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AUGUST 11, 2001

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Arabic Music Moves West

Cheb Mami, Simon Shaheen, Others Spread The Word

BY JIM BESSMAN

NEW YORK—Long relegated to the more obscure regions of the world-music realm, Arabic music is emerging into a greater Western consciousness. That's due to such high-profile projects as Sting's recent association with Algerian *rai* star Cheb Mami; the up-and-coming sounds of other young international rai artists, such as Rachid Taha; and the work of Palestinian-American virtuoso Simon Shaheen, the renowned oud (Arabic lute) player, violinist, and composer who not only has helped conserve the Arabic classical tradition but has spearheaded a style of Arabic/jazz fusion via his group Qantara.

SHAHEEN

Shaheen—whose new album with Qantara, *Blue Flame,* has been released on Ark 21—also collaborated with Colombian pop star Soraya. Concurrently, Arabic underpinnings have surfaced on recent discs by pop artists as varied as Shakira, Jay-Z, and Mandy Moore.

Meanwhile, Mami, "the Prince of Rai," seems to be parlaying his stunning vocal part on Sting's "Desert Rose"—as well as his worldwide touring role with Sting—into a bigger U.S. presence in his own right. Mami is promoting his new Mondo Melodia/Ark 21 album, *Dellali,* with concerts at festivals and other venues bigger than those he graced in his first foray into the stateside marketplace.

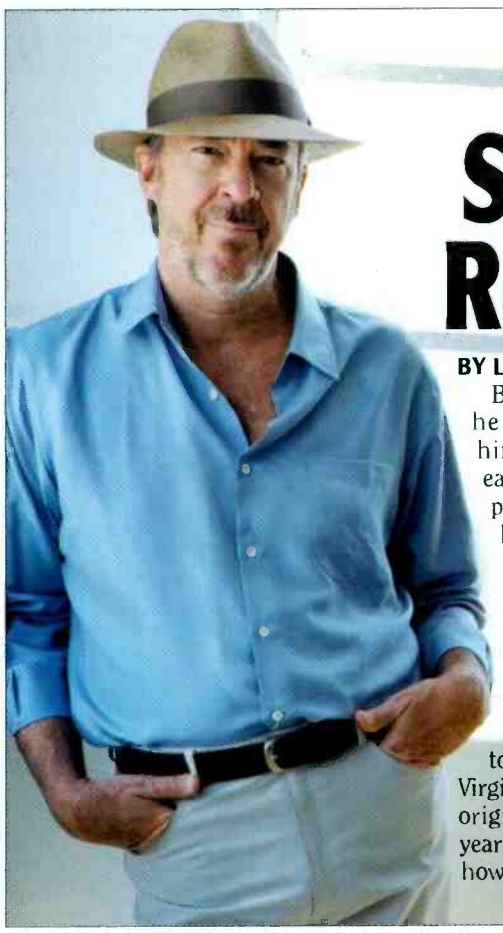
"I did my first tour in the U.S. in 1989 with two gigs at [world-music club] S.O.B.'s in New York," says Mami, who last month headlined an evening at the Celebrate Brooklyn outdoor festival. "But the success of the duet with Sting—and all the TV appearances like the shows of David Letterman and Jay Leno—taught me a lot about the American audience. Because of producers like Nile Rodgers [who produced most of *Dellali*] the sound of rai is becoming more international, and with globalization and communication tools like the Internet and cable TV, there's an opening of American and Western ears to the different tonalities, modes, and instruments of Arabic music."

In explaining the wider interest in Arabic artists, Betto Arcos, music director for Los Angeles public radio outlet KPFK, cites the "diverse sounds" of rai—the West Algeria-originated folk music style that has been modernized through the infusion of rock, funk, reggae, and techno music elements. He also credits other classical and contemporary Arabic genres and their many great artists, as well as the affecting, connecting essence of the Arabic tradition as a whole.

"There's a soulfulness about Arabic music that moves me," Arcos says, "a richness in melodies, textures, and spirit that I find akin to the blues and flamenco."

In a more scholarly tone, Shaheen, too, points to the fecundity of the Arabic art. "As a performer, composer, and educator, I've found that Arabic music is among the world's richest. Arab music goes up to 100 different modes and has a richness created by all the varied intervals and microtonalities. The melodic flow is infinite, and the rhythmic mode is so intricate compared with Western classical and rock'n'roll. Even Arab musicians themselves don't go beyond the surface. It's like discovering a new source of energy that no one has yet tapped."

(Continued on page 84)



Boz Scaggs Returns

BY LARRY FLICK

Boz Scaggs admits that he can't always explain himself. The artist who earned a place in the pop pantheon with 1976's landmark *Silk Degrees* is ensconced in a London hotel room, sipping tea and pondering a crowded calendar of appointments and personal appearances. Scaggs is back in business thanks to *Dig* (due Sept. 11 from Virgin), his first collection of original material in seven years. And he's surprised by how much he is enjoying

(Continued on page 83)

Team Songwriting: Boon Or Bane?

BY LEILA COBO

MIAMI—"Strength in numbers" seems to be the credo behind the current trend in songcrafting, in which solo writers have become a rarity—compared with the two, three, four, or even five scribes routinely sharing credit high on The Billboard Hot 100.

EMI MUSIC PUBLISHING

Writers, artists, and publishers trace the surge in co-writing to many reasons, such as performers who insist on being part of the writing (and royalty-collection) process, as well as crossover collaborations that mix styles. Changes in the way songs themselves are composed, with sampling and programming, have also increased the number of people who receive credit. In addition, co-written songs—good ones, anyway—tend to be

(Continued on page 14)

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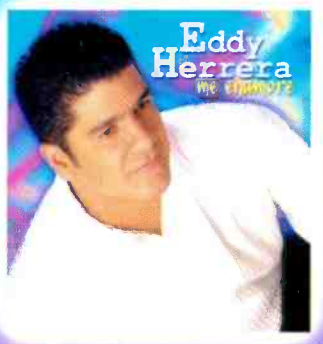

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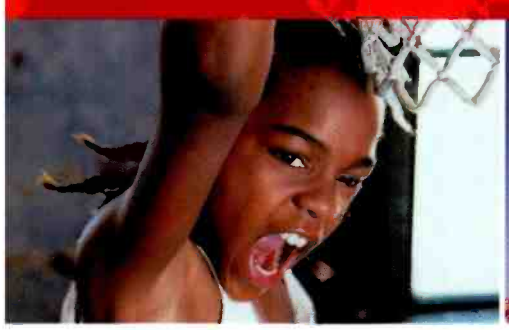

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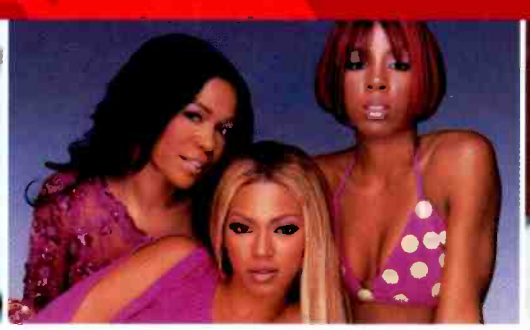

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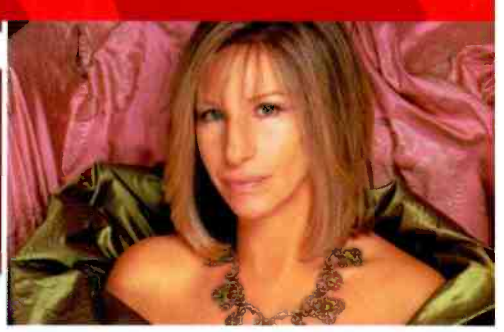

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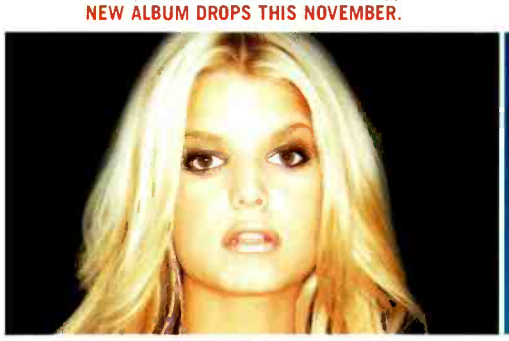

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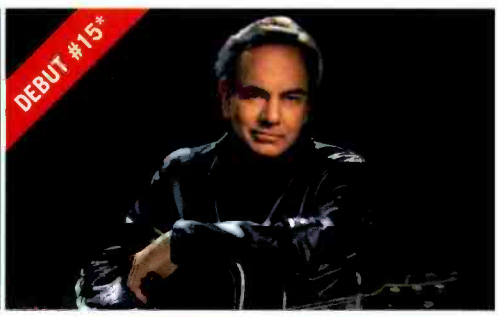

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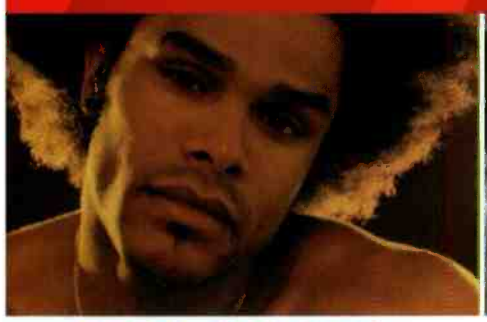

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U.S. Retailers Relish 'Celebrity'

A Billboard staff report

'N Sync's *Celebrity* is providing hit-starved retailers in the U.S. with their biggest album of the year to date. First-week sales of the Jive disc totaled 1.88 million units, according to SoundScan—the second-largest seven-day opening of the SoundScan era.

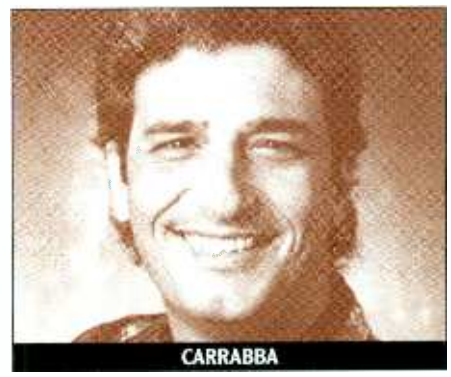
Internationally, 1.5 million units of the album shipped, according to Zomba International Record Group managing director Stuart Watson. That includes 30,000 in Spain, 25,000 in France, and 18,000 in Italy, according to the company's local chiefs. Reports from retailers outside the U.S., though, indicate that consumer response to *Celebrity* in its first week appears to be more modest than it has been stateside, reflecting, in part, seasonality.

STRONG U.S. SALES

While some point out that *Celebrity* fell short of the boy band's *No Strings Attached*—its first-week sales in the U.S. totaled 2.4 million units—Tom Carrabba, senior VP/GM of Jive, notes that the latter album had an unprecedented 18-month setup, partly due to the controversy surrounding the legal issues between the band and its manager, as well as the group's label switch.

Carrabba observes not only that the economy is much weaker now than when the last album came out but that the music business is currently suffering its first album-sales decline in more than a decade. He adds that *Celebrity* was released in the summer, whereas *Strings* came out in the spring when school was still in session, which helps facilitate word-of-mouth.

Carrabba notes that "one out of every eight albums sold last week was an 'N Sync album. Also, last week was the biggest album-sales total ever in the summer," thanks to *Celebrity*. In addition to traditional marketing tools, *Celebrity* had the added benefit of Verizon launching a major TV and radio advertising campaign in the U.S. built around the company's co-sponsorship of the 'N Sync tour, with all com-


CARRABBA

mercials tagging the album and its July 24 street date. The commercials' musical bed was the disc's first single, "Pop."

Pete Cline, president of Handleman in Troy, Mich., notes that *Celebrity* generated the "strongest opening-day sales ever for our stores," with a total of 235,000 units scanned in stores it services. He says that *No Strings Attached* sold 215,000 on its opening day. For the week, Handleman moved almost 450,000 units. Cline tells *Billboard* that *Celebrity* drove catalog sales, which enjoyed a 20% increase over recent numbers.

In Canada, 'N Sync entered the album chart at No. 1, scanning 71,254 units—the biggest first week of any album to date this year, according to SoundScan.

WEAK RESPONSE OVERSEAS

In Europe, competition appears to be coming from summer recreational activities. "This is definitely not the time of year to release a record in Italy," Virgin Megastores Italy music manager Nano Posa says.

Still, Watson counters that "the fans are so fanatical that they are buying it wherever they are on vacation."

The album debuted at No. 5 in Germany, but first-week reports from other European merchants surveyed by *Billboard*, including Fnac (France, Spain), WOM (Germany), and Ricordi (Italy), indicate slow sales. First-week U.K. sales were 13,000 units.

Celebrity was released early in Japan, where Watson says first-week sales were 20,000 units. The album is overdue in Australia, where there are said to be artwork problems.

But as Tim Baker, a buyer with Sunrise Records, which has 32 stores in Canada, points out: "Whether [heavy sales] last more than two weeks is the now the question."

This report was compiled by Wolfgang Spahr in Hamburg, Gordon Masson and Paul Sexton in London, Geoff Mayfield in Los Angeles, Howell Llewellyn in Madrid, Mark Worden in Milan, Ed Christman and Brian Garrity in New York, Joanna Shore in Paris, Christie Eliezer in Sydney, Larry LeBlanc in Toronto, and Steve McClure in Tokyo.

LETTERS

L.A. REID RESPONDS TO REVIEW

I am writing with regard to one of the most disturbing articles I have ever read, an editorial (Spotlights, Reviews & Previews, *Billboard*, Aug. 4) by Gail Mitchell reviewing Blu Cantrell's upcoming album, *So Blu*. The piece was disturbing not from an editorial perspective but disturbing because of the clear and present intention to degrade my credibility and attempt to force me from Arista Records.

This editorial is something one would expect from a gossip daily like the *New York Post* and not from an industry bailiwick like *Billboard*—a publication known for its integrity, the industry bible, not a promoter of yellow journalism, innuendo, and blatant false gossip. I would hate to think that the fact that I was chosen to follow in the footsteps of an industry legend, unceremoniously replaced, would be the reason for this unwarranted attack on my credibility and for what I have achieved in such a short time.

Has your journalist (if that is what she is) ever heard of OutKast, Dido, Dream, 112, Usher, Pink, TLC, or Blu Cantrell (oh, that one she has)? Is your journalist also unaware of my 15-year run in the music business as a label head, hitmaker, writer/producer, and chart-topping *Billboard* success? Anything short of a formal apology and a retraction outlining Arista's current success would be unacceptable.

Your magazine has continuously berated me on the few negatives and has selective amnesia on my many successes. At a time when Arista is emerging as an industry powerhouse, dominating the charts in your magazine, both sales and airplay, what your journalist wrote borders on slander and viciousness.

Yours respectfully and still the head of Arista Records,

Antonio Reid
President & CEO
Arista Records
New York

Gail Mitchell replies:

I am truly sorry that Mr. Reid misinterpreted the intent and spirit of my Blu Cantrell review. It was a positive assessment of a promising artist and meant to underscore Mr. Reid's successful, 15-year track record as an A&R executive and songwriter/producer, as well as lend support at a time when Mr. Reid is being criticized elsewhere. Herewith, the actual review:

> While industry pundits lay odds against the staying power of Arista chief Antonio "L.A." Reid, newcomer Blu Cantrell's odds of sticking around are far from a long shot, judging by this debut. The daughter of a jazz singer already has a top five hit with "Hit 'Em Up Style (Oops!)," the catchy, spend-all-his-money revenge ditty written and produced by Dallas Austin. While Cantrell's Cotton Club-meets-contemporary R&B/hip-hop style is an oasis in a formulaic desert, it's the 25-year-old's powerful alto that's the real story. Under the direction of such producers as Jimmy Jam, Terry Lewis, and Chris "Tricky" Stewart, the singer/songwriter is at home belting out emotion-filled blues à la Jennifer Holliday or jazzing things up à la Sarah Vaughan.

With all due respect, Mr. Reid's comment that Billboard *"has continuously berated me on the few negatives and has selective amnesia on my many successes" is untrue, as can be seen from a comprehensive review of* Billboard's *Arista coverage during the past two years (see Rhythm, Rap, and the Blues, page 33). That coverage includes a 10-year anniversary salute to LaFace Records, featuring a one-on-one interview with Mr. Reid conducted by me. I wish Mr. Reid nothing but continued success.*

Gail Mitchell
Associate Editor (R&B)
Billboard
Los Angeles

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of *Billboard* or its management. Letters should be submitted to the Letters Editor. *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003.

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AUGUST 11 2001 Billboard® **No. 1 on the charts**

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
'N SYNC	Celebrity	72
BLUES		
BUDDY GUY	Sweet Tea	74
CONTEMPORARY CHRISTIAN		
VARIOUS ARTISTS	Songs 4 Worship - Shout To	74
COUNTRY		
SOUNDTRACK	O Brother, Where Art Thou?	42
ELECTRONIC		
VARIOUS ARTISTS	Totally Dance	39
GOSPEL		
DONNIE MCCLURKIN	Live In London And More	[illegible]
HEATSEEKERS		
CORMEGA	The Realness	75
INDEPENDENT		
KURUPT	Space Boogie: Smoke Oddessey	75
INTERNET		
'N SYNC	Celebrity	[illegible]
LATIN		
GRUPO BRYNDIS	Historia Musical Romantica	43
POP CATALOG		
EVA CASSIDY	Songbird	76
R&B/HIP-HOP		
ALICIA KEYS	Songs In A Minor	[illegible]
REGGAE		
BOB MARLEY AND THE WAILERS	One Love	[illegible]
SOUNDTRACK		
O BROTHER, WHERE ART THOU?		76
WORLD MUSIC		
AFRO CELT SOUND SYSTEM	Volume 3: Further In Time	74

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ARTIST	TITLE	PAGE
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ADULT TOP 40		
TRAIN	Drops Of Jupiter (Tell Me)	79
COUNTRY		
BLAKE SHELTON	Austin	41
DANCE/CLUB PLAY		
STEVIE NICKS	Planets Of The Universe	[illegible]
DANCE/MAXI-SINGLES SALES		
O-TOWN	All Or Nothing	[illegible]
HOT LATIN TRACKS		
CRISTIAN	Azul	[illegible]
HOT R&B/HIP-HOP		
MARIAH CAREY	Loverboy	[illegible]
RAP		
D12	Purple Hills	86
ROCK/MAINSTREAM ROCK TRACKS		
STAIND	It's Been Awhile	79
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TITLE	PAGE
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NHL OFFICIAL 2001 STANLEY CUP CHAMPIONSHIP	65
RENTALS	
THE FAMILY MAN	64

Unpublished

No. 1 on this week's unpublished charts

ARTIST	ALBUM
CLASSICAL	
ANDREA BOCELLI	Verdi
CLASSICAL CROSSOVER	
RUSSELL WATSON	The Voice
JAZZ	
JANE MONHEIT	Come Dream With Me
JAZZ/CONTEMPORARY	
VARIOUS ARTISTS	A Twist Of Marley
KID AUDIO	
VARIOUS ARTISTS	Toddler Favorites
NEW AGE	
ENYA	A Day Without Rain

Billboard®

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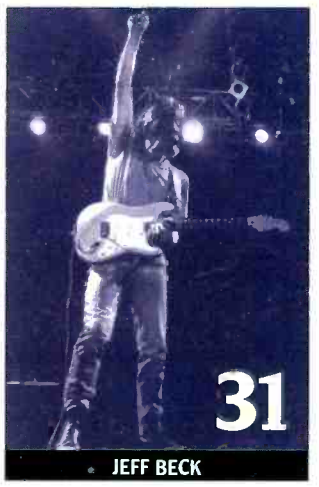

JEFF BECK

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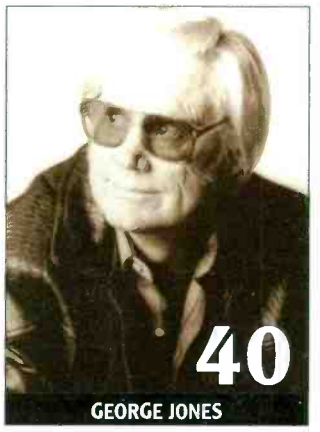

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Chart Beat™ by Fred Bronson

SUPREME ACHIEVEMENT: Only three girl groups in the history of The Billboard Hot 100 have been No. 1 for more than five cumulative weeks. The leader of the pack is **the Supremes**, with a total of 22 weeks. Close behind is **TLC**, with 18 weeks. This issue, **Destiny's Child** is within striking distance of TLC, as "Bootylicious" (Columbia) remains at No. 1 for a second week, giving the act an aggregate total of 17 weeks at the summit. The Supremes' total comes from 12 different chart champs, spread over five years, four months, and two weeks. TLC reached its total with only four singles and in a slightly faster time frame: four years, eight months, and one week.

Destiny's Child also needed four No. 1 singles to achieve its total: "Bills, Bills, Bills" (one week), "Say My Name" (three), "Independent Women Part I" (11), and "Bootylicious" (two to date). But the act pulled this off in record time—a mere two years and three weeks.

THE WRITE STUFF: Chart Beat reader **David Brunot** of Guys Mills, Pa., wrote to ask where **Stevie Nicks** ranks among songwriters with the longest span of No. 1 songs, given that **Destiny's Child's** "Bootylicious" samples her "Edge of Seventeen." A few months ago, Nicks would have been in eighth place. But the rankings have since changed dramatically: This year, four contenders entered the top 10 for the first time. That means Nicks, with 24 years, one month, and three weeks between **Fleetwood Mac's** "Dreams" and "Bootylicious," is in 12th place. The record was set a few weeks ago by **Bob Crewe**, with 38 years, six months, and two weeks between **the 4 Seasons'** "Big Girls Don't Cry" and **Christina Aguilera, Lil Kim, Mya & Pink's** "Lady Marmalade." Crewe sent previous record-holder **Chip Taylor** into second place, with 34 years and eight months between **the Troggs'** "Wild Thing" and **Shaggy Featuring Rayvon's** "Angel."

In third place are **Luigi Creatore, Hugo Peretti**, and **George David Weiss**, with 31 years, eight months, and three weeks between **the Tokens'** "The Lion Sleeps Tonight" and **UB40's** "Can't Help Falling in Love." Newly positioned in fourth place are **Ahmet Ertegun** and **Eddie Curtis**, with 27 years, two months, and two weeks between **Steve Miller Band's** "The Joker" and Shaggy's "Angel."

Also ahead of Nicks are **Kenny Nolan** (26 years, three months, one week), **Cameron Lewis** and **Arthur Wright** (25 years, six months), **Brian Holland** (25 years, five months, three weeks), **Elton John** and **Bernie Taupin** (24 years, 11 months, one week), **Gerry Goffin** (24 years, nine months), **Lamont Dozier** (24 years, five months, two weeks), and **Bill Withers** (24 years, five months).

DIAMOND LIFE: Neil Diamond's first chart album of the new millennium is his highest-debuting of all time. *Three Chord Opera* (Columbia) enters The Billboard 200 at No. 15, topping the 1993 No. 28 debut of *Up on the Roof—Songs From the Brill Building*.

More Fred Bronson each week at billboard.com.

www.americanradiohistory.com

The John Lennon SONGWRITING CONTEST

Congratulations to the Maxell song of the Year winners

June 14–Rock and Roll Hall of Fame. Songwriters Share and Bam Ross receive their $20,000 check for this year's Maxell Song of the Year– 'Sparkle Star'. Pictured here after a performance by their band 'Bubble', are (l-r) Executive Director Brian Rothschild, Bam Ross, Maxell's Peter Brinkman, and the very lovely Share Ross. Check out Bubble's website–www.planetbubble.com.

Sponsored by: Guitar Center – The Musician's Choice · maxell · YAMAHA · MUSICIAN.com

To ENTER the 2001 contest fill out this application and...just imagine

NAME

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APT.

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EMAIL

SONG TITLE

CHECK ONE: ☐ LYRICS INCLUDED ☐ INSTRUMENTAL COMPOSITION

CIRCLE ONE (IF PAYING BY CREDIT CARD): VISA MASTERCARD

CARD #

EXP. SIGNATURE

Make your check or money order for $30.00 per song payable to:
John Lennon Songwriting Contest

Check one category only

☐ rock ☐ world ☐ gospel/inspirational ☐ children's
☐ electronic ☐ pop ☐ folk ☐ r&b
☐ jazz ☐ country ☐ latin ☐ hip-hop

www.jlsc.com

Mail your entry to: **John Lennon Songwriting Contest**
620 Frelinghuysen Avenue Suite #103
Newark, NJ 07114

Each entry must consist of:

- **Completed and signed entry form (or photocopy). All signatures must be original.**
- **CD(s) or audio cassette(s) containing one song only, five (5) minutes or less in length.**
- **Lyric sheet typed or printed legibly (please include English translation if applicable). Sheets not required for instrumental compositions.**
- **Check or money order for $30.00 per song (U.S. currency only) payable to John Lennon Songwriting Contest. If paying by credit card, $30.00 per song will be charged to your account.**

Entries must be postmarked no later than September 28, 2001.

Please read all rules carefully, and then sign your name in the space provided. If entrant is under 18 years old, the signature of a parent or guardian is required.

1. Each song submitted must be contestant's original work. Songs may not exceed five (5) minutes in length. No song previously recorded and released through national distribution in any country will be eligible. Songs may have multiple co-writers, but please designate one name only on the application. **Contestant may submit as many songs in as many categories as he/she wishes, but each entry requires a separate cassette, entry form, lyric sheet, and entrance fee. One check or money order for multiple entries/categories is permitted.** (Entrance fee is non-refundable. JLSC is not responsible for late, lost, damaged, misdirected, postage due, stolen, or misappropriated entries.)
2. Prizes: Twelve (12) Grand Prize Winners will receive $2,000 in cash, $5,000 in Yamaha project studio equipment, and a $5,000 advance from EMI Music Publishing. One (1) Grand Prize Winner will receive $20,000 for the "Song of the Year" courtesy of Maxell. Thirty-six (36) Finalists will receive $1,000. Seventy-two (72) Runners-up will receive $100 from Guitar Center Stores.
3. Contest is open to amateur and professional songwriters. Employees of JLSC, their families, subsidiaries, and affiliates are not eligible.
4. Winners will be chosen by a select panel of judges comprised of noted songwriters, producers and music industry professionals. Songs will be judged based upon melody, composition and lyrics (when applicable). **The quality of performance and production will not be considered.** Prizes will be awarded jointly to all authors of any song: division of prizes is responsibility of winners. Void where prohibited. All federal, state, and local laws and regulations apply.
5. Winners will be notified by mail and must sign and return an affidavit of eligibility/recording rights/publicity release within 14 days of notification date. The affidavit will state that winner's song is original work and he/she holds all rights to song. Failure to sign and return such affidavit within 14 days or provision of false/inaccurate information therein will result in immediate disqualification and an alternate winner will be selected. Affidavits of winners under 18 years of age at time of award must be countersigned by parent or legal guardian. Affidavits subject to verification by JLSC and its agents. Entry constitutes permission to use winners names, likenesses, and voices for future advertising and publicity purposes without additional compensation.
6. Winners will be determined by January 15, 2002, after which each entrant will receive a list of winners in the mail. CDs, Cassettes and lyrics will not be returned.

I have read and understand the rules of the John Lennon Songwriting Contest and I accept the terms and conditions of participation. (If entrant is under 18 years old, the signature of a parent or guardian is required.)

SIGNATURE DATE

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BMG Testing Anti-Piracy Technology

BY BRIAN GARRITY

NEW YORK—Word that BMG Entertainment is testing technology that prevents its albums from being copied on a computer and converted into the MP3 format marks the first public salvo from the major labels in an effort to stem the practice of CD ripping.

BMG is teaming with Phoenix-based SunnComm to create a technology where CDs cannot be copied digitally, but secure versions of the album's tracks are embedded in the disc. When the disc is placed in a CD-ROM drive, music files can be dragged onto the user's desktop, but they contain digital rights-management technology that prevents them from being e-mailed, burned onto a blank CD, or placed in a file-swapping network.

Testing is expected to begin in the next quarter on promotional CDs, as well as selected new releases. Additional costs stemming from security have not been disclosed.

BMG isn't alone in testing the water on non-rippable CDs. TTR Technologies, a competitor against SunnComm in the CD security business, says it is already in the market with two undisclosed majors that are testing secure albums. And SunnComm executive VP William Whitmore says the company is in "serious" talks with about 25 other labels.

VALKONEN

Illegal file-swapping networks have been built on users converting non-secure CDs into MP3 files. Ditto the CD-R boom of recent years. EMI VP of new media Jay Samit says, "Right now, [piracy] is out of control, to the point where in many European nations blank CDs are outselling recorded CDs."

At the recent Plug.In conference in New York, Vivendi Universal vice chairman Edgar Bronfman Jr. told attendees that converting to more secure formats is among the top priorities for the music industry.

"In the U.S. and Europe, we have been undergoing extensive exploration and technical evaluation of a variety of technologies designed to protect CDs from piracy," a Universal Music Group spokesperson says. "This is, obviously, an issue that is important, and we are working rigorously toward a solution that protects our artists' works while maximizing the consumer experience."

But industry executives maintain that the key to switching to more secure CDs is including added value and benefits.

Sami Valkonen, senior VP of new media and business development for BMG Distribution, says that while copy-management technologies are part of a solution to CD piracy, the ultimate resolution is increasing legitimate CDs' value. "We need to address this problem in a way that is sensitive to the artists' needs [and] the record companies' needs, but, equally important, to the consumers' needs. The last thing we need is a situation where it's the big bad record company limiting the consumers' ability to enjoy their music."

Samit agrees: "We're less concerned from coming up with a bulletproof solution than to come up with something that keeps honest people honest."

HMV Endures Hard Year

European Strength Offsets North American Slump

BY TOM FERGUSON

LONDON—Despite a profits slump in North America during 2000, HMV Media Group remains bullish about its prospects for 2001, thanks to a powerhouse performance in Europe.

Results for the year that ended April 28 (*Billboard Bulletin*, July 31), show a 64.5% decline in HMV North America's operating profits to £2.8 million ($4 million) despite a sales increase of 7.3% to £199 million ($284 million). HMV Europe more than compensated; its sales grew 17.1% to £654 million ($933 million), and operating profits rose 18.5% to £48.7 million ($69.4 million), boosted by demand for DVDs and a strong album-release schedule.

Most of HMV's 100 North American stores are in Canada; 12 are in the U.S. Admitting that 2000 was "very difficult" in both markets, HMV CEO Alan Giles says North American business showed sales growth in the quarter that ended July 21 but is "a long way behind the sort of exceptional performance we've seen in Europe."

HMV Asia-Pacific had an overall 17.7% sales increase to £285 million ($407 million) and an 18.6% rise in operating profits during the year.

Worldwide, group sales were £1.54 billion ($2.2 billion), up 12.5%. But operating profits fell to £52.9 million ($75.4 million), largely because of £15.2 million ($21.7 million) in costs resulting from a review of U.K. bookseller chain Waterstone's. The group registered an overall loss on ordinary activities after taxation of £20.1 million ($28.7 million).

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES	2000	2001	
Total	441,421,000	420,789,000	(▽4.7%)
Albums	408,128,000	398,822,000	(▽2.3%)
Singles	33,293,000	21,967,000	(▽34%)

YEAR-TO-DATE SALES BY ALBUM FORMAT	2000	2001	
CD	361,637,000	369,382,000	(△2.1%)
Cassette	45,543,000	28,664,000	(▽37.1%)
Other	948,000	776,000	(▽18.1%)

OVERALL UNIT SALES			
This Week	15,465,000	This Week 2000	14,289,000
Last Week	14,277,000	Change 2000	△8.2%
Change	△8.3%		

ALBUM SALES			
This Week	14,646,000	This Week 2000	13,253,000
Last Week	13,232,000	Change 2000	△10.5%
Change	△10.7%		

SINGLES SALES			
This Week	819,000	This Week 2000	1,036,000
Last Week	1,045,000	Change 2000	▽20.9%
Change	▽21.6%		

YEAR-TO-DATE CD SALES BY STORE TYPE	2000	2001	
Major Chain	206,139,000	205,706,000	(▽0.2%)
Chain	55,029,000	50,835,000	(▽7.6%)
Independent	93,944,000	100,303,000	(△6.8%)
Mass Merchants	6,526,000	12,538,000	(△92.1%)

YEAR-TO-DATE CD SALES BY ALBUM CATEGORY	2000	2001	
Current	241,867,000	235,773,000	(▽2.5%)
Catalog	119,771,000	133,609,000	(△11.6%)
Deep Catalog	81,857,000	90,147,000	(△10.1%)

Footnote: In calculating current market share, SoundScan counts only album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums), except for titles that stay in the top half of The Billboard 200, in which case sales continue to count as current until a title falls below No. 100. Catalog market share counts sales generated by titles out for more than 18 months, excluding the exceptions noted above. Deep catalog is a subset of catalog, which reflects titles that have been out for more than 36 months.

ROUNDED FIGURES

FOR WEEK ENDING 7/29/01

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

In The News

• Motown songwriters Edward and Brian Holland have filed an amended suit alleging a breach of contract against music-asset securitization specialist David Pullman and three other parties in U.S. District Court for the Southern District of New York. Pullman gained notoriety in 1997 for selling $55 million worth of bonds on behalf of David Bowie, which were backed by the artist's future royalties. The Hollands claim the defendants improperly generated more than $4.3 million from a similar sale in 1998 of bonds backed by the future stream of the Hollands' music royalties.

• MP3.com reports a second-quarter net loss of $11.6 million, or 17 cents per share, vs. a net loss of $46.1 million, or 69 cents per share, in the same period in 2000. Revenue fell to $17.53 million from $20.18 million, as ad sales slowed and some customers delayed buying decisions following the announcement that Vivendi Universal will acquire MP3.com for $5 per share, or about $372 million. CFO Paul Ouyang says the company recorded $3.2 million in merger-related expenses in the quarter. MP3.com will hold a special meeting at its San Diego headquarters Aug. 27 for shareholders to vote on the Vivendi buyout.

Artists' Groups Take Mixed Stand On Pro-Internet Bill

BY BILL HOLLAND

WASHINGTON, D.C.—Artists and artists' groups had mixed views following news that two House members are expected to introduce legislation Aug. 3 to facilitate more efficient delivery of music over the Internet. It would also assure artists direct payment of their equal split with record companies for compulsory license royalties.

The pro-Internet legislation, which has the support of the Digital Media Assn., both pleases and riles various factions of the music community. Reps. Rick Boucher, D-Va., and Chris Cannon, R-Utah, say the Music Online Competition Act will require direct payment of digital royalties to artists, rather than crediting royalties against artists' unrecouped accounts.

"The Recording Artists' Coalition supports direct payment," says coalition co-founder Don Henley. "I haven't seen the bill, but I understand there might be other provisions that might harm songwriters' royalties. [But] there's time to modify or improve it."

An ASCAP lobbyist calls the bill "an abomination," because of sections calling for changes in copyright law to exempt Internet services from paying for ephemeral copies and archival "backup copies" for which songwriters and music publishers now seek fees.

Recording Industry Assn. of America president/CEO Hilary Rosen opposes the bill: "Many in the industry will fight this bill aggressively, because we know that the marketplace is already moving in the right direction and that consumers will be served well by both the current and coming plans for online music services."

National Music Publishers Assn. president Ed Murphy says, "It's clearly a way to take back rights from songwriters and publishers."

The bill would update the Digital Millennium Copyright Act to allow copies to accommodate different bit rates and formats, as well as caching to ensure efficient downloading. It would expand the in-store sampling exemption and apply it to online retail establishments.

The bill would clarify the status of incidental buffer and archival copying, making it lawful for consumers to acquire archival Internet backup copies; streamline administration of the Section 115 publishing mechanical license; ask the Copyright Office to develop an electronic filing system; distinguish "limited" (perishable) downloads from permanent downloads when setting rates; and repeal programming criteria on the statutory license for digital cable, satellite, and Webcasting services.

The bill would also assure nondiscriminatory licensing to affiliated and indie music distributors; it asks the Federal Trade Commission to report to Congress on the effect of that provision. Hearings are expected after Congress' August recess.

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RIAA Replies To Webcasters' Complaints Before Royalty Panel

BY BILL HOLLAND

WASHINGTON, D.C.—Lawyers representing Webcasters and broadcasters attempted to paint the record labels as corporate bullies July 31 before the Copyright Arbitration Royalty Panel (CARP), held here to determine the royalty rate and terms for sound recordings streamed over the Internet.

While the panel will hear 178 days of testimony from 58 more witnesses before it makes a decision, this second day stood out as lawyers cross-examined the top executives of the Recording Industry Assn. of America (RIAA).

The record industry is asking for a royalty rate much higher than that suggested by the Webcasters—30 times more, in fact—using calculations based on the 26 deals already cut with some services that reflect what the RIAA terms a willing-buyer, willing-seller marketplace rate.

Outside Internet and broadcast industry attorneys Kenneth L. Steinthal, R. Bruce Rich, and Ken Kirby hammered away at RIAA president/CEO Hilary Rosen and executive senior VP/general counsel Cary Sherman, questioning the industry's motives for suing Webcasters or threatening to withhold a compulsory license from Webcasters with programming features that the industry deems interactive.

Kirby also questioned Sherman about whether artists would be paid royalty payments directly or whether artists' share of the monies would be assigned to the labels' unrecouped royalty accounts, where only the most

ROSEN

successful artists would benefit.

Sherman replied under oath that the "money is not recoupable but will be a direct payment" and that the labels are negotiating with artists' groups on whether "it will be cash or credit and whether legislation or collective bargaining would be the best way to go."

Steinthal focused on the negotiated deal with MusicMatch, pointing out that it was finalized only when that company gave up an allegedly interactive consumer feature for its service, following a lawsuit charging that the company did not qualify for the compulsory license because of the features.

Rosen replied that there was "no pressure on companies that don't feature services construed as interactive." She also said it was MusicMatch that had first sued the RIAA over the issue, after the RIAA had filed a motion before CARP to exclude companies with interactive services from the rate hearing (*Billboard*, June 4).

Webcasters that do not qualify for a statutory license must negotiate directly with individual record labels and copyright owners—a more expensive option. The statutory license allows Webcasters to broadcast music for a fee to be set by the copyright panel.

Rosen said she was irritated by "Webcasters' constant presumption that they're in business to do us a favor." She added, "There is a new license and new rules." The questioning also revealed that Rosen apparently leaves most of the Webcast-deal details to another RIAA counsel, senior VP/business affairs Steven Marks; the final decisions on deals are left to label business affairs executives on the RIAA's negotiation committee. Those executives also sit on the board of SoundExchange, the trade group's collection mechanism. Under oath, Rosen deferred to Marks (who will testify later this month) by saying she either didn't know the answers to questions or wasn't sure of details.

THE RATE DEBATE

Record companies want a compulsory license rate of .4 cents a song or 15% of an Internet company's revenue for streaming music. Although the business currently amounts to less than $10 million a year, the money—including a 50/50 split between performers and record companies—eventually could become a lucrative source of income for both performers and record studios.

Internet companies say that .15 cents an hour for streamed music is appropriate, a rate that the RIAA estimates to be about .014 cents per song—or about 1% of a Webcaster's annual revenue. Both the RIAA and the Digital Music Assn. agree that what the music industry seeks is about 30 times more than what Webcasters want to pay.

Rosen said that there is no reason "record companies and recording artists should be compelled to subsidize those businesses through royalty rates below those that they have been able to negotiate in the marketplace." She told *Billboard* during a break in the panel that she was particularly referring to Webcasting operations owned by such giants as AOL, Viacom (which owns Infinity Broadcasting), and Clear Channel Communications, the nation's largest broadcast group. "The rest of this is bullshit," she said.

The three-month CARP hearings won't come cheap. Sources say the arbitrators' fee alone is $1,100 per hour, and according to CARP arbitration experts, the total legal costs to the two industries could exceed $1 million.

Summit Sees Dance On The Rise

BY RASHAUN HALL

NEW YORK—DJ Rap, speaking at this year's Billboard Dance Music Summit, implored the dance community to give back to the next generation of dance and electronic music fans.

The Columbia recording artist and owner of U.K. label Proper Talent Recordings noted that she was personally giving back via Turning the Tables, a program designed to bring elements of electronic music into school systems around the world.

"We want music education to go beyond the basic instruments," DJ Rap said during her one-on-one interview with *Billboard* dance music editor Michael Paoletta. "I don't want my kid to be a doctor or a lawyer. I want my kid to be a DJ."

DJ Rap said the program will begin in the U.K. "in the near future" and branch out from there.

DJ Rap delivered one of two keynote addresses at the eighth annual Billboard Dance Music Summit. Held July 24-26 at New York's Waldorf-Astoria Hotel, the event united DJs, label executives, artists, producers/remixers, radio and Internet programmers, and retailers, among others, to discuss the current state of the genre.

DANCE MUSIC RENAISSANCE

In addition to DJ Rap, Tommy Boy Records founder/president Tom Silverman delivered a poignant address.

"We are here because of our passion for this music," Silverman said. "If we connect our passion to our vision, we can make lasting change." Throughout his speech, Silverman alluded to the cyclical nature of music and how the dance/electronic genre is headed for a "healthy renaissance."

Such sentiments were echoed by many at the summit, who expressed their belief that dance music is, once again, on the verge of breaking in a big way. "All that's needed is radio support," one attendee remarked.

Oracle Entertainment founder Debra Eriksen urged radio programmers and directors to open their hearts to the music instead of "relying so much on testing and research."

Many pundits noted, though, that radio's hesitancy to embrace the genre has opened up other doors, including the Internet, digital radio, and Madison Avenue (encompassing advertis-

DJ RAP

ing, video games, TV, and films). Particularly effective for many labels has been music licensing.

"The press has made Madison Avenue more open to licensing [our music]," said David Steel, head of special projects at V2. "It's especially important for the dance and electronic community because of the [genre's] lack of radio airplay."

DJ SUPERSTARS

Attendees also discussed the proliferation of DJ compilations and the rising celebrity status of superstar DJs.

"DJs came to the forefront because they're playing records by artists who, for the most part, are unknowns," said Trust the DJ co-founder Lynn Cosgrave. "Most DJs are associated with a sound they create with the type of records they play. So, in the end, these records become synonymous with the DJ."

Although DJ-driven compilations have garnered attention for DJs and artists alike, some fear that such compilations hinder artists.

"Unfortunately, dance is so ghettoized that it's very cash-and-carry," Strictly Rhythm recording artist Ultra Naté acknowledged. "Some labels aren't willing to develop artists. It's much cheaper to put a DJ on the road than it is an artist with a band. I'm not so sure that it's still about an artist's career and longevity for many labels."

Also on many registrants' minds were recent drug-related crackdowns on nightclubs in Chicago, New Orleans, and New York.

"Law enforcement is taking a tougher look at nightclubs," said Robert Silbering, president of U.S. operations at Forensic Investigative Associates. "They believe that clubs not only support drug abuse but also organized crime." He warned, "The club scene may get much worse in the next two years."

For new and unsigned acts, the three-day event offered insight into the A&R process. "We're looking for a hit record that can make it on the radio and then help to sell an album," Maverick Records director of A&R Jason Bentley said. "After the 'hit' factor, we look for performers."

Meanwhile, for indie labels, the process is different. "The music has to hit me in the gut," Giant Step co-founder/president Maurice Bernstein noted. "In addition to a strong demo, make sure the accompanying packaging is equally good. You want to create a total package, a total look, as well as a buzz."

ExecutiveTurntable

CARROLL

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RECORD COMPANIES: Bill Carroll is named VP of alternative rock promotion for JCOR Records in New York. He was VP of promotion for London-Sire.

Joe Nitzberg is named VP of creative services for Arista Records in New York. He was creative director for Interscope/Geffen/A&M.

Jive Records names **Jim Parham** senior director of national catalog sales and **Amanda Levine** manager of tour marketing in New York. They were, respectively, MD of Tommy Boy Europe and manager of tour/artist development and urban marketing.

Leigh Jackson is promoted to director of field marketing for London-Sire Records in New York. She was field marketing manager.

Razor & Tie promotes **Maryelizabeth Carter** to associate director of national promotion in New York. Razor & Tie also names **Jessica D'Amato** publicity manager in New York. They were, respectively, radio promotions manager and publicity coordinator for Shanachie Records.

PUBLISHERS: Carol Lipkin is promoted to senior VP of finance and administration for BMG Music Publishing Worldwide in New York. She was VP of finance and administration.

RELATED FIELDS: Bruce MacCombie is named executive director of Jazz at Lincoln Center in New York. He is also dean for the School for the Arts for Boston University.

