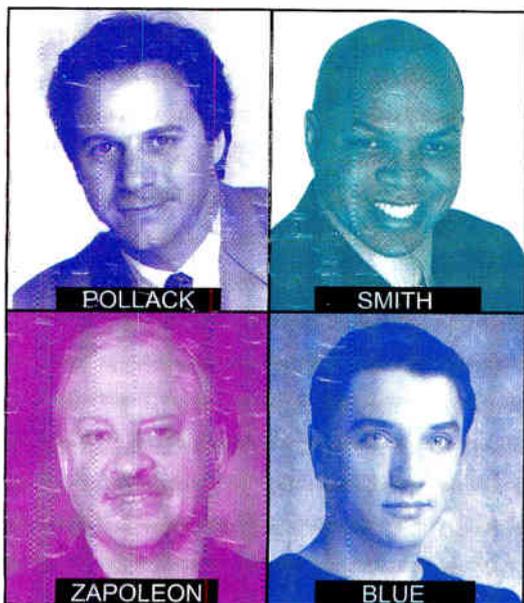
Smith, Jamiroquai, Maxwell, Pearl Jam, Train, Charlotte Church, Peter White.

I believe this business will be bigger than ever once we harness the digital media and figure out how we're going to get the artists paid, ourselves paid, and how we can use it as a platform to broaden our business. We may lose manufacturing facilities or physical distribution facilities down the road, but it's going to be a bigger business with wider audiences. For years, we've been like cave-men and traditionally promoted and marketed our products one way—through retail. It's still a big part of our business, but we've got to think of every way possible to open up every area.

What's the overall philosophy of Sony Music Entertainment?

More than any company, we have a lot of exclusive in-house producers and writers and then do the same thing internationally. It's coming full-circle from the '70s, when it ended and got into a more self-contained artist/writer thing.

The key to pop success these days is songs. The key to the whole business these days—no matter what genre—is songs. It's a song-driven business, more than ever. The kids really want that song, more than the album. That's the good and the bad of it. Of course, you've got to make better albums these days to get them into wanting to hear whole bodies of music.



Radio Seminar Heats Up: New Panels, Events Added

A veteran rock consultant. The two biggest rhythmic top 40 PDs in America. A First Amendment question. A panel of R&B heavyweights. A country seminar within a seminar. A chance to win a T-Bird. And a former New Kid. Those are just the first few highlights of the *Billboard/Airplay Monitor Radio Seminar & Awards*, set for Oct. 4-6 at Eden Roc Resort in Miami Beach.

For the first time, the seminar will team with Pollack Media Group for a series of rock-radio-oriented panels on Oct. 5 devoted to the future of the album and modern formats. Veteran rock programmer Jeff Pollack's consultancy has extensive experience not only across formats, but across various media platforms, working with the MTV Networks, as well as on film projects and large-scale events.

The same day, the all-format panel, *How Far Is Too Far?*, looks at radio's tendency to push the envelope in lyrics, morning-show stunts, and more. Join WLLD (Wild 98.7) Tampa, Fla., PD Orlando, consultant Guy Zapoleon, and others, as they explore balancing the First Amendment with community responsibility.

Confirmed panelists for the Oct. 5 rhythmic top 40 panel include WKTU/WTJM New York PD Frankie Blue and WBBM-FM (B96) Chicago PD Todd Cavanah.

On Oct. 6, the second of two R&B sessions will be moderated by WGCI-AM-FM/WVAZ Chicago OM Elroy Smith, who'll be joined by KKBT (The Beat) Los Angeles PD Robert Scorpio, Clear Channel director of urban programming Doc Wynter, Jive senior VP of R&B promotion and marketing Larry Khan, and former WJLB Detroit VP of programming Michael Saunders.

For country attendees, there will be a format-intensive "seminar within a seminar" on Oct. 6. Among the scheduled topics are how to brand a successful country station, and what country can be doing to repatriate its disenfranchised audience, particularly men and younger listeners.