Edgar Orjuela is named regional manager for Cárdenas/Fernandez & Associates in Los Angeles. He was co-owner of Pan American Productions.

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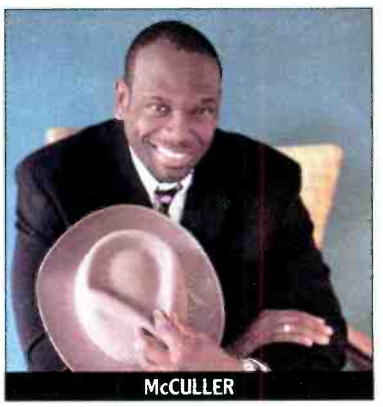
Arnold McCuller Covers Friends On What's Good Set

BY CHUCK TAYLOR

NEW YORK—When Arnold McCuller set out to record *Back to Front*, his album of soulful, jazz-laced covers, it never occurred to him to be intimidated by the original versions recorded by such artists as James Taylor, Bonnie Raitt, and Phil Collins.

That's because McCuller is on first-name terms with those vocalists. "I had no fear of what they would say about my versions," he says. "It's so cool that I have a friendly relationship with these guys. They're just pals, and my purpose was to pay homage to them as great writers."


McCULLER

Those friends, who also include Lyle Lovett, Marc Cohn, Beck, and Brenda Russell, are all artists with whom McCuller has performed onstage and/or on albums as a backup vocalist—including a 23-year relationship with Taylor. His voice, a blend of James Ingram and Peabo Bryson, may also be heard on theme songs for such TV shows as *Mad About You* and *Diff'rent Strokes*, and he's sung on commercials for AT&T, Kraft, McDonald's, and Chevrolet, among numerous others.

"I've performed for some amazing crowds and had some earth-shattering experiences along the way," McCuller says. For instance, when Raitt heard McCuller's version of "I Can't Make You Love Me" on *Back to Front*, recorded for his own Los Angeles-based What's Good Records and distributed by Sumthing, he says, laughing, "She jumped up and down and said, 'I'm finally a cover girl.' "

The singer got his start on the Broadway national tour of *Hair* in 1970, then found work recording backing vocals. McCuller was recommended to Taylor by some studio musicians, and their unbreakable bond was established—he has sung with the Handy Man on every album since 1979's *Flag* and continues to tour with him.

"I do the sing-out chorus on 'Shower the People' just before intermission," McCuller says, "and we do 'Knock on Wood' as the encore."

In 1984, McCuller recorded his first solo album, *A Part of Me That's You*, on AVI Records; he was then signed to Virgin Records and recorded a project, which—to his disappointment—was never issued. Undaunted, he then linked with AC promotion executive Tom Callahan and pressed *Exception to the Rule*, also released on What's Good.

Just before completing *Back to Front*, McCuller starred with Phylicia Rashad in *Blue*, staged at the Arena Theater in Washington, D.C. The play was written by Charles Randolph-Wright with McCuller in mind for the part of Blu Williams. "I went in for five minutes, and the director said, 'You're perfect,' and that was it," he says. "That's one of the prize moments of my career."

Now, McCuller hopes that *Back to Front* (available at arnoldmcculler-.com) will raise his public profile and bring him to the foreground.

"I've learned over the years not to fight what is," McCuller says. "If this is what I get to have for this life, it's still good. But it would be nice if more people were to learn and know my music. But however it goes, it's OK with me."

Reprise's New Order Get Back, 'Gets Ready'

BY JULIE TARASKA

In 1993, just after the release of New Order's sixth album, *Republic*, it looked like England's greatest electro-pop band had broken up. "You see, we had had a lot of business problems," explains vocalist/guitarist Bernard Sumner. "The label we owned, Factory Records, was going down, as was our nightclub, the Hacienda [in Manchester]. We were burnt out and getting on each other's nerves. So, we went our own separate ways."

It would be five years before the group performed together again and seven before its members dared write new material with each other. But now, with the imminent release of the act's latest album, *Get Ready*, Sumner says, "Time's a great healer. It made me remember the good things about being in New Order, not just the bad."

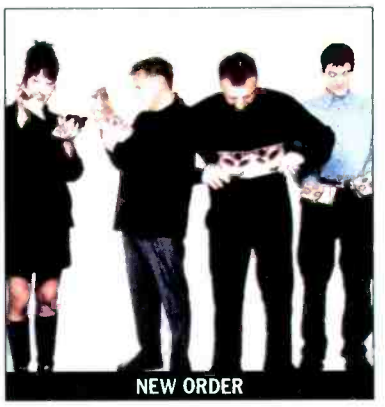
A nod to the group's rock roots—New Order formed in 1980 from the ashes of hallowed post-punk act Joy Division—*Get Ready* is more guitar-inflected than New Order's previous two sets, which were dominated by synthesizers and club beats. Smashing Pumpkins frontman Billy Corgan and Primal Scream members Bobby Gillespie and Innes guest on the set, which Warner Music will release Aug. 27 in all territories but the U.S. Reprise will issue the album Oct. 16 in the States.

The first single from *Get Ready*—the charged "Crystal"—arrived at U.K. and European radio July 2 and hits U.S. stations Aug. 14; stateside, the track's commercial release is simultaneous, while in all other territories it streets Aug. 13. Seven remixes are included on the "Crystal" maxi-single: three by John Digweed & Muir and two each by Lee Coombs and Creamer K. The U.S. version of the package also includes the previously unreleased track "Behind Closed Doors." A video for "Crystal," directed by Johan Renck, was sent to U.K. outlets July 2 and goes to U.S. channels Aug. 6.

In the U.K., "Crystal" has yet to appear on many major commercial stations' playlists, although national public top 40 broadcaster BBC Radio 1 has gone early with it on its B-list. That guarantees "Crystal" at least 15 plays each week on the station.

One major regional U.K. commercial station that is already regularly airing "Crystal" is top 40 outlet Forth One/Edinburgh, which is the market leader in the east of Scotland. Drive-time presenter Micky Gavin raves about the track: "It shows that the guys have not lost their touch."

New Order previewed its new material July 23 at a secret show in Liverpool and July 28 at Fuji Rock Japan; the band also played the last four dates of Moby's Area: One festival earlier this month and will perform Aug. 11 in Cologne in support of Robbie Williams.


NEW ORDER

Reprise VP of marketing Eric Fritschi says the label aims to reignite interest first in the group's catalog, then in *Get Ready*. On Aug. 7, Warner Archives/Rhino issues *Heart and Soul*, a four-disc boxed set surveying Joy Division. (The package was issued in the U.K. two years ago by London Records.) The same day, Reprise will ship a sampler to retail that features several Joy Division songs, 13 New Order tracks, and two tunes from *Get Ready*.

To capitalize on the buzz surrounding the new album's international release, Reprise will host an online listening party, streaming the album Aug. 20-27 on Internet radio station Spinner and all AOL channels. Reprise is also offering a free download of "Crystal" on the Winamp music site and is bundling the song with all downloads of the Winamp music player through mid-August. Reprise is also designing a contest in which fans can remix select New Order videos; the label is also readying several animated, musical e-cards that will be available from beatgreets.com.

"Crystal" currently appears in the background of TV spots trumpeting the redesigned U.S. version of *CNN Headline News*. The song is also featured this month in a TV commercial for the American Express Blue Card. Virgin Records, which has a partnership with the card, is offering 30% off any of New Order's catalog when titles are purchased with the Blue Card.

Hassan Choudhury, director of international marketing for Warner Music U.K., says the set is a "global priority" for the Warner Group: "Every conceivable marketing angle will be taken to achieve our goal."

New Order will tour Europe Oct. 14-Nov. 12. Sumner say a U.S. tour is also "strongly expected" during first-quarter 2002.

When asked if *Get Ready* is New Order's swan song, Sumner turns philosophical. "When the group started working again, we decided we'd take it one day at a time. We'd do one concert, if we liked that, we'd do another. If we liked the concerts, we'd do an album. If we like the album, we'd tour, and so forth. We've never been a band to plan too far ahead."

New Order's songs are published worldwide by Warner/Chappell (ASCAP/GEMA). In the U.K., Rebecca Boulton and Andy Robinson of Prime Management handle the band, while HelterSkelter is its booking agent. Tom Atencio and Associates manages the group in the U.S., with booking by Carol Kinzel at CAA.

Additional reporting by Tom Ferguson in London.

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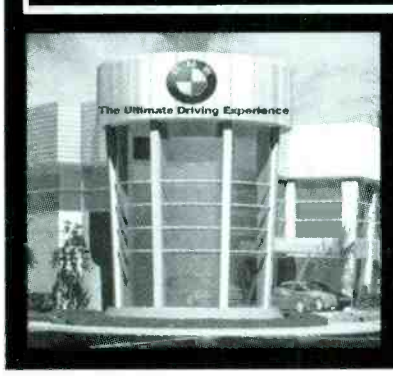

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Laurie Anderson Sails On

Whale Tales Are Left Behind On Nonesuch's 'Life'

BY CHRIS MORRIS

Laurie Anderson's new *Life on a String* (Nonesuch, Aug. 21) could have been a whale of a project, but it ended up being something else.

Anderson, who hasn't released an album since 1995's *Bright Red*, had originally planned to make an album drawn from her highly

ANDERSON

praised multimedia piece *Songs and Stories From Moby Dick*, which she toured internationally in 2000.

But, Anderson says, "I realized, 'Something's gotta go, and it's got to be the record.' When I got back to it after the theater [piece], I said, 'I don't know if I want to do this anymore, this particular story, the fish and the captain.' I couldn't take another second of it.

"I thought, 'You know, I really enjoyed that, but I'm going to just use it as a jumping-off point and then write some other stuff.' So that's kind of what I did."

While the shadow of *Moby Dick* may be perceived in the lyrics of such *Life on a String* songs as "One White Whale," and "Pieces and Parts," other tracks (published by Difficult Music, BMI) cover a wide variety of subject matter. The album also employs a stylistically diverse group of musicians, brought into the fold by producer Hal Willner, who had previously worked with Anderson's significant other, Lou Reed.

"I would hang out in the studio and think, 'Boy, it's amazing what he can do by doing, seemingly, so little,' " Anderson says of Willner.

Among a cast of unusual players that includes Reed, trumpeter Cuong Vu, keyboardist Mitchell Froom, violinist Eyvind Kang, mixer Mocean Worker, and guitarist Bill Frisell, Anderson cites Van Dyke Parks—who created a typically lush string arrangement for the track "Dark Angel"—as her most surprising collaborator.

"The first time I heard the demo, I thought, 'That sounds like a *cartoon*. That's incredible.' But I got to like it a lot. I'm very fond of it. It's so strange. Now we're trying to do the live version of it for the show, and lacking an orchestra, we're turning it into a spookier, weirder thing."

While Anderson generally sticks to keyboards on *Life on a String*, she also takes up the violin; it's the first time she has played the instrument on an album since her 1982 debut, *Big Science*. She credits instrument maker Ned Steinberger for her in-studio foray.

"He keeps sending me these prototypes, and he said, 'Just try this one out,' " she explains. "And I said, 'Oh, wow! How about if we do this, that, and that to it?' I also wrote a thing for orchestra when I was starting this thing. I'd just finished a big piece called *Songs for A.E.* It's about Amelia Earhart. I scored it for the American Composers Orchestra, and we played it in New York. I think we're going to do an all-string version of that piece . . . It was that and just listening to strings and going, 'That's not bad!' "

Nonesuch VP of marketing/associated labels Peter Clancy says that publicity will be key in the promotion of *Life on a String*. "The abiding fascination with Laurie as an artist has generated a lot of interest from writers. While there are a host of things pending final confirmation, there is interest from NPR and television, and there are major dailies and large-circulation glossies—as well as alternative print—who are reacting positively to the music."

> *'I realized, "Something's gotta go, and it's got to be the record." I said, "I don't know if I want to do this anymore, this particular story, the fish and the captain." I couldn't take another second of it.'*
>
> —LAURIE ANDERSON

In terms of retail, Clancy says, "Our early focus will be on the places where we do our core selling activity and enjoy supportive business relationships. Listening stations, advertising, and visibility programs at accounts like Borders, Barnes & Noble, Tower, Virgin, Best Buy, and the independent stores will all play a role in our initial push."

Nonesuch plans to advertise in such upscale consumer outlets as *The New Yorker*, *The New York Times*, and *Esquire*, as well as local and national alternative print media.

"I expect there's a strong Internet audience for Laurie, and online marketing will play a role in our agenda," Clancy says. The album is already being promoted on the artist's site, laurieanderson.com.

Anderson, who is managed by New York-based David Whitehead of Maine Road Management and booked by San Francisco-based Frank Riley at High Road Touring, says she will begin a "completely unadorned" tour of smaller venues Sept. 6. She'll be backed by bassist Skulli Sverrisson, keyboardist Peter Scherer, and drummer Jim Black. This trek will preface what she calls a "really stripped-down" solo theater tour next January.

Fans who never got the chance to see *Moby Dick* live may soon have the opportunity to see it on the screen: Anderson says director Mike Figgis shot five London performances, which are being edited into a feature film.

In The Works

• Eagle-Eye Cherry makes his MCA debut in October with *Present/Future*, produced by Rick Rubin, among others, and featuring a guest shot by sibling Neneh Cherry. The single, "Feels So Right," ships to radio in early August.

• Ex-Smashing Pumpkins mastermind Billy Corgan has entered a Chicago studio to begin writing material for his solo debut. No word yet on when the project will be released. Meanwhile, a Pumpkins greatest-hits package is slated to be released on Virgin Oct. 23.

• In October, Aussie singer/songwriter Kasey Chambers follows her critically praised 1999 album *The Captain* with *Barricades & Brickwalls* (Warner Bros.)—featuring a bevy of guests, including Lucinda Williams, Paul Kelly, and Matthew Ryan.

• Suzanne Vega has completed *Songs in Red & Gray*, her first collection of pop tunes since 1996's *Nine Objects of Desire*. Due in late September, the A&M set was produced by Rupert Hine, and it will be supported by a national tour later in the fall.

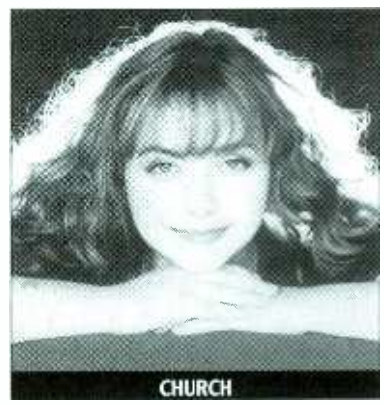
The Beat™

by Melinda Newman

A NEW AWAKENING: Charlotte Church is tired. The 15-year-old Welsh singer was up late the night before watching *Snatch* at the home of manager **Irving Azoff**. But, as she sits in her suite at a Los Angeles hotel getting her hair done, she visibly brightens when she begins talking about the music she's recording for her next Sony Classical album, due Oct. 9.

After three albums composed primarily of classical and liturgical music, Church is spreading her wings. Her new album will feature her singing showtunes, such as "Summer Time" (with **Wyclef Jean**) and "Bali Ha'i," as well as such contemporary standards as "Bridge Over Troubled Water."

"I'm growing up and I'm so indecisive," Church says. "I just decided I wanted to do something different, like in a day. So we got pop producer **Keith Thomas**." In two days in a Los Angeles studio, the pair cut seven tracks. "It's not different enough to alienate the fans I already have," Church says, "but it is different enough to bring in a different audience, a new audience." Church stresses that she's not abandoning more classically oriented music; the new album includes an ambitious take on the *Carmen Jones* aria "Habanera," which features South American drums and flamenco guitar (courtesy of **Jesse Cook**).



CHURCH

Church is the first to admit that classical music has been very, very good to her. Her soaring, heavenly voice that seemingly can't be coming out of such a pint-sized moppet, captivated audiences worldwide with her 1998 Sony Classical debut, *Voice of an Angel*. The project went double-platinum in the U.S. and was succeeded by platinum follow-ups *Charlotte Church* and *Dream a Dream*. Her astonishing vocal power, combined with her young age, made her an international celebrity (her TV special *Charlotte Church in Jerusalem* has been nominated for an Emmy) and garnered her invitations to sing in front of such world figures as **Pope John Paul II**, **Queen Elizabeth II**, British Prime Minister **Tony Blair**, and Presidents **Bill Clinton** and **George W. Bush**.

If the new material is well-received, Church says she doesn't know what's next. "I have no idea, but I have a lot of different voices, which could suit different types of music. I could sing R&B or rock. Before I started training classically, I used to have this Whitney/Christina-ish voice—nowhere near as good though."

And if the new material *isn't* well-received, she says, scrunching up her nose, "then we'll probably go back to Catholic and religious and all that really good stuff."

Regardless of the new album's reception, Church says she may also take a well-deserved break. "I could just go to university and say, 'Well, OK. I'm done with the career stuff now.' If I'm going to try to make it as an adult star, you need that break to say, 'This is now my growing-up section. I'm taking four or five years off.' "

STUFF: Following the folding of Squint Entertainment into Word Records (*Billboard Bulletin*, July 24), **Sixpence None the Richer** is meeting with labels to secure a direct deal. The group's eponymous 1997 platinum album, which spawned the hits "Kiss Me" and "There She Goes," was licensed to Elektra by Squint (following a singles deal with Columbia for "Kiss Me"). For the past few years, Squint has been looking for a new licensing partner for the band, which has had an album ready for release for the past year and a half . . . V2 has signed a licensing deal with London-based One Little Indian to release former **Sneaker Pimps** lead singer **Kelli Ali's** solo album worldwide, outside of North America, the U.K., and Ireland. Ali is in talks with at least two U.S. majors about putting out the album Stateside. The Sneaker Pimps have just signed with Tommy Boy Music worldwide. The group was previously on Virgin Records.

Billboard Century Award honoree **Buddy Guy** and Sun Records founder **Sam Phillips** will receive lifetime achievement awards from the Blues Foundation Oct. 22 at Los Angeles' House of Blues . . . **Backstreet Boys** have now postponed the relaunch of their tour to Aug. 24. The tour, which was halted in early July because of member **A.J. McLean's** admission into a rehab facility, was slated to restart Aug. 7 . . . Atlanta-based rock trio **Marvelous 3**, who recorded two albums for Elektra, have broken up.

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Songwriting

Continued from page 1

easier to place on albums because more parties are pushing for them.

"The real value of co-writes is you go where you can't go alone, both commercially and artistically," says Ivan Alvarez, senior VP of Latin America for Universal Music Publishing Group.

More important, though, is the final result. While many involved insist that co-writing is beneficial, there is no doubt that the practice is

CHILD

also a networking tool that sometimes, in the words of one executive, results in songs being "written by committee." The common outcome is a ditty fabricated for maximum commercial exploitation rather than a heartfelt, solid song.

"Inspiration is just something that descends, and to have it descend for four people—well, that's a laboratory," says Omar Alfanno, who penned "A Puro Dolor" (Purest of Pain) and who was the *Billboard* Latin Writer of the Year for 2000. "In that case, they're making a song, not composing it."

Pat Higdon, VP/GM of Universal Music Publishing in Nashville, agrees. "If co-writing is done for the sake of the business and not the music, it can lead to a cloning mentality.

"But I think there's a lot of positives, like when you have two different cultures and climates of writers working on something that might work in both marketplaces," Higdon adds, pointing to a recent workshop between Nashville- and Miami-based artists. "There are also composer/lyricist scenarios; obviously, you wouldn't have a song if you didn't have both people there. And, you still have teams of people who are really good together and who always work together."

TEAMWORK?

Co-writing has produced some of the most remarkable song catalogs of all time, as evidenced by duos as diverse as George and Ira Gershwin, Rodgers and Hammerstein, Lennon and McCartney, and Jagger and Richards. Then there are the organic teams of sympathetic peers or near-peers, as with Paul McCartney writing with Elvis Costello or Costello writing with Burt Bacharach.

More recent is the phenomenon of young hired guns like Matchbox Twenty frontman Rob Thomas, who after yielding Santana's No. 1 smash "Smooth," is obviously a hot property.

"A couple of years ago, I always said I wanted to write alone," says Thomas, who ranked as the top songwriter in the Billboard Hot 100 chart in the first six months of 2001. "Maybe it's your ego. It's kind of like, 'I have this song, and I have this idea, and I don't want anyone to take it to a different place.' "

But Thomas, who had previously co-written with producer Matt Serletic, has become a coveted collaborator since his work with Itaal Shur for Santana. Now, having recently worked with such names as Mick Jagger and Willie Nelson, his views on co-writing have changed.

"Well, if you write with someone like Mick Jagger or Willie Nelson, you're going to learn something," Thomas says. "I'm a writer, that's what I do. I think any way to write is good."

For established songwriters, working with a younger writer may offer some guarantee of current commercial acceptance. The same goes for the plethora of rock "song doctors" who, since the '80s, have pumped up the chart potential for a series of rock bands that record companies have seen as past their songwriting prime. Two notable examples of '70s hitmaking bands who were "strongly encouraged" to take outside songs or collaborate with song doctors in their latter days are Aerosmith and Cheap Trick.

Aerosmith famously revitalized its commercial career with such songs as "Dude (Looks Like a Lady)," co-written with veteran songwriter/producer Desmond Child. Cheap Trick achieved its first No. 1 on the Hot 100 with 1988's "The Flame" (arranged by the band but written by Bob Mitchell and Nick Graham), although it could be argued that the perceived "sellout" of that stylistically incongruous track actually hurt the band with its core fan base.

Going back further, co-writing has been the realm of the powerful and unscrupulous. Through the decades—notoriously in early blues and R&B—major producers, label heads, and prominent artists have been known to demand songwriting credit, even when no work has been done, in exchange for recording or producing a song. To this day, new writers are "encouraged" to change a phrase or word in a song, which implies sharing their copyright, in order to get into someone's album or good graces.

Although this happens less often than before, it's still fairly common, especially in burgeoning genres like Latin music. For example, Fabio Zambrana, who penned the Spanish-language hit "La Bomba" for his band Azul Azul, alleged publicly last week that his label, Sony Discos, tried to strong-arm him into giving up copyright of his song to allow a new artist on the label to record an English-language version and share songwriting credits.

The real issue, though, is whether or not a multitude of people can truly come up with a better—or equally good—song, or whether they simply dilute the talents of a gifted few.

EMOTIONS, ECONOMICS

"In co-writing," says Evan Lamberg, EMI Music Publishing's executive VP of creative for North America, "the most dramatic overall change is that the further back you go—and this is the way the music evolved—you had someone back then who produced, someone who wrote the song, and a person who sang it. As you progress, especially in the '60s and '70s when singers and artists became more pro-minent, you start to see writing and co-writing by the artists and producers.

"I can't tell you that there's a particular reason," Lamberg continues, "but the evolution of the songwriter was emotional No. 1 and economic No. 2. Publishing was always a moneymaker, but it continues to be even more so as people use songs in TV and advertising. So the song lives on, and that did have an effect—not necessarily in wanting to take copyrights but in simply wanting to write."

As for the quality of the song, most will admit that this gets compromised when either the writers involved are simply not that good, or they get involved for the wrong reasons.

But sometimes, all the pieces fit together. "Smooth"—where Shur came to Thomas with a musical track already in hand—was one of those prearranged marriages that turned out very well.

"That was groomed for weeks and

THOMAS

weeks and weeks before we thought it could be presented," says Lamberg, who was involved in the project. And Thomas, who was initially only going to write the song's lyrics and vocal melody, also ended up singing it.

Many songwriters point out that having the artist as part of the songwriting process vastly helps the odds of creating a song specifically suited to that artist. Steve Skinner, a New York-based writer whose credits include "Can U Feel It (Third Party)," says, "If the artist is [in the studio], you get [the artist's personality] in the song. It's easier than writing in the dark, and you get a better chance of being in a project."

That kind of collaboration has long been the preferred *modus operandi* of Desmond Child, whose first co-writing experience was with Paul Stanley of Kiss and whose first song out of that experience was "I Was Made for Lovin' You," a No. 11 hit in 1979. "Sometimes, I'll be working with a band for months on end almost as a member of the band," Child says. "Not only am I helping to bring out the personality of the lead singer, but also helping to bring out a kind of group message that the band has been developing.

"The very first day I went to write with Aerosmith," Child continues, "they were singing 'Cruising for the Ladies.' I'm very honest, and I said, 'You know, it sounds like a bad Van Halen song.' And I came up with the story of a guy who walks into a bar, sees a girl, and falls for her and then finds out she's a guy. And he decides to stay with her anyway. That track became 'Dude (Looks Like a Lady),' and it totally worked. There's a case of collaboration where they had the melody, but it took me digging up the title and the storyline. We worked on the lyrics after the song had already been formed."

Of course, not every act's experience with a top song doctor is a good one, as anecdotes about inappropriate pairings abound. An indie artist who wishes to remain nameless—one of a cutting-edge background but with a flexible and increasingly pop sensibility—was sent by his label to collaborate with a world-famous song doctor in Los Angeles. The artist says the experience was "excruciatingly comic," with nothing of worth produced.

WHERE CREDIT IS DUE

One songwriter remembers how a colleague, working with a prominent artist, came up with the catchy hook of a song. "Then, [the artist] went on this talk show and said, 'I was in the shower and suddenly I came up with this great idea.' [The colleague] had mixed feelings because she wrote it, but on the other hand, having him sing it sells more records."

The prospect of working on a major project, or one with a lot of buzz surrounding it, is a powerful magnet for songwriters—even if this sometimes means that big artists or producers may get to evenly split a songwriting credit for simply sitting in the studio for an hour and helping to tweak a bridge or translate a phrase.

A novice artist who is paired with an experienced writer for pragmatic rather than artistic reasons can bring something to the mix. "A lot of [new] artists are good writers," Skinner says. "It's not always a thing where they latch on gratuitously. Sometimes, you get an artist who has really good raw ideas that just need polishing."

One such success is Shelly Piken, whose first big hit came after she teamed with new artist Meredith Brooks. Together, they wrote "Bitch."

More often than not, songwriters work with particular (or not so particular) artists in mind, record demos, and pitch the songs. And while some coveted writers, like Diane Warren, work almost exclusively alone, others do well in just the opposite setting.

"I've gotten to where I co-write almost exclusively," says Nashville-based writer Mark D. Sanders, whose recent hits include "I Hope You Dance," co-written with Tia Sillars and performed by Lee Ann Womack. "Nashville is kind of a co-writing town anyway, because we're songwriters and social animals, and its more fun to sit in a room and talk with somebody than to sit in a room by yourself. In co-writing, as long as you trust the person you're writing with, you have the feedback right there."

In today's climate, the process of crossing over to different markets, either through blending genres or languages, breeds collaborations. Marc Anthony and Jennifer Lopez have co-written with established pop and hip-hop writers, while the Santana-performed track "Primavera," penned by K.C. Porter and J.B. Eckl, was reworked by Kike Santander for the Latin market.

Then there are the collaborations

ALVAREZ

borne out of technology, as more and more programmers who can lay down a great groove but who can't really write music *per se* hook up with someone who can provide a melody.

"All of a sudden the programmer is a co-writer," Child says. "It's not like before, where you could hand somebody a piece of sheet music and sing melody and words against chords. I defy you to sit at the piano and play 'The Thong Song.' " (Child has a credit on "The Thong Song" because it samples "Livin' La Vida Loca," which he co-wrote.)

This obviously results in a dilution of royalties, not to mention a discussion of who deserves what. Writers will usually decide splits before a song is released, and longtime collaborators tend to split evenly. But, says one source, "There are often problems. No one fights over anything until it's a success."

In those cases, Lamberg says, the publisher intercedes. "We sort of have a powwow and walk them through it. But there's no rule book that says a bridge melody is worth 10%." And there are myriad cases where someone contributes only a phrase to a song, but that phrase is so definitive that it merits credit.

In the end, though, it boils down to the ability to come up with a good song. "The key thing a lot of people overlook when they sign a young writer and start to network them is to remember what made them sign that writer," Higdon notes. "We're looking for people who, while they may be capable of co-writing, are also capable of writing a song by themselves."

That ability, for many, is impossible to share. "It's like needing two men to love one woman," Alfanno says. "I think I can do it on my own. A song is something very intimate to me. I sit alone with my music in the wee hours until it just flows. And when it does, it's a magical moment."

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Good Fortune, 'Drowning Victims' Boost Wind-Up's Drowning Pool

BY COLIN FINAN

Wind-Up act Drowning Pool has good fortune to thank for its success thus far, according to singer Dave Williams. In fact, the band's members refer to themselves as the Cosmo Kramers of the rock world (after the serendiptious *Seinfeld* character) because of their tendency to fall into fortunate situations.

"I've come to the conclusion that it's probably a 50/50 [combination of fortune and hard work]," Williams said from a recent tour stop in Charlotte, N.C. "We're lucky, but we also worked hard to make a good record [*Sinner*, released by Wind-Up/BMG June 5], and we worked hard on our live show."

Williams credits Wind-Up (also home to Creed) for "promoting the record in the most perfect way"—by building interest in *Sinner*, the group's full-length debut, via a group of street-teamers which the label and band refer to as "the drowning victims."

> ***'I want to be successful for all the right reasons. But I wouldn't mind buying my mom and dad a house.'***
>
> **—DAVE WILLIAMS, DROWNING POOL**

"There are over 1,500 kids who are part of it. We got them involved early on, while the band was still making the record," says Wind-Up president Steve Lerner. "Months before we went to radio, we were building a buzz. The street team is about reaching the right people and converting them into fans one at a time."

Aside from distributing album samplers and stickers, "drowning victim" Michael Gorko, 23, a manager at a Holland, Ohio, McDonald's restaurant, asked his co-workers to help drum up excitement for the album by wearing *Sinner* buttons while on the job.

Fellow street-teamer Brienne Green, of Artesia, N.M., wrote the band's Web site address (drowingpool.com) on dollar bills to help spread the word. The 21-year-old college junior even set up a tracking system on the Internet to see where the bills traveled. (She's received three responses so far, including one from Massachusetts.)

Chris Fitzgerald, owner of Dallas indie CD Universe, says that interest in the Dallas-based band and *Sinner*—which has sold 254,000 copies in the U.S., according to SoundScan—has steadily increased since the release of the group's EP from last year, *Pieces of Nothing* (Crystal Clear), which is still a consistent seller at the store.

Touted as "the next big thing" by MTV and rock radio, Drowning Pool is being smart about its future and its members' careers, according to Lerner.

"They aren't shying away from opportunities and relationships that are going to help from a career-longevity standpoint," he says. "They want to be on MTV, and they want to connect with people. They do things their own way that they think are cool, but they are not shying away from the establishment, which is different from many of the current metal bands."

DROWNING POOL

Williams says he's not concerned with being tagged a "sellout" along the way. "The way we have treated our fans up until this point has been very honest. They want [success] just as bad as we do. I want to be successful for all the right reasons. But I wouldn't mind buying my mom and dad a house."

Drowning Pool is booked by the New York-based Agency Group and managed by Bass Management in Dallas. The band's material is published by Pounding Drool Music/Renfield Music, ASCAP.

"If you obey

all the rules

you miss half the fun."

- Anonymous

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Mark Lowry Eyes End To Gaither Tenure

BY DEBORAH EVANS PRICE

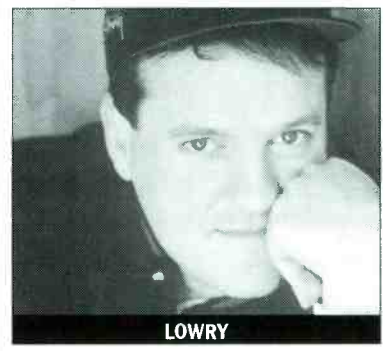
After 13 years of balancing his solo career with his duties as a member of the Gaither Vocal Band, Mark Lowry will exit the quartet at the end of 2001.

"I had a meeting with Bill and Guy and David, and I told them what they meant to me," Lowry says of bandmates Guy Penrod, David Phelps, and Bill Gaither. "This is my family. I won't be a part of the Gaither Vocal Band anymore, but I'll still be part of the family."

Lowry, who sings as well as provides comic relief, says that he has had the urge to quit the act before, "but it always went away. This time, the feeling stayed around for a year—and that's how long I've wrestled with the decision. [Leaving will be] the hardest thing I've ever done."

He plans to take 2002 off. "I want to get bored enough to be creative again. I have an idea of what I'll do."

Though he has logged more time with the Vocal Band than any other member except Gaither, Lowry has always pursued and succeeded as a solo artist. His most recent triumph is *Mark Lowry on Broadway*. Shot at the Beacon Theater in New York City, the project was released this spring on CD,


LOWRY

cassette, video, and DVD-V and logged five weeks at No. 1 on the *Billboard* video chart. The Luke Renner-directed project features Lowry unleashed, delivering his unique brand of stand-up comedy, as well as musical performances by special guests Sandi Patti, Anthony Burger, the McRaes, and the Gaither Vocal Band.

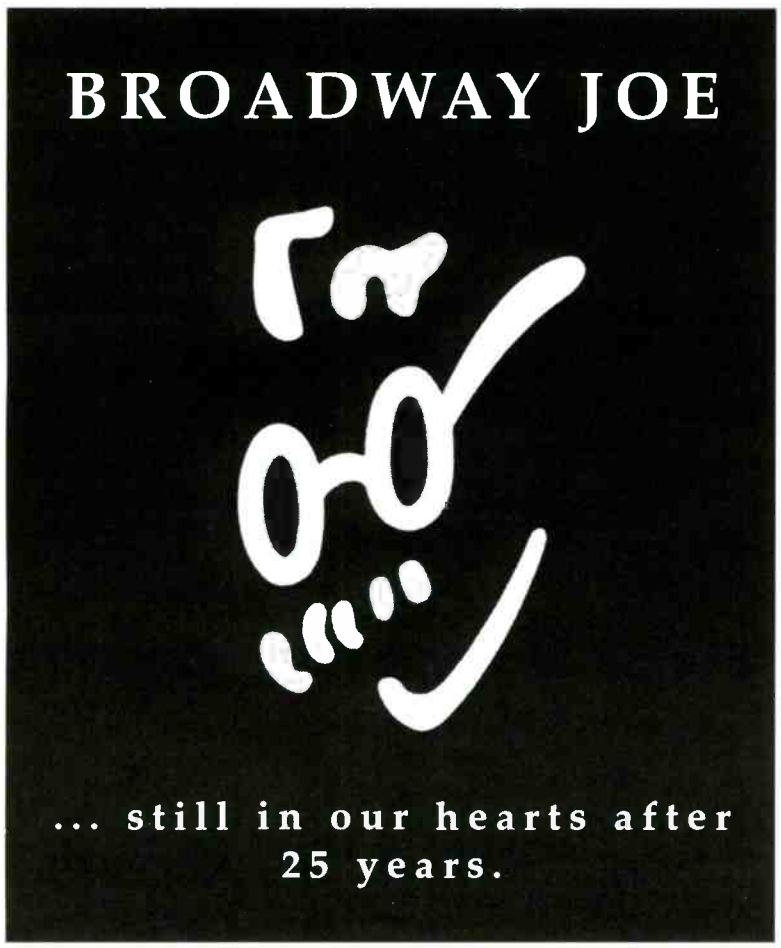
The project also features such hilarious parodies as "Livin' for Deep Fried Okra," Lowry's sendup of Ricky Martin's "Livin' La Vida Loca." Lowry wrote the monologues for the project, enlisting aid from veteran comedy writer Martha Bolton (whose credits include Bob Hope) on the song parodies.

Paul Sizelove, VP of Gaither Music, Spring House's parent company, says *Mark Lowry on Broadway* received a strong push at both Christian and general market retail. "We [did] floor stand displays of Mark Lowry holding a little light like the Statue of Liberty," Sizelove says. The release was also promoted in more than 600 WalMarts that prominently display Bill Gaither's successful *Homecoming* series.

Lowry has developed a reputation in the Christian community with his lovable, wacky persona. A three-time winner of the Gospel Music Assn.'s Grady Nutt Humor Award, he has released five previous comedy videos, among them *Mouth in Motion*.

Lowry also co-wrote the award-winning song "Mary Did You Know?," which has been recorded by numerous artists, including Michael English, Kenny Rogers, and Wynonna. He has written numerous books, among them a series of children's titles with a character he created called Piper the Hyper Mouse. He is currently working on his fifth Piper book, *Piper's Twisted Tale*.

"He's a warm figure that adults in the heartland relate to," says James Lonten, manager of a New York-based Borders Books & Music store. "The potential for him to reach an even wider audience [as a solo artist] is tremendous."



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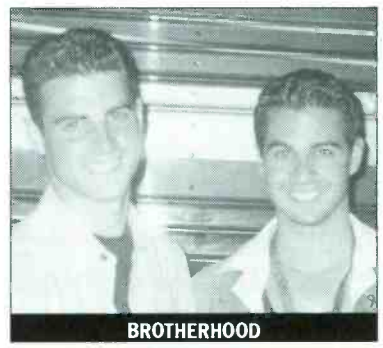
Continental Drift™

by Larry Flick

BROTHERS IN SONG: The best part about writing a column covering up-and-coming acts is discovering little gems, recordings that jump out of the pile of wannabe hits and scream "*smash*." It's a rare occurence, to be sure. But when it happens, there's no bigger rush—and that's precisely what happened when we heard "I Am What I Am" by **Brotherhood**.

The tune is a pop music fan's dream. It offers a firm, funk-fortified shuffle-beat, rock-spiced guitars, plush keyboards, and a harmonious, sing-along chorus that is instantly unforgettable. The song's charming words of love are delivered with youthful energy by the act's siblings **Chris** and **Tommy O'Connor**.

"I Am What I Am" is one of three songs on a solid demo that is being shopped by the New York-based act's attorney/manager, **Larry Rudolph**, who also represents **Britney Spears** and **the Ruff Ryders**, among others. In addition to that tune, the lads exude star power on the midtempo "Could You Love Me," while showing their potential as teen heartthrobs on the softer, more romantic "What Would You Do."


BROTHERHOOD

"Our goal is to show that we've got the perfect combination: creative range and commercial viability," Chris O'Connor notes.

Sharp industry ears will remember that the O'Connor brothers have previously shopped demos under the name **DuO**, a named that was dropped in favor of a moniker that, Chris says, "speaks directly about who we are. Tommy and I are a team—in family and in music."

Along the way, Brotherhood has toured extensively, opening for **Jessica Simpson** and **98°**, in addition to their own club dates. After linking with Rudolph—as well as venerable tunesmiths and producers **David Gamson, Oliver Leiber**, and **Justin Strauss**—the act has clearly hit a solid stride. The next step is for a smart A&R exec to snap 'em up and turn them into the platinum-selling act we believe they're destined to be.

For additional information, contact Rudolph at 212-684-1001.

SOULFUL CROONING: Cabaret has a bad rap—and not without good reason. The genre has been marred in recent years by cloying performers who give weight to the classic *Saturday Night Live* parody created by **Bill Murray**.

To that end, it's a delight to encounter such a cabaret artist as **Willis Moore**, who nicely captures the innately theatrical tone of the genre—while also dodging the camp potholes and injecting a bit of jazz and pop flavor into the mix.

The performer is currently playing gigs in support of his new CD, *So Far*, a collection of simple yet affecting pop-voice tunes.

Committed to the preservation of cabaret as an art form, Moore's shows are straightforward—a wholly accessible combination of empathetic storytelling, pop standards, and solid original tunes. A transplant from North Carolina by way of New York City, he is currently based in San Francisco, where he has become a fixture in such venues as the legendary Plush Room. Folks on the East Coast will recall his regular gigs at Eighty-Eight's and at Odette's in nearby New Hope, Pa. If you've seen him, you're going to have to see him again and again. He delivers songs with a finesse that's on par with the likes of **Michael Crawford**. If you enjoy a sweet, sentimental tune, grab a copy of *So Far*—and then keep an eye on Moore's tour schedule.

For more details, visit Moore's Web site, willismoore.com.

RUDERMAN MAKES A WISH: We're pleased to report that **Paul Ruderman** (who has been featured in this column several times over the past two years) has been signed by the Atlantic-distributed Q Records. The New York-rooted singer/songwriter issues *Wish*, his first set with the label, Aug. 21.

Ruderman recorded *Wish* with producer **Ed Tuton** (**Alana Davis, Carly Simon**). Together, they've created a pop-savvy album that is, by turns, deeply soulful and remarkably literate. Exuding a laid-back, "everyman" charm, Ruderman still fondly recalls a young **James Taylor** and **Jackson Browne**, but with a decidedly contemporary point of view. The title cut and "Sunshine" have killer hooks and lively acoustic-rock arrangements, while "Part of My Soul" is a sweet, easy-paced gem that demands triple-A radio play. In all, a fine project that will connect with listeners who are weary from the glut of teen-pop, rap-metal, and other trendy forms of music.

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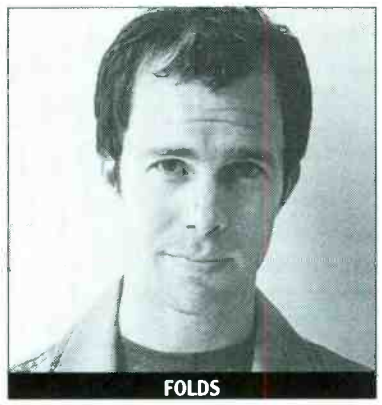
Five-less Folds Finds Solitude, Fights Aging On 550/Epic's 'Rockin' The Suburbs'

BY JILL PESSELNICK

During the late '90s, Ben Folds Five established itself as a purveyor of intelligent, piano-based pop on the strength of singles like "Song for the Dumped" and "Brick." Now, founder Ben Folds explores poignant, sarcastic, and sometimes humorous themes on his own via *Rockin' the Suburbs* (Sept. 11, 550 Music/Epic).


FOLDS

Folds says the decision to strike out on his own came from a need for a little creative solitude.

"It was good to record with a band, but we [Folds, ex-Ben Folds Five bassist Robert Sledge, and drummer Darren Jessee] were together 24 hours a day for six years. We just couldn't do it anymore. Bands that stick together for a long time either really don't know what else to do and have some kind of serious co-dependence going on, or they're in it for the money."

In recording *Rockin' the Suburbs*, playing all instruments was among the challenges Folds happily tackled. "To not have other musicians to bounce the sounds off of is a difficult thing," he says. "I have to play it, and then have a conversation with myself. It can take days instead of minutes. Ultimately, it ended up with a little more style this way."

Folds likens writing the set's material to writing a term paper. "I only write songs to make an album," he says. "I don't enjoy the process. Some of the best thoughts you can have come when you're writing a term paper or something at the last minute. [Pressure] gives me a boost."

The album's title cut, serviced primarily to modern rock radio stations July 17, isn't lacking, even with Folds' expedited writing process. Its almost kitschy sound is accompanied by playful, self-deprecating lyrics: "Let me tell you all what it's like being male, middle class, and white," and "I'm rockin' the suburbs just like Michael Jackson did . . . except that he was talented."

Ben Goldman, Epic's senior VP of A&R, hopes that "people will get [Folds'] sense of humor with the first single. With the type of music radio plays these days, I think people should find it funny. Listen to Weezer, Cake, the quirky stuff that's happening. It's commercial, yet honest."

Response from radio has already been positive. Buddy Rizer, program director for WWDC, Washington, D.C., says that the single has been a top-10 request since the station began playing it. "It's funny and catchy, and it just seems like the kind of song that people want to hear. [Folds] writes really good pop/rock music."

Perhaps the set's most thought-provoking song is its planned second single, "Still Fighting It," a track that delves into the difficulties that everyone faces as they grow older.

Folds, whose music is published by Free From the Man Songs, says that when his twins were born two years ago, he was inspired to write about this theme. "When the first one popped out, I was like, 'Ah man, that sucks.' It just looked like a shitty process. All of a sudden it occurred to me how it doesn't get any easier. It sucks when you're a 0-year-old, it's tough when you're 10, it's tough again when you're 50. Then you're 80 years old, and all you have to look forward to is wetting your bed and dying. This isn't a negative song. All said and done, it's worth doing."

Folds says he isn't nervous about how this album will be received and that he doesn't "need to explain anything or worry about it. I think it's going to find its place."

Given that his previous works have continually attracted a fan base—Ben Folds Five's breakthrough 1997 album *Whatever & Ever Amen* has sold 946,000 copies according to SoundScan, while the group's 1995 eponymous debut has sold 195,000 copies, and its last project, 1999's *The Unauthorized Biography of Reinhold Messner*, moved 229,000 copies—a Folds solo project has what would seem to hold a built-in consumer appeal.

Managed by Allan Wolmark of New York-based CEC Management, Folds will tap into key international markets by making promotional visits to Australia and the U.K. in August. A six-week U.S. tour kicks off Sept. 8, and Folds will then perform dates in both Japan and the U.K. (Marsha Vlasic of New York-based MVO Ltd. handles his domestic booking, while Marlene Tsuchii-Dalston of Los Angeles-based ArtistDirect books overseas dates.)

A "Weird Al" Yankovic-directed video for "Rockin' the Suburbs" has already been shot, and a clip for "Still Fighting It" will also be completed prior to the album's release.

Major retail campaigns are being coordinated, though an early buzz has already been generated. Len Cosimano, VP of merchandising for the Ann Arbor, Mich.-based Borders chain, says, "We'll make the assumption that people who like Ben Folds Five will like the Ben Folds solo project. We're optimistic about it."

Together Again. Simply Red's Mick Hucknall, left, has reunited with the act's longtime producer, Stewart Levine, to work on a new Simply Red album at Ocean Way Studio in Los Angeles. The set is planned for release in early 2002.

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Fulks Gets Serious On 'Couples In Trouble'

Geffen Buyout Package Pays For New Album, Leads To Boondoggle Return

BY TODD MARTENS

Alt-country artist Robbie Fulks had his fun. He wrote his share of novelty-tagged tunes, explicitly ridiculed the Nashville country establishment, and mocked the genre's reliance on faith on his 1998 major-label debut.

Fulks will have none of that now. To prove it, he has a new album—*Couples in Trouble*, due Aug. 21 from his own Boondoggle imprint.

"A song has to have some sort of earnestness and purpose behind it," Fulks says. "While I still think that some of my funny songs are defensible on those grounds, there needs to be a seriousness behind the craft. This is my first record that is entirely made up of utterly straight-faced earnestness, which will probably kill what little career I have."

Fulks hasn't lost his self-depreciating sarcasm, but it's hard to imagine his fans abandoning the ambitious *Couples in Trouble*. Its 12 tales of strife play like short vignettes—expansive arrangements full of tone and tempo changes. He also has a novelist's eye for detail; the frightened boy with a "snuggle-bear and a toothbrush" on the cool noir-blues of "Real Money" being just one example.

The entire set is a bold, unmerciful look at the pop love song—moving effortlessly from the *Psycho*-like violins on "Dancing on the Ashes" to the brisk, Van Morrison pop of "Mad at a Girl"—and owes more to Nick Cave and Johnny Dowd than the Roger Miller bent of Fulks' past. It's also an album that Fulks claims he never could have made with a label. "I made, on purpose, a record that only I could make without supervision," he says. "I hate to sound grandiose about it or anything, but it just didn't sound like any other record. I was using experimental ideas deliberately, but to bring

FULKS

it back to earth, I grounded it in a conservative songwriting aesthetic."

Brett Grossman, music buyer for Chicago's Reckless Records, is confident this will be Fulks' best-selling album. "It's weird to think of this alt-country movement as having sort of a renegade, but Fulks was always a little bit outside what the mainstream scene was doing. People have been asking for this record for weeks."

Having recorded *Couples in Trouble* for about $40,000—money Fulks received when Geffen bought out his three-album contract after his first effort for the label was a bust—Fulks pitched the new album to about a dozen labels. Half were interested, he says. "They offered conventional record deals with multiple albums, a modest advance, a high recoupable, and a small royalty rate. I can't justify settling for practically no percentage of retail sales. My wife and I decided this was the record to self-release. If it doesn't work, we'll go back to the conventional thing."

Yet Fulks isn't going it completely alone. Chicago's Bloodshot Records, which released three of Fulks' country-tinged albums, may have rejected *Couples in Trouble*, but the label is still handling its distribution. Bloodshot is to release Fulks' *13 Hillybilly Giants*, a set of country covers, this winter.

"Any label would have tried to get [*Couples in Trouble*] to be more sonically coherent," Bloodshot president Rob Miller says. "We thought, given the sound, having our logo on it might not be the best thing for it. But we still believe in him so strongly as an artist that we wanted to make sure he didn't just put it out himself. We're treating it like one of our own because in a way it is."

Fulks, who plays almost weekly in Chicago and other Midwestern cities, is to begin a U.S. tour in November, which is to extend into early 2002. He is booked by Lori Higashi at San Francisco-based Eastern Star.

"I see my time doing records like my first two as over," says Fulks, who represents himself (and who is published by Lorne Rall Music, ASCAP). "Not that I wouldn't do country music again, but I can't write from an innocent vantage point anymore. I know too much. I'm stained by knowledge."

AUGUST 11 2001 amusement business

Boxscore Top 10 Concert Grosses

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ERIC CLAPTON, DOYLE BRAMHALL II & SMOKESTACK	United Center Chicago July 24-25	$1,390,302 $75/$49.50	21,715 25,000 two shows	Jam Productions
DAVE MATTHEWS BAND, JUNIOR BROWN	Ice Palace Tampa, Fla. July 23	$992,340 $46.50	21,058 sellout	Clear Channel Entertainment
BON JOVI	Hersheypark Stadium Hershey, Pa. July 22	$977,315 $59.25/$39.25/$33.75	22,540 29,100	Clear Channel Entertainment
OZZFEST 2001: BLACK SABBATH, MARILYN MANSON, SLIPKNOT, PAPA ROACH, LINKIN PARK, DISTURBED, CRAZY TOWN, ZAKK WILDE'S BLACK LABEL SOCIETY	Smirnoff Music Centre Dallas July 5	$866,474 $125.25/$75.75/$49.75	13,601 16,000	House of Blues Concerts
JANET JACKSON, 112	Nationwide Arena Columbus, Ohio July 21	$785,591 $77.50/$34.50	11,734 13,663	Clear Channel Entertainment
OZZFEST 2001: BLACK SABBATH, MARILYN MANSON, SLIPKNOT, PAPA ROACH, LINKIN PARK, DISTURBED, CRAZY TOWN, ZAKK WILDE'S BLACK LABEL SOCIETY	HiFi Buys Amphitheatre Atlanta July 7	$720,994 $125.25/$75.75/$49.75	14,299 17,000	House of Blues Concerts
SPIRIT SONG FESTIVAL: DC TALK, THE NEWSBOYS, POINT OF GRACE	Timberwolf Amphitheatre Kings Island, Ohio July 5-7	$640,804 $63.99/$25.99	25,843 three sellouts	Jam Productions, Paramount's Kings Island
TIM MCGRAW, KENNY CHESNEY, MARK COLLIE	Blossom Music Center Cuyahoga Falls, Ohio July 10	$631,785 $62.50/$32.50	16,212 sellout	House of Blues Concerts
DEPECHE MODE, POE	Smirnoff Music Centre Dallas July 17	$616,625 $72.50/$62.50/$52.50/$32.50	12,850 15,000	House of Blues Concerts
DESTINY'S CHILD	Hersheypark Stadium Hershey, Pa. July 24	$588,913 $45.25/$38.75/$32.75	15,060 29,100	Clear Channel Entertainment

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Keeping Score™

by Steve Smith

ELECTRIC GHOSTS: Composer **Ingram Marshall** first attracted widespread attention in the early 1980s, with a piece called *Fog Tropes* issued by a fledgling San Francisco new-music label called New Albion. The haunting, dream-like work, scored for brass sextet with taped foghorns and other ambient sounds of the Bay Area, gained exposure on NPR and attained a certain cult status. Since that time, though, Marshall has released only a handful of recordings (on New Albion and Nonesuch)—a deliberate, underexposed output that has prevented him from achieving the wider recognition his music deserves.

MARSHALL

But that may be about to change. In recent months, Marshall's slim CD catalog has nearly doubled, with new releases on the aforementioned labels, as well as a collection of early electronic works issued by New World. The Nonesuch disc, *Kingdom Come*, showcases Marshall's recent work for ensembles. **The American Composers Orchestra** performs the title piece, which incorporates the taped sounds of Serbian, Croatian, and Bosnian sacred music—recorded before the war—into a wistful orchestral tapestry. **Paul Hillier's Theater of Voices** performs *Hymnodic Delays*, which employs fragments of traditional American hymnody in an electronically enhanced setting, while **the Kronos Quartet** is heard in *Fog Tropes II*, an update of the older work.

On the New Albion disc, soloist **Libby Van Cleve** is showcased in a pair of works for instrumentalist and electronics. *Dark Waters* features Van Cleve's plangent English horn set against an atmospheric taped background derived from an old 78 recording of **Sibelius'** *Swan of Tuonela*, while *Holy Ghosts* pits her oboe d'amore against itself in digitally delayed fragments of **Bach**. A third piece, *Rave*, is a purely electronic composition using the sounds of birdsong and Asian instruments.

Electronic music has played a central role in Marshall's career from the beginning. He was a music history student at Columbia University in the late '60s when he began to dabble in composition at the renowned Columbia-Princeton Electronic Music Center. He also worked with **Morton Subotnik** at a studio run by New York University. His work with Subotnik eventually took Marshall to the West Coast—a decisive move in the development of his compositional style.

"Subotnik was hired as dean of a new school, CalArts, and he asked me and a few others if we would come out there to be his assistants," Marshall recalls. He relocated to Los Angeles in 1970 to continue his work with Subotnik. "When I got there, I found all of this wonderful Indonesian music going on. They had a whole program of Javanese music, so I got sidetracked by that. I ended up going to Indonesia for three months, and that really changed my musical sensibilities. I realized that music could go on for a long, long time and didn't have to have these strict Western formulae of form."

Yet this didn't mean that Marshall would start writing works of monumental length; rather, that the sense of time in even his most concise pieces—such as *Fog Tropes*, which lasts just under 10 minutes—was less defined, more spacious, and possessed an ethereal, drifting quality.

Marshall relocated to the Bay Area and soon befriended fellow composer **John Adams**, an important early ally. Marshall began exploring the ways in which electronic music could be integrated with live performers—a process that reached fruition with *Fog Tropes* and *Gradual Requiem* on his first album for New Albion. Since then, he has continued refining his compositional processes, but he has also composed music for purely acoustic ensembles, some of which was released on the beguiling New Albion disc *Evensongs* in 1997.

While Marshall is generally considered to be a California-based composer, he has not lived in the state since 1985. He moved to Washington for four years, then settled in Connecticut, where he has remained. Still, he sees no problem with the continued use of the tag.

"There's no point in denying it, because I really developed there," Marshall says. "I don't think I would be doing the kind of music that I'm doing had I stayed in New York. I was able to grow in a way that I think had a lot to do with the ambience of California. It might have something to do with the more relaxed atmosphere, and it's not so judgmental. And the openness to Asian music of the Pacific Rim is important—it certainly had an effect on me."

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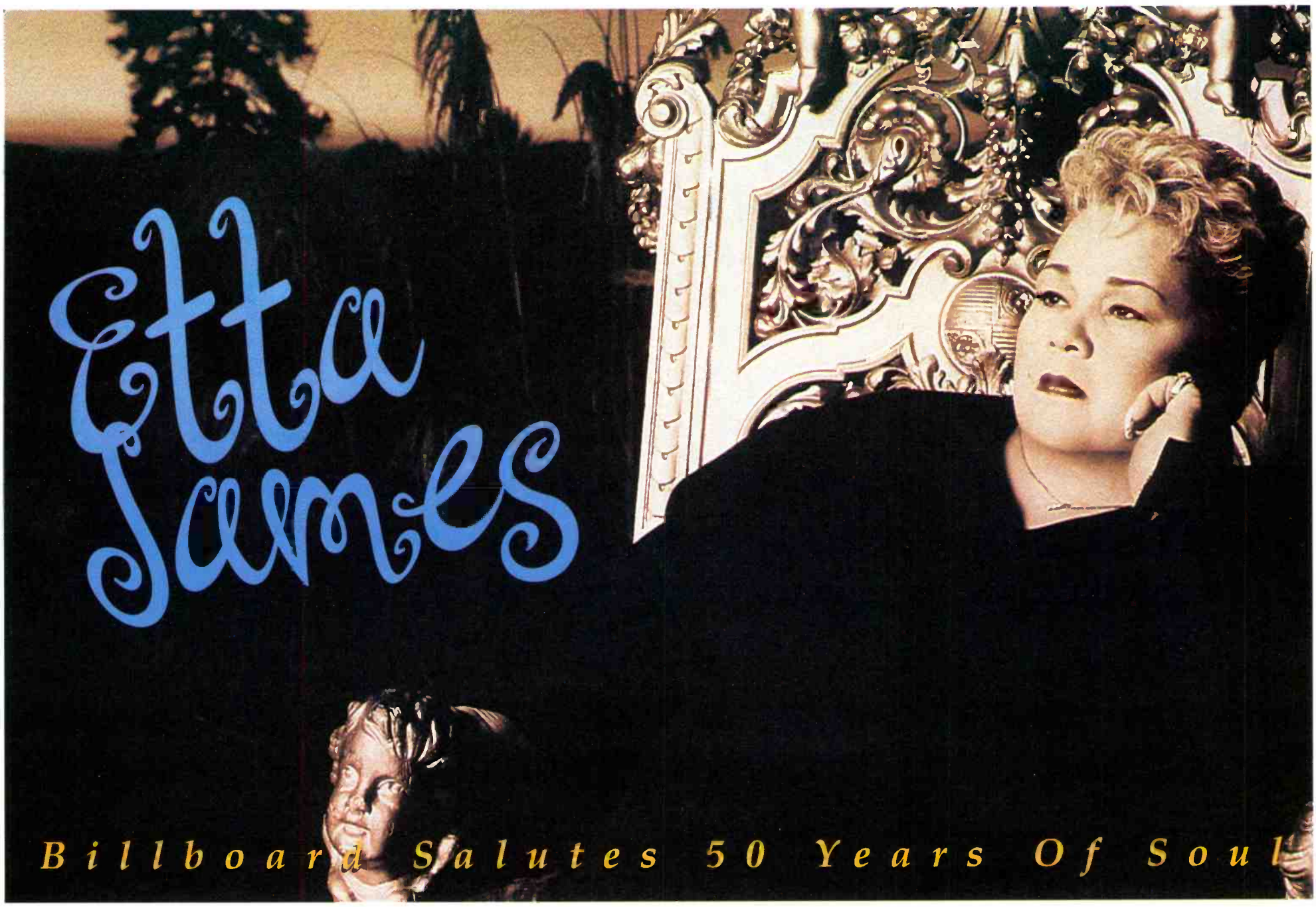

PHOTO BY SONNY MEDIANA

Mama Tells All: *"Nothing Succeeds Like Singing"*

A supremely successful communicator and interpreter, Etta James possesses a voice that packs a wallop, commands respect and has inspired countless others for half a decade. Something's still got a hold on her.

BY JIM BESSMAN

Etta James' millennium-year album *Matriarch of the Blues* couldn't have been better titled. None other than the legendary record-company executive and R&B producer Jerry Wexler, who produced her 1978 Bullseye Blues album, *Deep in the Night*, and 1992's Elektra set, *The Right Time*, called her the "mother of the blues"—a tribute, no doubt, to the emotional wallop of a voice that influenced the likes of Diana Ross, Irma Thomas, Janis Joplin and even Christina Aguilera, who cited James among her favorites and regularly performed her signature 1960 hit "At Last" in concert with only piano accompaniment.

But Etta James is much more than a great blues singer who was Chess Records' flagship female artist from 1960 to 1976. Indeed, her extraordinary recording career encompasses everything from the roots of rock 'n' roll to classic soul, hard rock, sophisticated jazz and even country music. Her new Private Music album, *Blue Gardenia*, as the title indicates, continues in the pop-jazz vein which brought her the 1995 Grammy for Best Jazz Vocal Performance, for her Private Music album tribute to Billie Holiday, *Mystery Lady: The Songs of Billie Holiday*.

That same year, James published to great acclaim her aptly titled autobiography, *Rage to Survive*. Lauded for its "candor and brutal honesty," to use the words of syndicated columnist Liz Smith, the book presented an earthy recounting of James' survival of the immense personal and professional pressures during her five decades at the hub of black music and culture.

CENTRAL AVENUE INFLUENCES

James' hard-living life story began Jan. 25, 1938, when Jamesetta Hawkins was born in Los Angeles, the illegitimate daughter of a teenaged mother and a father whose identity remains unknown to her to this day. Musically, she was first inspired by the gospel choir director and artist James Earle Hines, but the church influence only went so far: Her mother, Dorothy Hawkins—like her daughter, a wild woman who would come in and out of her life (and who sings on the *Blue Gardenia* title track)—took her to the smoky Central Avenue blues, R&B and jazz clubs of the '40s. There, she soaked up the likes of Johnny Moore and the Three Blazers (with its budding superstar Charles Brown), Amos Milburn, T-Bone Walker and Bull Moose Jackson; in the downtown concert venues, she experienced Josephine Baker and Stan Kenton. She also picked up on such country stars as Hank Williams and Jimmie Rodgers—through Lula Rogers, the woman who actually raised her.

But Rogers died when James was 12. Moving to San Francisco to live with her Uncle Frank, James bounced around from school to school, forsaking her mother's obsession with Billie Holiday for gutbucket blues and records like Guitar Slim's "The Things I Used to Do"—which she bought with money acquired from selling stolen jewelry. Her rough behavior landed her in a school for juvenile delinquents, an early omen of the future. But she formed the Creolettes vocal group with two girls from the housing projects and absorbed more influences, including the West Coast jazz of Gerry Mulligan, Dave Brubeck and Chet Baker, as well as the doowop of the Moonglows, Spaniels and Chords, and the slicker white vocal groups like the McGuire Sisters and the Four Freshmen.

The Creolettes were singing at a record hop when Hank Ballard And The Midnighters, riding their smash hit "Work With Me, Annie," showed up. The next day, James wrote the answer song "Roll With Me, Henry." A few weeks later, bandleader Johnny Otis asked to hear the Creolettes when he was in town playing the Primalon Ballroom.

THANKSGIVING AND HEAVY TOURING

Otis auditioned James in a hotel bathroom and quickly whisked her to Los Angeles, where he cut the now 15-year-old's lewd answer song on Thanksgiving eve, 1953. He pressed it on Modern Records on Thanksgiving Day and played it that night on the radio show he hosted from the record store he owned on Western Avenue. By the next day, 500 copies of "Roll With Me, Henry" had been sold, under the name Etta James—Otis' transposition of Jamesetta.

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Etta James

50 Years Of Soul

THE BILLBOARD INTERVIEW

ETTA JAMES

BY DON WALLER

Etta James' first taste of fame came at age 15, when she co-wrote and recorded "The Wallflower" (a.k.a. "Roll With Me Henry")—the answer record to Hank Ballard And The Midnighters' "Work With Me Annie"—in 1955. It was a No. 1 R&B disc, but Georgia Gibbs' sanitized version went to No. 1 on the pop chart.

Five years later, James stormed back with the impassioned ballad "All I Could Do Was Cry," followed by a sultry reworking of the pop standard "At Last." By the late '60s, she'd cut a pair of soul classics, "Tell Mama" and "I'd Rather Go Blind."

She then moved into a rock-blues direction and after a stint in rehab—documented in her 1995 autobiography Rage To Survive*—recorded for several labels until signing with Private Music in 1994. Her first album under the new pact,* Mystery Lady: The Songs of Billie Holiday, *garnered her first Grammy, for Best Jazz Vocal Performance, and she's largely alternated between blues and jazz concept discs ever since. Her latest jazz effort,* Blue Gardenia, *is due this month.*

Blessed with a voice that ranges from a kittenish purr to a roof-rattling roar, James—now in her sixth decade as a recording artist—looks back in love, not anger, and offers a glimpse into her possible future.

During the course of your career, you've recorded in a variety of different musical styles. Was this a conscious decision or was it a natural evolution?

I just wanted to be well-rounded. The gospel came 'cause I was singing in church when I was 5 years old. The R&B came when I was just a teenager—R&B then was like rap is today with the kids—and the blues came a little before that. The jazz came later because, turning into an adult—I was 18, 19—I was testing myself to see whether I could sing that. And country music, to me, is nothing but R&B.

So, regardless of style, what do you look for in a song?

I'm looking for the story. I don't pick a song 'cause I think the music sounds cool. I pick a song because of what it's talking about, like in "This Bitter Earth": [sings] "Today you're young/ Too soon you're old." I don't want to sing "Fly me to the moon and let me swing amongst the stars." I want to sing something that either I've experienced or that I know is real. Back in my young years, I'd sing songs—and I knew what the words were saying—but I didn't know what the song was really about. I hadn't experienced it, so I didn't know it, so I didn't really mean it, you know? Nowadays, if it doesn't touch me, I don't care to do it.

Who are your favorite songwriters?

Little Milton. Johnny "Guitar" Watson. Otis Redding. You notice that most of my albums have a tune by Otis. And I like all those Jewish boys that wrote the ballads and the jazz songs. I don't know who wrote "My Funny Valentine," but I love it. I don't know who wrote "You Don't Know What Love Is," but I love it. I love all the stuff that Dinah Washington and Billie Holiday did. All those jazz songs with really spiritual lyrics.

Sometimes, working under pseudonyms, you've co-written several of your signature songs, including "Roll With Me, Henry," "Something's Got a Hold on Me," "I'd Rather Go Blind" and "Do I Make Myself Clear." How do you approach songwriting?

I wrote more songs when I was younger, and it seems like I had more time—even though I've got more time now—to write. Sometimes, I'll sit down and write something nowadays, but basically I like to have a partner when I'm writing. I feel better if somebody else is writing with me. I like to hear what other people have to say in a song.

Any particular reason why you've re-recorded certain songs at various points in your career?

Some of that has to do with being with different record companies. And sometimes it's because I'm older and I now understand what that song is about; I think I can really sing that song a lot better. Although I think the first version that I did of "At Last" for Chess was really good, because it's so innocent. One thing I've noticed about my singing is that my first or second take turns out better because I'm not so secure with the song as I would be if I would practice it for four or five days. That's why Barry Beckett or John Snyder or Jerry Wexler would always do one or two takes, 'cause otherwise I get further out, thinking I'm so cool and get a little carried away. And I don't like that! Less is more to me. Listen to Little Jimmy Scott on "Everybody's Somebody's Fool" or "How Do You Speak to an Angel." When he says one word, that word can make tears come to your eyes. I love how he phrases so far behind the beat. Miles Davis is like that, too.

I hear all these people sing and play all these licks, all these curlicues, and they don't mean anything. They're running all kinds of riffs, and, when they get though, I don't even know what they said. I want something to hit me in my heart and make me say, "Yeah, now I know what you're sayin'."

But, as far as developing my own style, Johnny "Guitar"

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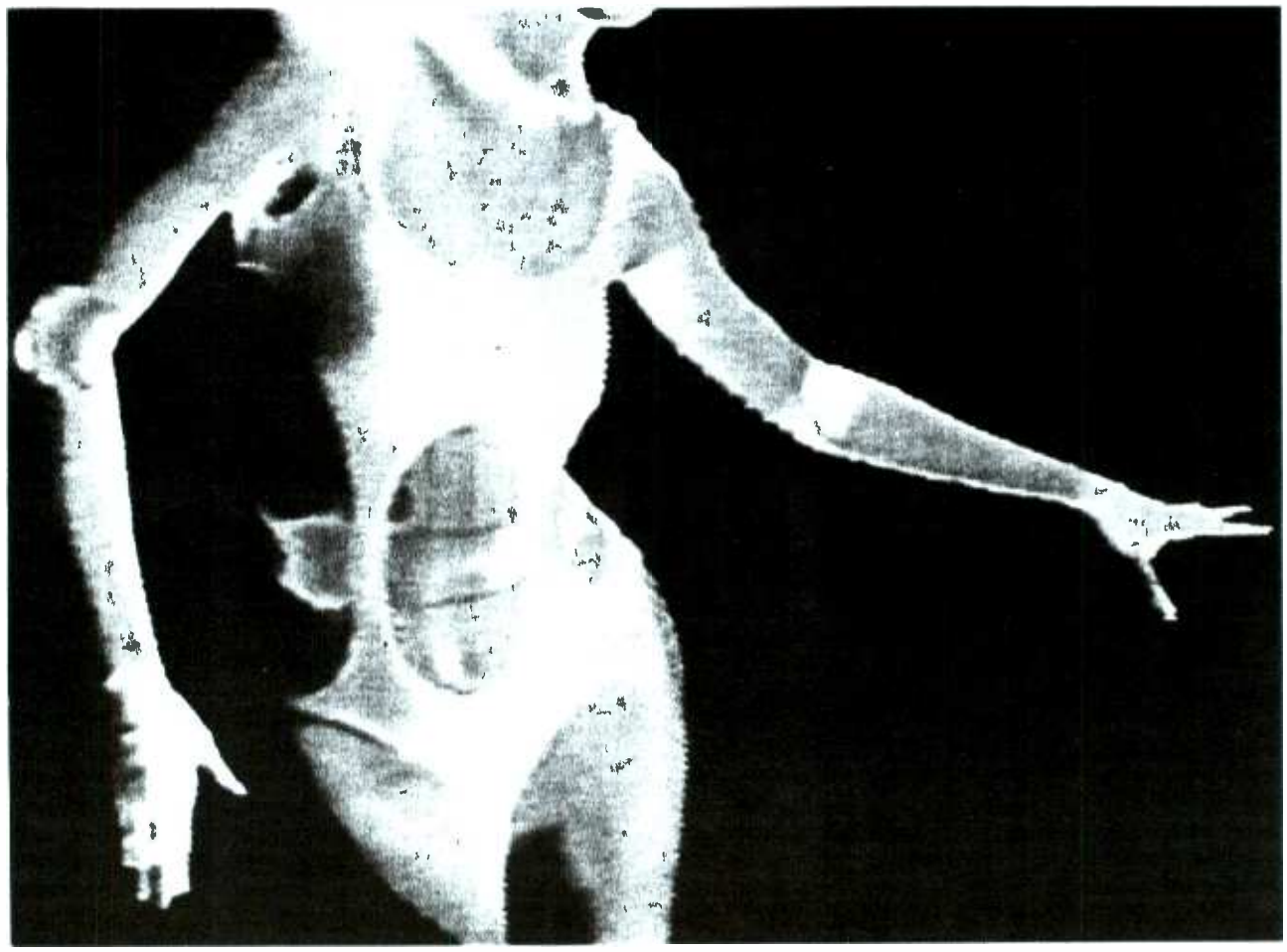
I design
workout
and slow dance
to Etta James



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Etta James

50 Years Of Soul

BILLBOARD INTERVIEW
Continued from page 20

Watson was my idol. When I started on the road at 16, Johnny and myself and Big Jim Wynn—who was my guardian, I guess—were in a car together and we went everywhere. Now, I could always sing, but I didn't have a style. When I heard Johnny, I said I want to sing just like him. I was kind of worried because he was a man, but then I didn't care because it doesn't matter whether you sing like a woman or a man: you gotta have a style.

When I came back to Los Angeles with "All I Could Do Was Cry" and I was playing the Five-Four Ballroom on 54th and Broadway, I heard the disc jockey on the radio saying, "You've got to go to the Five-Four tonight to hear the female Johnny 'Guitar' Watson." And other people were callin' up sayin', "No, Johnny 'Guitar' Watson is the male Etta James"! Nobody knew that I'd copped his style 'cause I'd been ridin' in that car for so long. He doesn't sing like anybody else.

Much like your 1994 Grammy-winner *Mystery Lady*, 1995's *Time After Time* and 1999's *Heart of A Woman*, your forthcoming album, *Blue Gardenia*, is collection of jazz-singer standards, many of them associated with Billie Holiday. What prompted you to record this particular group of songs?

Back when I first came to Private Music, my producer, John Snyder—who is a jazzman to the bone—was the one who originally convinced me to make a jazz record, and he wanted to do another one. So I said, OK, 'cause—although I was born in Los Angeles—when I was a teenager living with my mother in San Francisco, I'd be listening to Guitar Slim's "The Things That I Used To Do" and I'd have my hi-fi turned up so loud the church people down the street would say, "Why's that young girl listening to those low-down, dirty blues?"

Etta is one of the all-time great singers of the era. She has influenced a lot of young singers, but I think she has been terribly underestimated; not given her proper recognition. After all of these years, she's still singing strong.

—Gene Barge, songwriter, musician, producer

My favorite time producing has always been while working with Etta. I will always treasure her as a friend and partner in making great music together.

—Barry Beckett, producer

Etta James is larger than life. She is a powerhouse in every sense of the word. She made a really fantastic record for Island Records in the '80s called* Seven Year Itch. *She rocks to the max, and I love her.

—Chris Blackwell, president, Palm Pictures

Above and beyond anything, Etta is an amazing person. She's always incredible, gracious and a true wonder of the world. And, on top of that, she is an incredible singer.

—Buddy Brundo, Conway Studios

It has been my honor for many years to represent one of the most outstanding singers and performers of our time. Etta gives true meaning to dedication and artistry that is unique in our industry.

—Jay Cooper, attorney

You hear a lot about the term "diva." You've got these diva television shows, which you don't see Etta James on, but she is one of the great divas. Etta is one of the towering rhythm-and-blues singers. Nobody matches her pipes. We look forward to a long and continuous relationship with the Queen of the Blues.

—Quint Davis, president, Festival Productions Inc./ New Orleans

And my mother—who was like a bohemian, a beatnik—would come home from work and say, "You can't be playing that gut-bucket stuff. I want you to sing some Billie Holiday and listen to Miles Davis and Nat 'King' Cole."

So my mother—who is now 75 years old—knows all those jazz songs verbatim 'cause she used to listen to Billie Holiday and those people all night long. So she's got that Billie Holiday sound, and she's always wanted to sing. When we get mad at each other, she always says, "The only reason you got your voice is 'cause I used to sing to you every day when I was carrying you." [Laughs].

So I asked her if she wanted to sing a song with me. Now, anyone who's read my book knows that my mother and I never got along—she's something else, but she's my mom—but I figured if anytime in her life that she ever would be happy and could say that I did something for her, she could say that I did bring her in and say, "C'mon, let's you and me sing this song."

Originally, we were going to do "Blue Gardenia" together, but, to tell you the truth, I didn't know it that well. But, when we brought her down to the studio, she got on that microphone—she didn't even use the lyric sheet—and she just started singing that song, everybody was so shocked. All the guys in the engineering room at Conway Studios

The male Etta James: Johnny "Guitar" Watson

were running out, getting other young guys to come in and listen to this old lady singing. I guess they'd never seen a woman at that age sing like that. It wasn't great singing, but it was singing like Billie Holiday did. It was her whole style.

Now I know I can sing, so I don't have an ego about this. But when they got the album mixed and mastered, here's my mom sounding better than me 'cause they figured she was the kind of singer who needed all the modern techniques and tools that they sometimes use, so she doesn't even know how good she sounds. And, of course, she's played the record to death. Every time I turn around, she wants another copy; she's playing it for all her friends. But I want to tell her, "Dorothy, you can sing," 'cause she can. I don't care if her voice is not like Patti LaBelle's or whoever's got all those great curlicues, we're talking about Billie Holiday again. This 75-year-old lady knows how to put the words in the right place and what those words mean. She knows what she's singing about.

She wanted to do "In My Solitude," but I said, "No, I'm going to cut that one and 'This Bitter Earth' 'cause I know those songs." All those Billie Holiday songs—"He's Funny That Way," "There Is No Greater Love," "These Foolish Things," "Don't Blame Me" and "My Man"—on the album, I know them. I really like "These Foolish Things"; that's one of those songs I did back on Chess, but this new version makes me feel like I'm sitting somewhere in New York City with a cigarette in my mouth, looking out the window, and I love that.

I did "Love Letters" because I remember a long time ago a chick named Ketty Lester did that. When I was a youngster, I'd hear a song and put it in the back of my mind that, when I felt old enough and good enough, someday I would cut it. Same with "Don't Worry 'Bout Me." I think Art Prysock did that. "Come Rain or Come Shine," "Don't Let the Sun Catch You Crying" and "Cry Me a River"; all those came from Ray Charles. Someday, I'm going to do some of the stuff that Betty "Be-Bop" Carter did with him, too.

Any other unfulfilled musical ambitions?

I want to do this Rodney Crowell song called "Ashes by Now." [Sings] "As much as you've burned me, baby, I should be ashes by now."

Etta is one of the true great singers of all time. Whether singing gospel, R&B, blues, jazz or country, she can do it at the highest level. Just consider her induction to the Rock & Roll Hall of Fame, Rhythm & Blues Hall of Fame, numerous J.C. Handy Awards and a Grammy for Best Jazz Vocalist in 1995. She can do it all. I am very proud and honored to be part of her great career for over 20 years. Etta never ceases to amaze me.

—Lupe DeLeon, manager

It is no surprise to me that Etta James has become one of the biggest names in the history of blues and rhythm-and-blues. The first day she auditioned for me in San Francisco, I saw an abundance of raw talent in that young girl. She has enriched all who have heard her sing—and her recordings will continue to nourish the future generations.

—Johnny Otis

To me, Etta James stands as one of the greatest singers of all time, in any genre, in any era. The sheer power and depth of emotion, phrasing and nuance in her voice set her so far above the rest—and have since she first started out. Her perseverance, ferocity and vulnerability have been as inspirational to me as her monumental talent. I bow to you, my dear friend and soul sister, now and for always.

—Bonnie Raitt

Etta: unique! A voice from heaven and hell! Listen to the sister, and you are stroked and ravaged at the same time. A voice, a soul, a spirit that is immortal. And, may I add, the essential spice, a sense of humor. One Love, Darling.

—Keith Richards

And I want to do "At the Dark End of the Street." I love cheatin' songs. No-good, low-down stuff.

I'm getting ready to do a blues album, and I want to do "The Things That I Used to Do," Shirley & Lee's "I'm Gone," and this song that I've been wanting to do since I was a teenager called "Marked Deck." [Sings] "And the king, that's me, gotta wear my crown, so be careful, pretty baby, if you ain't dead when the deal goes down." [Laughs.] I love that.

And I would love to do a Latin song, something sort of like [Joao] Gilberto, 'cause I went to Sao Paolo about five years ago to do a commercial about ice cream. I read the words phonetically and people loved it, and I loved it, so I want somebody to write me a love song like that.

I also want to do something in Italian. I don't want to go crazy like Pavarotti, but I would like to do something like "Ave Maria" in a different style.

And I do want to do a gospel record, but I don't want to straddle the fence. I don't want people to throw hot grits on me because they know I've been singing the blues and shaking it up in the clubs, and now here I am in church. We have an idea for a double album called *Saturday Night and Sunday Morning* that would be about real life and love and all that.

By me being a little girl who came out of the church at 5 years old, I now have this real spiritual feeling that I've been really blessed to have gone through so much of the stuff that I've been though. There has to be something else going on, something else that I'm meant for. I mean, I know I'm meant to sing. And my singing is like a ministry to me. When I sing a song—regardless of what kind of song it is—it's still me ministering to people in the way that I feel. And—this is probably later on—I'd love to travel and do some conventions, and I'd like for it to be a testimony of my life through song. To let people see where I'm coming from, and not try to be holier than thou, but just be me and do what I think is right.

To what do you attribute your career longevity?

What else could I do? Go clean up a house? Or sell burgers at McDonald's? I can't do anything else—and I wouldn't want to do anything else!

When I'm on stage a lot of times, I feel like I'm the guy who wears the hat at the circus, the ringmaster. You know, "Let's get the elephants on. Let's kick 'em in the ass. Let's get the monkeys on." I'm the ringmaster, and that's all right.

But you also have to remember that you don't have to have a whole lot of money and you don't have to be riding in some big old car. The main thing is if you've got your health and you've got somebody you love who loves you—then, hey, you've got somebody watching over you, taking good care of you, and it's a spiritual thing.

That's really what I've been looking at lately—just being happy that I am who I am. And, yeah, I don't get all my

Continued on page 24

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SHE BRINGS BEAUTY AND STYLE
TO ALL SHE SINGS...

etta james

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ETTA JAMES - Heart of A Woman
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ETTA JAMES - Live from San Francisco
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ETTA JAMES - Life, Love and the Blues
01005-82162-2

ETTA JAMES - Love's Been Rough on Me
01005-82140-2

ETTA JAMES - Mystery Lady (Songs of Billie Holiday)
01005-82114-2

ETTA JAMES - 12 Songs of Christmas
01005-82166-2

ETTA JAMES - Time After Time
01005-82128-2

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E t t a

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Jerry Wexler

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Etta James

50 Years Of Soul

Etta James is the most intuitive musician with whom I have ever worked. She instinctively knows what works musically and has no hesitation in expressing it. Her range of expressing emotion in music is vast and instantaneous. Etta James is the Mother of Us All when it comes to heart and soul. She can break your heart, make your day or scare you to death, all within a few minutes of activating that stunningly original instrument she so thoroughly possesses. Fifty years in music is not enough. Another 50 will not be enough. But the world is already a better place because of Etta's presence in it. And for that we are forever grateful. Thank you, Etta, for giving us so much for so long with such consistency, love and brilliance. I love you with all my heart.

—John Snyder, president, John Snyder Productions, Inc.

Etta projects joy and enlightenment from the stage; a lovable, bawdy person. She wows the audience. Etta has always been a pro, and I enjoyed working with her.

—George Wein, promoter, Festival Productions

BILLBOARD INTERVIEW

Continued from page 22

royalties and all that, but I'm not bogged down in all that kind of stuff. I'm lucky enough to get royalties from a company that's very nice, and that makes me feel that everybody ain't so rotten.

How do you feel about your recordings being used in film and TV soundtracks and commercials?

I think it's really good. Although it's a little strange because other people see this stuff before I do. People ask me, "Did you see this movie with Denzel Washington [*Hurricane*] and they're playin' 'Down in the Basement'?" Then I'll see it on TV, and I'll feel proud about that. Naturally, "At Last" gets used a lot, and, when I was with Chris Blackwell's company, he got my version of Otis Redding's "I've Got Dreams to Remember" in quite a few movies.

And when Coca-Cola used my version of Willie Dixon's "I Just Want to Make Love to You" in a worldwide television commercial and the song became a big hit in England in 1996, that was something else. Yeah, it means money, ultimately, but it doesn't go from point A to point B; it means I can get a better booking over there. And maybe somebody over there tells somebody over here, so it helps me here, too.

What sort of changes have you seen in your audience over the years?

Oh man, it's something else. [Laughs.] More white people come to see me nowadays, and they act just like black people did back in the '50s. They're the ones who've kept the blues alive. I hate to say this, but my own people have said that the blues was "share-cropping music." That hurts my feelings so bad when somebody says something like that 'cause, you know, when you see 'em out somewhere, their dress is flyin' up and they're shaking their ass, but I've seen the whole world change, and now blues has gone into a universal thing.

Look at over in Europe, what do you see over there? Who comes to the gigs and is so dedicated to black performers and their music? The way they look at me makes me feel really good. They make me feel like I am a legend. The real deal. I'm not just the new singer that comes from Baltimore. I'm the real thing.

What do you like to do when you're not performing?

Most of the time, I'm not being "Etta James." I'm not "Etta James" until I'm dressing in my room to go down to the gig. I'm a funny person—I like Wal-Mart—'cause there's really down-to-earth people in there. Once in a while, there might be a person in there that says, "You remind me of Etta James. Did anybody ever tell you that?" And I'll say, "Oh yeah," but I'll keep going 'cause they've got those little scooter buggies that you ride on, and I'll just keep going. I don't buy a lot of stuff, but I've got four grandkids, so I'll buy little things, knick-knacks and whatnot. I like swap meets at the drive-in, too.

But I just like to sit outside. My house faces the back and the view reminds me of Palermo in Sicily. You see all the little houses on the hills. So I like to sit at the back of the house with my eight dogs and look over at those houses and all the flowers and stuff like that. I don't go to clubs unless I'm working. I don't go to movies. I see all the movies I want on TV. I don't go to places to try to be seen. I'm not one of those people who goes around celebrating the fact that I'm "Etta James" with eight or nine people walking behind them. I can't stand that. I know who I am. ■

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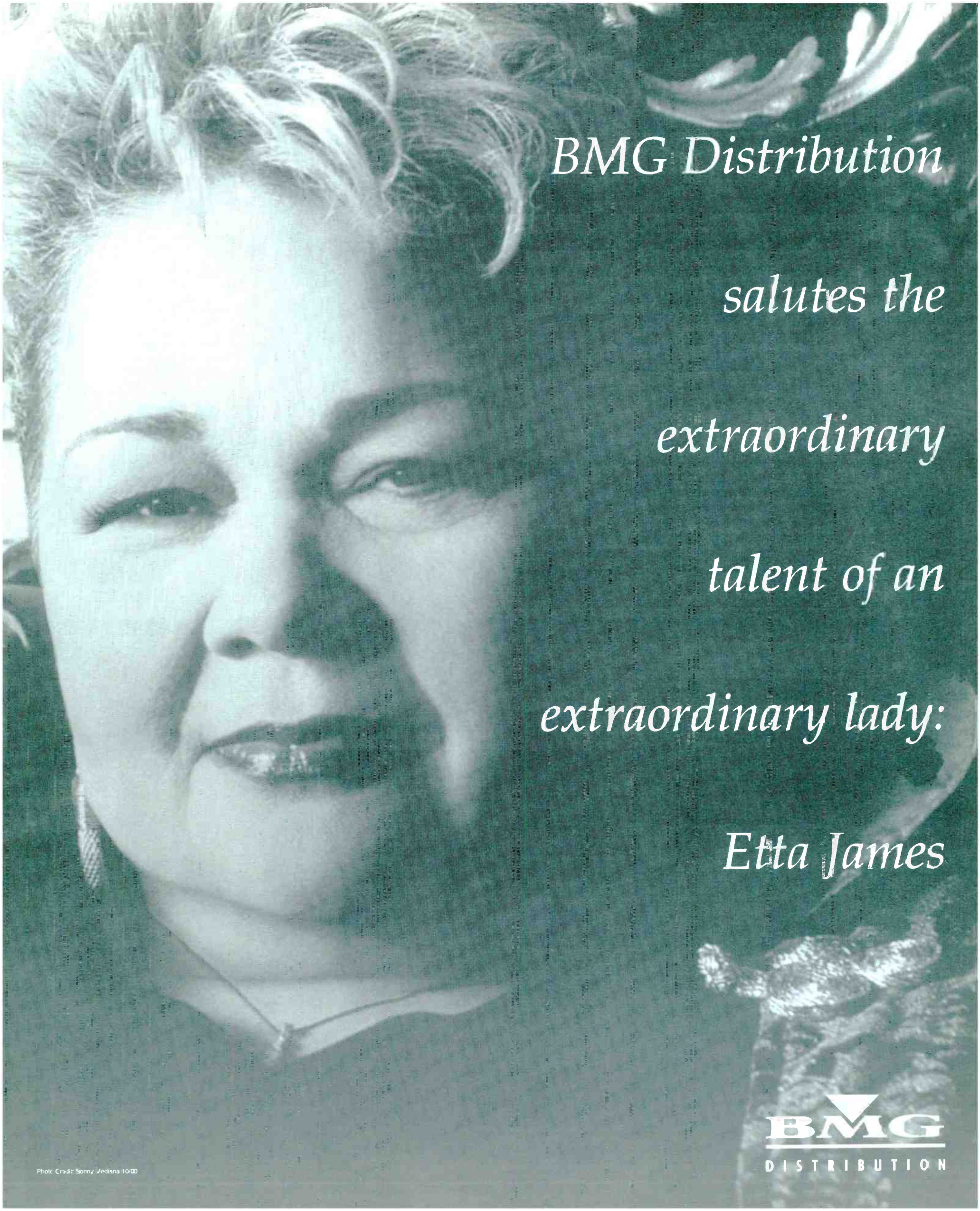

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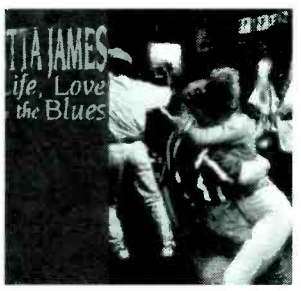
Etta James

50 Years Of Soul

E.J. On CD: Cool Catalog

Now celebrating her 50th year in the music business, Etta James can point with pride to an impressive catalog of her work. Currently available are 23 individual albums, a two-CD hits package, and a three-CD boxed set. James' recorded performances also grace 54 different compilation albums and 11 film and TV soundtrack discs. So where do you start?

If you take the historical approach, all 22 songs she recorded for Modern and Kent from 1955–59 are available on *R&B Dynamite* (Virgin/EMD). Highlights include "The Wallflower" a.k.a. "Roll With Me, Henry"; her other '50s R&B hit, "Good Rockin' Daddy"; the bluesy "W.O.M.A.N."; four songs pseudonymously recorded with Harvey Fuqua as Betty & Dupree; and several songs cut in New Orleans with the then-current cream of the Crescent City's session men.