The seminar kicks off Oct. 4 with the annual Heston Hosten Golf Classic to benefit the T.J. Martelli Foundation at the Miami Shores Country Club. Players will have the chance to win a 2002 Ford Thunderbird for a par 3 hole in one. For info on the Golf Classic call 212-833-7538.

The program concludes with the 2001 Radio Awards, hosted by Q Records artist and former New Kid on the Block Joey McIntyre.

For registration info, visit billboard.com/events or call 646-654-4660.

upcoming events

Billboard/BET R&B Hip/Hop Conference & Awards
New York Hilton • New York City • Aug. 28-30, 2001

Billboard/Airplay Monitor Radio Seminar & Awards
Eden Roc Resort • Miami Beach • Oct. 4-6, 2001

Billboard Music Video Conference & Awards
Beverly Hilton • Los Angeles • Oct. 31-Nov. 2, 2001

Billboard Latin Music Conference & Awards
Miami • May 2002

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@



COMING MONDAY: Rapper **Kurupt** returns to action this week with his third solo album, **Space Boogie: Smoke Oddessey** (Antra/Artemis). The set is packed with star-studded guest appearances from **Xzibit**, **Everlast**, **Limp Bizkit's Fred Durst**, and **tha Liks**. The *Billboard* review will appear exclusively on Billboard.com.

Also reviewed online this week: **Roxy Music's** North American reunion tour kickoff in Toronto, plus new albums from indie rock outfit **Panoply Academy Legionnaires**, **No Dead Time** (Secretly Canadian); and jazz act **Jazz Is Dead**, **Great Sky River** (Zebra).

News contact: Jonathan Cohen • jacohen@billboard.com

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Billboard Music Group events & happenings

personnel DIRECTIONS



MURRAY



CAULFIELD

The *Billboard* charts department has added a new chart manager to its ranks, while another takes on new responsibilities.

New York-based administrative assistant Gordon Murray becomes manager of The New *Billboard* Top Electronic Albums chart. Los Angeles-based Keith Caulfield will assume responsibility for the Top Pop Catalog Albums chart and the new Top Soundtracks chart. Both chart managers report to *Billboard* director of charts Geoff Mayfield.

Caulfield started at *Billboard* in June 1996 while earning his degree at the University of Southern California. He joined the charts department full time in 1998, starting as administrative assistant and eventually taking over the "Ask *Billboard*" column at *Billboard.com*. He assumed control of the Production Credits chart in March of this year.

Murray began his tenure at *Billboard* in 1997 while completing work on his degree from Skidmore College. He joined the staff full time in 1999 as assistant chart production manager, and moved to the research department in 2000, where he also picked up his administrative duties. In his new role, Murray will assist Ricardo Companioni, dance charts manager, with the dance charts.

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The Billboard
BackBeat
 EDITED BY CHUCK TAYLOR



6 I'm going to be singing "Dreams" and "Rhiannon" when I'm 75—and that's just fine with me. I just hope my chiffon doesn't get tangled in my rocking chair.