Nothing sums up the next 14 years of James' career better than *The Chess Box* (MCA/UMD), a 72-song, three-CD magnum opus. All the '60s hits ("At Last," "All I Could Do Was Cry," "Something's Got a Hold on Me," "Tell Mama," "I'd Rather Go Blind," etc.); those two hip duets with Sugar Pie DeSanto ("In the Basement" and "Do I Make Myself Clear"); seven unreleased tracks; simultaneously intense and deadpan interpretations of Randy Newman tunes; and the amazing, almost wordless, one-take vocal performance that comprises the entire 2 minutes and 49 seconds of "Feelin' Uneasy." *Essential Etta James* is the hit-heavy, two-CD version.

ASTONISHING SNAPSHOT

Etta James Rocks the House (Chess/Universal)—recorded live over the course of two nights at Nashville's New Era Club in 1963—is an astonishing aural snapshot. Backed by tenor sax, organ, bass, drums, with David T. Walker on guitar, James rips through Jimmy Reed, B.B. King, some hits and some then-recent R&B chartbusters from Ray Charles, Barrett Strong and Jessie Hill. The CD adds three tracks, and the cover art is ace.

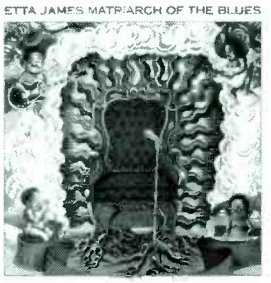
At Last (Chess/Universal) is her 1961 album with four Harvey Fuqua duets as bonus tracks. *Come a Little Closer* is her 1974 LP with three bonus tracks. Universal's 2001 reissue, *Tell Mama–The Complete Muscle Shoals Sessions*, adds 10 bonus tracks to the Southern soulfest. Universal also distributes her 1978, Jerry Wexler–produced *Deep in the Night* (Rounder/Bullseye) and James' 1988–93 Island-era discs: the Barry Beckett–produced *Seven Year Itch* and *Sticking To My Guns*, and *How Strong Is a Woman*. Wexler also produced 1992's *The Right Time* (Elektra/WEA). *Blues in the Night, Vols. 1 & 2* (Fantasy), is a 1986 live recording from San Francisco that features James sharing stage time with Eddie "Cleanhead" Vinson, Red Holloway, Brother Jack McDuff and Shuggie Otis.

But Private Music/BMG has been Etta James' recording home since 1994. Her first album for the label, *Mystery Lady: The Songs of Billie Holiday*, was also James' first Grammy-winner (for Best Jazz Vocal Performance). Confidence thus boosted, James—singing with greater maturity and subtlety than ever—has since revisited the Great American Songbook of jazz standards for *Time After Time* (1995), *Heart of a Woman* (1999) and *Blue Gardenia*, which is set for release this month.

BOUNCING BLUES AND JAZZ

Other than side trips into country (1997's Barry Beckett–produced *Love's Been Rough on Me*), and seasonal material (1998's *Twelve Songs of Christmas*), James has split her recent studio time bouncing back and forth between jazz and the blues.

ETTA JAMES MATRIARCH OF THE BLUES



Live From San Francisco (On The Spot/Private, 1994) is a fierce, self-financed document of James and her 1981 road band, the all-male Blind Girls, in action. *Life, Love & the Blues* (1998) and last year's *Matriarch of the Blues* are increasingly powerful collections of blues, rock and soul standards and obscurities with respective drums and bass provided by James' two sons, Donto and Sametto, whose production efforts on the most-recent disc made sure that the sounds lived up to its title.

—*Don Waller*

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EVERYBODY *loves* Etta James! Imagine that!

- John Snyder

Etta James

50 Years Of Soul

Listen to her sing, and hear the searing imprint of a life on the edge, standing at the precipice time and again—but saving herself—and her career—by sheer force of will. Etta is one of the great survivors. Her life has been a pendulum, swinging from self-disregard and reckless endangerment to bootstrap reclamation and rehabilitation. Listen to her songs, and hear the total honesty behind every note she sings. She always delivers from the heart without phony embellishment or commercial compromise. Of course, these strengths alone would not have enabled her to shine over five decades as a superstar of soul. Her voice: the great instrument she was born with. Her heart that supercharges her vocals with searing emotion. Her instinctive musical intelligence that dictates her phrasing and choice of notes. These are the gifts she brought to the table. I thank her for having permitted me to work with her over these many years. To quote my friend Stanley Booth, "She has lifted my heart and raised my spirit."
—Jerry Wexler

MAMA TELLS ALL

Continued from page 19

Georgia Gibbs' vanilla cover, of course, was the big pop hit—and an important lesson in the less than righteous way that the music business of that era worked. But it opened the door for heavy touring with such heroic R&B and rock 'n' roll figures as Little Willie John, Ruth Brown, Bo Diddley, the Clovers, the Five Keys and Little Richard.

Seeing that she'd been stiffed at a gig, Jackie Wilson lent James money to get to Chicago to meet with Chess Records, which needed female artists to balance its Chicago blues-heavy roster and signed her as a writer and singer. After singing backup on Chuck Berry sessions, duetting with the Moonglows' Harvey Fuqua and recording a number of fine sides of her own ("All I Could Do Was Cry," "Pushover," "My Dearest Darling"), she cut her signature song, "At Last," in 1960 for the company's Argo imprint. The track has since appeared in such movie soundtracks as *North by Northwest*, *The Wedding* and *Rain Man*.

More hits would follow, among the most notable "I'd Rather Go Blind," which was produced in 1967 by Rick Hall at Muscle Shoals and later covered by Rod Stewart, "Tell Mama" (which Joplin also recorded), "In the Basement" and "Security." In September 1974, James joined such fellow black-music superstars as James Brown and B.B. King, all of whom were flown to Zaire to perform at the World Black Festival concert adjunct to the historic Muhammad Ali–George Foreman title fight, and, in 1984, she wailed "When the Saints Go Marching In" at the opening ceremonies of the Summer Olympics in Los Angeles.

SOLELY SINGING

James' recordings also continued to appear in movie soundtracks. "The Blues Don't Care" was featured in *Heartbreakers*, and "Baby, What You Want Me to Do" in *Tap*, and James herself performed in *Chuck Berry's Hail! Hail! Rock 'n' Roll*. Her music was all over television, too. But James was well into a protracted period of drug addiction—and the petty crime that went with it. In fact, it wasn't until a late-'80s stint at the Betty Ford Clinic, which followed years of drug hustling and numerous related confinements and treatments, that James finally overcame her need for anything else but singing.

"Nothing succeeds like singing," she wrote in *Rage to Survive*. "Singing is direct. Singing says it straight up. Singing, like crying or sobbing, don't need no explanations. It just is."

Luckily, her drug abuse didn't get in the way of her magnificent vocalizing, as demonstrated by her recordings throughout the '70s and '80s—highlights including her albums with Wexler, 1973's Gabriel Mekler–produced Chess album *Etta James*, the 1988 Barry Beckett–produced Island album *Seven Year Itch* and the albums that have followed James' signing to Private in 1993. Among the latter are such diverse sets as 1995's *Time After Time*, 1998's *Love's Been Rough on Me* and *Life, Love & the Blues* and the following year's *Heart of a Woman*.

With *Blue Gardenia*, Etta James consolidates her switch from the "soul screaming Earth-Mama" that she described in her book to the mature jazz singer of her mother's dreams. But, while she has sacrificed much in her life, her depth of soul, which first captivated Johnny Otis and Leonard Chess and then music fans the world over, remains ever-present. ■

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for 50 years
of life, love
and the blues

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With love , Lupe

DE LEON ARTISTS

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ALBUMS

Edited by Michael Paoletta

POP

▶ PRINCE
The Very Best of Prince
PRODUCER: Prince
Warner Bros. R2 74272
Although Prince's battle with his former label, Warner Bros. Records, was often a public spectacle, few can dispute that the artist's finest work was recorded while he was with the label. The 17 songs on *The Very Best of Prince*—hit singles from 1979-1992—stand as testimony to Prince being a prolific master of blending R&B, funk, and rock. Prince's vast range is exemplified in tightly arranged pop ("I Wanna Be Your Lover," "When Doves Cry," "Kiss"), poignant ballads ("Purple Rain," "Diamonds and Pearls"), energetic rockers ("Let's Go Crazy," "U Got the Look"), and erotic seduction ("Little Red Corvette," "Cream"). For people who don't mind a condensed version of the more expansive 1993 anthologies *Hits 1*, *Hits 2*, and *Hits/B-Sides*, *The Very Best of Prince* presents an ideal balance of the artist's most abundantly creative and most commercially successful work.—***CH***

★ DANIEL JOHNSTON
Rejected Unknown
PRODUCER: Brian Beattie
Gammon 7500
Texas pop savant Daniel Johnston has always been indie rock's prime example of outsider art. The underground tunesmith has a knack for blending insinuating pop melodies with depressing yet oddly amusing lyrics. Capped with earnest, often off-key vocals, his recordings have something about them—something that has cultivated an ardent cult following. (He even inspired a brilliant tribute album in 2000.) After a brief, ill-advised flirtation with the rock mainstream, Johnston is back where he belongs: In his garage, cranking out quirky ditties about tortured love on perpetually out-of-tune instruments. *Unknown* is an acquired taste, yet one that might make you laugh, shake your head in bemusement, and ultimately remind you of those painfully awkward teenage years when first love felt fatal. Contact: 212-219-0700.—***LF***

R&B/HIP-HOP

▶ THE ISLEY BROTHERS
Eternal
PRODUCERS: various
DreamWorks 50291
Few R&B groups have had the staying power of the Isley Brothers. With 47 years under the fraternity's respective belts, the group is making another debut—for DreamWorks. And since the key to the group's ongoing success seems to be reinvention, it fits that this release is titled *Eternal*. In recent years, Ronald and Ernie Isley have remained fresh via Ronald's gangster persona (Mr. Biggs). With the help of Mr. Biggs, the Isleys have gained a new audience by teaming with such R&B contemporaries as R. Kelly and Kelly Price. The former returns the favor on this set's first single, the dramatic "Contagious," which also features Chanté Moore. A tale of cheating hearts, "Contagious" is attracting fans young and old as a staple on urban radio. Other standout tracks include "Move Your Body" and "Said Enough," which features Jill Scott.—***RH***

★ MYSTIC
Cuts for Luck and Scars for Freedom
PRODUCERS: various
Goodvibe/JCOR 0936
Joining the ranks of rap's progressive movement, Los Angeles-based rapper/singer/poet Mystic combines vivid imagery with surreal sounds on her debut set. Not one to mince words, Mystic uses *Cuts and Scars* to convey messages of self-love, self-respect, and righteousness. "The Life," the album's lead single, is a prime example of that. Produced by A*Plus, "The Life" is a dedication to all those who struggle with life—and who doesn't? The single also allows Mystic to showcase her vocal capabilities. Meanwhile, "Neptune's Jewels" is both beautifully ethereal and clearly sensual. Issues of love ("Forever and a Day") and materialism ("The Gottas") are also tackled throughout the album.—***RH***

COUNTRY

▶ CAROLYN DAWN JOHNSON
Room With a View
PRODUCERS: Paul Worley and Carolyn Dawn Johnson
Arista 69336
Since she has already made waves as a songwriter, the time would appear right for Carolyn Dawn Johnson to emerge as a performer. With the help of producer Paul Worley's savvy commercial touch, she is on her way. As a vocalist, Johnson alternates between power and subtlety. The steady-rolling belter "Georgia," with effective harmony from Martina McBride, is a choice cut, and Johnson turns sultry and swampy on "Just Another Girl." There is some country-pop here but often with an edge, as on "Love Is Always Worth the Ache" and "Complicated," the lilting, well-written debut single. "Masterpiece" is delicate and heartfelt, and "One Day Closer to You" is a contemporary-sounding "country grrrl" anthem. Radio-friendly without sacrificing backbone and lyrical flair, this may be what we have to live with as mainstream country compromises between art and commerce—and in Johnson's case, at least, that's not such a hard way to go.—***RW***

★ JUNIOR BROWN
Mixed Bag
PRODUCER: Junior Brown
Curb Records 78719
Junior Brown has always been a tough nut to crack, what with his Don Rich-meets-Jimi Hendrix-meets alien space invaders licks and Ernest Tubb-on-acid vocals. But he's no joke, and his new Curb release is perhaps his best ever, deftly melding jaw-dropping "guit-steel" solos with authentic, Texas-style country. The rambunctious "Guitar Man" will part one's hair, while such homespun Brown compositions as "Ain't Gonna Work Today" and the rad-and-trad, steel-laced "Our First Bluebonnet Spring" are new Junior gems. Brown is a master of clever wordplay, evidenced here on the spy-twang opus "Cagey Bea" and square-peg tale "Little Town Square." "Catfish and Collard Greens" is deliciously manic, and Brown kills on Tubb's own "Kansas City Blues." He wraps things up with a guit-steel clinic on "The Chase." A definite keeper.—***RW***

LATIN

★ TOMMY TORRES
Tommy Torres
PRODUCER: Tommy Torres
Sony Discos LAK 84335/2-475222
After writing and producing for a host of established artists, Puerto Rican singer/songwriter/producer Tommy Torres has launched his solo career with a persuasive album of mostly original compositions (most are co-writes) that break rank with standard Latin pop. Although most of the songs are solid—many catchy ("Cuento de Cuna," "Cómo Olvidar")—the real strength of this album lies in its acoustic-based arrangements and production. Everything here is disarmingly fresh and enthusiastic—with added beauty coming from acoustic and Spanish guitars plus the occasional violin and mandolin—while such details as the vocal harmonies in the bridge to "Cómo Olvidar" raise the tracks a notch higher. Torres also boasts strong lyrics that can languish in introspective accompaniments (as in "Si Miras Atrás") but other times sparkle (note the witty "Tresde Abril"). A strong debut from a promising artist.—***LC***

SPOTLIGHTS

THE CRYSTAL METHOD
Tweekend
PRODUCERS: various
Geffen/Outpost 069493063
In the four years since Los Angeles duo the Crystal Method released its beat-pleasing debut, *Vegas* (and such accompanying infectious singles as "Busy Child"), electronica went from being the next big thing in the U.S. to simply being. And that's perhaps what the glorious *Tweekend* is all about. Like its predecessor, *Tweekend* finds the pair infusing elements of rock, funk, and hip-hop into its techno-splashed landscape. Unlike what came before, though, the duo wisely experiments with a wider variety of moods and melodies. The dynamic set features contributions from Stone Temple Pilots singer Scott Weiland ("Murder"), DJ Swamp ("Name of the Game"), multi-instrumentalist/producer Jon Brion ("Over the Line"), and Rage Against the Machine guitarist Tom Morello, who co-produced three tracks. Once again, the Crystal Method ups the electronic ante.—***MP***

USHER
8701
PRODUCERS: various
Arista 14715
Riding the No. 1 crossover popularity of engaging lead single "U Remind Me," Usher returns with his third studio set. Originally slated for release earlier this year (when it was titled *All About U*), *8701* finally arrives—and it proves to be well worth the wait. The album finds co-writer Usher collaborating with such production heavies as Jimmy Jam and Terry Lewis, Babyface, Jermaine Dupri, the Neptunes, and Mike City. The

end result? A disc that flows with soulful vocals showcased in clean, back-to-the-real production settings. Notable tracks include "How Do I Say," "Twork It Out" (which includes a nod to Marvin Gaye), and the dancey "U-Turn." But it's a more adult Usher who's guaranteed to turn heads on such ballads as "U Got It Bad," one of seven songs retained from the *All About U* sessions.—***GM***

GILBERTO GIL & MILTON NASCIMENTO
Gil & Milton
PRODUCER: Guti Graça Mello
Atlantic 8573-82810
Moments into opening track "Sebastian," all of the elements of a classic Brazilian album are in place: skipping samba rhythms, string arrangements (by Gil Jardim), an airy, cinematic cast, and the entwined voices of two of Brazil's most influential musicians, Gilberto Gil and Milton Nascimento. The pair co-wrote five tracks for their first full-length collaboration but also revisit old favorites by other Brazilian artists (Jorge Ben's "Xica da Silva," Luis Gonzaga's "Baiao da Garoa," Dorival Caymmi's "Dora"), as well as George Harrison, whose "Something" is infused here with a Jamaican lilt. Although their respective styles reflect different regions within Brazil, the rapport between Gil and Nascimento is undeniable. Their long-awaited collaboration is a light-hearted affair, a testament to the sure touch of two singular and enduring talents.—***RBH***

VITAL REISSUES

ECHO & THE BUNNYMEN
Crystal Days, 1979-99
REISSUE PRODUCERS: Andy Zax and Bill Inglot
ORIGINAL PRODUCERS: various
Warner Archives/Rhino R2 74263
In the misty, faraway '80s—with their vital radio breeding ground dubbed "college rock"—Echo & the Bunnymen were among the most revered of British imports to the U.S., along with such peers as the Smiths and the Cure. Echo also proved to be an influence on later bands from the Flaming Lips to Oasis. Photogenic but with an ambitious edge, psychedelic yet possessing a classic pop sensibility, the Liverpool quartet—singer Ian McCulloch, lead guitarist Will Sergeant, bassist Les Pattinson, and late drummer

Pete DeFreitas—put forth music of equal parts shimmer and sinew, drawing on influences from the Doors and the Velvet Underground to Leonard Cohen and Television. This thoughtfully produced four-disc boxed set does wonders in collecting the band's best, surveying such pinnacle albums as 1983's *Porcupine* and '84's *Ocean Rain*. Moreover, the set includes almost a whole disc's worth of rare, rocking live material, including takes on such top album tracks as "Do It Clean" and several excellent covers, among them the Stones' "Paint It Black." Also here are latter-day hits like 1987's "Lips Like Sugar" and items from Echo's recent comeback discs. Plus, the warts-and-all liner notes by band intimate Mick Houghton are a tonic.—***BB***

(Continued on next page)

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

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(Continued from preceding page)

★ GONZALO RUBALCABA
Supernova
PRODUCER: Gonzalo Rubalcaba
Blue Note 7243 5 3117221
Pianist Gonzalo Rubalcaba's latest with his trio is, for the most part, a sparse, introspective disc that belies its title and much of Rubalcaba's previous work. If Rubalcaba has been guilty of the "too many notes" syndrome, he is quite economical here, relying on multiple breaks and syncopations for effect. The classic "El Manicero" is surprisingly airy and crisp, and "Supernova" and "Supernova 2" are wonderful exercises in rhythmic surprise. Although Rubalcaba is a soulful player, the disc languishes on such slower tracks as "Alma Mía" and "El Cadete Constitucional," which begins with the breathtaking bass solo but then peters out. Overall, though, this is a refreshing outing, one that further proves Rubalcaba's versatility.—***LC***

WORLD MUSIC

★ HABIB KOITÉ
Baro
PRODUCER: Habib Koité
Putumayo 192
When Habib Koité was in New York City recently, he stated that, in comparison with his previous discs, *Baro* was a "quiet" album. Indeed, the album relies more on acoustic instrumentation, and Koité's *danssa doso* style is rendered in a particularly contemplative manner. Such songs as "Kanawa," "Wari," and the title track are melodies endowed with tremendous warmth that take their heart from Malian traditional music; they discreetly incorporate Western elements, such as the tuning of Koité's guitar in "Wari." Koité also ventures into the range of Latin influences, invoking a Cuban rhythmic pulse on "Batoumambe" and essaying a very hip remake of "Cigarette Abana," the song that gave Koité his first hit single in West Africa (subsequently featured on his 1997 album *Muso Ko*). Less robust than previous records, *Baro* is a subtler enchantment.—***PVV***

BLUES

★ MICHELLE WILLSON
Wake Up Call
PRODUCER: Scott Billington
Bullseye Blues 9639
On her fourth Bullseye release, Michelle Willson has arrived. With producer Scott Billington at the helm and her superb band in the pocket, Willson is a match for any woman out there with a mike in her hand and a headful of tunes. She is no blues howler; her vibe is a passionate sophistication that craves rhythm and groove. She is a hipster at heart, and her jazzy feel for the blues—and the swing that never leaves her voice—set her apart from the pack. And while Willson fancies the Kansas City and jump styles, she can raise the temperature to sweltering ("Think About Me") and slip into something a little low-down (the title track). This proves to be one of the year's most appropriately titled albums.—***PVV***

CLASSICAL

★ BEETHOVEN: Diabelli Variations
Piotr Anderszewski, piano
PRODUCER: Jean-Pierre Loisil
Virgin Classics 7243 5 45468
Thirty-one-year-old Polish-born pianist Piotr Anderszewski has become something of a star—and with only a few duet partnerships with violinist Viktoria Mullova (on Philips), a single previous solo album (of Bach, on Harmonia Mundi), and an engaging film appearance (as a commentator in NVC Arts' *Art of the Piano*) under his belt. This disc—his first for Virgin/EMI—is his true coming-out party. Despite lauded renditions on record by the likes of Stephen Kovacevich and Alfred Brendel, Beethoven's Diabelli Variations have proved notoriously elusive for both artists and audiences. Yet this charmingly self-assured musician has made the work his calling card. This individual, incandescent performance was recorded for a film by Bruno Monsaingeon (which should finds it way on DVD-Video soon, let's hope). Brimming with detail yet boasting a persuasive command of the long view, Anderszewski's Diabelli Variations are as compelling as they come.—***BB***

CHRISTIAN

JOY WILLIAMS
Joy Williams
PRODUCER: Dennis Patton, Dan Muckala, and George King
Reunion 02341-0000-2
Don't be fooled by the cover of this CD. Although the image may be of just another pretty, fresh-faced teen ingénue, the music within showcases a new artist with an impressive vocal gift and songs with a light beat but a deep message. Her warm, resonant voice finds a perfect vehicle in the Brian McKnight-penned ballad "Home." On "No Less," "Do They See Jesus in Me," and "I Believe in You" Williams leaves no doubt about her dedication to serving the Lord with her talent. Musically, the album is filled with such buoyant pop tunes as "Second Nature" "It's All Good," and "Up." Williams co-wrote two cuts and is aided by such top songwriters as Ty Lacy, Dan Muckala, and Regie Hamm.—***DEP***

SKILLET
Alien Youth
PRODUCER: John Cooper
Ardent 2507
On Skillet's fourth studio set, *Alien Youth*—its heaviest to date—the Christian industrial rock act fuses the edgy sounds of Orgy and Stabbing Westward with powerful professions of faith. The result is a mainstream-leaning album packed with integrity and fully capable of being a leader in this era of expanding worship genres. The cuts shake with the energy of a live performance, with a rousing crowd easily imagined behind the anthem-like title track. And many would eagerly seek a shoulder from the shared testimonies in "Will You Be There (Falling Down)."—***JKV***

ON DISC

JEFF BECK
Blow by Blow
PRODUCER: George Martin
Epic ES85440

JAMES TAYLOR
Hourglass
PRODUCERS: Frank Filipetti and James Taylor
Columbia CS67912

MOZART: Concerto for Piano and Violin, Sinfonia Concertante in E flat major
Midori, violin; Nobuko Imai, viola; NDR Symphony Orchestra/Christoph Eschenbach, piano and conductor
PRODUCER: Steven Epstein
Sony Classical SS89488

The Super Audio CD (SACD), already highly regarded by audiophiles for its remarkably accurate sound reproduction, has entered the world of surround sound. In tandem with Sony's recent introduction of multichannel SACD players, the major is now releasing its first multichannel SACD titles.

The sampling frequency for Sony's Direct Stream Digital (DSD) format is 2.8224MHz, 64 times higher than the 44.1kHz sampling frequency of conventional CD. These three titles ably illustrate DSD's sonic advantages.

From the staccato accents answering the opening riff of "You Know What I Mean," producer George Martin's original quad mix of Jeff Beck's *Blow by Blow* is a fascinating multichannel take on the familiar 2-channel mix. This 1975 set, matching the guitar virtuoso with the Beatles' producer, delivered exceptional results, even more appreciable with the addition of surround. (A small amount of center channel and subwoofer information has been added for a true 5.1 mix; by shutting off those speakers, the original quad mix, created by Martin and Beck at AIR Studios in London, can be heard.)

The layers of electric guitar orchestration, Martin's own orchestral arrangements, and a ferocious band (featuring Max Middleton on keyboards, Phil Chenn on bass, and Richard Bailey on drums and percussion) positively leap out of the surround speaker array. On Beck and Martin's nod to Lennon/McCartney, "She's a Woman," the benefit of multichannel is as evident as on any other track: where the stereo release ably showcases Beck's unique touch and tone as Middleton's funky keyboard dances across the stereo image, the SACD presents the recording in fuller glory. Interestingly, the lead guitar—stating the melody here—is placed in the rear speakers, while the aforementioned keys and percussion are more prominent in the front; bass guitar is spread across all speakers and the subwoofer.

Beyond the manifest superiority of the surround listening experience over stereo, the realism SACD offers is a similarly impressive leap ahead of its CD counterpart. "Scatterbrain," on which Beck's heavily processed jazz-rock guitar meets Martin's strings over a furious, 9/8 backdrop, is a tour de force: In a side-by-side comparison, the sonic limitations of the 16-bit, 44.1kHz CD are suddenly in sharp relief.

The beautiful cover of Stevie Wonder's "Cause We've Ended as Lovers," as presented on SACD, is perhaps the highlight of Beck's masterpiece. His supreme command of the instrument is spotlighted as the minimalist accompaniment jumps gracefully, though subtly, around the listener. As Beck's brilliant solo brings the tension to a peak, he too takes flight, the lead guitar moving from back to front as he nimbly runs up and down the neck.

Co-producer and recording/mix engineer Frank Filipetti—one of today's premier surround sound engineers—brings a gentle approach to James Taylor's 1997 *Hourglass*. Filipetti places Taylor's strong vocal squarely in the center channel, the backing vocals approaching the listener from both front and surround speakers. Within this framework, the rear speakers serve primarily to subtly augment the left/center/right, such as on "Little More Time With You," featuring Stevie Wonder's harmonica in the left channel.

Throughout the *Hourglass* SACD, the rear channels are employed almost exclusively for ambiance, conveying a far more open, "living" quality to the music; the 2-channel CD simply cannot deliver this level of realism. Likewise, Taylor's distinct voice is far more faithfully transmitted on SACD. It doesn't take an audiophile to perceive the sonic improvement.

The Super Audio CD will especially delight classical music enthusiasts. Sony Music's first original DSD multichannel SACD recording pairs a long-revered Mozart masterpiece—the Sinfonia Concertante in E-flat Major—with a major new "realization" of an unfinished (and long-missed) Double Concerto for violin and piano. The disc transports the listener to the Rolf Liebermann Studio in Hamburg, Germany, where this recording was made with the format in mind (a 2-channel CD, utilizing Sony's DSD system, is also available).

As with any CD/SACD comparison, the latter is stunning in its sonic accuracy. The work of the renowned soloists—violinist Midori and violist Nobuko Imai with pianist/conductor Christoph Eschenbach—is more fully appreciated in this format, the timbre of each instrument conveyed with a startling fullness. The surround aspect, enveloping the listener, further enhances the experience.

Sonically, Super Audio CD lives up to its name. Each of these titles includes a stereo mix for playback on early, 2-channel SACD players (multichannel-capable players have been available since spring), and with the addition of multichannel mixes to Sony's SACD series, the format is a real joy.

CHRISTOPHER WALSH

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AUGUST 11 2001 **Billboard®**

Top R&B/Hip-Hop Albums™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
				NUMBER 1 — 5 Weeks At Number 1		
1	1	1	5	**ALICIA KEYS** ▲ J 20002 (11.98/17.98)	Songs In A Minor	1
2	2	—	2	**AALIYAH** Blackground 10082* (12.98/18.98)	Aaliyah	2
3	3	—	2	**FOXY BROWN** Def Jam 548834*/IDJMG (12.98/18.98)	Broken Silence	3
4	4	2	4	**P. DIDDY & THE BAD BOY FAMILY** Bad Boy 73045*/Arista (12.98/18.98)	The Saga Continues...	2
				HOT SHOT DEBUT		
5	NEW		1	**VARIOUS ARTISTS** Violator/Loud/Columbia 85790*/CRG (12.98 EQ/18.98)	Violator The Album V2.0	5
6	6	3	6	**D12** Shady 490897*/Interscope (12.98/18.98)	Devil's Night	1
7	7	4	5	**JAGGED EDGE** ▲ So So Def/Columbia 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2
8	10	6	6	**LUTHER VANDROSS** ● J 20007 (12.98/18.98)	Luther Vandross	2
9	5	—	2	**KURUPT** Antra 751083/Artemis (12.98/18.98)	Space Boogie: Smoke Oddessey	5
10	9	7	4	**LIL' ROMEO** Soulja 50198/Priority (11.98/17.98)	Lil' Romeo	5
11	8	5	5	**BEANIE SIGEL** Roc-A-Fella/Def Jam 548838*/IDJMG (12.98/18.98)	The Reason	2
12	13	12	20	**JAHEIM** ● Divine Mill 47452*/Warner Bros. (11.98/17.98)	[Ghetto Love]	2
13	11	8	8	**ST. LUNATICS** ▲ Fo Reel 014119/Universal (12.98/18.98)	Free City	1
14	14	9	12	**MISSY "MISDEMEANOR" ELLIOTT** ▲ The Gold Mind/Elektra 62639*/EEG (12.98/18.98)	Miss E...So Addictive	1
15	NEW		1	**JIMMY COZIER** J 20004 (11.98/17.98)	Jimmy Cozier	15
16	12	—	2	**CRAIG DAVID** Wildstar/Atlantic 88081*/AG (11.98/17.98)	Born To Do It	12
17	20	20	19	**TRICK DADDY** ● Slip-N-Slide/Atlantic 83432*/AG (11.98/17.98)	Thugs Are Us	2
				GREATEST GAINER		
18	69	66	27	**JENNIFER LOPEZ** ▲ Epic 85965 (12.98 EQ/18.98)	J.Lo	1
19	18	17	54	**JILL SCOTT** ▲ Hidden Beach 62137*/Epic (11.98 EQ/17.98) ♦	Who Is Jill Scott? Words And Sounds Vol. 1	2
20	19	13	13	**DESTINY'S CHILD** ▲² Columbia 61063*/CRG (12.98 EQ/18.98)	Survivor	1
21	17	10	8	**SOUNDTRACK** ● Murder Inc./Def Jam 548832*/IDJMG (12.98/18.98)	The Fast And The Furious	5
22	15	11	5	**LIL' MO** Elektra 62374*/EEG (12.98/18.98)	Based On A True Story	6
23	23	19	19	**112** ▲ Bad Boy 73039*/Arista (12.98/18.98)	Part III	1
24	NEW		1	**CORMEGA** Legal Hustle 9203*/Landspeed (11.98/18.98) ♦	The Realness	24
25	25	22	15	**JANET** ▲² Virgin 10144* (12.98/18.98)	All For You	1
26	22	21	10	**LIL JON & THE EAST SIDE BOYZ** BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up	6
27	26	23	20	**TANK** ● Blackground 50404* (12.98/16.98)	Force Of Nature	1
28	21	16	7	**SILK** Elektra 62642/EEG (12.98/18.98)	Love Sessions	2
29	30	28	17	**GINUWINE** ● Epic 69622* (12.98 EQ/18.98)	The Life	2
30	27	25	18	**INDIA.ARIE** ● Motown 013770/Universal (12.98/18.98)	Acoustic Soul	3
31	24	18	6	**SISQO** ▲ Dragon/Def Soul 548836*/IDJMG (12.98/18.98)	Return Of Dragon	3
32	16	—	2	**BAD AZZ** Doggy Style 50076/Priority (11.98/17.98)	Personal Business	16
33	28	24	10	**REDMAN** ● Def Jam 548381*/IDJMG (12.98/18.98)	Malpractice	1
34	29	15	6	**SOUNDTRACK** Universal 014276 (12.98/18.98)	Baby Boy	12
35	33	26	21	**EVE** ▲ Ruff Ryders 490845*/Interscope (12.98/18.98)	Scorpion	1
36	39	42	57	**NELLY** ▲ Fo Reel 157743*/Universal (12.98/18.98)	Country Grammar	1
37	34	27	6	**RAY J** Atlantic 83439*/AG (11.98/17.98)	This Ain't A Game	9
38	36	29	37	**MUSIQ SOULCHILD** ▲ Def Soul 548289*/IDJMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	4
39	38	30	14	**CASE** ● Def Soul 548626/IDJMG (12.98/18.98)	Open Letter	2
40	32	14	3	**THA LIKS** Loud/Columbia 85782*/CRG (11.98 EQ/17.98)	X.O. Experience	14
41	42	40	38	**R. KELLY** ▲³ Jive 41705*/Zomba (12.98/18.98)	tp-2.com	1
42	45	35	42	**JA RULE** ▲² Murder Inc./Def Jam 542934*/IDJMG (12.98/18.98)	Rule 3:36	1
43	37	33	9	**SOUNDTRACK** NYLA 493069*/Interscope (12.98/18.98)	What's The Worst That Could Happen?	6
44	43	43	47	**DONNIE MCCLURKIN** ● Verity 43150/Zomba (10.98/16.98) ♦	Live In London And More...	22
45	41	32	18	**2PAC** ▲³ Amaru/Death Row 490840*/Interscope (19.98/24.98)	Until The End Of Time	1
46	47	36	41	**LUDACRIS** ▲ Disturbing Tha Peace/Def Jam South 548138*/IDJMG (12.98/18.98)	Back For The First Time	2
47	44	39	10	**TYRESE** RCA 67984* (11.98/17.98)	2000 Watts	4
48	31	31	6	**SOUNDTRACK** J 20005 (12.98/18.98)	Dr. Dolittle 2	22
49	49	37	10	**PASTOR TROY** MADD Society 014173/Universal (12.98/18.98)	Face Off	13
50	51	50	10	**CITY HIGH** Booga Basement 490890/Interscope (11.98/17.98)	City High	23
51	35	34	8	**TURK** Cash Money 860926/Universal (12.98/18.98)	Young & Thuggin'	2
52	50	47	8	**THE LOVE DOCTOR** Mardi Gras 1055 (10.98/16.98) ♦	Doctor Of Love	47
53	46	41	22	**PROJECT PAT** ● Hypnotize Minds/Loud 1950/CRG (12.98 EQ/17.98)	Mista Don't Play Everythangs Workin	2
54	56	48	51	**SHAGGY** ▲⁶ MCA 112096* (11.98/17.98)	Hotshot	1
55	48	45	7	**AZ** Motown 013786*/Universal (12.98/18.98)	9 Lives	4
56	40	38	3	**BOOTLEG** Overcore 2330/TVT (10.98/16.98)	Hated By Many Loved By Few	38
57	64	100	3	**DEZ** Destiny 7702 (10.98/16.98) ♦	Sing For Me	57
58	61	51	15	**SUNSHINE ANDERSON** ● Soulife/Atlantic 93011*/AG (11.98/17.98)	Your Woman	2
59	54	46	4	**VARIOUS ARTISTS** Wu-Tang 24461*/Priority (11.98/17.98)	Wu-Tang Records Presents: Wu-Chronicles Chapter II	30
60	63	64	37	**SADE** ▲ Epic 85185 (12.98 EQ/18.98)	Lovers Rock	2
61	55	49	32	**SNOOP DOGG** ▲ No Limit 23225*/Priority (12.98/18.98)	Tha Last Meal	1
62	59	59	44	**LIL BOW WOW** ▲ So So Def/Columbia 69981*/CRG (11.98 EQ/17.98)	Beware Of Dog	3
63	66	—	2	**LIL' O** Game Face/Atlantic 83466*/AG (7.98/11.98) ♦	Da Fat Rat Wit Da Cheeze	63
64	58	54	5	**SCREWBALL** Hydra 9201*/Landspeed (17.98 CD) ♦	Loyalty	44
65	57	61	11	**SYLEENA JOHNSON** Jive 41700/Zomba (11.98/17.98) ♦	Chapter 1: Love, Pain & Forgiveness	16
66	71	53	26	**SOUNDTRACK** ▲ Hollywood 162288 (18.98 CD)	Save The Last Dance	2
67	70	58	40	**OUTKAST** ▲² LaFace 26072*/Arista (12.98/18.98)	Stankonia	2
68	52	44	12	**HI-TEK** Rawkus 50171*/Priority (16.98 CD)	Hi-Teknology	12
69	60	57	5	**MOOCHIE MACK** Casino/In The Paint 8166/Koch (11.98/17.98) ♦	Broke Pimpin'	57
70	74	65	5	**RES** MCA 112310* (8.98/12.98) ♦	How I Do	54
71	53	52	5	**SOUNDTRACK** Hollywood 162329 (18.98 CD)	Pootie Tang	51
72	81	80	19	**PUBLIC ANNOUNCEMENT** RCA 69310 (10.98/16.98)	Don't Hold Back	30
73	75	60	13	**JT MONEY** Freeworld 27069*/Priority (11.98/17.98)	Blood Sweat And Years	9
74	78	78	42	**MR. C THE SLIDE MAN** Universal 159807 (12.98/18.98) ♦	Cha-Cha Slide	20
75	82	56	6	**BACKBONE AKA MR. FAT FACE 100 FEATURING SLIC PATNA** Universal 014117 (12.98/18.98) ♦	Concrete Law	28
				PACESETTER		
76	97	75	6	**NUWINE** Real Deal 70629/Orpheus (9.98/15.98)	Ghetto Mission	58
77	73	67	22	**DIRTY** Trinity 013557/Universal (12.98/18.98)	The Pimp & Da Gangsta	19
78	80	76	5	**VARIOUS ARTISTS** Street Street 33021 (11.98/16.98)	Mark St. Juste Presents Black Beach Hits Volume 1	70
79	92	79	10	**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
80	68	—	2	**G'FELLAS** Hit A Lick 51282/Triple XXX (16.98 CD)	Gangster 4 Life	68
81	88	77	40	**JAY-Z** ▲² Roc-A-Fella/Def Jam 548203*/IDJMG (12.98/18.98)	The Dynasty Roc La Familia (2000 --)	1
82	96	71	34	**3LW** ▲ Nine Lives 63961*/Epic (11.98 EQ/17.98)	3LW	19
83	87	82	36	**DAVE HOLLISTER** ● Def Squad/DreamWorks 450278/Interscope (11.98/17.98)	Chicago '85... The Movie	10
84	RE-ENTRY		18	**YOLANDA ADAMS** Elektra 62629/EEG (12.98/18.98)	The Experience	24
85	91	—	2	**MARVIN GAYE** Motown 014367/UTV (21.98 CD)	The Very Best Of Marvin Gaye	85
86	98	84	3	**O.C.** JCOR 860925/Interscope (11.98/17.98)	Bon Appetit	84
87	84	85	11	**LEXI...** Real Deal 70626/Orpheus (9.98/15.98)	And That's The Way It Is	63
88	RE-ENTRY		11	**D.P.G.** D.P.G. 1001 (12.98/17.98) ♦	Ditlinger & Young Gotti	26
89	83	63	10	**KARDINAL OFFISHALL** MCA 112569* (12.98/18.98)	Firestarter Volume 1 -- Quest For Fire	57
90	85	87	6	**CECE WINANS** Wellspring Gospel 51826/Sparrow (12.98/17.98)	CeCe Winans	48
91	100	89	15	**ANGIE MARTINEZ** Elektra 62366/EEG (12.98/18.98)	Up Close And Personal	7
92	94	—	2	**VARIOUS ARTISTS** DeepSouth 2226 (11.98/15.98)	Hostile Takeover Compilation	92
93	NEW		1	**MR. SPITFLAME** Spitflame 70810/Stoney Burke (11.98/17.98)	Tangle Wit Me Vol. 1	93
94	93	—	9	**STICKY FINGAZ** Universal 157990 (12.98/18.98)	[Black Trash] The Autobiography Of Kirk Jones	10
95	67	72	6	**ESHAM** Overcore 2260/TVT (10.98/16.98) ♦	Tongues	46
96	65	62	18	**JESSE POWELL** Silas 112401/MCA (12.98/18.98)	JP	18
97	RE-ENTRY		62	**EMINEM** ▲⁸ Web/Aftermath 490629*/Interscope (12.98/18.98)	The Marshall Mathers LP	1
98	RE-ENTRY		88	**DR. DRE** ▲⁶ Aftermath 490486*/Interscope (12.98/18.98)	Dr. Dre -- 2001	1
99	RE-ENTRY		6	**LIL' FLIP** Suckafree 5080 (11.98/16.98) ♦	The Leprechann	67
100	RE-ENTRY		63	**MARY MARY** ● C2/Columbia 63740/CRG (10.98 EQ/16.98)	Thankful	22

AUGUST 11 2001 **Billboard®**

Top R&B/Hip-Hop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
		NUMBER 1 — 15 Weeks At Number 1		
1	1	**2PAC** ▲⁵ Death Row 63008* (18.98/24.98)	All Eyez On Me	278
2	8	**BOB MARLEY AND THE WAILERS** ◆¹⁰ Tuff Gong/Island 846210*/IDJMG (12.98/18.98)	Legend	254
3	7	**2PAC** ▲² Amaru/Death Row 490301*/Interscope (19.98/24.98)	Greatest Hits	136
4	2	**MAKAVELI** ▲⁴ Death Row 63012* (11.98/17.98)	The Don Killuminati: The 7 Day Theory	166
5	5	**SNOOP DOGGY DOGG** ▲⁴ Death Row 63002* (11.98/17.98)	Doggy Style	242
6	3	**MAXWELL** ● Columbia 68515/CRG (7.98 EQ/11.98)	MTV Unplugged EP	101
7	4	**AL GREEN** ▲ Hi/The Right Stuff 30800/Capitol (10.98/16.98)	Greatest Hits	335
8	6	**THE NOTORIOUS B.I.G.** ▲⁴ Bad Boy 73000*/Arista (9.98/16.98)	Ready To Die	309
9	9	**THE NOTORIOUS B.I.G.** ◆¹⁰ Bad Boy 73011*/Arista (19.98/24.98)	Life After Death	204
10	11	**SADE** ▲² Epic 85287 (12.98 EQ/18.98)	The Best Of Sade	347
11	10	**DR. DRE** ▲⁴ Death Row 63000* (11.98/17.98)	The Chronic	256
12	14	**JUVENILE** ▲⁴ Cash Money 153162/Universal (11.98/17.98)	400 Degreez	142
13	13	**JAY-Z** ● Freeze/Roc-A-Fella 50592*/Priority (10.98/16.98)	Reasonable Doubt	190
14	12	**2PAC** ▲ Amaru 41636/Jive (10.98/16.98)	Me Against The World	263
15	20	**DMX** ▲⁴ Ruff Ryders/Def Jam 558227*/IDJMG (12.98/18.98)	It's Dark And Hell Is Hot	162
16	21	**R. KELLY** ▲⁵ Jive 41527 (10.98/15.98)	12 Play	165
17	15	**MILES DAVIS** ▲² Legacy/Columbia 64935/CRG (7.98 EQ/11.98)	Kind Of Blue	187
18	24	**BONE THUGS-N-HARMONY** ▲⁴ Ruthless 69443*/Epic (10.98 EQ/15.98)	E. 1999 Eternal	211
19	17	**THE ISLEY BROTHERS** Legacy 57860/Epic (7.98 EQ/11.98)	Beautiful Ballads	75
20	—	**PRINCE AND THE REVOLUTION** ◆¹² Warner Bros. 25110 (7.98/11.98)	Purple Rain	117
21	16	**GINUWINE** ▲² 550 Music 69598*/Epic (11.98 EQ/17.98)	100% Ginuwine	70
22	—	**OTIS REDDING** Rhino 71147 (7.98/11.98)	The Very Best Of Otis Redding	33
23	23	**KEITH SWEAT** ▲³ Vintertainment/Elektra 60763/EEG (9.98/15.98)	Make It Last Forever	295
24	—	**BEASTIE BOYS** ▲ Def Jam 527351/IDJMG (6.98/11.98)	Licensed To Ill	194
25	—	**MICHAEL JACKSON** ◆²⁰ Epic 38112 (10.98 EQ/16.98)	Thriller	123

● 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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platino). 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. Heatseekers Impact shows albums removed from Heatseekers this week. ♦ indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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- Shamora Crawford, songwriter, Ground Breaking Music
- Kris Fite, president, Classic Music Publishing
- Professor Griff, member of Public Enemy
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- Thornell Jones, head of marketing, Fortress Marketing/Hidden Beach
- Chris Lighty, president, Violator
- Eric Nicks, VP of A&R, Violator
- Nottz, producer, Teamsta
- Kawan "KP" Prather, producer, Ghet-O-Vision/Arista
- Rockwilder, producer, F-5 Pruductions
- Jamir "Nokio" Ruffin, producer, N-Tity Productions
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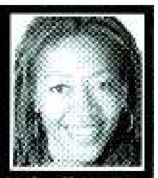

by Rhonda Baraka

GOING PUBLIC: When **Public Enemy** releases its as-yet-untitled ninth album this fall—its first since 1999's *There's a Poison Goin' On*—the group will make history by allowing fans and aspiring artists to contribute to and earn royalties from the sales of the new album.

Public Enemy recently posted newly

PUBLIC ENEMY

recorded vocals to several of its classic songs—including "Public Enemy #1," "By the Time I Get to Arizona," and "Shut 'Em Down"—to **Chuck D's** new Web site, slamjamz.com. Visitors to the site are invited to record their own music for the tracks, download the vocals onto the new music, and upload the revised versions onto the site. Several entries will be selected for the album, which will be released on Chuck D's SlamJamz.com label.

Chuck D says he hopes the tracks will represent a spectrum of genres. "We want to hear everything from electronica to metal," he says, "slack-key to Brazilian jazz, even bluegrass and country."

Prior to the album's release, Public Enemy—in conjunction with Creamwerks and HOB Digital—will release a DVD featuring a live House of Blues performance by the group. An international tour is also in the works.

LOST BOY RETURNS: The debut solo release by **Lost Boyz** frontman **Mr. Cheeks** is slated for late September. The 15-track CD, titled *John P. Kelly*, features collaborations with **Stephen Marley**, **Easy Mo Bee**, **Big Gipp**, **Bink!**, and **Horace Brown**. The lead single, "Lights, Camera, Action!," ships to urban and crossover radio in mid-August.

Mr. Cheeks says the group, though shaken by the 1999 death of member **Freaky Tah**, remains intact and hopes to release another album.

SOUTH OF FRANCE: Los Angeles-based Punch Media is coordinating a hip-hop panel for next year's Midem conference, which takes place Jan. 20-24 in Cannes. Company president **Lauren Coleman** says the panel, titled "Packaging Hip-Hop for a Global Economy: Challenges and Solutions," is designed to "offer hip-hop execs a new and additional avenue for business in addition to the standard urban conventions in the States."

Earlier this year, Coleman announced the opening of a Punch Media branch office in Paris.

SOUL ON WHEELS: On the heels of its recent Philadelphia date and a July 27 show in Washington, D.C., the BET Chocolate Soul MusicFest Tour is gearing up to hit Chicago (Sept. 19), New York City (Oct. 25), Atlanta (Oct. 27), and Los Angeles (Nov. 16). A Detroit date is also planned but not yet scheduled, according to executive director **William Griggs**.

Featuring performances by **Roy Ayers**, **D-Influence**, **N'Dea Davenport**, Philadelphia-based Hidden Beach act **Kindred**, Baltimore act **Fertile Ground**, and Oakland, Calif., singer **Ledisi**, the tour is being presented in marketing and promotional support of the *Chocolate Soul Music* compilation, which was released nationally June 6. Chocolate Soul Entertainment is an Atlanta-based independent record label and concert production company.

NEW LABEL ACTIVATED: Music industry veterans **Jay Warsinske** and **Russ Regan** have launched Los Angeles-based Activate Entertainment. The label's first releases are the soundtracks to *Blazin'*, featuring **Raekwon**, **Beatnuts**, **Big Pun**, **Three 6 Mafia**, **Cuban Links**, **KRS-One**, **Gravediggaz**, **King Tee**, **LV**, and **Prodeje**, and *Thug Lifestyles*, featuring **the Outlawz**, **Daz**, **Jayo Felony**, **Above the Law**, **Cannibus**, **JT Money**, and **Xzibit**. Both soundtracks are due Aug. 14. The label's follow-up releases by LV and Prodeje and **Abandoned Warriors** are due Sept. 25 and Oct. 23, respectively.

Warsinske says Activate, which is distributed by the Alliance Group's Innovative Distribution Network, will release about a dozen projects per year. "Half of them will be soundtracks and marquee compilations," he says. The company will also release projects by established artists who were formerly signed to major labels. Warsinske says the label will specialize in urban and rock music and will be "very street-oriented, with a lot of creative freedom and major-label marketing techniques."

Rhonda Baraka can be reached at baraka3@mindspring.com.

Universal Strikes Gold

BY MARCI KENON

The stain left by the red dirt that's indigenous to the South—called "red clay" by the locals—is nearly impossible to remove. And that's how newcomer Que Bo Gold (aka Niqua Jones) describes his music.

"I don't care how much you try to wash it out [of your clothing], you can't," says the Atlanta rapper who's signed to Yorktown, a production company with an imprint deal at Universal. "It's a permanent stain. I feel that way about my music. Once I put it on you, you're going to remember it. It's that different."

Red Clay, Gold's debut, is due Sept. 25 on Universal. It's a unique set of 15 hip-hop tracks that rises far above the monotonous bounce of the South and the sameness of much of today's commercial hip-hop. The down and dirty title song features Kool Ace, Mellow Dramatic, and music veteran George Clinton, whom Gold met in a recording studio. Gold does a clever street version of the hand-clappin', knee-slappin' ditty "Hambone," called "Home Boy," and the Marvin Gaye-inspired "Shawty" is the prospective second single that could catapult Gold's regional efforts into national success.

The artist and his producers also utilized live instruments, including banjos, on such cuts as first single "Lil Buddy," released commercially Aug. 7. Integrating George Thorogood & the Destroyers' 1982 classic "Bad to the Bone," the single features Motown rap artist Rasheeda, producer/rapper Akon, and Gold's brother, Polo, of Noontime group Jim Crow. "I had to use live players to create the richness I feel is the Southern sound," says the rapper/entrepreneur, who was a star football player on a full athletic scholarship at Western Virginia State before an injury ended his career.

"The thing about music coming out in the South is that it's very creative music, and 'Lil Buddy' is one of those types of songs," says Ramona De'Breaux, music director/midday host of WHTA Atlanta. "It's a song that people hear and instantly start mimicking. 'Lil Buddy' has become a catch phrase out here."

J. Jesses Smith directed the "Lil Buddy" video. The CD and vinyl singles contain snippets of other *Red Clay* songs and go to radio Aug. 14.

"We've been working this project for some time now," says Keith Thompson, senior director of marketing for Universal Music Group. Gold, an ASCAP writer who's self-published through 40k Gold Music, was introduced by way of Universal's Down Dirty promotional sampler, 75,000 of which were distributed in April.

The *Red Clay* campaign has a regional focus on the South and Southeast, including all of Georgia, plus Birmingham and Montgomery, Ala.; Memphis; Raleigh, Greensboro, and Charlotte, N.C.; Jacksonville, Fla.; and Charleston and Columbia, S.C. Mix shows at R&B and crossover stations are being targeted, with street teams distributing fliers, postcards, poster boards, T-shirts, and CD singles.

Gold has been visiting radio sta-

GOLD

tions and performing at clubs. He's slated to perform at the WLDA (Wild 96.7)-sponsored show Aug. 14 at Six Flags Over Georgia in Atlanta and Aug. 28 in Albany, Ga., for that city's annual Community Day celebration.

Another unique aspect of this album is the production input of Gold's 21-year-old sister, ReRe (aka Karesha Jones), whom he also manages. ReRe produced the tracks "Crank It Up," "I Thought You Knew," and "Sit Down Somewhere," on which she also delivers a rap assault.

Gold launched his music career with the independent release of ReRe's "It Ain't No Thang" on indie label NuNeq Records about eight years ago. "We ended up shooting a video for it, and it was aired," he says, recalling that the record sold about 10,000 units and received airplay on WVEE Atlanta.

Gold later began marketing, promoting, and ghost-writing for artists on Get Paid, an independent label owned by his cousin King J, who manages and books Gold through a division of the Atlanta-based company. "My past relationships are really helping me as an artist now," Gold says. "I have no problem getting support from the DJs and other people."

And Thompson welcomes the input. "It always helps to have artists with independent spirits, because they can still do the things that led to their early success," he says. "We're here to embellish and expand their efforts. That's our value. We don't care where you come from. We'll go wherever you are and broaden the marketing effort until everybody gets it."

AUGUST 11 2001 Billboard® Hot Rap Singles™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1	3 Weeks At Number 1
1	1	8	D12 Shady 497XXX/Interscope	Purple Hills
2	NEW		PETEY PABLO Jive 42937*	Raise Up
3	3	9	COO COO CAL Infinite 2225*/Tommy Boy	My Projects
4	2	13	LIL' ROMEO Soulja 50202/Priority	My Baby
5	7	5	DA BEATMINERZ FEATURING FLIPMODE SQUAD & VINIA MOJICA Rawkus 300*	Take That
6	6	4	P. DIDDY, BLACK ROB & MARK CURRY Bad Boy 79400*/Arista	Bad Boy For Life
7	NEW		TATA + BRANDO FEATURING LARRY POTEAT OF THE DONZ Heartless 12726	Let's Be Friends
8	NEW		YOUNG PHANTOM Heartless 17426	All My Thugs
9	19	5	RISING SON Darkside 003*	Make It Vibrate
10	8	8	ERICK SERMON FEATURING MARVIN GAYE NY LA/Def Squad 497578*/Interscope	Music
11	9	9	LIL' ZANE Worldwide 50200/Priority	None Tonight
12	4	7	VIOLATOR FEATURING BUSTA RHYMES Violator/Loud/Columbia 79600*/CRG	What It Is
13	17	5	LUDACRIS FEATURING NATE DOGG Disturbing Tha Peace/Def Jam 588671*/IDJMG	Area Codes
14	12	10	7L & ESOTERIC Direct 1224/Landspeed	Call Me E.S
15	21	13	THREE THE... G. DEP, P. DIDDY & BLACK ROB Bad Boy 79383*/Arista	Let's Get It
16	11	9	SKILLZ Eastern Conference 325*/Rawkus	Y'all Don't Wanna
17	RE-ENTRY		THE NOTORIOUS B.I.G. Bad Boy 79380*/Arista	One More Chance/Stay With Me
18	25	11	BEANIE SIGEL Roc-A-Fella/Def Jam 572935*/IDJMG	Beanie (Mack B****)
19	18	15	QB FINEST FEATURING NAS AND BRAVEHEARTS Ill Will 79586*/Columbia	Oochie Wally
20	24	58	THE NOTORIOUS B.I.G. ▲ Bad Boy 79377*/Arista	Big Poppa/Warning
21	14	14	AFU-RA FEATURING GZA D&D/In The Paint/Fat Beats 8263*/Koch	Bigacts Littleacts
22	5	10	HI-TEK FEATURING COMMON & VINIA MOJICA Rawkus 320*	The Sun God
23	NEW		TRICK DADDY Slip-N-Slide 85141*/Atlantic	I'm A Thug
24	RE-ENTRY		REDMAN FEATURING DJ KOOL Def Jam 572917*/IDJMG	Let's Get Dirty (I Can't Get In Da Club)
25	RE-ENTRY		FOXY BROWN Def Jam 572936*/IDJMG	B.K. Anthem/Oh Yeah

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

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Billboard's
Asia Pacific
QUARTERLY 3

"The billboards have certainly helped me raise my profile, but I think the most important thing for a new singer like me is to grab the opportunity to appear more on TV and radio," says *Ho-yin Leung* of the current market.

DJ Tommy says of his latest album, "[It] involves collaborations with rappers from Japan and Korea, and the Internet is the perfect medium to let our fans know about the album."

The Indie Approach

Forced To Continue To Stretch The Buck, Smaller Labels Struggle To Get Their Music Out

BY WINNIE CHUNG

HONG KONG—Since the mid-' s, music profits in this Asian gateway have gone down as music piracy s struck with a vengeance—and independent record companies hav been hit the hardest. Although music-piracy levels in Hong Kong ha come down from their peak in 1999, record companies are still lame ing a shrinking industry. And independent labels, with fewer releases d less back catalog, have been forced to stretch a buck even further to arket and promote their music.

In a city where an average 600 albums are released every year, this is not always easy to achieve Neither is getting sufficient exposure for singers—especially newer o —with everyone grabbing for a slice from the same small media pie.

WORKING NEW ANGLES

"We have had to become more focused on our strategies to market and promote artists in the past few years," says Paco Wong, managing director of Go East Entertainment Ltd., What's Music International and Cinepoly Records, all independent offshoots of Universal Music in Hong Kong. "As IFPI figures show, sales are down and the market has shrunk, so the approach has to be very focused now. We have to hit the right age groups. The early '90s were the peak years for Canto-pop releases, and there wasn't that much competition. It was definitely easier to break new acts then. Things have certainly changed."

Wong has seven artists under his collective labels at the moment: Jacky Cheung, Kelly Chen, Andy Hui, William So, Patrick Tang, Rain Lee and Alex Fong. He will be facing the challenge of trying to break Fong, a new artist, into the Hong Kong market and Chen into the Japanese market this summer and fall.

Unlike other labels working with new singers, Wong has an advantage with Fong, who released his eponymous debut in July. The 21-year-old

Continued on page APQ-2

"I think young people should try to make more music out of their bedrooms," says *Square Fruit's Jason Choi.*

Slow Tech Riddim's Alok says, "We'd love to play more gigs, but there's a serious shortage of nice live venues in Hong Kong."

Olympic athlete *Alex Fong* notes, "There's a lot of competition in the business, and I am lucky that I already have a profile because of my swimming."

"We are not anti-media or anti-anything. We just want our music to do the talking, and we would like to use all media available to get [it] heard," says *Terry Lee* from *Urban XChange.*

Music From The Majors

Promoting An Artist Can Have Many Different Approaches, Depending On The Tune

BY STEVE McCLURE

TOKYO—It may not be an earth-shattering revelation, but there is no set formula for marketing acts in the Asia Pacific region.

"Every act is [as] different as the different genres of music they represent, which is why we need to adopt a horses-for-courses marketing and promotions strategy," says Hans Ebert, VP creative services and corporate communications at Universal Music Asia Pacific. "The days of just having a music video played on a music channel is somewhat dated when working an act today—whether local or international. Today, the music video is no longer the be-all and end-all of marketing. What surrounds the video is the key."

But certain fundamentals obviously apply, regardless of the act or the subregion in which it is being promoted, according to

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Singapore Media APQ-6

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Asia Pacific QUARTERLY

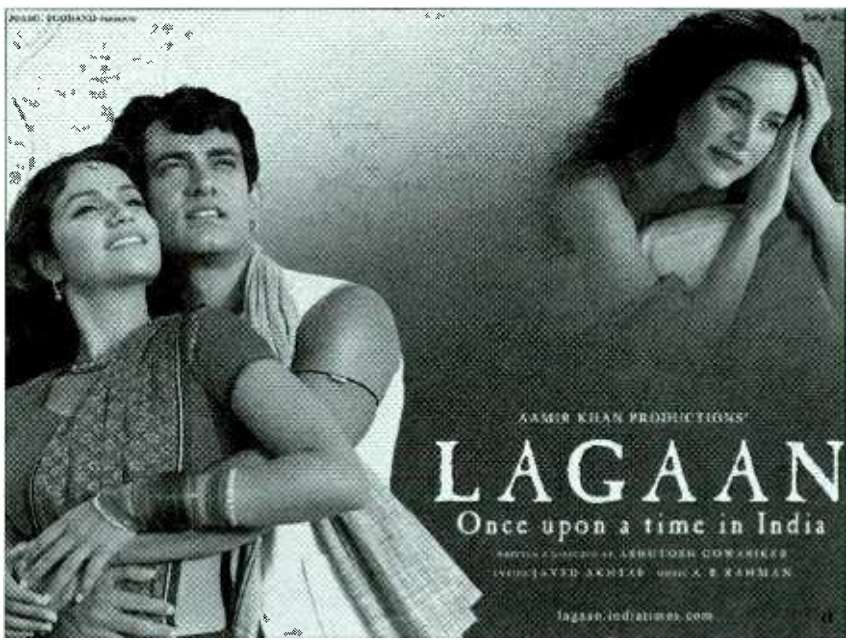
Pushing Bollywood Soundtracks To New Markets

The Music For India's *Lagaan* Embraces Young And Old Audiences Alike.

BY NYAY BHUSHAN

NEW DELHI—When it comes to artist development in India, the focus of companies is often on the ever-present soundtrack. And in the high-decibel world of Bollywood soundtracks, Sony Music India is capitalizing on its offbeat strategy to market the album accompanying one of the year's biggest films, *Lagaan* (which translates as "land tax").

The film was written and directed by Ashutosh Gowariker and stars Aamir Khan, one of the country's biggest actors, who also produces. The story is set in 1890s colonial India and chronicles the fight by farmers in a small village against ruthless British colonials who levy a heavy land tax in a year of drought. To mock the poor farmers, the British challenge them to a game of cricket to settle the dispute.



Although heavy rotation of song clips on numerous TV channels is the obvious way to push a soundtrack, *Lagaan* didn't have its songs aired when the album went on sale in April.

"For *Lagaan*, we first launched a campaign that started eight weeks before the film's release where we ran the trailer in 100 theaters nationwide," explains Shridhar Subramanium, marketing director, Sony Music India. "We first built curiosity about the film in the cinemas, not on TV. This was then followed by a one-hour special on the making of the film—shown on various channels—where we previewed all the songs. But, throughout, we did not reveal the film's story or its cricket-match climax."

The campaign was further enhanced with in-store visits in Mumbai and Delhi by Khan and music director A. R. Rahman (who is currently working on a West End musical inspired by the world of Indian film with Sir Andrew Lloyd Webber). Since its release, Subramanium says the soundtrack has sold more than 2 million units.

"The response to *Lagaan* is outstanding," says Supriyo Dasgupta, GM of Times Retail, which owns the Planet Music chain. "The surprise is that demand is coming from across age groups. While Aamir Khan and A. R. Rahman ensure the younger audience, the music's folkish overtones have brought in the older age group."

At a time when Indian films seem stuck in teen romances set in urban landscapes with scenes shot in Europe, *Lagaan* has reconnected audiences with India's rich folk traditions. Like folk theatre, the film's story moves with the songs that run the gamut—romance, festivities, patriotism and religion.

"The music makes more sense when you see the film," adds Subramanium. "Now that there is a sizeable audience out there that has seen it, our next campaign is to tell people that if they enjoyed the movie, then they can relive the experience through the soundtrack." ■

At a time when Indian films seem stuck in teen romances set in urban landscapes with scenes shot in Europe, *Lagaan* has reconnected audiences with India's rich folk traditions.

THE INDIE APPROACH

Continued from page APQ-1

singer is a champion swimmer who represented Hong Kong at the Olympics and already has plenty of teenage fans. His popularity as a sportsman has opened up a world of product endorsements, which helps with his exposure.

"For Alex, we're concentrating on the 15- to 22-year-old demographic, and we find that the three main forms of media—print, TV and radio—would be our targets for exposure for him. Because of his healthy image, we're already ahead in the game because he wins parents' approval, as well," says Wong.

Television is an important channel because of its reach. Most programs have a Nielsen rating of about 20 points, which means they will reach more than 1 million viewers. With Chen, endorsement deals, starring roles in a Japanese drama series and a new Japanese movie with idol Yutaka Takenouchi have helped pave the way to a recording contract with Polydor in Japan.

New singers are not always as fortunate as Chen and Fong, obviously. Advertisers don't sign up unknowns, and, more often than not, labels that are trying to break new acts have to look for other means of exposure. At Capital Artists, for example, senior record manager Sunny Wong has to use whatever avenues are available at low—or no—cost to help instill the impression of his new recording artist, Ho-yin Leung, in the minds of the public.

"We're a local independent label, and we don't have that much money to spend on promotion, so our first wave of promotion depends very much on publicity that we can get for free or at very low cost," says Sunny Wong. One of the facilities at Wong's disposal is a billboard in a busy part of town that is owned by Capital Artists' parent company, Kerry Group. "That has proven effective. At the very least, motorists who are stuck in a traffic jam or drive past that billboard will know of a new singer named Ho-yin. And, then, of course, there's whatever press write-ups we can get for him," he adds.

FINDING HIP AND TRENDY AVENUES

As Go East has done with Fong, Capital Artists is also aiming for a younger demographic for 17-year-old Leung. One of the biggest gambles that the company took for the July release was a promotional offer held in conjunction with 16 retail outlets in Hong Kong's trendiest shopping complex, Rise Commercial Building, which is frequented by many hip celebrities. Buyers of Leung's debut, *Ho-yin AV EP*, were entitled to a $100 discount at these outlets.

"That [was] something completely new, but we wanted Ho-yin to be associated with something hip, trendy and right now. Rise Commercial Building is the spot," says Capital Artists' Wong. "Some critics might say that the shops have nothing to do with the recording industry, but all I know is that I cannot afford to give up any avenue. At the very least, the demographics we are aiming for shop at Rise, and having the discounts would give them an incentive to buy the EP."

Like Go East, Capital Artists will also be aiming for radio and TV, the more traditionally popular promotional outlets for mainstream Canto-pop. Unfortunately, however, music programs on local TV are few and far between. Free-to-air station TVB has the weekly *Jade Solid Gold* and a music-video program, *Y2K Music Collection 2001*, broadcast at the early hours of weekday mornings. *Jade Solid Gold*, however, is designed more like a game show than a music program, with singers displaying their talent in competitive ways. "I think the audience likes that kind of format," says Go East's Wong. "If the program was only of artists singing their songs, audiences would get bored."

Although pay channels like Channel V, MTV and cable TV's YMC channel offer other options for airplay, many of Hong Kong's singers are contractually bound to TVB, which makes it difficult for them to make personal appearances on other programs in Hong Kong. The exceptions are when the programs are filmed outside Hong Kong—in Taiwan, for example—and in Mandarin or Putonghua.

"We don't have a lot of options on the TV front, especially with so many singers vying for guest spots on so few programs," says Sunny Wong. "We're putting a lot more into radio, because Ho-yin is a very good singer and we want people to be able to hear how talented he is."

GOING UNDERGROUND WITH THE NET

At new label Nmg Records, which released Dicky Cheung's new album of hyped-up versions of children songs and some new Canto-pop numbers this month, TV also remains a major form of promotion for its albums.

"Since some of the songs will be children's songs, we planned appearances on children's programs and other open-air children's events to promote the songs," says managing director Marina Ng. "The fact that Cheung is also a highly popular TV actor has no doubt helped with exposure."

Continued on page APQ-5

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THE INDIE APPROACH

Continued from page APQ-2

Not all independent artists can plug into the benefits of TV and radio. At indie labels such as People Mountain People Sea (PMPS), its sub-label Poo Records and DNA—an independent offspring of Warner Music—the alternative genres produced by the artists have forced them to look at other avenues for promotion.

"Not many conventional channels are open to the kinds of music our artists produce. Our artists are more cutting edge, and certainly not Hong Kong radio-friendly," says Evelyn Yang, who serves in an advisory capacity to both PMPS and Poo. PMPS represents the more avant-garde contemporary electronica of artists such as Anthony Wong and Popop Band, while Poo has signed acts such as Slow Tech Riddim, which plays break'n'bass, and Square Fruit, which has been described as post-rock with a healthy dose of trendy country that has a folky edge.

Without the support of TV, radio and a big promotional budget, Yang and the PMPS/Poo team have had to look at more underground means of promotion. "The Internet has been a very useful medium for us. Poo has a new Web site [www.poo.com.hk] that offers music samples, interactive games and online chats," says Yang. "The Internet works because our musicians have a consistent following in the underground indie scene, and these people are tuned in to the Internet and know how to access stuff."

DNA, which represents hip-hop and Chinese rap acts such as Lazy MuthaF***az (LMF) and DJ Tommy, is increasingly targeting the Internet for promotion, since many of LMF's songs come with a parental advisory and are unsuitable for radio or TV airplay. For DJ Tommy's recent album, *Respect for da Chopstick Hip-Hop*, selected songs were made available for visitors to www.djtommy.com to download, remix and send back to the territory's top hip-hop DJ for comments.

"We're reaching for the cool, funky and trendy crowd, and today's youth is very Net-savvy. The medium is underused at the moment, but we think we'll be looking more toward it in future."
MARK LANKESTER
Warner Music Hong Kong/DNA

"Coming out with marketing or promotional plans, we tend to rely heavily on the Net, largely because the feeling is that, with this sort of music, it is difficult to use traditional promotion channels," says Mark Lankester, managing director of Warner Music Hong Kong, who is also responsible for DNA's strategic planning. "We're reaching for the cool, funky and trendy crowd, and today's youth is very Net-savvy. The medium is underused at the moment, but we think we'll be looking more toward it in future. With LMF, for instance, the number of hits on their site [www.lazymf.com] is huge."

KARAOKE CLUB HITS

With DNA and PMPS, another avenue for marketing and promotion on which they rely heavily is live performances because, aside from radio and TV airplay, that is one of the few ways they can plug their hits. "We plan for a lot of concerts and parties throughout the region for LMF and DJ Tommy," says Lankester.

PMPS' Yang aims for a more local reach, opting for intimate settings and parties. Karaoke clubs are one channel of exposure that PMPS, Poo and DNA have not been able to exploit as much as the more traditional Canto-pop labels because the songs are either unsuitable for karaoke or too difficult to sing. In a trend that started in late 1998, many karaoke places have been fighting for "first rights" to new singles. In return, these clubs not only pay a premium for these exclusive rights, they also take out TV and print advertising to help promote the songs. The medium has become so popular that a karaoke hits chart now exists. For labels like Go East and Capital Artists, however, this avenue for revenue helps with advertising costs.

"Deals with karaoke clubs are a good form of revenue and promotion," says Capital Artists' Wong. "The business is getting a lot tougher these days, so you've really got to focus and get the most mileage out of everything." ■

Asia Pacific QUARTERLY

Radio Malay

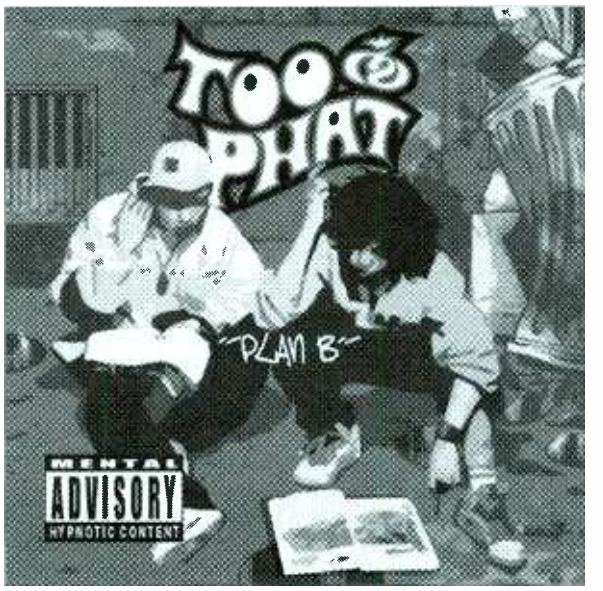
In Malaysia, the airwaves are still the best way to break new acts, but many stations are turning to formatted programming.

BY STEVEN PATRICK

KUALA LUMPUR—With three of Malaysia's four terrestrial TV stations relegating music videos to mere filler slots and an estimated Internet penetration in the country of only 5%, radio is still regarded as the main tool in breaking an act in the country.

"Terrestial TV station ntv7 has been playing five hours of music videos a day since last year, but not on prime time," notes Ahmad Izham, managing director of the Positive Tone label (which has a strategic alliance with EMI Malaysia). "Basically, to break an act, you have to get the song on radio before you can do anything else. It doesn't matter if you have a budget for a video, radio is still first."

Izham says that the rise of the formatted radio station has created more segmented tastes. "There's no homogeneous kind of push anymore. The whole market has been divided. Therefore, we have to work doubly hard to get a hit across the board. I can say that 'Belaian Jiwa' by the R&B group Innuendo would not be the hit it was in 1997, because only one station—ERA FM [an exclusively Malay pop station]—would play it to death now. That means that only Malay people would listen to it, because ERA FM attracts them," he says. "In 1997, when Time Highway Radio was the only commercial station with an open format, it attracted both a Malay and English crowd. So 'Belaian Jiwa' was a hit on all sides."



Recently, Positive Tone found a way around this formatted radio restraint with a particular track from rap group Too Phat. The act's song "Anak Ayam" was an English-language song built around a traditional Malay loop. "The song satisfied programmers on both Malay-language and English-language stations, and, as a result, it was an across-the-board hit," says Izham.

Positive Tone's Web site (www.positivetone.com.my) sends out E-mail updates every month to 6,500 people, the highest in Malaysia for a music label. "As far as the Internet goes, only direct E-mailing seems to work for us. Too Phat has some presence on www.broadbandtalent.com and www.soundbuzz.com, and that's about it."

Too Phat will be going on a mini-tour till year-end, thanks to sponsors like Sprite. Too Phat's *Plan B*, an English-language album with Malay songs on it, has sold more than 15,000 copies. ■

Recently, Positive Tone found a way around this formatted radio restraint with a particular track from rap group Too Phat. The act's song "Anak Ayam" was an English-language song built around a traditional Malay loop.

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No Signs Of Distress For MayDay

Despite a smaller staff and tough economy, Rock Records has sprung into action to support one of Taiwan's top acts.

BY TIM CULPAN

TAIPEI—With a leaner marketing and promotions team, and facing a tough economic climate, Taiwan's independent label Rock Records has had little choice but to adjust its promotion strategy for the release of *People Life, Ocean Wild* by its top act, MayDay.

The five-piece rock group launched the album in early July, with the label hoping to make hefty use of cross promotions to drive sales. "Pre-sales [have made] the most difference for this album, and we are hoping to use a lot more joint promotions," says Ason Chen, president of the label, who freely admits that MayDay's position as Taiwan's most popular band of the moment has helped him reduce his promotional budget. In January, Rock cut its workforce by 10%, around 30 staff members, to help it cope with a shrinking record industry and Taiwan's slowing economy. Many of those cuts were made in the promotions department.

MayDay, which has been prominently featured in a TV series on Taiwan's top-rated TVBS-G channel, has also helped Rock find great success this year through the label's online and pre-sale strategies. A week after online and pre-sales started, *People Life, Ocean Wild* sold 20,000 copies through record stores at NTD 300 each [U.S. $8.50]. Even more encouraging for Chen is the fact that 4,000 copies of the special online package were sold in the first week. At NTD 599 [U.S. $17], the online package is twice the cost of the CD in stores, but includes six limited-edition MayDay posters.

The online drive has been helped by Rock's joint promotion with more than 2,000 Internet cafés around Taipei. As part of the deal, the cafés prominently display MayDay posters, play the band's songs in-store and cybersurfers who buy the album online can pick up their posters immediately at the café.

Leveraging the band's popularity and Taiwan's penchant for cross-promotions, MayDay was set to host a radio show on popular station HitFM and do a series of in-store promotions for two of the country's leading Karaoke TV chains. Chen says that an upcoming concert series will be another focal point for promotion of the band and the album.

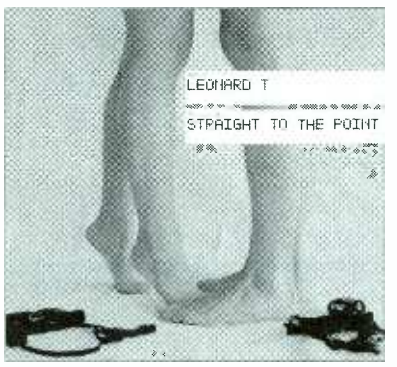
The group's first concert, held in conjunction with the launch of its first album in summer 1999, was free and attracted 25,000 people—a record at the time. A second concert series required fans to buy the album to get a free ticket—100,000 fans went to three concerts held around the island. Chen says this third concert series will be the

Continued on page APQ-8

More Media, More Promotional Opportunities

With three new papers and advertising costs dropping, there are more ways to market an act in Singapore these days.

BY PHILIP CHEAH



SINGAPORE—When Valentine Music Productions released Leonard T's *Straight to the Point* in June, it was promoted via print and broadcast media. While radio was given precedence over print, Valentine marketing director Simon Nasser was surprised when print showed more support. "It has been very strange because, in all our previous experiences, it has been radio that has been more supportive of Leonard's work," he says.

Today, in Singapore, Valentine has more media choices. Since last year, three new newspapers have been launched, and the cost of advertising has become more competitive. With the launch of a new TV network this year—the first time that the TV monopoly here has been broken—price packages for TV advertising have become markedly lower. Says Nasser, "Three years ago, a TV-ad package cost S$15,000 to S$20,000 [U.S. $8,250 to $11,000]." Now, the rates are cheaper: It costs a flat rate of S$5,000 for a one-month exposure of 30 spots.

"Normally, we don't go into advertising until we garner some airplay. Once radio plays it, then we work on concert appearances, identifying other singles and having an advertising campaign," he adds.

This is Leonard Tan's sixth album since he began to be noticed in the early '90s for his radio-friendly dance music. Currently, the album is catching on

Continued on page APQ-8

MUSIC FROM THE MAJORS

Continued from page APQ-1

Tim Prescott, BMG Asia Pacific VP of marketing and regional GM. "Our techniques for marketing are still to do the basics right—radio, press and TV exposure," he says. "But, increasingly, the power of online marketing and targeted pay-TV promotions [with the likes of Channel V and MTV] are also important.

"We are in the process of realigning some of our marketing approaches and personnel," adds Prescott. "While I cannot go into detail, it revolves around our new regional structure. That is, concentrating our efforts in our subregions: Southeast Asia, Pan China and, of course, Japan. We believe we can increase the value of the marketing dollar by having a more coordinated approach, and this is one of the tasks ahead."

GIVING KIDS "CRED" FOR NEW ACTS

But there is still a need to fine-tune one's promotion strategy, depending on the nature of the act.

For example, Universal's Ebert says the less "in-your-face" and overt you are in marketing a hip-hop group, hardcore-rap act or remix DJ, the better it is for the credibility of the artist. He cites how word of international acts such as Eminem and Limp Bizkit first broke out in the region through the Internet and on the street through word-of-mouth advertising.

"All of which gave the acts 'cred' and gave the kids who bought their music 'ownership' for having discovered them for and by themselves," Ebert notes. "This is happening more and more, which is why there is a need to have A&R people away from the offices and out there every night—in clubs, on the street, listening and taking it all in. If it's not happening on the street, it's not happening anywhere."

A somewhat more traditional promotional approach is being taken by Warner Music International with its latest Asian signing, the Taiwanese superstar A-Mei.

WMI regional marketing VP Calvin Wong says Warner hopes to broaden A-Mei's appeal across the Asian region. "We are very keen to continue developing her to the next level," he says, adding that her first Warner album is set for an October release. "We got A-Mei to sing the theme song ["There You'll Be" by Diane Warren] in Mandarin for the Hong Kong, Taiwan and China versions of the *Pearl Harbor* soundtrack. That's a big coup."

In a similar vein, Universal Singapore's first local signing, Urban XChange—an act that Ebert recently managed to lure away at the 11th hour before it signed with another major label—got its big break by appearing in a new TV campaign for Coca-Cola in Singapore.

"That's all very nice," says Ebert, "but people have short memories and, right now, we'd like to see this band recognized for their considerable musical talents, not for appearing in a nice commercial where they're singing a cute jingle. We are looking at marketing this act and the album [which is due out this month] through on-the-ground events, such as promo tours, showcases, PR campaigns, the Internet and some TV advertising."

To Ebert, the Internet and "on-the-ground activities and truly original music that does not end up being a poor cousin to what's happening in the U.S. or Europe" are the ways to market Urban Xchange and its type of music. He describes the band's style as "commercial hip-hop with Asian-relevant subject matter. There'll be no lyrics about cruisin' down to the ghetto. Hell, these are well-to-do kids living 'la vida loca' in Singapore! Why should they be singing about the ghetto and subject matter that will make them sound like wanna-be girls and boys from the 'hood?"

COOL TO BE ASIAN AGAIN

Andy Yavasis, VP of marketing for Sony Music Asia, summarizes his promotion philosophy by saying, "It all comes back to the music. People have to hear the record and they have to see [the video]. Airplay is still a crucial factor, and gaining exposure for the artist's video is still the key component."

Equally crucial, says Yavasis, is coordinating the label's regionwide promo activities. "Everybody needs to have that window of opportunity in which they want to have the artist in the market doing promotional events—be it TV, in-store events, appearing on an awards show or doing interviews," he says. "You're looking at five or six markets, so there's a timeline that needs to be worked out.

"You have an extremely good video for the first single, you have a plan for the second single," he adds. "You work the first single as the first stage of the album being in the marketplace and then you move to the second and third singles. We try to prolong the life of the album from that three-month window and extend it to maybe 12 months."

Yavasis says that superstar Coco Lee's new Mandarin-language album, due out this month, will be marketed in the same way as any release by a major-priority

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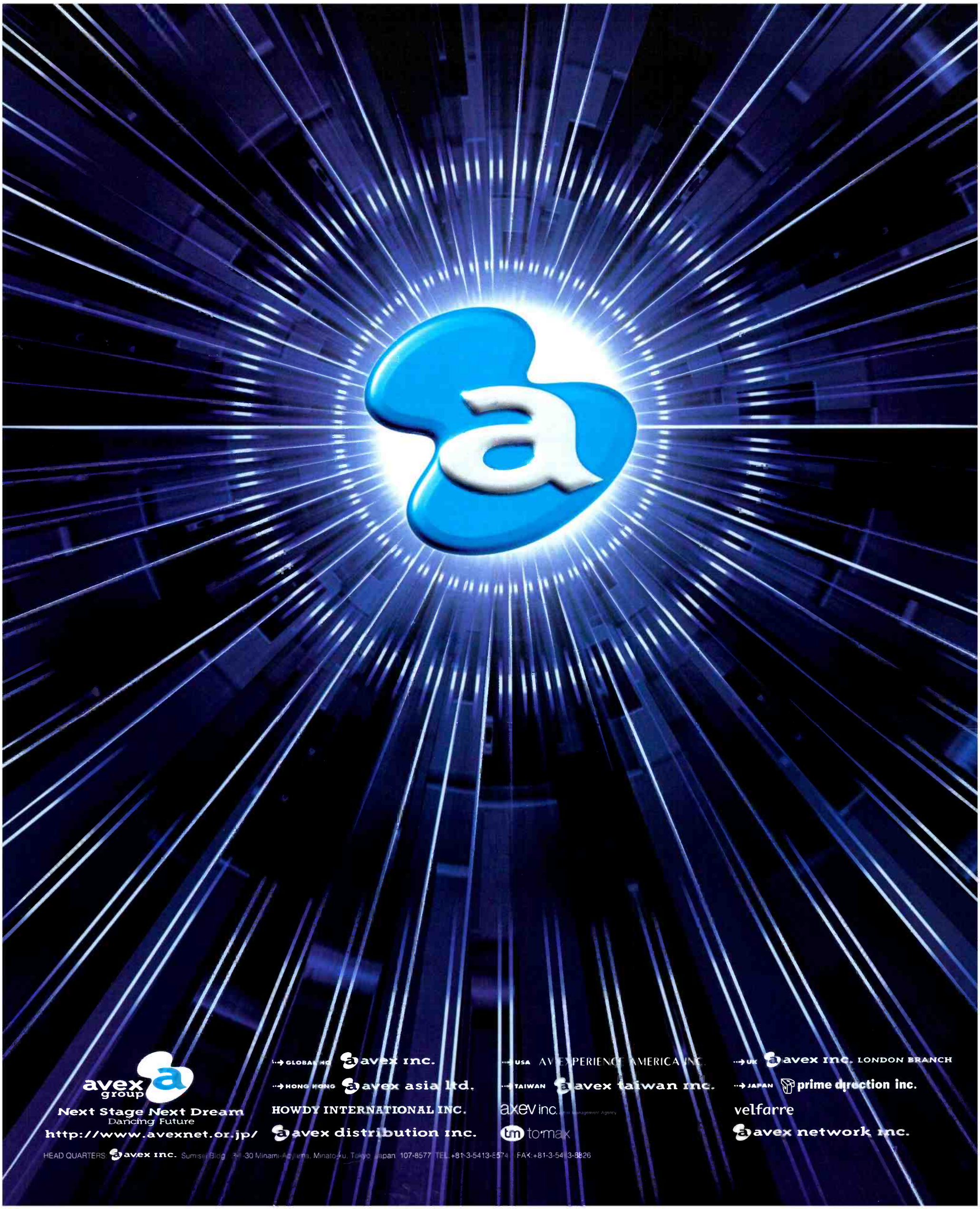

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Digital Planet

By Offering Downloadable Music, PlanetMG Is An Online Success Story.

BY PHILIP CHEAH

SINGAPORE—Since its launch in August 2000, the Web site PlanetMG.com has become one of the Asia Pacific region's online success stories by offering secure digital-music downloads, including many from its parent company, Sony Marketing Asia Pacific. Early this year, it made 1,000 tracks available for download from the Sony music catalog. An additional 500 tracks by Asian independent artists were also offered. "This is to consolidate our identity as an Asian music portal," says Paul Tan, PlanetMG's head of A&R and regional manager for business development, "and we have been encouraging our Asian partners to send more songs."

Besides selling songs online, PlanetMG has been active in discovering and nurturing new talent. "PlanetMG, in a nutshell, was set up not only to propagate secure music on the Internet but also to be on the lookout for tomorrow's stars," says Tan. "I feel that it is the task of every music lover to help spread the word and music of talented musicians. They should be given the chance to showcase their music to the world."

The portal's promotion of more than 20 independent artists has resulted in several major-label signings. Sony Music Asia signed Australian singer/songwriter Zuraya, while Universal Music Singapore signed a distribution deal for Malaysian acts Too Phat, Juliet the Orange and Nice Stupid Playground. Universal Music also licensed material from dance artist Paul T, who separately has remixed tracks for a Nike sports campaign. Currently, several electronica composers featured by PlanetMG are in the midst of confirming major-label publishing deals.

Aiding artist development, the portal stages live concerts to showcase the acts whose music is available online. It has done this when launching Web sites in Singapore, Hong Kong, Australia and Taiwan. This summer, the site promoted online album launches by Singapore dance acts Case and Skrooloose, and it is releasing the solo debut album by Little River Band front man Steve Wade. And the portal goes one step further this month when it releases *Sounds Like Left*, its own compilation of PlanetMG-promoted dance acts.

"What we're creating is a strong, closely knit family that works cross-culturally with each other on projects—songwriting, networking and performing together," says Tan. "With our strong network and reputable connections with the labels, we're able to channel their creative works to the right people." ■

"I feel that it is the task of every music lover to help spread the word and music of talented musicians. They should be given the chance to showcase their music to the world."
PAUL TAN, PlanetMG

ROCK RECORDS' MAYDAY

Continued from page APQ-6

first with seats for sale. Tickets will sell for a hefty NTD 1,700 [U.S. $48] a piece, but the shows are expected to attract around 40,000 people.

While the concerts will certainly be a revenue earner for the band, they have also been touted as a sort of farewell for three of the band members who will head off for military service in October. (Under Taiwan law, all adult males must serve in the military for 20 months.) Chen says Rock Records is using the concerts to help promote the band and keep fans interested during the hiatus. "We see the concerts as farewell shows," says Chen. "We are now planning some future events for when they are [in the] military so the audience can [still have] access to them." ■

MORE MEDIA FOR SINGAPORE

Continued from page APQ-6

at both clubs and radio. Valentine's good relationship with retailers has also meant prominent window displays of the album.

Nasser is hoping that the album will have regional success in Asia and has begun discussions with labels outside Singapore. However, he has no plans to work the album on the Internet, as he feels that there isn't a secure download option yet. "While the media opportunities are more diverse today," he says, "it's also clear that the media has less interest in local talent. Before Pony Canyon closed in Singapore, they managed to push many Singapore acts on radio. Today, you wonder what happened to all the local acts. And what ever happened to our interest in our own music?" ■

MUSIC FROM THE MAJORS

Continued from page APQ-6

international act. "We believe that we have raised the bar and the stakes, in terms of marketing Coco throughout the region," says Yavasis. "I think the turning point was the release of her first English-language album, *Just No Other Way*, in late 1999."

In a nutshell, he says Sony's strategy for promoting Lee's new album is to treat it as "an album that has legs, that has life." Yavasis contrasts that kind of approach with what he says is "the lack of follow-through that has historically characterized the promotion of Asian artists."