—Stevie Nicks

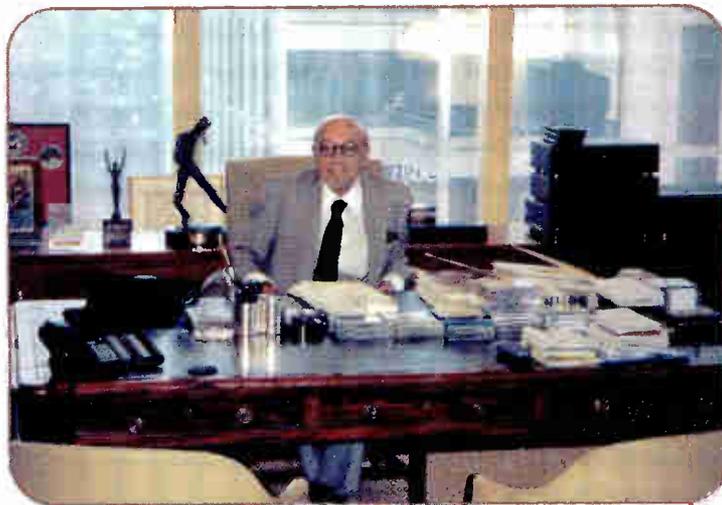


Instrumental Help: Instrumental-music programs at Newark, N.J., public elementary schools were brought back to life with help from VH1's far-reaching Save the Music Foundation. Celebrating the moment at Newark's Louise A. Spencer School are former president and occasional sax player Bill Clinton, R&B singer India.Arie, and VH1 president John Sykes.



Heads Up: Grammy-winning producer Quincy Jones, far right, makes a point with Grammy-winning songwriters Alan and Marilyn Bergman during the Recording Academy's recent Los Angeles Chapter 2001 Governors Awards in Beverly Hills, Calif. The Bergmans were among the recipients of the award, which recognizes individuals and institutions in the region who have improved the environment for the creative community. (Photo: Susan Goldman)

Desk Job: Ahmet Ertegun



On the northeast corner of the 26th floor at 1290 Avenue of the Americas, Ahmet Ertegun looks down upon midtown Manhattan—in much the way the co-chairman/co-CEO of the Atlantic Group has looked over the music industry for some 55 years.

His expansive office is filled with images and mementos of the careers he has founded, guided, and celebrated, including those of Mick Jagger, Bette Midler, Phil Collins, Jelly Roll Morton, Modern Jazz Quartet pianist John Lewis, Kid Rock, Roberta Flack, Wynton Marsalis, and Aretha Franklin, among others.

Surrounding his desk—a regal 100-year-old mahogany table chosen by his wife—are a couch and stuffed chairs in one corner and a stately round lacquered table situated in another. "If I only have one or two people come by, we sit at the desk where I can tower over them," Ertegun deadpans. "If it's two or three, we sit on the sofa. For serious meetings, we use the conference table for a full-fledged fight."

Motioning to one wall, Ertegun then points out a favorite keepsake: a framed program from the New York Heroes dinner in 1999, with a caricature sketched in pen by the friend who presented the award to him, Tony Bennett. "He was sitting at my table scribbling something and just handed it to me," he says. "He's a good artist, don't you think?"

Another treasured frame holds a 20-cent royalty check signifying his part in a Ray Charles song decades ago: "I decided it was worth more on the wall than it was to cash it."

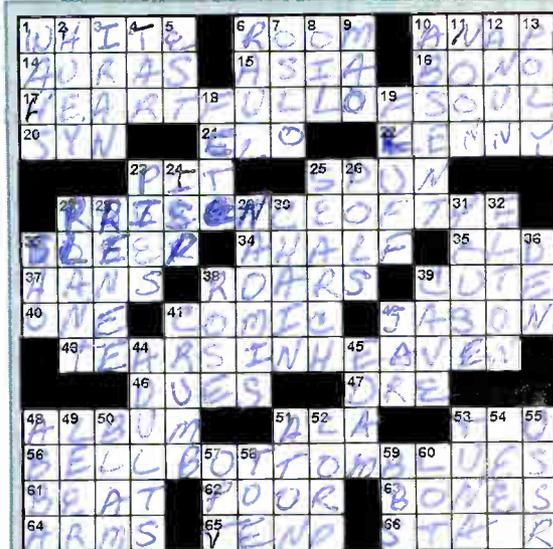
With a tour of his workspace complete, Ertegun returns to his desk and turns toward a stack of CDs containing songs from new signings at Atlantic. "Let me play you some music," he says. "After all, that's what we're here for."

CHUCK TAYLOR



6 People said rap was a trend, too.

Barry Weiss, president of Jive Records, responding to persistent claims that the youth pop trend has peaked.