Meanwhile, the Chinese-language media are keeping an eye on Warner Music International now that A-Mei has joined three other Chinese superstars—Singapore's Yan Zi, Hong Kong's Sammi Cheng and mainland China's Na Ying—on the WMI roster. Warner is particularly proud of its recent signing of A-Mei, previously with local label Forward Music. The deal coincided with the mainland Chinese government's decision to end a de facto ban on concerts by A-Mei in China following her performance of Taiwan's national anthem at Taiwan president Chen Shui-bian's inauguration on May 20, 2000.

Warner is also proud of the fact that it has succeeded in breaking singer/songwriter Yan Zi in Taiwan. "She is a perfect artist-development story," says Wong. "We managed to break her from nothing. She is not only now a Taiwanese superstar, but she is also the best-selling female Chinese artist in Singapore and Malaysia. We think her next album may make her the next Faye Wong. She is creating her own identity at the moment, and we're pretty excited."

Universal's Ebert notes that many advertisers are now very interested in getting involved with the new breed of acts coming out of Asia, as opposed to major international acts. "It's no longer uncool to be an Asian act," he says. "Nearly every advertiser we are dealing with right now wants their product associated with something new, something cutting edge, and something that could become the next big thing—whether from overseas or from our own backyard."

"We are currently flooded with wonderful new records... The challenge will be to give them all the attention they deserve."
TIM PRESCOTT, BMG Asia Pacific

ATTENTION TO INTERNATIONAL ACTS

BMG's Prescott says his label's priorities for the next quarter include continuing to build on the huge local priority of boy band Westlife. That band still has "incredible potential" in the region, he says. "With over 2.5 million sold in the region, the album *Coast to Coast* still has potential to do more," he adds. "The tour was a big success and has cemented the act's popularity with their fans."

Also on BMG's priority list is Dido's album *No Angel*. The album has made an impact in some countries, such as Singapore and Hong Kong, where it has been a chart-topper for many weeks. "But it is really just starting in other places," says Prescott. "This is a big priority for our colleagues in Japan, and the signs are very good."

Prescott says the Dave Matthews Band also remains a "serious project" for BMG in the region. "We hope to have some success with the latest single, 'The Space Between,' and possibly a tour in Japan in the near future. We have exciting new albums coming from Usher, Five, Babyface, Joy Enriquez and P. Diddy, as well as new artists like Alicia Keys, LFO and the Strokes. In fact, we are currently flooded with wonderful new records, with more to come. The challenge will be to give them all the attention they deserve."

Prescott says BMG's marketing focus will revolve around getting as much exposure to the priority artists in the region as possible. "To that end, as an example, we are having a regional launch for the new Babyface album in Tokyo in August," he says. Babyface will perform with his band and also do some intensive promotional activity for Japan and the Asia Pacific region.

"Certainly, retail marketing is getting better, but this is an area for further development, too," Prescott adds. It's a view echoed by Sony's Yavasis, who emphasizes how vital the cooperation of strong international chain stores, with knowledge and experience of the industry, is in breaking and developing acts in the region. ■

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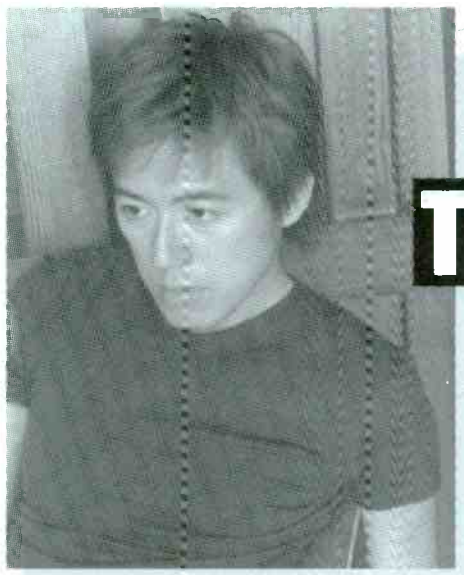

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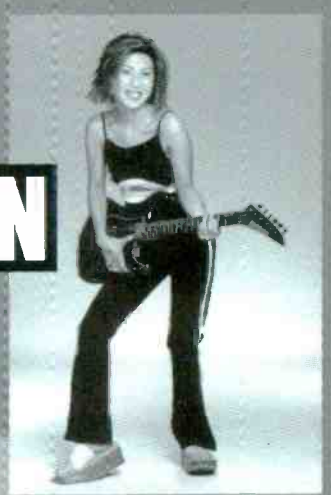

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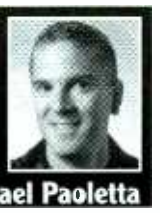
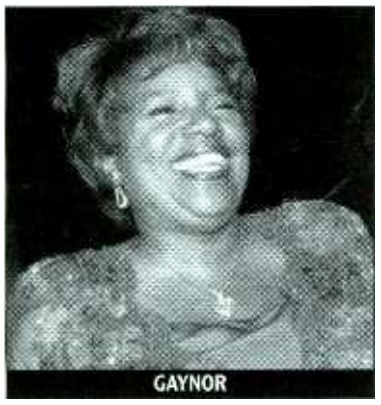


by Michael Paoletta

HAPPILY EVER AFTER: Because of a much-delayed flight from Europe, **Gloria Gaynor** had only 45 minutes to acquaint herself with a 13-piece band that, she says, she had never worked with before. After a run-through of "Never Can Say Goodbye" during the sound check, Gaynor—ever the consummate professional—told the band, "I like my endings crisp and sharp."



GAYNOR

An hour later, Gaynor (and band) stepped onstage at New York City's Shine nightclub for the opening night party of the eighth annual *Billboard* Dance Music Summit, which took place July 24-26. During a tight, five-song set, Gaynor proved that good songs do indeed stand the test of time.

Performing to a capacity crowd, Gaynor dedicated the timeless disco-era anthems "I Will Survive" (delivered in Spanglish) and "Never Can Say Goodbye," respectively, to her husband/manager, **Linwood Simon**, and remix pioneer **Tom Moulton**—who was in attendance and who remixed Gaynor's early recordings.

Gaynor also previewed two hook-laden, pop-laced songs from her forthcoming Logic/BMG album, due spring 2002. If crowd reaction is any indication, both "No One Could Love You More" and "Just No Other Way to Love Me" are club—and radio—hits waiting to happen.

Thirty minutes later, Strictly Rhythm singer/songwriter **Ultra Naté**, along with her five-piece band and two background singers, took to the stage. Opening with the guitar-drenched "Found a Cure," Naté deftly and stylishly wowed the crowd with an electrifying performance, spotlighting international dance hits and fave album tracks. Throughout, Naté seamlessly merged elements of pop, jazz, disco, funk, drum'n'bass, and house into one soul-satisfying set. Can you say rock-star-on-the-verge?

"How Long" found Naté eschewing the song's original funk appeal for a smoky, late-night vibe steeped in **Sarah Vaughan** nuances; "Get It Up (The Feeling)" featured a reggae breakdown that cleverly segued into **Men at Work's** "Down Under"; the global anthem "Free" was introduced via a sublime reading of **Deniece Williams'** R&B evergreen of the same name. Other highlights were "Twisted," "Breakfast for Two," and "Desire," which are all included on her most recent album, *Stranger Than Fiction*.

An absolute high point occurred with the arrival of Naté's 12-year-old classic "It's Over Now." For this song, the singer's band was replaced by **Kenny Muhammad**, who bills himself as the "human orchestra"—and for good reason. Muhammad's raw human-beatbox approach to creating beats and rhythms had everyone screaming, hollering, and stomping feet. Muhammad proved to be the perfect accompaniment to Naté's sassy delivery and strong presence.

Days after Naté's star-turning performance, many are wondering the same thing: Why isn't she out there touring with this band? This is a situation her label should rectify.

The summit also featured memorable performances from Nervous Records' **Viola**, Logic's **Lucrezia**, and Subliminal's **Shawnee Taylor**, among others. In the DJ department, we're still marveling over sets delivered by **Roger Sanchez, Danny Krivit, Steve Travolta, DJ Paulette, MJ Cole, Artful Dodger, Rhythm Masters, the Angel, Stanton Warriors, King Britt, DJ Smash, Richard F., Bill Coleman, Bobby Shaw**, and **Tony Troffa**.

Thanks to the artists, DJs, labels, and venues (Shine, Sunset Terrace, and Centro-Fly) for making the nightly showcases and parties so incredibly special—and to the panelists, moderators, keynote speakers, and registrants for keeping the afternoon activities lively and thought-provoking. Additional thanks go to Trend Influence's **Richard Leslie** and **Brandon Sutton**, as well as Oracle Entertainment's **Debra Eriksen**, for their tireless work. I applaud you all!

SEEN & HEARD: Tommy Boy's **Tom Silverman,** who delivered one of the Dance Music Summit's two keynote addresses, confirms that he has signed **Masters at Work** to a deal. He says an album should be ready to ship at the beginning of next year.

As for the quote of the summit: "There's nothing about DJing that requires a dick and balls," quipped New York veteran DJ **Anita Sarko** on the "Sisters Are Doin' It for Themselves" panel.

Orbital Rides A Roller Coaster Called 'The Altogether' On ffrr

BY JONATHAN COHEN

You can't blame Orbital's Phil Hartnoll if he and his brother Paul just want to have a little fun. After 1996's uncharacteristically dark *In Sides* and 1999's headphone-oriented *Middle of Nowhere*, the pioneering U.K. techno duo has returned to the more instantly memorable sounds of earlier efforts with *The Altogether*, due Sept. 4 in North America on ffrr/London-Sire.

Out since May internationally, the album has already sold 135,000 copies worldwide, according to the label.

The North American version will include a bonus disc containing B-sides, unreleased tracks, and remixes, says Anthony Rodol, director of marketing at Warner Music Group.

"This is an album to be shared with your mates when you're all together, having a beer and just having fun," Phil says. "It doesn't dig deep or dark—though there are a few tracks that hint at that. I relate it to a day at the fun fair or the theme park.

AN AURAL AMUSEMENT PARK

" 'Tension' can be the scariest roller-coaster ride," he explains. " 'Shadow' could be the haunted house. 'Waving Not Drowning' is a bit more like the soft play area for the under-3s."

Other stimulating cuts include the sublime "Pay Per View," a revamped version of the theme from long-running U.K. TV series *Dr. Who* ("Doctor?"), and a surprising collaboration with singer/songwriter David Gray ("Illuminate"). Orbital's songs are published by Sony Music Publishing.

Phil acknowledges that "Illuminate" and "Doctor?" were "bubbling around at the time of the last album. They would have felt so out of place on the last album, but the nature of this album allowed such things. We always thought 'Illuminate' needed a male vocal. David was around one afternoon, and, really casually, he had a go at it."

ORBITAL

Long known for its visually stimulating live shows, Orbital takes the art form a step further on the Dolby Digital Surround Sound DVD-Audio edition of *The Altogether*, which streets Aug. 27 in the U.K. (Release dates in other markets are still pending.)

"We didn't want it to look like ambient TV, with a lot of fractals," Phil says. "We really exploited the medium. I wanted to push the audio side, and it has turned out better than my expectations. Visually, we chose all these people we knew, gave them a copy of the album, and told them to see if anything sparked an idea."

According to Rodol, a strong online component will be one of the keys to the marketing of *The Altogether*. Leading up to street date, the Web site for the group's label (London-sire.com/orbital) will feature exclusive mixed and live tracks. Fans will also have access to videos for such album tracks as first single "Funny Break (One Is Enough)," as well as two 30-minute mixes of Orbital tracks created solely for the site.

College radio will be serviced with "Funny Break" in early August; the full album will ship to alternative specialty shows and triple-A stations later in the month.

Additionally, "Funny Break" has been tapped for *DJ Icey Presents the Breaks Element*, an upcoming installment in the "Essential" mix CD series, due Sept. 18 on ffrr/London-Sire. Icey says, "The track is an example of how Orbital has managed to stay viable after 12 years making great music."

INDIE FAVORITE

On the retail front, the label is anticipating a positive response from independent stores, a sentiment echoed by Don Van Cleave, president of the Coalition of Independent Music Stores: "Orbital is definitely a staple artist for most of the coalition stores. They are the type of group that we really look forward to stocking and selling, because our clientele is more interested in groups like this than some of the flavor du jour acts."

After a string of European headlining and festival dates throughout the summer, Orbital will touch down alongside Fatboy Slim, the Crystal Method, and Basement Jaxx for the inaugural North American edition of the international Creamfields Festival in September. This will be followed by a proper tour of North America in October.

Orbital is booked by Sam Kirby of New York-based Evolution Talent Agency and managed by Rob Holden of London-based IHT Records/Mondo Management.

The Beat Box Hot Plate

• **Deborah Cox**, "Absolutely Not" (J Records single). **Mac Quayle & Hex Hector** provide the supple restructurings that will surely take this to the top of the *Billboard* Hot Dance Music/Club Play chart. Those that embraced the singer's "Things Just Ain't the Same" and "Nobody's Supposed to Be Here" won't be disappointed with this major slab of diva-house.

• **The Chemical Brothers**, "It Began in Afrika" (Freestyle Dust/Astralwerks single). What do such globally revered DJs as **Roger Sanchez, Danny Tenaglia, François K.**, and **Paul Oakenfold** have in common? They've all been championing the forward-thinking Brothers' new single, which effortlessly intertwines elements of tribal, disco, and progressive house. "It Began in Afrika" is a fine preview of the act's forthcoming, as-yet-untitled fourth album, due early next year.

• **India.Arie**, "Brown Skin" (Motown single). Gorgeous in its original slinky R&B version, "Brown Skin" is ready for peak-hour club play with these soulfully electronic remixes from production duo **Karmadelic**.

• **New Order**, "Crystal" (Reprise single). The intensely anticipated first single from New Order's equally anticipated album (*Get Ready*) is a sublime slice of alt-leaning pop. Remixers **Digweed & Muir, Lee Coombs**, and **John Creamer & Stephane K.** deliver top-notch progressive house and trance stylings.

• **Amber**, "Yes" (Tommy Boy single). With "Yes," Amber delivers yet another very stylish dance-pop gem. On the remix front, **Illicit** surrounds the singer's sensual delivery with filtered effects, sturdy house rhythms, and funky guitar licks.

• **Jamiroquai**, "Little L" (Sony U.K. single). No one else knows how to revisit the disco era quite like Jamiroquai. On "Little L," delicious **Chic**- and **Change**-inflected grooves provide the sturdy foundation over which **Jay Kay** does his **Stevie Wonder**-hued thing. And **Bob Sinclar's** remix is more disco than disco itself. Rather festive, if you ask us.

MICHAEL PAOLETTA

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Hot Dance Music™

Maxi-Singles Sales, Top Electronic Albums and Breakouts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Imprint & Number/Promotion Label	ARTIST
				NUMBER 1 (1 Week At Number 1)		
1	4	7	6	PLANETS OF THE UNIVERSE	Reprise 42385	Stevie Nicks
2	3	6	7	I GOT MY PRIDE	Tommy Boy Silver Label 2267/Tommy Boy	Barry Harris Featuring Pepper Mashay
3	6	9	6	SOMEONE TO CALL MY LOVER	Virgin PROMO	Janet
4	5	8	8	WE COME 1	Cheeky PROMO/Arista	Faithless
5	1	1	10	KEEP CONTROL	Groovilicious 250/Strictly Rhythm	Sono
6	8	12	8	THE UNDERGROUND	Tommy Boy Silver Label 2247/Tommy Boy	Rhythm Masters
7	11	15	6	YOU SET ME FREE	Groovilicious 248/Strictly Rhythm	Abigail
8	2	2	9	LIVE TO TELL	Logic 86190	Lucrezia
9	7	3	10	NEVER ENOUGH	MSU 101/Strictly Rhythm	Boris Długosch Featuring Roisin
10	14	28	4	THANK YOU	Arista 13996	Dido
11	13	16	6	HEARD IT ALL BEFORE	Soulife 95523/Atlantic	Sunshine Anderson
12	15	21	6	ROMEO	XL 38783/Astralwerks	Basement Jaxx
13	18	32	4	RUNNING (REMIXES)	Tommy Boy Silver Label 2208/Tommy Boy	Information Society
14	10	4	11	PLAY	Epic PROMO	Jennifer Lopez
15	9	10	9	SUNSHINE	V2 27694	Tin Star
16	16	22	6	ELECTRIC AVENUE (REMIXES)	Strictly Rhythm 12610	Eddy Grant
17	19	29	7	INSIDE YOUR SECRET	Java PROMO/Capitol	Celeste Prince
18	20	30	5	YOU ARE ALIVE	Groovilicious 255/Strictly Rhythm	Fragma
19	12	5	9	LADY MARMALADE	Interscope 497066	Christina Aguilera, Lil' Kim, Mya & Pink
20	27	—	2	I FEEL LOVED	Mute PROMO/Reprise	Depeche Mode
21	24	34	5	NAME OF THE GAME	Outpost/Geffen PROMO/Interscope	The Crystal Method
22	17	11	9	UP IN THE AIR	G2 021/Strictly Rhythm	Cruz & Bagz
23	29	35	4	OOH LA LA	The DAS Label PROMO/Interscope	Valeria
24	21	20	11	DRUMS COME ALIVE	Dotdotdot 003	Tomba Vira
25	32	37	4	IT'S ALRIGHT	Razor & Tie 80784	Chili Hi Fly
26	36	47	3	TELL ME WHO	Elektra PROMO/EEG	Tamia
27	38	42	4	REMEMBER ME	Decca PROMO/Universal Classics Group	Jorio
28	23	18	11	SWEET SURRENDER	Nettwerk PROMO	Sarah McLachlan
29	35	38	4	ALONE	Nervous 20486	Sal & Sandy B
30	31	33	7	REMINISCIN'	Real Deal 70634/Orpheus	Saison Featuring CeCe Peniston
31	34	40	4	KEEP IT COMING	King Street 1124	7 Featuring Mona Monet
				POWER PICK		
32	43	—	2	STAND STILL	Groovilicious 253/Strictly Rhythm	Aubrey
33	42	—	2	EVERYTHING YOU NEED	Vicious Grooves/C2 PROMO/Columbia	Madison Avenue
34	30	26	10	BABY, COME OVER (THIS IS OUR NIGHT)	Wild Card/A&M PROMO/Interscope	Samantha Mumba
35	22	17	11	IT'S GONNA BE ALRIGHT	V2 27697	Pussy 2000
36	41	41	4	I WONDER	Resam 2252/Tommy Boy	Nomad
37	33	27	9	RISING	Six Degrees 5540	Sylk 130 Featuring Kathy Sledge
38	26	25	10	RELAX (REMIXES)	Star 69 1221	Frankie Goes To Hollywood
39	39	36	5	DJ	Strictly Rhythm 12606	Resonance Featuring The Burrells
				HOT SHOT DEBUT		
40	NEW		1	DIGITAL LOVE	Virgin PROMO	Daft Punk
41	47	49	3	ELEVATION	Interscope PROMO	U2
42	45	—	2	ALEGRIA	Phearce Musica 02	Soul'amour
43	28	13	14	HIDE U	Star 69 PROMO	Suzanne Palmer
44	48	—	2	TUK TAK!	G2 026/Strictly Rhythm	DJ Dero
45	25	14	12	BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX)	Nervous 20477	Kim English
46	NEW		1	TWISTING MY BRAIN	G2 023/Strictly Rhythm	Chris Soul & Rob Mirage
47	NEW		1	THE REVOLUTION	Twisted 58989/The Right Stuff	Superchumbo
48	NEW		1	BOOTYLICIOUS	Columbia 79622	Destiny's Child
49	NEW		1	LET U GO	Radikal 99080	ATB Featuring The Wild Strawberries
50	NEW		1	BALMES (A BETTER LIFE)	V2 PROMO	Ian Pooley Featuring Esthero

Maxi-Singles Sales

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Imprint & Number/Distributing Label	ARTIST
				NUMBER 1 (4 Weeks At Number 1)		
1	1	1	4	ALL OR NOTHING	J 21039	O-Town
2	2	8	5	BOOTYLICIOUS	Columbia 79622/CRG	Destiny's Child
3	3	—	2	LOVERBOY	Virgin 38793	Mariah Carey Featuring Cameo
4	5	5	14	WHAT IT FEELS LIKE FOR A GIRL	Maverick 42372/Warner Bros.	Madonna
5	4	2	11	FILL ME IN	Wildstar/Atlantic 88098/AG	Craig David
6	7	3	13	SURVIVOR	Columbia 79566/CRG	Destiny's Child
7	6	4	24	STRANGER IN MY HOUSE	Elektra 67173/EEG	Tamia
8	3	6	5	THIS IS ME	Bad Boy 79403/Arista	Dream
9	9	9	10	I DO!!	Arista 13973	Toya
10	10	10	23	BY YOUR SIDE	Epic 79544	Sade
11	11	7	4	PLANETS OF THE UNIVERSE	Reprise 42385/Warner Bros.	Stevie Nicks
12	12	11	8	A WHITER SHADE OF PALE/A QUESTION OF HONOUR	Nemo Studio 79374/Angel	Sarah Brightman
13	15	13	50	MUSIC	Maverick 44909/Warner Bros.	Madonna
14	13	12	14	DREAM ON	Mute/Reprise 44982/Warner Bros.	Depeche Mode
15	16	14	39	SANDSTORM	Groovilicious 227/Strictly Rhythm	Darude
16	19	18	7	WHERE THE PARTY AT	So So Def/Columbia 79605/CRG	Jagged Edge With Nelly
17	18	17	29	CASTLES IN THE SKY	Robbins 72046	Ian Van Dahl Featuring Marsha
18	22	19	12	STAR 69 (WHAT THE F**K)	Skint/Astralwerks 38777/Virgin	Fatboy Slim Featuring Roland Clark
19	21	16	66	DESERT ROSE	A&M 497321/Interscope	Sting Featuring Cheb Mami
20	24	22	29	DON'T TELL ME	Maverick 44910/Warner Bros.	Madonna
21	17	15	23	LOVE DON'T COST A THING	Epic 79547	Jennifer Lopez
22	20	20	34	LADY (HEAR ME TONIGHT)	Barclay 587900/MCA	Modjo
23	14	—	2	RUNNING (REMIXES)	Tommy Boy Silver Label 2208/Tommy Boy	Information Society
24	23	21	20	I TURN TO YOU	Virgin 38773	Melanie C
25	RE-ENTRY		32	STRONGER	Jive 79405	Britney Spears

● 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. Vidioeclip 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.

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Top Electronic Albums™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST / Imprint & Number/Distributing Label	TITLE
			NUMBER 1 (4 Weeks At Number 1)	
1	1	5	VARIOUS ARTISTS / Warner/Elektra/Atlantic 14720/Arista	Totally Dance
2	2	7	SOUNDTRACK / Elektra 62665/EEG	Lara Croft: Tomb Raider
3	3	6	THE WISEGUYS / Ideal/Mammoth 810015*/Hollywood ♠	The Antidote
4	4	7	VARIOUS ARTISTS / Robbins 75022	Trance Party (Volume One)
5	NEW		DJ TOM/DJ MIND-X / Webster Hall NYC 24 ♠	Tranzworld: All Stars
6	5	5	TRICKY / Hollywood 162285	Blowback
7	NEW		DARUDE / Groovilicious 106/Strictly Rhythm ♠	Before The Storm
8	7	7	PAUL OAKENFOLD / Warner Sunset/FFRR 31169/London-Sire ♠	Swordfish: The Album (Soundtrack)
9	6	5	BASEMENT JAXX / XL 10423*/Astralwerks ♠	Rooty
10	8	7	DAFT PUNK / Virgin 49606*	Discovery
11	9	7	LOUIE DEVITO / E-Lastik 5002 ♠	N.Y.C. Underground Party Volume 3
12	10	3	FAITHLESS / Cheeky 14713*/Arista ♠	Outrospective
13	RE-ENTRY		FATBOY SLIM / Skint/Astralwerks 50460*/Virgin	Halfway Between The Gutter And The Stars
14	11	7	DJ SKRIBBLE / Big Beat 35065/London-Sire ♠	Essential Spring Break -- Summer 2001
15	RE-ENTRY		VARIOUS ARTISTS / Rhino 74281	New Millennium Dance Party

● 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 Diamong symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Heatseeker Impact shows albums removed from Heatseekers this week. ♠ indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications and SoundScan, Inc.

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Hot Dance Breakouts

	Club Play	Maxi-Singles Sales
1	KNOW YOU CAN — Whatever Girl (Strictly Rhythm)	M.A.A.S.M.E.L.L.O.W. — Timo Maas (Radikal)
2	OFFICIAL CHEMICAL — Dub Pistols (Geffen)	AM TO PM — Christina Milian (Def Soul)
3	ABSOLUTELY NOT — Deborah Cox (J)	BIG BASS BOMB — Klubbheads (Radikal)
4	JOURNEY TO URANUS — Johnny Vicious Featuring Lula (Groovilicious)	ONE MINUTE IN HEAVEN — Sunbeam (Radikal)
5	THE PLAYER (REMIXES) — First Choice (Philly Groove)	BEGIN 2 RISE — Ali Damisi Featuring Javella (Jellybean)

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

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Jones Sings More 'Stone Cold Country,' This Time As Bandit Records Partner

BY RAY WADDELL

NASHVILLE—He has been called everything from "Possum" and "No-Show" to country's greatest singer. Now George Jones can add "label partner" to the list.

Jones is a partner with former Asylum Records head Evelyn Shriver in Bandit Records, which will release Jones' new album, *The Rock: Stone Cold Country 2001*, Sept. 25, through a partnership with RCA Label Group (RLG) and its imprint BNA Records.

As he has with the much-publicized ups and downs of his storied career, Jones takes this new chapter of his colorful history in stride. "We've got a little invested together with RCA and BNA. We need them for the distribution and all the hard stuff," Jones says. "I don't think about it too much. I guess if I get a check, I'll think about it some."

Frustrated with the major-label system after a 1990s stint at MCA Nashville, Jones considered putting his recording days behind him. He turns 70 Sept. 12 and, given the hard living of his notorious past, that he is still performing and making new records might seem incredulous to some, including Jones himself.

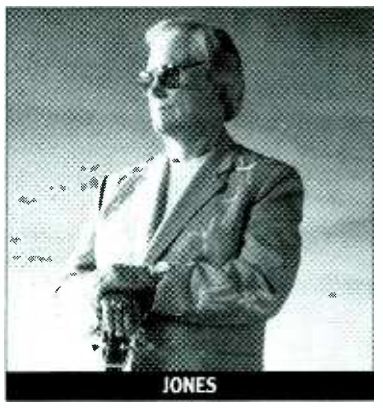
"I never paid much attention to thinking I'd still be performing [at this age], and I had no idea I'd still be recording. I probably wouldn't be if it weren't for Evelyn," he says. "When I left MCA, I figured I'd work a few dates here and there and be semiretired. Then Evelyn came along and wanted me to do this album with Asylum [*Cold Hard Truth* in 1999, featuring the Grammy-winning single "Choices"], and I got back in the business."

HARD TRUTH

The success of *Cold Hard Truth*, which has sold 492,000 units, according to SoundScan, was largely the result of giving Jones the attention he deserves, Shriver says. "George has over 200 albums, and [in the past] you could go into a record store and see plenty of George Jones product, but nothing to highlight the new record. You have to buy positioning and retail displays. You are limited as a veteran as to radio airplay, but George's fan base has not eroded. Our job was to make sure everyone knew there was a new record out."

Shriver, who was Jones' longtime publicist before heading Asylum, doesn't think *Cold Hard Truth* reached its full potential. "The truth of the matter is we started getting shut down at Asylum at the end of '99, so there was no real effort on the album after George won the Grammy," she says. "We felt like we left at least 300,000-400,000 [units] on the table."

When Asylum left the Warner Bros. fold, it let Jones out of his deal, clearing the way for him to go with Shriver, who formed Bandit with former Asylum A&R chief Susan Nadler (*Billboard*, Jan. 20) and partnered with RLG. "George is a partner, and with all the records he's sold over the years for various labels, he should have ownership," Shriver says. "Of course, that's a double-edged sword, because that means really participating."


JONES

Shriver says now at Bandit she has the autonomy of an independent label with the muscle of a major. BNA is bankrolling marketing, sales, promotion, and distribution. Shriver says they'll implement a strategy similar to the one for *Cold Hard Truth*, with more participation from Jones.

Produced primarily by Emory Gordy Jr., with four cuts produced by Keith Stegall, *The Rock* is a solid collection of lively uptempos and the kind of sturdy, heartfelt ballads that have long been Jones' stock in trade. Among the highlights is "Tramp on Your Street," a Billy Joe Shaver ballad about Hank Williams that fits Jones—whose admiration for Williams is well-documented—like a glove.

"I can relate to that song, almost as if it was written for me," he says. "I did walk a long way to many of his shows when he came to town. I saw him perform in Beaumont, Texas, when I was about 16 or 17, and he had so many encores you couldn't count them."

Another powerful cut on the new record is "I Am," a gut-wrenching ballad addressing human frailties that, again, seems tailor-made for Jones. He says ballads remain his favorite type of song to record. "Some of my favorite ballads aren't big hits. I fall for melodies, too. That's one of my faults when choosing songs."

"Half Over You" features the soaring heights, vocal swoops, resonant lower register, and inimitable tone that has placed Jones in such high esteem among peers and fans alike. The debut single, "The Man He Was," showcases' Jones' ongoing vocal dexterity and one-of-a-kind phrasing.

Jones says his biggest problem today is finding the right songs. "The young kids get to choose all the best stuff first. I may be up the hill a little bit, but I ain't quite over it."

While still revered by country music fans and the industry, Jones' material, particularly the new stuff, is rarely heard on mainstream country radio, although his current single debuted at No. 57 on last issue's Hot Country Singles & Tracks chart and rises to No. 56 this issue.

TOO COUNTRY?

As may be expected, Jones has an opinion on the state of country music: "My main question for the entire business is, Why do they call it country if it's not country? I hear a station say, 'We're the No. 1 country station in the metropolitan area.' Well, that's the biggest damn lie in the world, because they don't play country music."

As for new country, Jones says, it's "like putting a bunch of corn meal and milk together and frying it up—it's mush. I can't tell what half of it is." It's a cause Jones won't drop: "I'm gonna stay in their front yard as long as possible and raise all the hell I can. I'm gonna stay in this business and haunt them until we get it back."

One of several stations coming on board with Jones' new single is WESC Greenville, S.C. "It's great to hear George Jones back on the radio," says operations manager Bruce Logan. "The audience response has been fabulous, and the calls are great." Logan says his research indicates that "46- to 50-year-olds love this record, with 20% of them saying it's their favorite song." He adds the song is proving more popular with men than women.

Retirement is not on Jones' agenda. "It all boils down to one answer: If you was to retire, what the hell would you do with yourself?" he asks. "Just sit up in a rocking chair and dry up like an old fig until you pass away. You've got to keep doing something."

Jones is booked by Reggie Mac at Associated Talent and managed by his wife, Nancy. He still tours regularly. "I work enough to keep my band happy, which is a little more than I'd like to," he admits. "We're still drawing good crowds. I know there are plenty of hard-working people out there who want to hear traditional country music and don't care for all that hogwash that's on the radio."

That said, Jones is far from bitter, and he remains humble, declining to accept the mantle of "country's greatest singer" so often bestowed upon him. "I love them for saying that and feeling that way, but there's been so many great singers out there," he says. "I don't think anybody could take the place of Hank Williams. But we've been lucky—we've had a great career, and we're not through yet."

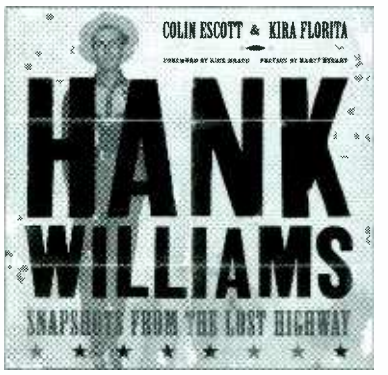
Nashville Scene™

by Phyllis Stark

'LOST HIGHWAY' FOUND: Just when you think you know all there is to know about **Hank Williams**, his legacy, and his influence on multiple genres of American music, more information and new Williams music comes to light.

An astonishing new book, *Hank Williams: Snapshots From the Lost Highway*, includes many previously unpublished Williams photos, letters, and interviews, as well as his handwritten lyrics to nearly 30 songs he had not yet published or recorded before he died on New Year's Day 1953 at age 29. The book features testimonials from Williams' family and friends and the fellow musicians he inspired.

Due Oct. 19 from De Capo Press, it was co-authored by historian **Colin Escott**, writer of *Hank Williams: A Biography*, and by **Kira Florita**, VP of marketing for Nashville-based Lost Highway Records. Escott and Florita's previous collaboration was the *Complete Hank Williams* boxed set, a joint project with the Country Music Foundation that won two Grammy Awards in 1998. Recording artist **Marty Stuart**, who owns an extensive collection of Williams' personal effects, wrote the book's introduction.



The unpublished songs included in the book were found in the vaults of Acuff-Rose Publishing in Nashville and include such titles as "The Drunkard's Dream," "The Broken Marriage," "Heart Filled With Hate," and "Tomorrow May Not Come." Also included are the final lyrics Williams wrote—to a song chillingly titled "Then Came That Fatal Day"—which fell out of his hand when he died in the back seat of a car.

The unpublished photographs of Williams in the book range from his earliest known baby picture to photos from his funeral—including one of wife **Billie Jean** mourning over his open casket—as well as the only known photos of Williams in a recording studio and rare shots of him with his early bands. Among the letters in the book are one Williams wrote to his mother when he left home to join a rodeo; there is also private correspondence from publisher **Fred Rose** urging Williams to get sober.

Among the book's other treasures are recently uncovered court depositions from Williams' sister **Irene** and both of his wives about their relationships with Williams and his songs, which were taken during the legal skirmishes that followed his death, and a poster from the concert Williams had been scheduled to perform the day after his death.

The book will be released at about the same time as the Lost Highway album *Timeless*, a tribute to Williams featuring his songs performed by **Beck, Sheryl Crow, Bob Dylan, Emmylou Harris, Mark Knopfler, Keb' Mo', Hank Williams III,** and **Lucinda Williams** (*Billboard*, Feb. 10).

ON THE ROW: Mike Kraski is promoted to the newly created position of executive VP/GM of Sony Music Nashville. He previously was the company's senior VP of sales and marketing . . . **Danielle Taylor** has been promoted to manager of finance at Dreamcatcher Entertainment. She previously was the company's office administrator.

TIDBITS: Dualtone Music Group has signed former Warner Bros. artist **David Ball** and will release his new album, *Amigo*, Oct. 9. **Wood Newton** produced the album. The first single, "Riding With Private Malone," goes to radio Aug. 27. In related news, Dualtone has inked a new manufacturing and distribution deal with BMG through the BMG-distributed Razor & Tie label. Dualtone previously was distributed by Southwest Wholesale.

Singer/songwriters **Gordon Lightfoot** and **Gary Buck** will be inducted into the Canadian Country Music Hall of Fame Sept. 10, during the Canadian Country Music Week celebration in Calgary, Alberta. In addition to his performing career, Buck spent several years as director of the Country Music Assn. in Nashville and was one of the founding directors of the Canadian Country Music Assn.

The International Bluegrass Music Assn.'s (IBMA) annual World of Bluegrass event has been set for Oct. 1-7 in Louisville, Ky. Activities include the IBMA trade show Oct. 1-4, the International Bluegrass Music Awards Oct. 4, and Bluegrass Fan Fest Oct. 5-7. **T-Bone Burnett**, music producer for the film and soundtrack *O Brother, Where Art Thou?*, will deliver the keynote speech Oct. 1.

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August 11 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.

BDS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 1 Week At Number 1		
1	4	4	16	**AUSTIN** / B.Braddock (D.Kent,K.Manna)	**Blake Shelton** / Ⓒ Ⓢ Ⓥ Giant 16767/WRN	1
2	1	3	20	**WHEN I THINK ABOUT ANGELS** / K.Stegall (J.O'Neal,R.Dean,S.Tillis)	**Jamie O'Neal** / Ⓥ Mercury 172202	1
3	2	2	27	**SHE COULDN'T CHANGE ME** / J.Scaife (C.Knight,G.Nicholson)	**Montgomery Gentry** / Ⓒ Ⓢ Ⓥ Columbia 79540	2
4	5	5	12	**I'M JUST TALKIN' ABOUT TONIGHT** / J.Stroud,T.Keith (T.Keith,S.Emerick)	**Toby Keith** / DreamWorks ALBUM CUT	4
5	3	1	18	**I'M ALREADY THERE** / D.Huff (R.McDonald,G.Baker,F.Myers)	**Lonestar** / Ⓥ BNA 69083	1
6	6	7	18	**WHERE THE BLACKTOP ENDS** / M.Rollings,K.Urban (S.Warriner,A.Shamblin)	**Keith Urban** / Ⓥ Capitol 58992	6
7	8	8	18	**DOWNTIME** / B.Gallimore,T.McGraw (P.Coleman,C.D.Johnson)	**Jo Oee Messina** / Curb ALBUM CUT	7
8	9	9	26	**LAREDO** / R.Wright,C.Cagle (C.Cagle)	**Chris Cagle** / Ⓥ Virgin 58979/Capitol	8
9	7	6	21	**TWO PEOPLE FELL IN LOVE** / F.Rogers (B.Paisley,K.Lovelace,T.Owens)	**Brad Paisley** / Ⓥ Arista Nashville 69051	4
10	11	14	8	**ONLY IN AMERICA** / K.Brooks,R.Dunn,M.Wright (K.Brooks,D.Cook,R.Rogers)	**Brooks & Dunn** / Arista Nashville ALBUM CUT	10
11	10	15	20	**WHAT I REALLY MEANT TO SAY** / P.Worley,T.L.James (C.Thomson,C.Waters,T.L.James)	**Cyndi Thomson** / Ⓒ Ⓥ Capitol 58987	10
12	12	13	20	**WHILE YOU LOVED ME** / M.Bright,M.Williams (M.Dodson,K.Williams,D.Wells)	**Rascal Flatts** / Lyric Street ALBUM CUT	12
13	13	19	19	**I WOULD'VE LOVED YOU ANYWAY** / M.Wright,T.Yearwood (M.Danna,T.Verges)	**Trisha Yearwood** / Ⓥ MCA Nashville 172201	13
14	16	17	19	**WHY THEY CALL IT FALLING** / M.Wright (R.Dean,D.Schlitz)	**Lee Ann Womack** / Ⓥ MCA Nashville 172203	14
15	15	12	26	**AIN'T NOTHING 'BOUT YOU** / K.Brooks,R.Dunn,M.Wright (T.Shapiro,R.Rutherford)	**Brooks & Dunn** / Ⓥ Arista Nashville 69048	1
16	17	18	30	**DON'T HAPPEN TWICE** / B.Cannon,N.Wilson,K.Chesney (C.Lance,T.McHugh)	**Kenny Chesney** / Ⓥ BNA 69035	1
17	14	10	26	**I COULD NOT ASK FOR MORE** / S.Evans,P.Worley (D.Warren)	**Sara Evans** / Ⓥ RCA 69008	2
18	19	20	34	**IT'S A GREAT DAY TO BE ALIVE** / B.J.Walker,Jr.,T.Tritt (D.Scott)	**Travis Tritt** / Ⓥ Columbia 79563	2
19	20	24	11	**SIX-PACK SUMMER** / B.Gallimore,P.Vassar (P.Vassar,C.Black,T.Rocco)	**Phil Vassar** / Ⓥ Arista Nashville 69084	19
20	22	23	17	**COMPLICATED** ◄ AIRPOWER ► / P.Worley,C.D.Johnson (C.D.Johnson,S.Smith)	**Carolyn Dawn Johnson** / Ⓥ Arista Nashville 69050	20
21	21	21	14	**SWEET SUMMER** / M.D.Clute,Diamond Rio (M.Dulaney,N.Thrasher)	**Diamond Rio** / Ⓥ Arista Nashville 69085	21
22	23	22	19	**SECOND WIND** / F.Rogers,J.Stroud (D.Worley,S.Leslie)	**Darryl Worley** / DreamWorks ALBUM CUT	22
23	24	25	27	**WHAT I DID RIGHT** / J.Slate,M.Wright,Sons Of The Desert (D.Womack,S.Lemaire)	**Sons Of The Desert** / Ⓥ MCA Nashville 172196	23
24	27	31	7	**WHEN GOD-FEARIN' WOMEN GET THE BLUES** / M.McBride,P.Worley (L.Satcher)	**Martina McBride** / RCA ALBUM CUT	24
25	26	28	15	**ON A NIGHT LIKE THIS** / C.Howard (K.Staley,D.Kahan)	**Trick Pony** / Ⓒ Ⓢ Ⓥ Warner Bros. 16751/WRN	25
26	25	26	20	**ANGELS IN WAITING** / B.Chancey (T.Cochran,J.McBride,S.Harris)	**Tammy Cochran** / Epic ALBUM CUT	25
27	33	48	3	**ANGRY ALL THE TIME** / B.Gallimore,J.Stroud,T.McGraw (B.Robison)	**Tim McGraw** / Curb ALBUM CUT	27
28	28	29	7	**HEARTBREAK TOWN** / B.Chancey,P.Worley (D.Scott)	**Dixie Chicks** / Monument ALBUM CUT	28
29	31	34	9	**LOVE OF A WOMAN** / B.J.Walker,Jr.,T.Tritt (K.Brandt)	**Travis Tritt** / Columbia ALBUM CUT	29
30	30	33	13	**HOW COOL IS THAT** / D.Malloy (A.Griggs,N.Thrasher,W.Mobley)	**Andy Griggs** / Ⓥ RCA 69082	30
31	35	43	7	**WHERE I COME FROM** / K.Stegall (A.Jackson)	**Alan Jackson** / Arista Nashville ALBUM CUT	31
32	32	32	16	**LOVING EVERY MINUTE** / C.Chamberlain (T.Shapiro,M.Criswell,M.White)	**Mark Wills** / Ⓥ Mercury 172204	31
33	36	37	12	**REAL LIFE (I NEVER WAS THE SAME AGAIN)** / J.Niebank (N.Thrasher,J.Janosky)	**Jeff Carson** / Curb ALBUM CUT	33
34	34	35	11	**NEVER LOVE YOU ENOUGH** / D.Huff (B.James,Angelo)	**Chely Wright** / Ⓥ MCA Nashville 172208	34
35	37	36	11	**WHERE DOES IT HURT** / B.Warren,B.Warren,C.Farren (B.Warren,B.Warren,T.Douglas)	**The Warren Brothers** / Ⓥ BNA 69086	35
36	29	27	17	**STILL HOLDING OUT FOR YOU** / D.Huff (K.Osborn,R.Marx)	**SheDaisy** / Lyric Street ALBUM CUT	27
37	41	51	3	**I'M A SURVIVOR** / T.Brown,R.McEntire (S.Kennedy,P.White)	**Reba** / MCA Nashville ALBUM CUT	37
38	39	40	6	**I'M TRYIN'** / D.Huff (C.Wallin,J.Steele,A.Smith)	**Trace Adkins** / Capitol ALBUM CUT	38
39	38	30	12	**THERE YOU'LL BE** / T.Horn,B.Gallimore (D.Warren)	**Faith Hill** / Ⓥ Warner Bros. 16739/WRN	11
40	42	41	8	**THAT'S A PLAN** / M.McGuinn,S.Decker (B.E.Boyd,D.Leone)	**Mark McGuinn** / Ⓒ VFR 734758	40
41	43	46	6	**MAN OF ME** / T.Brown,M.Wright (R.Rutherford,G.Teren)	**Gary Allan** / Ⓥ MCA Nashville 172213	41
42	44	42	10	**HELPLESSLY, HOPELESSLY** / B.Gallimore (B.James,T.Verges)	**Jessica Andrews** / Ⓥ DreamWorks 450918	42
43	54	56	3	**THE TIN MAN** / B.Beckett (K.Chesney,D.Lowe,S.Slate)	**Kenny Chesney** / BNA ALBUM CUT	43
44	53	60	3	**IN ANOTHER WORLD** / D.Cook,L.Wilson (T.Shapiro,W.Wilson,J.Yeary)	**Joe Diffie** / Monument ALBUM CUT	44
45	47	50	5	**IF YOU EVER FEEL LIKE LOVIN' ME AGAIN** / B.Gallimore,C.Walker (J.Stevens,S.Bogard,J.Kilgore)	**Clay Walker** / Ⓥ Warner Bros. 16738/WRN	45
46	46	49	6	**GETTING THERE** / S.Smith,T.Clark (T.Clark,G.Burr)	**Terri Clark** / Mercury ALBUM CUT	46
47	50	52	5	**SHE AIN'T GONNA CRY** / C.Farren (C.Farren,J.Feeney)	**Marshall Dyllon** / Dreamcatcher PROMO SINGLE	47
48	45	44	13	**HONEY DO** / J.Stroud,D.Cook (A.Anderson,J.Steele,K.Blazy)	**Mike Walker** / Ⓒ Ⓥ DreamWorks 450914	42
49	40	38	15	**STANDIN' STILL** / B.Gallimore,T.McGraw (C.Dannemiller,R.L.Bruce,C.Harrison)	**The Clark Family Experience** / Curb ALBUM CUT	34
50	49	39	20	**I WANT YOU BAD** / C.Robison,B.Chancey (T.D.Adams,P.Crandon)	**Charlie Robison** / Ⓒ Ⓢ Ⓥ Lucky Dog 79542/Columbia	35
51	RE-ENTRY		2	**GOOD MORNING BEAUTIFUL** / W.C.Rimes (Z.Lyle,T.Cerney)	**Steve Holy** / Curb ALBUM & SOUNDTRACK CUT	51
52	56	57	4	**CRAZY LIFE** / D.Malloy (K.Fisher)	**Tim Rushlow** / Scream ALBUM CUT	52
53	52	55	10	**UNBROKEN BY YOU** / D.Malloy (G.Burr,J.Blades,T.Bruce)	**Kortney Kayle** / Ⓒ Lyric Street 164048	50
54	55	58	7	**WHEN YOU COME BACK DOWN** / A.Krauss (T.O'Brien,D.O'Keefe)	**Nickel Creek** / Sugar Hill ALBUM CUT	54
55	48	47	10	**SOUTHERN RAIN** / D.Huff (B.R.Cyrus,D.V.Tress,M.J.Sagraves)	**Billy Ray Cyrus** / Ⓒ Ⓢ Ⓥ Monument 79440	45
56	57	—	2	**THE MAN HE WAS** / E.Gordy,Jr. (J.W.Wiggins,H.Allen)	**George Jones** / Bandit ALBUM CUT/BNA	56
				HOT SHOT DEBUT		
57	NEW		1	**AIN'T NOBODY GONNA TAKE THAT FROM ME** / J.Stroud (R.Rutherford,S.Tate,A.Tate)	**Collin Raye** / Epic ALBUM CUT	57
58	NEW		1	**ALWAYS WAS** / A.Tippin,B.Watson,M.Bradley (T.Colton,B.R.Wood)	**Aaron Tippin** / Lyric Street ALBUM CUT	58
59	60	59	11	**TELLURIDE** / B.Gallimore,J.Stroud,T.McGraw (T.Verges,B.James)	**Tim McGraw** / Curb ALBUM CUT	52
60	58	54	6	**TEXAS IN 1880** / R.Foster (R.Foster)	**Radney Foster With Pat Green** / Doubtone ALBUM CUT	54

● 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.

AUGUST 11 2001 Billboard®

Top Country Singles Sales™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / Imprint & Number/Distributing Label	ARTIST
			NUMBER 1 — 1 Week At Number 1	
1	2	13	**AUSTIN** Giant 16767/WRN	**Blake Shelton**
2	1	12	**WHAT I REALLY MEANT TO SAY** Capitol 58987	**Cyndi Thomson**
3	3	50	**BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT** Curb 73116	**LeAnn Rimes**
4	14	21	**LOVE IS ENOUGH** RCA 69034/RLG	**3 Of Hearts**
5	4	11	**ON A NIGHT LIKE THIS** Warner Bros. 16751/WRN	**Trick Pony**
6	5	17	**COME A LITTLE CLOSER** Warner Bros. 16762/WRN	**Lila McCann**
7	7	34	**POUR ME** Warner Bros. 16816/WRN	**Trick Pony**
8	9	45	**THE WAY YOU LOVE ME** Warner Bros. 16818/WRN	**Faith Hill**
9	8	24	**MRS. STEVEN RUDY/THAT'S A PLAN** VFR 734758	**Mark McGuinn**
10	6	25	**SHE COULDN'T CHANGE ME** Columbia 79540/Sony	**Montgomery Gentry**
11	15	3	**UNBROKEN BY YOU** Lyric Street 164048/Hollywood	**Kortney Kayle**
12	10	42	**OKLAHOMA/WARM & FUZZY** Epic 79503/Sony	**Billy Gilman**
13	11	6	**DIDN'T WE LOVE** Curb 73126	**Tamara Walker**
14	13	216	**HOW DO I LIVE** ▲ Curb 73022	**LeAnn Rimes**
15	12	20	**I WANT YOU BAD** Lucky Dog/Columbia 79542/Sony	**Charlie Robison**
16	18	17	**SIMPLE LIFE** Columbia 79541/Sony	**Mary Chapin Carpenter**
17	17	8	**TOO LAZY TO WORK, TOO NERVOUS TO STEAL** Monument 79611/Sony	**BR549**
18	16	17	**MATTHEW, MARK, LUKE & EARNHARDT** DreamWorks 450327/Interscope	**Shane Sellers**
19	20	25	**THE MOST BEAUTIFUL GIRL** Atlantic 85051/AG	**South 65**
20	19	39	**GEORGIA** Arista Nashville 69010/RLG	**Carolyn Dawn Johnson**
21	22	13	**I KNOW HOW THE RIVER FEELS** MCA Nashville 172186	**Mcalyster**
22	23	72	**ROCKY TOP '96** Decca 155274/MCA Nashville	**The Osborne Brothers**
23	21	40	**HOW DO YOU LIKE ME NOW?!** DreamWorks 450932/Interscope	**Toby Keith**
24	—	63	**IT DON'T MATTER TO THE SUN/LOST IN YOU** ● Capitol 58788	**Garth Brooks as Chris Gaines**
25	25	41	**UNBREAKABLE HEART** DreamWorks 459042/Interscope	**Jessica Andrews**

● Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 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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AUGUST 11 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
				NUMBER 1 — 15 Weeks At Number 1		
1	1	1	34	**SOUNDTRACK** ▲[2] Mercury 170069 (11.98/18.98)	O Brother, Where Art Thou?	1
2	2	3	52	**SOUNDTRACK** ▲[2] Curb 78703 (11.98/17.98)	Coyote Ugly	1
3	3	2	5	**LONESTAR** ● BNA 67011/RLG (12.98/18.98)	I'm Already There	1
4	4	4	14	**TIM MCGRAW** ▲ Curb 78711 (12.98/18.98)	Set This Circus Down	1
5	6	5	44	**KENNY CHESNEY** ▲ BNA 67976/RLG (11.98/17.98)	Greatest Hits	1
6	5	6	62	**LEE ANN WOMACK** ▲[2] MCA Nashville 170099 (11.98/17.98)	I Hope You Dance	1
7	7	7	42	**SARA EVANS** ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6
8	8	9	36	**TIM MCGRAW** ▲[2] Curb 77978 (12.98/18.98)	Greatest Hits	1
9	9	8	100	**DIXIE CHICKS** ▲[4] Monument 69678/Sony (12.98 EQ/18.98)	Fly	1
				HOT SHOT DEBUT		
10	NEW		1	**SOUNDTRACK** Lost Highway 170221/Mercury (12.98/18.98)	Down From The Mountain	10
11	11	10	15	**BROOKS & DUNN** ● Arista Nashville 67003/RLG (12.98/18.98)	Steers & Stripes	1
12	NEW		1	**TRACY BYRD** RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
13	10	11	90	**FAITH HILL** ▲[2] Warner Bros. 47373/WRN (12.98/18.98)	Breathe	1
14	12	12	8	**TRISHA YEARWOOD** MCA Nashville 170200 (11.98/17.98)	Inside Out	1
				GREATEST GAINER		
15	15	23	22	**JESSICA ANDREWS** ● DreamWorks 450248/Interscope (10.98/16.98)	Who I Am	2
16	14	13	43	**TRAVIS TRITT** ● Columbia 62165/Sony (11.98 EQ/17.98)	Down The Road I Go	8
17	13	15	91	**TOBY KEITH** ▲ DreamWorks 450209/Interscope (10.98/16.98)	How Do You Like Me Now?!	9
18	16	14	13	**MONTGOMERY GENTRY** Columbia 62167/Sony (11.98 EQ/17.98)	Carrying On	6
19	18	21	26	**LEANN RIMES** ● Curb 77979 (11.98/17.98)	I Need You	1
20	19	16	9	**MARY CHAPIN CARPENTER** Columbia 85176/Sony (12.98 EQ/18.98)	Time* Sex* Love*	6
21	17	18	34	**NICKEL CREEK** Sugar Hill 3909 (16.98 CD) ♠	Nickel Creek	17
22	20	26	35	**CHRIS CAGLE** Capitol 34170 (10.98/17.98) ♠	Play It Loud	20
23	23	24	39	**JAMIE O'NEAL** Mercury 170132 (11.98/17.98) ♠	Shiver	14
24	26	27	20	**TRICK PONY** Warner Bros. 47927/WRN (11.98/17.98)	Trick Pony	12
25	24	25	60	**RASCAL FLATTS** Lyric Street 165011/Hollywood (11.98/17.98) ♠	Rascal Flatts	14
26	30	31	38	**ALAN JACKSON** ● Arista Nashville 69335/RLG (11.98/17.98)	When Somebody Loves You	1
27	25	20	92	**GARY ALLAN** ● MCA Nashville 170101 (11.98/17.98)	Smoke Rings In The Dark	9
28	21	17	9	**BRAD PAISLEY** Arista Nashville 67008/RLG (11.98/17.98)	Part II	3
29	22	19	5	**PATTY LOVELESS** Epic 85651/Sony (11.98 EQ/17.98)	Mountain Soul	19
30	27	22	12	**BILLY GILMAN** ● Epic 62087/Sony (11.98 EQ/17.98)	Dare To Dream	6
31	29	30	78	**KEITH URBAN** ● Capitol 97591 (10.98/16.98) ♠	Keith Urban	17
32	28	28	116	**SHEDAISY** ▲ Lyric Street 165002/Hollywood (12.98/18.98) ♠	The Whole Shebang	6
33	31	33	52	**JO DEE MESSINA** ● Curb 77977 (11.98/17.98)	Burn	1
34	32	29	25	**DIAMOND RIO** Arista Nashville 67999/RLG (11.98/17.98)	One More Day	5
35	35	40	75	**PHIL VASSAR** Arista Nashville 18891/RLG (10.98/16.98) ♠	Phil Vassar	23
36	34	39	13	**TAMMY COCHRAN** Epic 69736/Sony (7.98 EQ/11.98) ♠	Tammy Cochran	34
37	33	32	5	**LILA MCCANN** Warner Bros. 48002/WRN (11.98/17.98)	Complete	18
38	39	34	58	**BILLY GILMAN** ▲ Epic 62086/Sony (11.98 EQ/17.98)	One Voice	2
				PACESETTER		
39	44	56	20	**DELBERT MCCLINTON** New West 6024 (17.98 CD)	Nothing Personal	20
40	36	35	10	**ROY D. MERCER** Capitol 32515 (10.98/16.98) ♠	Roy D. Mercer Vs. Yankees	24
41	38	38	73	**GEORGE STRAIT** ▲ MCA Nashville 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1
42	37	42	41	**DARRYL WORLEY** DreamWorks 450042/Interscope (10.98/16.98) ♠	Hard Rain Don't Last	33
43	40	41	12	**MARK MCGUINN** VFR 734757 (10.98/16.98) ♠	Mark McGuinn	18
44	42	43	6	**SOUNDTRACK** Vanguard 79586 (16.98 CD)	Songcatcher	42
45	NEW		1	**3 OF HEARTS** RCA 67916/RLG (10.98/16.98)	3 Of Hearts	45
46	41	46	50	**RODNEY CARRINGTON** Capitol 24827 (10.98/17.98) ♠	Morning Wood	18
47	43	45	53	**AARON TIPPIN** ● Lyric Street 165014/Hollywood (10.98/16.98)	People Like Us	5
48	49	53	92	**ALAN JACKSON** ▲ Arista Nashville 18892/RLG (10.98/17.98)	Under The Influence	2
49	45	51	66	**ROY D. MERCER** Virgin 49085/Capitol (10.98/16.98)	Greatest Fits: The Best Of How Big'a Boy Are Ya?	26
50	46	49	93	**ANNE MURRAY** ● StraightWay 20231 (19.98/19.98)	What A Wonderful World	4
51	50	54	27	**DOLLY PARTON** Sugar Hill 3927 (10.98/16.98)	Little Sparrow	12
52	47	47	15	**LORRIE MORGAN & SAMMY KERSHAW** RCA 67004/RLG (11.98/17.98)	I Finally Found Someone	13
53	51	48	39	**RANDY TRAVIS** Warner Bros. 47893/WRN (11.98/17.98)	Inspirational Journey	34
54	52	59	87	**JEFF FOXWORTHY** Warner Bros. 47427/WRN (10.98/16.98)	Greatest Bits	17
55	53	50	8	**MEREDITH EDWARDS** Mercury 170188 (8.98/12.98) ♠	Reach	24
56	54	52	6	**K.T. OSLIN** BNA 67007/RLG (10.98/16.98)	Live Close By, Visit Often	35
57	63	58	46	**EMMYLOU HARRIS** Nonesuch 79616/AG (11.98/17.98)	Red Dirt Girl	5
58	62	72	95	**ALISON KRAUSS** Rounder 610465/Mercury (11.98/17.98)	Forget About It	5
59	48	61	15	**HAYSEED DIXIE** Dualtone 1104 (16.98 CD)	A Hillbilly Tribute To AC/DC	47
60	55	55	45	**GEORGE STRAIT** ● MCA Nashville 170143 (11.98/17.98)	George Strait	1
61	61	62	37	**CLEDUS T. JUDD** Monument 85106/Sony (11.98 EQ/17.98) ♠	Just Another Day In Parodies	25
62	60	57	3	**THE DEL MCCOURY BAND** Ceili/Lyric Street 902006/Hollywood (10.98/16.98)	Del And The Boys	57
63	64	75	94	**MARTINA MCBRIDE** ▲ RCA 67824/RLG (10.98/16.98)	Emotion	3
64	58	66	43	**ROY D. MERCER** Virgin 50003/Capitol (10.98/16.98) ♠	How Big'A Boy Are Ya? Volume Seven/Hangin' It Up	32
65	74	60	56	**RONNIE MILSAP** Virgin 48871/Capitol (17.98/24.98)	40 #1 Hits	19
66	70	—	83	**REBA MCENTIRE** ▲ MCA Nashville 170119 (11.98/17.98)	So Good Together	5
67	NEW		1	**SONS OF THE DESERT** MCA Nashville 170131 (8.98/12.98)	Change	67
68	67	64	44	**JOHN MICHAEL MONTGOMERY** ● Atlantic 83378/AG (11.98/17.98)	Brand New Me	2
69	71	68	7	**CONWAY TWITTY** MCA Nashville 170085 (6.98/11.98)	The Best Of Conway Twitty: 20th Century Masters The Millennium Collection	65
70	69	63	28	**ALABAMA** RCA 69337/RLG (11.98/17.98)	When It All Goes South	4
71	65	67	10	**THE OAK RIDGE BOYS** Spring Hill 21017 (16.98 CD)	From The Heart	49
72	72	74	36	**SAWYER BROWN** Curb 77976 (11.98/17.98)	The Hits Live	35
73	66	70	44	**BILL ENGVALL** BNA 69311/RLG (10.98/16.98)	Now That's Awesome	14
74	RE-ENTRY		12	**CLAY WALKER** Giant 24759/WRN (11.98/17.98)	Say No More	14
75	68	65	7	**WILLIE NELSON** Island 548810/IDJMG (11.98/17.98)	Rainbow Connection	52

●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 of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♠ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

AUGUST 11 2001 **Billboard®**

Top Country Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
		NUMBER 1 — 13 Weeks At Number 1		
1	1	**SHANIA TWAIN** ◆[10] Mercury 536003 (12.98/18.98)	Come On Over	195
2	2	**DIXIE CHICKS** ◆[11] Monument 68195/Sony (10.98 EQ/17.98) ♠	Wide Open Spaces	183
3	3	**BROOKS & DUNN** ▲[2] Arista Nashville 18852/RLG (10.98/17.98)	The Greatest Hits Collection	202
4	4	**LONESTAR** ▲[2] BNA 67762/RLG (10.98/17.98)	Lonely Grill	113
5	6	**TOBY KEITH** ▲ Mercury 558962 (11.98/17.98)	Greatest Hits Volume One	139
6	7	**JOHNNY CASH** ● Legacy/Columbia 69739/Sony (7.98 EQ/11.98)	16 Biggest Hits	121
7	8	**HANK WILLIAMS JR.** ▲[4] Curb 77638 (5.98/9.98)	Greatest Hits, Vol. 1	373
8	5	**FAITH HILL** ▲[5] Warner Bros. 46790/WRN (11.98/17.98)	Faith	171
9	9	**JOHN DENVER** Madacy 4750 (5.98/9.98)	The Best Of John Denver	162
10	11	**PATSY CLINE** ▲ MCA Special Products 420265/MCA (3.98/6.98)	Heartaches	137
11	10	**WILLIE NELSON** ● Legacy/Columbia 69322/Sony (7.98 EQ/11.98)	16 Biggest Hits	151
12	15	**THE JUDDS** Curb 77965 (7.98/11.98)	Number One Hits	63
13	12	**ALAN JACKSON** ▲[4] Arista Nashville 18801/RLG (10.98/16.98)	The Greatest Hits Collection	301
14	13	**THE CHARLIE DANIELS BAND** ▲[2] Epic 65694/Sony (7.98 EQ/11.98)	A Decade Of Hits	572
15	14	**GARTH BROOKS** ◆[14] Capitol 97424 (19.98/26.98)	Double Live	141
16	22	**ALISON KRAUSS** ▲[2] Rounder 610325*/IDJMG (11.98/17.98) ♠	Now That I've Found You: A Collection	238
17	17	**VARIOUS ARTISTS** Madacy 1326 (15.98 CD)	The Best Of Country	36
18	18	**TRAVIS TRITT** ▲ Warner Bros. 46001/WRN (10.98/16.98)	Greatest Hits – From The Beginning	270
19	20	**CHARLIE DANIELS** ▲ Epic 64182/Sony (5.98 EQ/9.98)	Super Hits	332
20	16	**BRAD PAISLEY** ▲ Arista Nashville 18871/RLG (10.98/17.98) ♠	Who Needs Pictures	113
21	24	**GEORGE JONES** Legacy/Epic 69319/Sony (7.98 EQ/11.98)	16 Biggest Hits	77
22	23	**FAITH HILL** ▲[2] Warner Bros. 45872/WRN (7.98/11.98)	It Matters To Me	137
23	—	**TIM MCGRAW** ▲[5] Curb 77659 (7.98/16.98)	Not A Moment Too Soon	348
24	—	**FAITH HILL** ▲[2] Warner Bros. 45389/WRN (7.98/11.98) ♠	Take Me As I Am	152
25	21	**MONTGOMERY GENTRY** ● Columbia 69156/Sony (10.98 EQ/16.98) ♠	Tattoos & Scars	121

●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 of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ♠ indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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Varèse Sarabande's Bill Anderson Bridges Old And New Guard

BY JIM BESSMAN

NASHVILLE—Bill Anderson has just celebrated his 40th anniversary at the Grand Ole Opry—but he can hardly be relegated to country music's old guard.

The veteran artist, who will be inducted into the Country Music Hall of Fame in October (*Billboard*, July 21), remains hotter than ever as a contemporary country songwriter. Brad Paisley's current cover of Anderson's "Too Country"—which features Anderson, Buck Owens, and George Jones—is only one of numerous recent Anderson songs either already cut by other artists or on hold.

Meanwhile, Anderson's self-released album from last year, *A Lot of Things Different*, which contains his original version of "Too Country," is being rereleased Aug. 7 via Varèse Sarabande.

"I kind of keep one foot in the Opry House and one on Music Row," says Anderson, who was inducted into the Opry by Billy Grammer July 15, 1961, at Nashville's Ryman Auditorium.

"They didn't make a big deal out of it back then—nothing compared to what it's like today where it's almost a media event," Anderson recalls. "Somebody showed me a little blurb from the trades back then—a three-line blurb: 'Bill Anderson became the 61st member of the Grand Ole Opry.' I remember I sang 'Po' Folks,' because that's the song I had out at the time and the reason I was asked to join the Opry. And I wore a purple suit with white snowflakes on it—but that's about all I remember. To think I'm one of the senior members now is kind of frightening. How did that happen? It feels like yesterday, but there are only half a dozen who've been there longer than me."

NO LONGER JUST ON THE WEB

Anderson took an acoustic country tack on *A Lot of Things Different*, which included two older classics ("When Two Worlds Collide," which he wrote with Roger Miller, and "A Death in the Family," which fellow Opry star Little Jimmy Dickens recorded) and new songs co-written with Sharon Vaughn, Dean Dillon, Chuck Cannon, and frequent collaborator and fellow Opry star Steve Wariner. Vaughn and Wariner also performed on the disc.

The album has heretofore been available only through Anderson's Web site. "They're great in allowing me to keep the manufacturing and distribution rights through the Web site and fan club and personal appearances," Anderson says of Varèse Sarabande, which previously put out two Anderson *Greatest Hits* volumes on its Varèse Vintage line.

"I've basically got what I wanted from the record to start with—something to sell on the road and the Web and through the fan club—and now they'll go through 'normal distribution channels,' " he adds. "Of course, I'm impressed with the quality of their work and distribution: I hardly go anywhere when someone doesn't bring up a *Greatest Hits* to autograph."

More than 300 Bill Anderson fans journeyed from 31 states and three foreign countries (Canada, the Bahamas, and Scotland) to help the veteran singer/songwriter celebrate his 40th anniversary as a member of the Grand Ole Opry. Billed as Wild Weekend III, the festivities concluded at the Grand Ole Opry House, where Opry officials awarded Anderson a commemorative replica of the Opry's vintage mike stand. Constructed of bronze and oak, the trophy had a base crafted out of pews from the Ryman Auditorium and a microphone sculpted by Bill Rains. Pictured, from left, are Grand Ole Opry group president Steve Buchanan, Anderson, and Opry GM Pete Fisher.

A Lot of Things Different, Anderson notes, was "the most traditional-type country album I've done in a long time, and frankly, I got better reviews on it from fans than anything I've done in a long, long time. I sold several thousand on my own, and [the Varèse Sarabande rerelease] is really a shot in the arm, especially with the attention on 'Too Country' " via the Paisley cover and WSM-AM Nashville appropriation of the title in its "Too country and proud of it" slogan. Also, the title track is a "prominent cut on Kenny Chesney's upcoming album," he adds. "A lot of people like getting the original versions of songs."

Cary Mansfield, Varèse Sarabande VP of catalog A&R, cites these two covers, but notes that the entire *A Lot of Things Different* album is so good that he wanted it for a label best known for soundtracks and reissues.

"I've played it a million times and tried to put it out here a year ago, but Bill only wanted it on the Internet at the time," Mansfield says. "But we have a good working relationship with him from the two *Greatest Hits* albums, and he knew we'd handle it with care."

Mansfield doesn't expect to break out a single from *A Lot of Things Different* but is servicing it to country stations, working with radio syndicators, and setting up retail promotions.

'MARQUEE QUALITY'

"We just want to get it worked out there, because it's an excellent album and his songwriting skills are better than ever," Mansfield says, listing the likes of Wariner, Vince Gill, Lorrie Morgan, Jason Sellers, John Michael Montgomery, Craig Morgan, Collin Raye, Tracy Byrd, Bryan White, and Alabama among the numerous acts with recent Anderson-penned album cuts.

Mansfield says, "It's a tribute to him that current country artists are recording his songs. He's one of the only members of the old guard who's still getting the respect he deserves."

Johnny Gray, music director for Atlanta country stations WYAY and WKHX, also notes that Anderson is among the few longstanding country stars to retain their "marquee quality."

Gray says, "He's just a multi-talented individual—not only a fabulous songwriter and interpreter of songs but a great radio and TV host." He adds that Anderson, a University of Georgia graduate and Georgia Music Hall of Fame inductee, was a longtime *Opry Backstage* TV host as well as MC of the Georgia Music Hall of Fame ceremony.

"Most people who have been in the business as long as Bill have kind of gone away—but he continues to be extremely active and visible," Gray says. "And he's always extremely personable and takes time to talk to the fans."

"I've tried to stay very connected to the current country scene," explains Anderson, who recently resigned a long-term publishing contract with Sony/ATV Tree Publishing in Nashville. "So I've got the best of both worlds: the Opry, where tradition lives, and Music Row, where the new stuff is being created. I just feel fortunate to be part of both of them."

And with that, he's off to play new songs for George Jones.

"I don't mean for this to sound corny," he says, "but I don't know what I could be doing that I would enjoy any more than this."

Higher Ground®

by Deborah Evans Price

RUNNING ON 'EMPTY': When **dc Talk** members **Toby McKeehan, Michael Tait**, and **Kevin Max** announced they'd each be releasing solo albums this year before embarking on the next dc Talk record, expectations were high. After all, this is the trio that helped redefine the contemporary Christian genre with its innovative music and cutting-edge videos.

The band members teased fans this spring with *Solo*, an EP with two cuts from each forthcoming album. The first full-length solo project to burst from the chute is Tait's *Empty*. It was well worth the wait, as he unleashes that distinctive voice on a commanding collection of tunes.

Instead of actually becoming a "solo" artist, Tait opted to form and front a band. He's enlisted guitarist **Pete Stewart**, formerly of **Grammatrain**; drummer **Chad Chapin**; and Chad's brother, bassist **Lonnie Chapin**, formerly of **Petra**. "I've been writing for three years with Chad. Then Pete and I struck up a friendship and began writing and became partners in my production company, Breaking Productions," Tait says. "Then there's Lonnie Chapin, who I admit I was skeptical about because I hadn't heard him play as much. I wasn't going to hire him just because he was Chad's brother. I thought, 'That's nice. You can be his brother all your life, but you've got to be a great bass player.' I made it hard for him, and he came to the party. Homeboy started playing stuff that rounded out **Tait**!"

TAIT

Empty is an absolutely engaging pop/rock project, with songs you can't get out of your head and messages you want to hold in your heart. It's quickly become one of my favorite albums. Tait says, "My biggest fear was, How do I make a record that embodies everything I've felt over the years—everything that I love? I told Toby and Kevin jokingly one day, 'My record is going to be a free-for-all, because I like everything from groove to soul to pop to rock.' I feel like all that is in this record. It's very diverse."

When asked why he opted to form a band, Tait responds, "To me a band is so much more to watch . . . I believe in trying to create depth, and I'm not saying a solo artist can't have depth, but I think there's so much more personality with a band. It's important for me as an artist to be around other artists and have them have input in my life. Sometimes as solo artist, you reach out and write with different people, but with a band, you're a unit. There are good times and bad times, and they sharpen you."

The young artist named the band Tait in honor of his father, who died in 1998. It was just one of a string of tragedies he has endured: His sister died in 1997, his brother died in 1999, and during that time, both his dad's brothers also died. "The saddest song on this record is 'Unglued,' and I could have easily have written a record with every song being like 'Unglued,' " Tait says. "But even in 'Unglued,' there's a glimmer of hope. It says, 'It's OK to cry. It's OK to fall apart, but God knows everything will be fine.' I didn't want to write a record that was really sad and 'woe is me'-ish, because I knew at the end of the day, God is in control."

One of the songs that is garnering a lot of attention is "Altars," which has been tapped for use by the Salvation Army. It will be included in a fall TV program about the organization, which will be hosted by **Bill Cosby**. Tait recently shot a video for the song in New York City.

Each dc Talk member has been performing solo material before the group's summer tour dates, and Tait plans to embark on his own tour next spring. "I feel like I'm the luckiest man alive," he says of being with both dc Talk and Tait. "It's such a blessing!"

NEWS NOTES: 4HIM has signed with Word Records. Look for the group's Word debut, *Walk On*, to street Oct. 30 . . . **The O.C. Supertones** have signed with the William Morris Agency . . . **True Vibe** has been added to the Radio Disney Live! World Tour 2001, which will also include **Aaron Carter**, **Baha Men**, and **Hoku**. True Vibe will perform at the Philadelphia and Holmdel, N.J., dates on the eight-market tour.

RUMOR MILL: As Gaylord Entertainment recently further streamlined its Word division by folding Squint (*Billboard Bulletin*, July 24) into Word Records, speculation has started once again that Word is about to be sold. Although Curb Records seems to be the leading contender to purchase the 50-year-old company, sources say that EMI, Disney, and Sony are also putting deals on the table.

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[Alejandro Sanz]
El alma al aire
Album of the Year
Best Male Pop Vocal Album
Record of the Year
Song of the Year
Cuando nadie me ve
Best Music Video (1 song)

[Ana Torroja & Miguel Bosé]
Girados en concierto
Best Pop Album by a Duo or Group with Vocal

[Andrés Alén]
Pianoforte
Best Pop Instrumental Album

[Antonio Vega]
De un lugar perdido
Best Male Pop Vocal Album

[7 Notas 7 Colores]
La Miami Internacional Presenta: 7 Notas 7 Colores
Best Rap/Hip-Hop Album

"Albéniz" [Plácido Domingo]
Merlín
Best Classical Album

[Albita]
Azúca' pa' tu amargura
Best Tropical Song

[Alejandro Jaén & William Paz]
Yo sí me enamoré
Best Tropical Song

"Bacalov" [Plácido Domingo]
Misa Tango
Best Classical Album

[Calle 54]
Calle 54
Best Latin Jazz Album

[Carlos Cano]
Así cantan los niños de Cuba
Best Latin Children's Album

[Carlos Núñez]
Mayo longo
Best Folk Album

[Celina González y Reutilio]
50 años... Como una reina
Best Traditional Tropical Album

[Chucho Valdés]
Solo: Live in New York
Best Latin Jazz Album

[Chucho Valdés & Irakere]
Unforgettable Boleros
Best Pop Album by a Duo or Group with Vocal

[DJ Kun]
Crazy Atorrante
Best Rap/Hip-Hop Album

[Estrella Morente]
Mi cante y un poema
Best Flamenco Album

Fito Páez [Pelafustán Pb.]
El diablo de tu corazón
Best Rock Song
Best Music Video (1 song)
Rey Sol
Best Rock Solo Vocal Album

[Francisco Céspedes]
Dónde está la vida
Song of the Year

[Hevia]
The Other Side
Best Folk Album

[Issac Delgado]
La fórmula
Best Tropical Song
La fórmula/Malecón
Best Salsa Album

[Ismael Serrano]
Los paraísos desiertos
Best Engineered Album

[Jarabe de Palo]
De vuelta y vuelta
Best Rock Album by a Duo or Group with Vocal
Best Rock Song

[José Mercé]
Aire
Best Flamenco Album

[Julieta Venegas]
Bueninvento
Best Rock Solo Vocal Album
Hoy no quiero
Best Rock Song

[La Oreja de Van Gogh]
Paris
Best Music Video (1 song)

[Ella baila sola]
Marta y Marilia
Best Pop Album by a Duo or Group with Vocal

[Mayte Martín]
Querencia
Best Flamenco Album

[Miliki]
¿Cómo están ustedes?
Best Latin Children's Album

[Montse Cortés]
Alabanza
Best Flamenco Album

[Navajita Plateá]
Hablando en plata
Best Flamenco Album

[Omara Portuondo]
Buena Vista Social Club Presents Omara Portuondo
Best Traditional Tropical Album

[Pedro Guerra]
Ofrenda
Best Male Pop Vocal Album

[Rabanes]
Rabanes
Best Rock Album by a Duo or Group with Vocal

[Rosendo]
Canciones para normales y mero dementes
Best Rock Solo Vocal Album

[Vicente Amigo]
Ciudad de las ideas
Album of the Year
Best Flamenco Album

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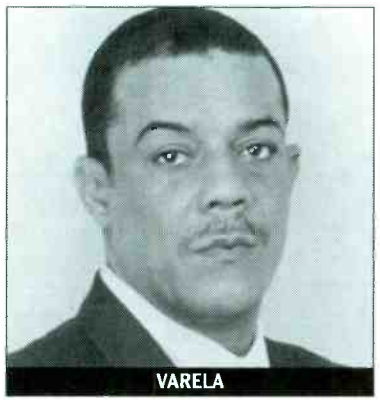
Latin Notas™

by Leila Cobo

NICHE APPEAL: There's much to be said for Cuban **Isaac Delgado's** nomination for a Latin Grammy in the best salsa album category. But the real vindication in that slot belongs to Colombia's **Grupo Niche**, with a nod for *Propuesta* (EMI Music Colombia), which pays homage to **Benny Moré** and Cuban music but also features original Niche tunes written by bandleader and founder **Jairo Varela** ("La Culpa la Tiene" and "Luna de Mayo").



VARELA

The disc, released by EMI in Colombia, sold well there but made barely a dent in the U.S. Still, Niche has a lot of clout—despite Varela's nearly two-year stint in prison (he was never tried or formally accused on charges of illicit enrichment)—and the quality of the group is indisputably superior.

Now Varela is intent on making up for lost time. He's currently in his Cali studio, putting the finishing touches on *El Grupo Niche 20 Años*, a 20th anniversary album due Sept. 1.

"It's new versions of old songs, with new choruses, new arrangements, and a very superior sound," Varela says of the disc, which includes "Cali Pachanguero," "Una Aventura," "La Magia de Tus Besos," and "Han Cogido la Cosa."

The first single is slated to be "La Danza de la Chancaca," which alludes to a treat sold on Colombia's Pacific coast. The album, Varela says, will be released on his own PPM label.

"Recording-wise, we're a little bit bereft of big support, precisely because we don't have a label," says Varela, who is in talks with different labels regarding the release of the album outside Colombia. As for Niche, the band has been playing South America, Europe, and the U.S. for the past month, holding steady at 150 performances a year. And Varela, now legally in the clear, is about to get a visa to travel to the U.S. and perhaps pick up a Latin Grammy.

BANCO TRIBUTE: Puerto Rico's Banco Popular will pay tribute to *bomba* and *plena* in its ninth annual music project, tentatively titled *Raíces* and set for a Dec. 2 release. As in the past, the album will be accompanied by a video, which is being shot this year in Puerto Rico and New York. Recording of the album, produced by **Angel "Cucco" Peña**, began July 30; it will feature such artists as **Olga Tañón** and **Danny Rivera**. The disc will include both standard songs as well as new tracks, woven together to create a history of bomba and plena.

Proceeds from the album, which is financed entirely by Fundación Banco Popular, go back to the foundation, which sponsors community and educational projects in Puerto Rico and in other markets in which Banco Popular operates. The project will be put out in CD, cassette, DVD, and video formats and will be distributed by Banco Popular itself. An accompanying booklet, written by Puerto Rican writer **Edgardo Rodríguez Juliá**, will talk about the history of bomba and plena, providing an educational component.

Last year, Banco Popular released *Guitarra Mía: Un Tributo a José Feliciano*, a live album featuring **Feliciano** and a slew of artists, including **Ednita Nazario** and **Marc Anthony**.

IN BRIEF: If **Dyango** sounds like a name from the past, please fast-forward to the present. The singer is in the midst of recording a brand-new album for Fonovisa with producer **Bebu Silvetti**. "It's a beautiful, well-known repertoire, but the most beautiful thing is the concept," says Silvetti, who is also working on a new **Plácido Domingo** album—his seventh with the tenor—which will include Mexican, Cuban, and Dominican songs . . . Latin alternative music show *The Red Zone* is scheduled to make its debut in late September on MTV-S. The one-time radio show's shift to TV will be produced by Cookman International. It will continue to feature **Josh Kun** as host. The new *Red Zone* will be a weekly, one-hour-long show that will be rerun throughout the week. Its features include an artist interview (first up will be **El Gran Silencio**) and a home-tour segment, "Housecalls," which is described as similar to MTV's *Cribs*. *The Red Zone* will be presented mostly in English—something that we don't quite understand, as MTV-S is in Spanish—but that, producers say, makes sense, because most of the audience is bilingual and bicultural.

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

Puerto Rican Indies Shun Majors' Help

BY RANDY LUNA

SAN JUAN, Puerto Rico—Halfway through a marketing panel at the Latin Alternative Music Conference last month in Manhattan, Raul López decided he had heard enough. "I don't need you guys," says the manager of Puerto Rican roots-reggae act Cultura Profética. "I have sold over 75,000 copies on my own."

The numbers are respectable for any Latin alternative act, especially in a single market like Puerto Rico. But Cultura Profética is an indie band that has released three albums using a comprehensive marketing approach that eschews traditional promotion.

In Puerto Rico, alternative bands are proving they don't need the backing of multinational record labels to succeed locally. By constantly touring the island—and with the entrepreneurial initiative of hard-working managers—they are creating a large, solid fan base, and with it, the possibility of making a living from their music.

The past year has seen more bands release albums, enhance their CD packages, and improve their Web sites, as well as boost their live presentations. At the same time, they are promoting themselves with a grass-roots approach that involves passing out fliers, selling albums at shows, and posting messages in chat rooms.

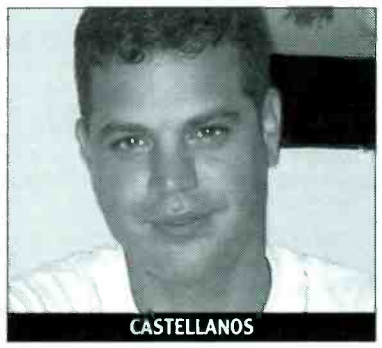
"There is a new generation of indie bands that would rather bypass the advance from a major label and instead work independently and have full control over every aspect [of their development]," says Gustavo Fernandez, owner of DLN Distribution, which handles albums by such indie Puerto Rican as alternative pop quintet Circo, ska-pop outfit Skapulario, hard-core group Slymmy Nuggets, and hard-funk quartet Sol D'Menta, plus *Hijos de Borinquen*, a compilation of unsigned bands.

Other bands that have released albums on their own in the past year include acoustic pop-rock quintet Rituales and Algarete, arguably the most popular party band on the island today.

The act that best represents this trend is La Secta. After releasing an album with Fonovisa, the alternative pop-rockers released *La Secta All Star* on their own label, Little Fish Records, this May. Little Fish says the album has sold more than 50,000 copies. Its lead single, "Dame lo Que Quieras," entered the *Billboard* Hot Latin Tracks chart at No. 26 and became the summer anthem of the island.

"We were able to have the most-played song in Puerto Rico, and we were selling more than anybody else at the same time. I have all the invoices to prove it," says manager Enrique Castellanos. The band just released its second single, "Asesino," to radio and is adhering to a hectic tour.

The media have begun to take notice. "If you take a look at the music these bands are making, each one is different from one another, but [it is] good music. If these bands had the backing of a label, what they could achieve would have no limits," says



CASTELLANOS

Raymond Torres, PD for WCOM, a Spanish Broadcasting System station that changed its format from top 40 to rock en español four months ago. The format change, along with that of top 40 station WXYX, which recently dropped all tropical music from its playlist to accommodate more rock en español, is giving local bands a boost.

"Bands are doing it on their own because they have the elements and the initiative to do it, and they are successful at it," says Guillermo Carrion, owner and Webmaster of pulsorock.com, one of the leading promotional tools used by bands to market themselves. According to Carrion, the Web site receives an impressive 8 million hits per month and has a database of more than 22,000 e-mail addresses.

Sponsors are becoming another key factor in marketing independent bands. Coors Light is sponsoring a 12-date concert series featuring Circo, while Budweiser is doing the same with Sol D'Menta. Bud Light sponsors Ocean Fest and Rock en Tu Plaza, a series of outdoor free concerts that feature local bands.

At this point, indie bands are achieving a level of success in terms of number of shows played and sheer attendance that parallels that of signed bands. And the message is finally reaching major labels, which now seem to have a better understanding of how to break an alternative act in the Puerto Rican market. Malanga (Lideres), Tommy Torres (Sony Discos), and Bersuit (Surco/Universal) are among those acts going beyond the traditional promo visit and showcase. Instead, they're touring the island for two to four weeks, playing in every possible club or event.

"Record labels have been watching *Scarface* when they should be watching *Traffic*," Castellanos says. "People want the real thing."