'ERIC THE BLUE'

By Matt Gaffney

- | | | |
|--|--|---|
| <p>Across</p> <p>1 With 6-across, Cream hit</p> <p>6 See 1-across</p> <p>10 Take ___ (snooze)</p> <p>14 They make some people glow</p> <p>15 Their biggest hit was "Heat of the Moment"</p> <p>16 Sonny with Cher</p> <p>17 Yardbirds hit</p> <p>20 Dict. listing</p> <p>21 "A New World Record" band</p> <p>22 Mr. Kravitz</p> <p>23 Place for the orchestra</p> <p>25 Played records for the crowd</p> <p>27 With 52-down, Blind Faith hit</p> <p>33 Dozed</p> <p>34 One and ___</p> <p>35 Neil Young's ___ Man"</p> <p>37 Zimmer of movie score fame</p> <p>38 Sounds from the king of the jungle</p> <p>39 Like Backstreet Boys, to many</p> <p>40 Hit off "Achtung Baby"</p> <p>41 Elvis Costello's "God's ___"</p> <p>42 One of the Marsalis brothers</p> <p>43 Solo Clapton hit</p> <p>46 You got to pay your ___ ("It Don't Come Easy" line)</p> <p>47 Rapper with an advanced degree?</p> <p>48 Double ___</p> <p>51 Sweet Home" for</p> | <p>Lynyrd Skynyrd: abbr.</p> <p>53 Nashville sch.</p> <p>56 Derek & the Dominos hit</p> <p>61 The Go-Gos had it</p> <p>62 Woody Guthrie's "___ Boy"</p> <p>63 "Dem ___"</p> <p>64 "Brothers in ___" (Dire Straits album)</p> <p>65 Have a bias</p> <p>66 Best replacement</p> <p>Down</p> <p>1 Trumpet sounds, when muted</p> <p>2 Lewis with the News</p> <p>3 A Flock of Seagulls hit" (So Far Away)"</p> <p>4 Pavement stuff</p> <p>5 More than -er</p> <p>6 Late actor Julia</p> <p>7 Cold capital</p> <p>8 Midnight ___</p> <p>9 Infamous Chinese name</p> <p>10 Not here</p> <p>11 Rockabilly band</p> <p>12 "Sunday morning creeping like ___" ("Lady Madonna")</p> <p>13 Former Mercury Parent ___ Gram</p> <p>18 Have a party for</p> <p>19 Lightweight music</p> <p>23 Makes riled up</p> <p>24 Suffix with organ or guitar</p> <p>25 "Star ___" (show where Britney Spears got her start)</p> <p>26 D.C. big shots</p> | <p>27 "Now & Zen" man</p> <p>28 1960s hit "Walk Away ___"</p> <p>29 Judd and Campbell ___ of Fools"</p> <p>31 Style for C+C Music Factory</p> <p>32 Kiki's partner on a hit tune</p> <p>33 "___ Nuff" (Black Crowes box set)</p> <p>36 Study</p> <p>38 Big tune for Bette Midler, with "The"</p> <p>39 Dark Nick</p> <p>41 Big Brother cover artist R. ___</p> <p>42 Place for tips, sometimes</p> <p>44 They can buy albums with explicit lyrics</p> <p>45 Cheese that comes in wax</p> <p>48 Benny Andersson's claim to fame</p> <p>49 Look that inspires weird feelings</p> <p>50 Gunshot sound</p> <p>51 Like ___ of bricks</p> <p>52 See 27-across</p> <p>53 Jefferson Airplane spinoff Hot ___</p> <p>54 Visionary type</p> <p>55 Abbreviation in a "White Album" title</p> <p>57 Make one's decision</p> <p>58 "Head to ___" (Lisa Lisa & Cuit Jam hit)</p> <p>59 King and others</p> <p>60 "They paved paradise and put up a parking ___" (Joni Mitchell lyric)</p> |
|--|--|---|

The solution to this week's puzzle can be found on page 48.

RIM SHOTS

By Mark Parisi





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