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AUGUST 11 2001 Billboard

Hot Latin Tracks

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 7 Weeks At Number 1		
1	1	1	12	**AZUL** K.Santander,A.Munera,F.Tobon (K.Santander,G.Santander)	**Cristian** Ariola /BMG Latin	1
2	2	2	12	**O ME VOY O TE VAS** M.A Solis (M.A Solis)	**Marco Antonio Solis** Fonovisa	2
3	4	9	11	**COMO SE CURA UNA HERIDA** R.Perez (R.Perez,J.L.Piloto)	**Jaci Velasquez** Sony Discos	3
				GREATEST GAINER		
4	9	19	5	**COMO OLVIDAR** M.Tejada,H.Gatica (J.L.Piloto,G.Arenas)	**Olga Tanon** WEA Latina	4
5	7	11	9	**CON CADA BESO** S.George (F. Osorio,A.Thomas)	**Huey Dunbar** Sony Discos	5
6	5	6	6	**ME VAS A EXTRANAR** P.Aguilar (Fato)	**Pepe Aguilar** Musart /Balboa	5
7	3	3	37	**ABRAZAME MUY FUERTE** E.Magallanes (J.Gabriel)	**Juan Gabriel** Ariola /BMG Latin	1
8	6	4	11	**BESAME** B.Silvetti (R.Montaner,J.L.Chacin)	**Ricardo Montaner** WEA Latina	4
9	10	20	6	**PUEDEN DECIR** J.M.Lugo (O.Alfanno)	**Gilberto Santa Rosa** Sony Discos	9
10	8	5	10	**NO ME CONOCES AUN** Palomo (F.Y.Quezada,A.Trigo)	**Palomo** Disa	5
11	15	16	8	**ME LIBERE** Not Listed (Not Listed)	**El Gran Combo** Combo	11
12	16	8	19	**NO TE PODIAS QUEDAR** J.Guillen (R.Gonzalez Mora)	**Conjunto Primavera** Fonovisa	4
13	13	22	6	**MUERO** B.Silvetti (A.Larrinaga,T.Mora-Arriaga)	**Jerry Rivera** Ariola /BMG Latin	13
14	11	12	26	**DESPRECIADO** P.Rivera (J.J.Navarrete Curiel)	**Lupillo Rivera** Sony Discos	11
15	14	13	10	**COMO SE LO EXPLICO AL CORAZON** J.M.Lugo (H.Rivera)	**Victor Manuelle** Sony Discos	13
16	12	14	14	**YO NO SOY ESA MUJER** M.Azevedo (C.D.e Walden,C.Toro Montoro,M.Shepstone,R.Stennmann)	**Paulina Rubio** Universal Latino	7
17	22	17	12	**LA GRAN NOCHE** G.Felix (M.Quintero Lara)	**Los Tucanes De Tijuana** Universal Latino	12
18	18	10	23	**Y LLEGASTE TU** G.Lizarraga (N.Hernandez)	**Banda El Recodo** Fonovisa	4
19	20	18	7	**SOMBRAS... NADA MAS** B.Silvetti (F.Lomuto,J.M.Contursi)	**Rocio Durcal** Ariola /BMG Latin	18
20	21	23	21	**AMAME** A.Valenzuela,O.Valenzuela,A.Garcia (A.Martinez)	**Rogelio Martinez** Discos Cisne	15
21	26	—	2	**CADA VEZ TE EXTRANO MAS** G.Lizarraga (M.Luna)	**Banda El Recodo** Fonovisa	21
22	24	29	8	**POR AMAR ASI** M.Cazares (Alazan,L.Rodriguez)	**Julio Preciado Y Su Banda Perla Del Pacifico** RCA /BMG Latin	22
23	29	27	4	**EL AYUDANTE** P.Ramirez (M.E.Toscano)	**Vicente Fernandez** Sony Discos	23
24	23	24	19	**PERO NO ME AMA** J.M.Lugo,G.Santa Rosa (R.Monclova)	**Gilberto Santa Rosa** Sony Discos	7
25	27	26	5	**COMO OLVIDAR** T.Torres (T.Torres,J.Diez)	**Tommy Torres** Sony Discos	25
26	19	35	5	**AMORCITO MIO** J.Sebastian (J.Sebastian)	**Joan Sebastian** Musart /Balboa	19
27	28	32	6	**DIME CORAZON** K.Santander,B.Dssa (A.Gutierrez)	**Amaury Gutierrez** Universal Latino	27
28	30	28	25	**TU RECUERDO** V.Dotel,V.Waill (V.Dotel)	**Ilegales** Ariola /BMG Latin	4
29	39	—	2	**DOS CORAZONES, DOS HISTORIAS** Not Listed (J.Iglesias,Danimar,C.Randall,Estefano)	**Julio Iglesias Y Alejandro Fernandez** Columbia /Sony Discos	29
30	36	—	2	**NO VALE LA PENA** C.Cabral "Junior" (J.Gabriel)	**Nydia Rojas Con Juan Gabriel** Hollywood	30
31	31	33	3	**EL MALQUERIDO** Not Listed (J.Gonzalez,R.Quiros,W.Seriano)	**Los Huracanes del Norte** Fonovisa	31
32	42	—	2	**POR UN BESO** E.Estefan Jr.,R.Blades,G.Noriega (R.Blades)	**Gloria Estefan** Epic /Sony Discos	32
33	40	42	3	**SECRETO DE AMOR** A.Villalona (J.Sebastian)	**Angelito Villalona** Latino /Sony Discos	33
34	RE-ENTRY		21	**ESCLAVO Y AMO** P.Aguilar (J.V.Flores)	**Pepe Aguilar** Musart /Balboa	14
35	35	—	24	**DIME, DIME, DIME** J.Guillen (O.Ochoa)	**Conjunto Primavera** Fonovisa	8
36	33	31	9	**TE HE PROMETIDO** G.Prajin (L.Oan)	**El Original De La Sierra** Z	28
37	47	40	23	**ME DA LO MISMO** J.M.Lugo (O.Alfanno)	**Victor Manuelle** Sony Discos	5
38	RE-ENTRY		26	**EL AMOR SONADO** G.Felix (M.Quintero Lara)	**Los Tucanes De Tijuana** Universal Latino	6
39	43	44	6	**SUENO SU BOCA** L.Lozano (J.Uobel,J.A.Ogara)	**Grupo Mojado** Fonovisa	32
40	32	25	23	**CANDELA** L.Mendez (D.Poveda,E.Ender)	**Chayanne** Sony Discos	8
41	46	—	3	**UN AMOR ASI** S.George (G.Flores)	**Tito Nieves** WEAcaribe /WEA Latina	31
42	RE-ENTRY		25	**DISCULPE USTED** J.L.Ayala (F.De Jesus Jr.)	**Los Humildes** RCA /BMG Latin	12
43	34	30	13	**DEJAME AMARTE** R.Munoz,R.Martinez (E.Alanis)	**Intocable** EMI Latin	30
				HOT SHOT DEBUT		
44	NEW		1	**COMO TE EXTRANO** Not Listed (Not Listed)	**Pedro Fernandez** Mercury /Universal Latino	44
45	38	34	8	**VUELVE JUNTO A MI** M.Cazares (Not Listed)	**Pablo Montero** Ariola /BMG Latin	31
46	NEW		1	**ROSALINDA** K.Santander (K.Santander)	**Thalia** EMI Latin	46
47	RE-ENTRY		4	**Y YA DESPUES** C.Cabral "Junior" (J.E.Contreras)	**Costumbre** Hollywood	32
48	41	—	2	**NI HABLAR** Not Listed (Not Listed)	**Los Humildes** RCA /BMG Latin	41
49	37	49	3	**TAN ENAMORADO** L.Cueto (G.Togni,R.Montaner)	**Fuerza Juvenil** Mas	37
50	NEW		1	**QUISIERA** J.L.Guerra (J.L.Guerra)	**Juan Luis Guerra 440** Karen /Universal Latino	50

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 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ■ Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip avaliability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Latin Pop Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST / Imprint/Promotion Label
1	1	AZUL	CRISTIAN Ariola /BMG Latin
2	2	COMO SE CURA UNA HERIDA	JACI VELASQUEZ Sony Discos
3	3	BESAME	RICARDO MONTANER WEA Latina
4	5	O ME VOY O TE VAS	MARCO ANTONIO SOLIS Fonovisa
5	8	COMO OLVIDAR	OLGA TANON WEA Latina
6	4	ABRAZAME MUY FUERTE	JUAN GABRIEL Ariola /BMG Latin
7	6	YO NO SOY ESA MUJER	PAULINA RUBIO Universal Latino
8	13	ME VAS A EXTRANAR	PEPE AGUILAR Musart /Balboa
9	17	CON CADA BESO	HUEY DUNBAR Sony Discos
10	10	Y YO SIGO AQUI	PAULINA RUBIO Universal Latino
11	7	PUEDEN DECIR	GILBERTO SANTA ROSA Sony Discos
12	14	MUERO	JERRY RIVERA Ariola /BMG Latin
13	9	SOMBRAS... NADA MAS	ROCIO DURCAL Ariola /BMG Latin
14	15	COMO OLVIDAR	TOMMY TORRES Sony Discos
15	16	DIME CORAZON	AMAURY GUTIERREZ Universal Latino
16	11	YO TE AMO	CHAYANNE Sony Discos
17	21	DOS CORAZONES, DOS HISTORIAS	JULIO IGLESIAS Y ALEJANDRO FERNANDEZ Columbia /Sony Discos
18	18	TU RECUERDO	ILEGALES Ariola /BMG Latin
19	19	POR AMARTE ASI	CRISTIAN Ariola /BMG Latin
20	24	POR UN BESO	GLORIA ESTEFAN Epic /Sony Discos
21	22	NO VALE LA PENA	Nydia Rojas Con Juan Gabriel Hollywood
22	30	ESCLAVO Y AMO	Pepe Aguilar Musart /Balboa
23	—	ROSALINDA	Thalia EMI Latin
24	23	VUELVE JUNTO A MI	Pablo Montero Ariola /BMG Latin
25	28	QUISIERA	Juan Luis Guerra 440 Karen /Universal Latino
26	20	CANDELA	Chayanne Sony Discos
27	12	TU MAYOR TENTACION	Yaire Lideres
28	29	DIME	Edwita Nazario Sony Discos
29	25	PARA NO VERTE MAS	La Mosca Tse Tse EMI Latin
30	26	BIEN O MAL	Skapulario Radical Sonica
31	37	LET ME BLOW YA MIND	Eve Featuring Gwen Stefani Ruff Ryders /Interscope
32	—	CONTESTAME	Yaire Lideres
33	27	POP	'N Sync Jive
34	31	ME LIBERE	El Gran Combo Combo
35	—	Y SIGUES SIENDO TU	Rogelio Martinez Discos Cisne
36	34	DULCE VENENO	Carolina Lao WEAcaribe /WEA Latina
37	39	COMO SE LO EXPLICO AL CORAZON	Victor Manuelle Sony Discos
38	—	SIMPLEMENTE	Chayanne Sony Discos
39	35	YO NO SE PERDER	Eduardo Verastegui Universal Latino
40	32	BOOTYLICIOUS	Destiny's Child Columbia

Tropical/Salsa Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST / Imprint/Promotion Label
1	5	COMO OLVIDAR	OLGA TANON WEA Latina
2	2	ME LIBERE	EL GRAN COMBO Combo
3	4	CON CADA BESO	HUEY DUNBAR Sony Discos
4	3	COMO SE LO EXPLICO AL CORAZON	VICTOR MANUELLE Sony Discos
5	1	AZUL	CRISTIAN Ariola /BMG Latin
6	6	PERO NO ME AMA	GILBERTO SANTA ROSA Sony Discos
7	8	PUEDEN DECIR	GILBERTO SANTA ROSA Sony Discos
8	10	SECRETO DE AMOR	ANGELITO VILLALONA Latino /Sony Discos
9	7	BESAME	RICARDO MONTANER WEA Latina
10	11	ME DA LO MISMO	VICTOR MANUELLE Sony Discos
11	15	COMO SE CURA UNA HERIDA	JACI VELASQUEZ Sony Discos
12	13	MUERO	JERRY RIVERA Ariola /BMG Latin
13	12	UN AMOR ASI	TITO NIEVES WEAcaribe /WEA Latina
14	9	TAN ENAMORADO	FUERZA JUVENIL Mas
15	14	PENA DE AMOR	PUERTO RICAN POWER J&N /Sony Discos
16	26	TU ERES AJENA	EDDY HERRERA J&N /Sony Discos
17	—	COMERTE A BESOS	FRANKIE NEGRON WEAcaribe /WEA Latina
18	20	YO NO SOY ESA MUJER	PAULINA RUBIO Universal Latino
19	18	POP	'N SYNC Jive
20	25	LET ME BLOW YA MIND	EVE FEATURING GWEN STEFANI Ruff Ryders /Interscope
21	19	COMO LLEGO A TU AMOR	Tito Nieves WEAcaribe /WEA Latina
22	—	LLORA ALMA MIA	Yoskar Sarante J&N /Sony Discos
23	22	QUE MAS TU QUIERES DE MI	Tito Rojas M.P. /Sony Discos
24	21	COMO OLVIDAR	Tommy Torres Sony Discos
25	34	UN AMOR ASI	Tony Vega Universal Latino
26	31	O EL O YO	La Nueva Patrulla 15 VI
27	32	LIVE AT JIMMY'S	Angie Martinez Feat. Big Pun, Cuban Link, Domingo Elektra /EEG
28	24	DIME	Edwita Nazario Sony Discos
29	—	QUIERO	Jerry Rivera Ariola /BMG Latin
30	—	CONTESTAME	Yaire Lideres
31	16	MI SOL, MI LUNA	Elvis Crespo Sony Discos
32	28	BOOTYLICIOUS	Destiny's Child Columbia
33	17	ANOCHE VALIO LA PENA	Eddie Santiago Sony Discos
34	30	OLVIDALA	Darlyn Y Los Herederos Platano
35	29	BIEN O MAL	Skapulario Radical Sonica
36	—	POR UN BESO	Gloria Estefan Epic /Sony Discos
37	35	PRIMAVERA	Santana Featuring Jerry Rivera Arista /BMG Latin
38	37	DRIVE	Incubus Immortal /Epic
39	39	VOLVER AMAR	George LaMond Prestigio /Sony Discos
40	36	TU ERES AJENA	Frank Reyes J&N /Sony Discos

Regional Mexican Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST / Imprint/Promotion Label
1	1	NO ME CONOCES AUN	PALOMO Disa
2	3	NO TE PODIAS QUEDAR	CONJUNTO PRIMAVERA Fonovisa
3	2	DESPRECIADO	LUPILLO RIVERA Sony Discos
4	8	LA GRAN NOCHE	LOS TUCANES DE TIJUANA Universal Latino
5	4	Y LLEGASTE TU	BANDA EL RECODO Fonovisa
6	11	CADA VEZ TE EXTRANO MAS	BANDA EL RECODO Fonovisa
7	6	O ME VOY O TE VAS	MARCO ANTONIO SOLIS Fonovisa
8	9	AMAME	ROGELIO MARTINEZ Discos Cisne
9	10	POR AMAR ASI	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA /BMG Latin
10	12	EL AYUDANTE	VICENTE FERNANDEZ Sony Discos
11	5	ME VAS A EXTRANAR	PEPE AGUILAR Musart /Balboa
12	7	AMORCITO MIO	JOAN SEBASTIAN Musart /Balboa
13	13	EL MALQUERIDO	LOS HURACANES DEL NORTE Fonovisa
14	14	TE HE PROMETIDO	EL ORIGINAL DE LA SIERRA Z
15	22	EL AMOR SONADO	LOS TUCANES DE TIJUANA Universal Latino
16	20	SUENO SU BOCA	GRUPO MOJADO Fonovisa
17	15	Y SIGUES SIENDO TU	ROGELIO MARTINEZ Discos Cisne
18	16	DEJAME AMARTE	INTOCABLE EMI Latin
19	24	Y YA DESPUES	COSTUMBRE Hollywood
20	17	NI HABLAR	LOS HUMILDES RCA /BMG Latin
21	21	SUERTE HE TENIDO	Alegres De La Sierra Infinity
22	19	LOCO	Pesado WEAMex /WEA Latina
23	25	LA CALANDRIA	Ramon Ayala Y Jody Farias Freddie
24	28	SERA PORQUE TE AMO	Tigrillos WEAMex /WEA Latina
25	—	DERECHO A LA VIDA	Conjunto Primavera Fonovisa
26	36	CARTAS MARCADAS	Cuisillos De Arturo Macias Musart /Balboa
27	29	SUFRIENDO PENAS	Los Temerarios Fonovisa
28	—	COMO TE EXTRANO	Pedro Fernandez Mercury /Universal Latino
29	23	LA BOMBA	Azul Azul Sony Discos
30	32	QUE ME VAS A DAR	La Arrolladora Banda El Limon De Rene Camacho Sony Discos
31	33	DICEN QUE LA DISTANCIA	Los Temerarios Fonovisa
32	—	PILARES DE CRISTAL	El Original De La Sierra Z
33	27	ME DECLARO CULPABLE	Los Tigres Del Norte Fonovisa
34	26	SOLEDAD	Banda El Limon Fonovisa
35	31	BOOM-BOOM	A.B. Quintanilla Y Los Kumbia Kings EMI Latin
36	40	MI OBSESION	Los Palominos Fonovisa
37	34	TOQUE DE AMOR	Limite Universal Latino
38	—	UNA AVENTURA	Banda Sinaloense Fonovisa
39	38	POR BIEN OE LOS DOS	Polo Urias Y Su Maquina Norteña Fonovisa
40	—	QUERIDA SOCIA	Jenni Rivera Fonovisa

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

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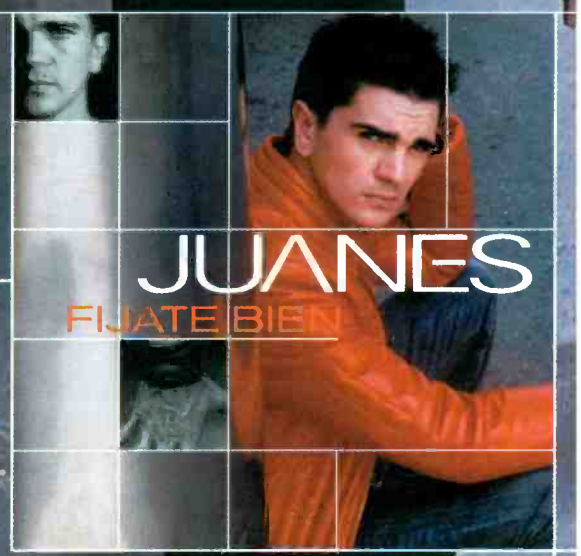
WATCHA TOUR 2001

AUGUST: 15 DENVER / 17 MILWAUKEE / 18 CHICAGO / 19 TORONTO / 21 BOSTON / 22 NEW YORK / 23 NEW YORK / 24 PUERTO RICO / 25 SANTO DOMINGO / 26 MIAMI / 28 ATLANTA / 30 HOUSTON / 31 McALLEN **SEPTEMBER:** 1 DALLAS / 2 SAN ANTONIO / 3 EL PASO / 5 PHOENIX / 6 FRESNO / 7 LOS ANGELES / 8 SAN DIEGO / 9 SAN JOSE



Produced by 2001 Latin Grammy Nominee Gustavo Santaolalla

UNIVERSAL SURCO MERCOMENDADO

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AUGUST 11 2001

Billboard® Top Latin Albums™

Top selling Latin 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
				NUMBER 1 — 2 Weeks At Number 1		
1	1	2	5	**GRUPO BRYNDIS** Disa 727012 (8.98/13.98) ♠	Historia Musical Romantica	1
2	2	3	22	**A.B. QUINTANILLA Y LOS KUMBIA KINGS** EMI Latin 29745 (9.98/14.98)	Shhh!	1
3	3	4	57	**PAULINA RUBIO** ● Universal Latino 543319 (9.98/16.98) ♠	Paulina	1
4	4	—	2	**OLGA TANON** WEA Latina 89180 (10.98/16.98) ♠	Yo Por Ti	4
5	9	9	8	**CRISTIAN** Ariola 85324/BMG Latin (10.98/15.98) ♠	Azul	2
6	5	5	9	**MARCO ANTONIO SOLIS** ● Fonovisa 0527 (10.98/16.98) ♠	Mas De Mi Alma	1
				HOT SHOT DEBUT		
7	NEW		1	**VICENTE FERNANDEZ** Sony Discos 84445 ♠ (10.98/15.98)	Mas Con El Numero Uno	7
8	6	7	36	**VICENTE FERNANDEZ** Sony Discos 84185 (9.98 EQ/15.98) ♠	Historia De Un Idolo Vol. 1	1
9	8	8	24	**LUPILLO RIVERA** ● Sony Discos 84276 (8.98 EQ/13.98) ♠	Despreciado	1
10	11	16	3	**LOS TRI-O** Ariola 78910/BMG Latin (15.98 CD)	Siempre En Mi Mente	10
11	7	1	3	**JAGUARES** RCA 86742/BMG Latin (10.98/14.98) ♠	Cuando La Sangre Galopa	1
12	10	11	7	**PEPE AGUILAR** ○ Musart 2503/Balboa (8.98/12.98)	Lo Mejor De Nosotros	10
13	12	12	11	**JACI VELASQUEZ** ○ Sony Discos 84289 (10.98 EQ/16.98)	Mi Corazon	7
				GREATEST GAINER		
14	23	22	4	**PALOMO** Disa 720032 (6.98/10.98)	Fuerza Musical	14
15	14	10	8	**MANU CHAO** Virgin 10321 (17.98 CD) ♠	Proxima Estacion...Esperanza	8
16	13	6	6	**EL ORIGINAL DE LA SIERRA** Univision 976001 (7.98/13.98) ♠	Homenaje A Chalino Sanchez	1
17	15	13	49	**AZUL AZUL** △ Sony Discos 84180 (10.98 EQ/16.98) ♠	El Sapo	3
18	19	21	15	**EL CHICHICUILOTE** △ Lideres 950054 (7.98/13.98)	12 Chichicuilotazos Con Banda	18
19	16	27	14	**RICARDO MONTANER** ○ WEA Latina 86821 (10.98/15.98)	Sueno Repetido	16
20	17	17	19	**BANDA EL RECODO** Fonovisa 6102 (8.98/12.98) ♠	Contigo Por Siempre...	4
21	22	26	18	**SELENA** EMI Latin 32119 (10.98/17.98)	Live, The Last Concert—Houston, Texas February 26, 1995	2
22	18	15	15	**LOS TUCANES DE TIJUANA** ○ Universal Latino 950082/Lideres (14.98/21.98)	32 Corridos Lideres-Solamente Exitos	12
23	24	20	22	**RICKY MARTIN** △ Sony Discos 84300 (11.98 EQ/18.98)	La Historia	1
24	21	18	18	**CONJUNTO PRIMAVERA** Fonovisa 6104 (8.98/12.98) ♠	Ansia De Amar	1
25	25	25	34	**RAMON AYALA Y SUS BRAVOS DEL NORTE** Freddie 71815 (8.98/14.98)	En Vivo..El Hombre Y Su Musica	13
26	26	23	46	**CHRISTINA AGUILERA** RCA 69323/BMG Latin (10.98/16.98)	Mi Reflejo	1
27	20	14	12	**EL GENERAL** ○ Mock & Roll 950102/Lideres (8.98/14.98)	El General Is Back	14
28	27	19	6	**BANDA MACHOS** WEAMex 88304/WEA Latina (10.98/13.98)	La Reunion	15
29	29	24	11	**ROCIO DURCAL** Ariola 85478/BMG Latin (10.98/14.98)	Entre Tangos Y Mariachi	12
30	28	29	36	**VARIOUS ARTISTS** △ J&N 82754/Sony Discos (9.98 EQ/13.98)	Bachatahits 2001	7
31	35	37	39	**LOS ANGELES DE CHARLIE** Fonovisa 6096 (8.98/12.98) ♠	Un Sueno	7
32	31	34	24	**VARIOUS ARTISTS** Sony Discos/WEA Latina 86679 (17.98 EQ CD)	No. 1 Un Ano De Exitos	4
33	30	32	22	**INTOCABLE** EMI Latin 31412 (8.98/12.98)	14 Grandes Exitos	15
34	33	30	58	**JOAN SEBASTIAN** △ Musart 2280/Balboa (10.98/16.98) ♠	Secreto De Amor	5
35	40	39	8	**CACHAITO LOPEZ** Nonesuch 79630/AG (17.98 CD)	Cachaito	28
36	50	51	34	**JUAN GABRIEL** △ Ariola 80227/BMG Latin (9.98/14.98) ♠	Abrazame Muy Fuerte	2
37	39	36	66	**THALIA** △ EMI Latin 26232 (10.98/15.98) ♯	Arrasando	4
38	43	41	90	**MARC ANTHONY** ● RMM 83580/Sony Discos (9.98 EQ/16.98)	Desde Un Principio — From The Beginning	1
39	45	38	20	**TIGRILLOS** WEAMex 87412/WEA Latina (8.98/12.98)	Que Lo Baile Bien	23
40	46	47	44	**GIPSY KINGS** Nonesuch 79541/AG (16.98/24.98)	Volare! The Very Best Of The Gipsy Kings	3
41	37	35	4	**SI SE** Luaka Bop 10003/Virgin (16.98 CD)	Si Se	35
42	36	31	7	**PUYA** MCA 112362 (12.98/18.98)	Union	10
43	47	49	3	**LOS HURACANES DEL NORTE** Fonovisa 86130 (10.98/12.98)	En Vivo	43
44	41	40	36	**INTOCABLE** △ EMI Latin 23730 (8.98/12.98) ♠	Es Para Ti	3
45	48	46	11	**ATERCIOPELADOS** Ariola/BMG Latin 80899/Arista (14.98 CD)	Gozo Poderoso	11
46	44	43	42	**CHAYANNE** △ Sony Discos 84098 (10.98 EQ/17.98) ♠	Simplemente	3
47	55	45	14	**GILBERTO SANTA ROSA** ○ Sony Discos 84291 (10.98 EQ/17.98) ♠	Intenso	13
48	42	53	6	**LIBERACION** Disa 728999 (12.98/17.98)	25 Aniv. Vol. I Y II	30
49	32	28	4	**VARIOUS ARTISTS** Lideres 950114 (8.98/14.98)	Todo Exitos De Hip Hop	28
50	38	33	3	**JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO** RCA 86983/BMG Latin (7.98/11.98)	Entre Amigos	33
51	51	55	19	**GUARDIANES DEL AMOR** Ariola 83144/BMG Latin (7.98/11.98)	Lo Mejor De Guardianes Del Amor	30
52	49	44	3	**YAIRE** Lideres 950072 (8.98/12.98)	Yaire	44
53	54	57	71	**SHAKIRA** △ Sony Discos 83775 (10.98 EQ/16.98) ♠	MTV Unplugged	1
54	53	59	3	**JOSE ALFREDO JIMENEZ** Ariola 79005/BMG Latin (18.98 CD)	Las 100 Clasicas Vol. 1	53
55	52	42	21	**JERRY RIVERA** ○ Ariola 82955/BMG Latin (10.98/15.98) ♠	Rivera	6
56	56	48	8	**SON BY FOUR** Sony Discos 84453 (10.98 EQ/17.98)	Salsa Hits	23
57	57	52	15	**VARIOUS ARTISTS** Ariola 84338/BMG Latin (12.98/17.98)	Billboard Latin Music Awards 2001	10
				PACESETTER		
58	75	—	2	**VARIOUS ARTISTS** Sony Discos 84457 (9.98 EQ/15.98)	20 Exitazos Con La Dinastia	58
59	61	73	3	**JOSE ALFREDO JIMENEZ** Ariola 79006/BMG Latin (18.98 CD)	Las 100 Clasicas Vol. 2	59
60	58	60	25	**JUAN LUIS GUERRA 440** ○ Karen 930237/Universal Latino (14.98/19.98) ♠	Coleccion Romantica	6
61	70	54	6	**VICO-C** EMI Latin 33576 (9.98/14.98)	Vivo	43
62	69	50	20	**HUEY DUNBAR** Sony Discos 84297 (10.98 EQ/17.98) ♠	Yo Si Me Enamore	12
63	63	—	2	**LOS CAMINANTES** Sony Discos 84224 (9.98 EQ/13.98)	20 Exitazos-Nuestras Canciones	63
64	62	58	41	**LUIS MIGUEL** △ WEA Latina 84573 (11.98/17.98)	Vivo	2
65	60	66	15	**CONTROL** EMI Latin 31795 (8.98/12.98)	Control	28
66	68	75	10	**PESADO** WEAMex 86503/WEA Latina (8.98/12.98)	Todo Tuyo	27
67	66	68	61	**BANDA EL RECODO** ● Fonovisa 80769 (7.98/11.98) ♠	Lo Mejor De Mi Vida	4
68	65	64	10	**GRUPO MOJADO** Fonovisa 6123 (8.98/12.98)	No Es Deseo Es Necesidad	16
69	72	67	24	**ANA GABRIEL** Sony Discos 84181 (20.98 EQ CD)	30 Grandes Exitos	31
70	67	65	31	**LOS TUCANES DE TIJUANA** △ Mercury 159675/Universal Latino (7.98/13.98) ♠	Me Gusta Vivir De Noche	8
71	64	63	47	**OV7** △ Sony Discos 83967 (10.98 EQ/16.98) ♠	CD00	11
72	34	—	8	**PEDRO FERNANDEZ** ○ Mercury 542880/Universal Latino (9.98/15.98)	Yo No Fui	28
73	59	61	3	**VARIOUS ARTISTS** Lideres 950112 (8.98/14.98)	Todo Exitos De Bachata	59
74	74	—	2	**LOS ACOSTA CON TRIO** Disa 727011 (8.98/13.98)	Con Sentimiento...Hoy Y Siempre	74
75	RE-ENTRY		46	**RICARDO ARJONA** △ Sony Discos 83592 (9.98 EQ/15.98) ♠	Ricardo Arjona Vivo	6

Latin Pop Albums

1	**A.B. Quintanilla Y Los Kumbia Kings** SHHH! EMI Latin
2	**Paulina Rubio** PAULINA Universal Latino
3	**Cristian** AZUL Ariola/BMG Latin
4	**Marco Antonio Solis** MAS DE MI ALMA Fonovisa
5	**Los Tri-o** SIEMPRE EN MI MENTE Ariola/BMG Latin
6	**Jaguares** CUANDO LA SANGRE GALOPA RCA/BMG Latin
7	**Jaci Velasquez** MI CORAZON Sony Discos
8	**Manu Chao** PROXIMA ESTACION...ESPERANZA Virgin
9	**Azul Azul** EL SAPO Sony Discos
10	**Ricardo Montaner** SUENO REPETIDO WEA Latina
11	**Selena** LIVE, THE LAST CONCERT—HOUSTON, TEXAS FEBRUARY 26, 1995 EMI Latin
12	**Ricky Martin** LA HISTORIA Sony Discos
13	**Christina Aguilera** MI REFLEJO RCA/BMG Latin
14	**Rocio Durcal** ENTRE TANGOS Y MARIACHI Ariola/BMG Latin
15	**Various Artists** NO. 1 UN ANO DE EXITOS Sony Discos/WEA Latina
16	**Juan Gabriel** ABRAZAME MUY FUERTE Ariola/BMG Latin
17	**Thalia** ARRASANDO EMI Latin
18	**Gipsy Kings** VOLARE! THE VERY BEST OF THE GIPSY KINGS Nonesuch/AG
19	**Si Se** SI SE Luaka Bop/Virgin
20	**Puya** UNION MCA

Tropical/Salsa Albums

1	**Olga Tanon** YO POR TI WEA Latina
2	**El General** EL GENERAL IS BACK Mock & Roll/Lideres
3	**Various Artists** BACHATAHITS 2001 J&N/Sony Discos
4	**Cachaito Lopez** CACHAITO Nonesuch/AG
5	**Marc Anthony** DESDE UN PRINCIPIO...FROM THE BEGINNING RMM/Sony Discos
6	**Gilberto Santa Rosa** INTENSO Sony Discos
7	**Son By Four** SALSA HITS Sony Discos
8	**Juan Luis Guerra 440** COLECCION ROMANTICA Karen/Universal Latino
9	**Huey Dunbar** YO SI ME ENAMORE Sony Discos
10	**Various Artists** TODO EXITOS DE BACHATA Lideres
11	**Various Artists** MERENHITS 2001 J&N/Sony Discos
12	**Victor Manuelle** INSTINTO Y DESEO Sony Discos
13	**Various Artists** SALSAHITS 2001 J&N/Sony Discos
14	**Son By Four** SON BY FOUR Sony Discos
15	**Tito Nieves** EN OTRA ONDA WEAcaribe/WEA Latina
16	**Joe Arroyo & Grupo Niche** LOS GIGANTES DE LA SALSA Lideres
17	**Gloria Estefan** ALMA CARIBENA — CARIBBEAN SOUL Epic/Sony Discos
18	**Celia Cruz** CELIA CRUZ & FRIENDS: A NIGHT OF SALSA RMM
19	**Tony Vega** DESPUES DE TODO Universal Latino
20	**Carlos Vives** EL AMOR DE MI TIERRA EMI Latin

Regional Mexican Albums

1	**Grupo Bryndis** HISTORIA MUSICAL ROMANTICA Disa
2	**Vicente Fernandez** MAS CON EL NUMERO UNO Sony Discos
3	**Vicente Fernandez** HISTORIA DE UN IDOLO VOL. 1 Sony Discos
4	**Lupillo Rivera** DESPRECIADO Sony Discos
5	**Pepe Aguilar** LO MEJOR DE NOSOTROS Musart/Balboa
6	**Palomo** FUERZA MUSICAL Disa
7	**El Original De La Sierra** HOMENAJE A CHALINO SANCHEZ Univision
8	**El Chichicuilote** 12 CHICHICUILOTAZOS CON BANDA Lideres
9	**Banda El Recodo** CONTIGO POR SIEMPRE... Fonovisa
10	**Los Tucanes De Tijuana** 32 CORRIDOS LIDERES-SOLAMENTE EXITOS Universal Latino/Lideres
11	**Conjunto Primavera** ANSIA DE AMAR Fonovisa
12	**Ramon Ayala Y Sus Bravos Del Norte** EN VIVO..EL HOMBRE Y SU MUSICA Freddie
13	**Banda Machos** LA REUNION WEAMex/WEA Latina
14	**Los Angeles De Charlie** UN SUENO Fonovisa
15	**Intocable** 14 GRANDES EXITOS EMI Latin
16	**Joan Sebastian** SECRETO DE AMOR Musart/Balboa
17	**Tigrillos** QUE LO BAILE BIEN WEAMex/WEA Latina
18	**Los Huracanes del Norte** EN VIVO Fonovisa
19	**Intocable** ES PARA TI EMI Latin
20	**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 boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♠ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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AméricaLatina...

In Argentina: Highly influential Latin hip-hop duo Illya Kuryaki & the Valderramas have split after a 10-year career that began when members Dante Spinetta and Emmanuel Horvilleur were 14 years old. The announcement was made with the release of the duo's seventh album, *Kuryakistan*, a compilation that includes four new tracks: a composition, "Stop Muerte," inspired by the film *Amores Perros*; the incredible cover of Queen's "Another One Bites the Dust," and remixes of hits "Jaguar House" and the 1995 landmark "Abarajame."

The Argentine division of publishing house Warner/Chappell has been busy with a handful of important contracts. It has signed popular pop band La Mosca's new album for EMI; eight songs of tropical sensation Ráfaga; two new unreleased compositions by Warner/Dro artist Andrés Calamaro that are being used as the main themes of TV programs; and Warner's tribute album to folklore poet Atahualpa Yupanqui, *Yo Tengo Tantos Hermanos-Homenaje*.

Fifteen-year-old pop singer Daniela Herrero continues her road to popularity with her eponymous debut album for Sony Music Argentina. The first single, "Solo Tus Canciones," topped radio charts and was used by station FM Hit as an institutional jingle. Upcoming plans call for the Latin American release of her album this month. A Spanish release is slated for September.

MARCELO FERNÁNDEZ BITAR

In Mexico: Although Grupo Limite continues promoting its album, *Por Encima de Todo*, lead singer Alicia Villareal is getting ready to launch her first solo project. The *ranchero* album is tentatively titled *Alicia Villareal con Mariachi*, and its release is slated to coincide with the celebration of Mexican independence Sept. 15. The first single, "Acompáñame," is a duet with labelmate Pedro Fernández that was popularized in the '60s by Rocío Durcal and Enrique Guzmán.

TERESA AGUILERA

In Panama: Panamanian band Los Rabanes, nominated for a Latin Grammy in the Latin rock category, recorded the title track to "Linda Labé," a new soap opera taped in its entirety in Panama and set to air on local TV station TVN (Canal 2). The previously unreleased track will be part of a forthcoming soundtrack album (on Sony) that will include tracks by Shakira ("Moscas en la Casa"), Gloria Estefan ("Cómo Me Duele Perderte"), Chayanne ("Atado a tu Amor"), and La Oreja de Van Gogh ("Cuidate"). The pop-leaning track will, as of now, only be featured on the soundtrack album, which Sony plans to release in Panama and Central America.

Prior to the Watcha tour in the U.S. and a Mexican tour with Jaguares, Los Enanitos Verdes played two shows in Panama—their first in two years. Following the summer tours, the band plans to start recording new material, even though it is no longer signed to Universal.

ANASTACIO PUERTAS CAICEDO

In Puerto Rico: The eighth edition of Premios tu Musica will take place Aug. 9 at the Ritz Carlton Hotel in Isla Verde, Puerto Rico. Awards are given in 25 categories—including pop, jazz, merengue, ballad, salsa, folk, and rock en español—and will recognize performances of international and national Latin recordings in the Puerto Rican market. Eligible albums must be released between June 2000 and June 2001, and winners are determined by a panel of more than 1,000 communications professionals. Ednita Nazario and Jerry Rivera are among the artists scheduled to perform at the event, which will be broadcast two days later on local station TeleOnce. This time around, sources say, the awards show will be closed to the public, to ensure better production than last year. Conversations are also under way with Univision for a possible broadcast of the awards later in the year.

RANDY LUNA

In the Dominican Republic: *Bachata* icon Antony Santos, the Dominican Republic's version of a guitar hero, has already blazed a musical trail for scores of his compatriots. He's at it again, this time presenting his 18-year-old son, José Luis, to the musical establishment. The elder Santos co-produced his son and now labelmate's recording debut, *Porque Me Abandonaste*, on Platano Records. José Luis, who has been playing professionally since the age of 16, wrote seven of the nine songs on the album, including the title track. With his promotion in full swing in his homeland, José Luis is already looking overseas to capitalize on the genre's surging popularity.

KARL ROSS

Trama Tries Internet Sampling Service

BY TOM GOMES

SÃO PAULO, Brazil—Media conglomerate Trama Entertainment Group has launched an Internet retail service that enables customers to purchase single tracks for downloading as well as full albums for delivery via the Web.

Approximately 300 single tracks have been made available so far. Trama chairman André Szajman expects that more than 20,000 CDs and 3,000 single tracks will be sold by the end of the year.

> *'We are going to offer consumers the option to buy music [on the Web] and the possibility of customizing this process.'*
>
> **—JULIANA FRIDMAN, TRAMA INTERACTIVE**

Customers can listen to a CD or track for free before purchasing. Depending on the speed of connection, downloading a single track takes about four minutes.

Trama's Web site, lojatrama.com.br, is part of the company's interactive division. It also sells such products as T-shirts, hats, and bags created by Trama's image department.

"Trama was born when the Web was still growing in Brazil. We have always used this powerful media," says Juliana Fridman, business manager of Trama Interactive. "From now on, we are going to offer consumers [the option] to buy music and the possibility of customizing this process."

Created in 1998 by executives André and Cláudio Szajman in partnership with musician/producer João Marcello Bôscoli, Trama Entertainment has been focusing on consolidating its position in the Brazilian market as a holding to produce content for different media. It comprises four companies: Trama Record Co., Trama Pictures, Trama Studios, and Trama Interactive.

Indie label Trama Record Co. has on its roster such artists as Max de Castro, DJ Marky, and Otto, as well as Latin Grammy nominees Pedro Mariano and singer Jair Rodrigues. Trama also distributes such international labels as Matador in Brazil.

Blue Notes™

by Steve Graybow

HELLO AMERICA: Jazz is indigenous to the United States, but that has never stopped it from expanding beyond the country's cultural borders. Many American jazz musicians, particularly those who lean toward the avant-garde, have found more acceptance oversees than at home, and such European-born musicians as **Misha Mengelberg** and **John Tchicai** have created new strains of jazz by mixing improvisation with the musical disciplines of their homeland.

The latest European jazz export is the **Esbjorn Svensson Trio** (E.S.T.), a group of Swedish musicians whose U.S. debut, *Somewhere Else Before*, will be released Aug. 14 on Columbia. The set, E.S.T.'s seventh overall, compiles material from their past two European releases, 1999's *From Gagarin's Point of View* and last year's *Good Morning Susie Soho* (both released in the U.K. on Sweden's Diesel label).

E.S.T.

Unlike many American jazz ensembles, whose personnel often fluctuate according to the musician's commitments, E.S.T.'s members—pianist **Esbjorn Svensson**, bassist **Dan Berglund**, and drummer **Magnus Ostrom**—have been together for nearly a decade, honing a sound that pays tribute to classic acoustic jazz as well as the rock artists who influenced them as youths. They have also kept current on today's music trends; although the basic acoustic tracks on *Somewhere Else Before* were recorded live in the studio, they are augmented by subtle drum loops and textures that make the jazz trio sound at times like musical contemporaries of the English rock band **Radiohead**. "We listen to rock bands, jazz groups, opera, classical, just about anything," Svensson says. "We are not pure jazz musicians. Our earliest idols were bands like **Sweet** and **Slade**, and that always stays with you, even when you play jazz."

Live, Svensson says, E.S.T. forgo electronic enhancement, bringing their occasionally dense recorded sound closer to the natural, acoustic sounds that form the bedrock of *Somewhere Else Before*. Still, the pianist is quick to point out that bassist Berglund is apt to run his acoustic bass through both wah-wah and distortion pedals during parts of the group's performances, while drummer Ostrom often utilizes bells and assorted percussion instruments to replicate the rhythms that were created electronically in the studio. The group also tours with their own soundman, who strategically adds reverb and effects to the music.

"The key to understanding what this group does is seeing them live," says Jeff Jones, senior VP of Columbia Jazz and Legacy Recordings. "Their music is melodic, but with an attitude usually seen in progressive groups, giving them appeal among a wide range of listeners." Jones notes that E.S.T. has performed at both jazz and rock festivals in Europe. He hopes to pair the group with either an acid jazz or jam band for its upcoming fall tour of the U.S., which will be presaged by a handful of shows in August, including an Aug. 7 date at the Verizon Festival in New York.

The group can also boast something found all too infrequently in the jazz world—a comprehensive Web site at esbjornsvenssontrio.com. It includes audioclips and self-financed music videos for several of the trio's songs. "These days, you need a site to build fans," Svensson says. "If I were a freak for a group, the first thing I would do would be to look for a Web site."

Svensson thinks that sticking together is the key to the group's success. "We formed a group and stayed together and developed a group sound," he says. "There are a lot of fantastic musicians who play jazz and jam with other fantastic musicians, but there are very few fantastic jazz bands. Forming a band allowed us to have a specific sound that we have become known for, and that is what has allowed us to build an audience."

AND: New York jazz club Iridium is moving from its current address adjacent to Lincoln Center to 1650 Broadway. The new Iridium, to open Aug. 13, boasts a state-of-the-art sound system designed with the assistance of guitarist and innovator **Les Paul**, who performs at the club every Monday. Paul will be honored by Gibson Guitars on opening night . . . Vocalist **Lorraine Feather** composed her own vocalese-style lyrics to the melodies of original **Fats Waller** piano solos on the charming *New York City Drag* (released July 17 on Rhombus Records). Feather is the daughter of pianist/producer/jazz critic **Leonard Feather**; Waller, who died in 1943, was a family friend.

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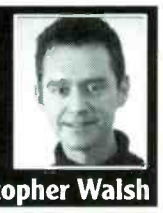
Studio Monitor



by Christopher Walsh

ANALOG, AGAIN: Nearly 20 years after the introduction of the original V Series, console manufacturer AMS Neve launched the 88R, a large-format analog console, at the 109th Audio Engineering Society (AES) Convention in September 2000, following five years of research and design.

As the first anniversary of that introduction approaches, the manufacturer is claiming moderate success, with worldwide installations numbering 10. While that figure is nowhere near the roughly 180 that Solid State Logic (SSL) can boast of its 9000 J Series, introduced a few years earlier, AMS Neve is optimistic about the console's future, given the enthusiastic response from the professional audio community.

The large-format console market is a crowded field: SSL's J Series remains a standard for large-scale tracking and mixing, and the earlier G Series is likewise found in studios worldwide. Another recent entry, Amek's **Rupert Neve**-designed 9098i, is found in eight or so rooms in the U.S.

On the digital side, the Sony OXF-R3 "Oxford" and Euphonix System 5 boards have outpaced SSL's Axiom-MT and AMS Neve's Capricorn, proliferating in the music, broadcast, and post-production industries.

But a sizable, loyal contingent of music producers and engineers are partial to analog Neve consoles. With the 88R, the manufacturer hopes to reclaim a larger share of the recording-studio market dominated by SSL and capitalize on a market that has, to date, rendered a mixed response to large-format digital consoles.

"When I first heard about the 88R," says **Gerard Fiocca**, eastern region sales manager for AMS Neve, "I was incredibly excited about it. I worked at the Hit Factory for six years, three as technical director. So I installed the first J Series—also the first Sony Oxfords, in New York. At the time, I was also working for Studer, teaching people how to use the D950 [digital console], and given the difficulty of getting the digital domain across to music people, I am super-excited to be involved with an analog console again."

Designed with input from Neve V Series users, the 88R offers three microphone preamplifier options: the regular 88R preamp, the Neve 1081 remote-controlled preamp, and the AIR Montserrat series preamps, recreated especially for the 88R. The 88R comes standard with a 5.1 monitoring section for multichannel work, among many other features.

Initial sales of the 88R went to recording facilities, including Plus XXX Studios in Paris, the first to install the console; Sphere Studios in London; and Sony Music in Tokyo, which ordered three. An additional three have been ordered by recording studios in Los Angeles, including Conway Recording and new facility Chalice Recording Studios. More sales announcements, Fiocca reports, are imminent.

Claude Sahakian, owner of Plus XXX Studios in Paris, at the AMS Neve 88R console in Studio 1. Plus XXX was the world's first studio to install the 88R.

"Plus XXX is very popular with clients such as pop groups, artists known abroad as key acts from the 'French touch,' R&B productions, and film scoring," explains owner **Claude Sahakian**, whose three-room facility also features SSL 9072 J Series and 4048 G Series consoles. "The 88R was the right choice for recording and tracking in a room like Studio 1, with its large and natural acoustics. The multi-format monitoring system featured on the 88R is ideal for film scoring and has attracted a lot of film soundtrack sessions to Plus XXX."

Says Conway owner **Buddy Brundo**, digitally controlled remote preamps were the feature that sold him on the 88R. "We've been taking to Neve for about five years about this console," he says. "Between all my past techs—**John Harris**, **Jonathan Little** [now GM of Chalice], **Dave Hecht**—and myself talking to Neve, they kept making additions in talking about building this great console. They finally did it. Now we have 1081 and Montserrat mike preamps in the studio with digitally controlled level, so it should be *awesome*. I'm totally thrilled. It's being put in my tracking room, and all my clients are excited about it."

Assistance in preparing this column was provided by Guillaume J. Schouker in Paris.

Despite Chapter 11 Filing, Emerald Is Optimistic

BY CHRISTOPHER WALSH

The prolonged downturn in country-music sales continues to affect the Nashville studio industry, most recently exemplified by the Emerald Entertainment Group's filing for Chapter 11 bankruptcy protection and its layoff of several employees.

But despite this latest manifestation of the once-booming country genre's decline, many studio personnel in Nashville remain optimistic about Music Row's prospects and note that current studio bookings are on the rise.

Emerald Entertainment Group owns and operates the multi-room Emerald Sound Studios, which, in addition to tracking, mixing, and mastering, offers ancillary services, including post-production, radio promotion, and a talent and booking agency. One of the Southeast's largest facilities, it is nonetheless vulnerable to market conditions, CEO Dale Moore observes.

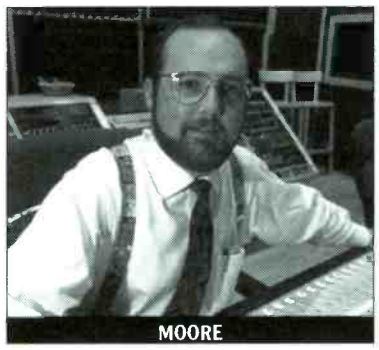
"The last couple of years have been very difficult in the industry," Moore says, "and that has worked its way to us. We're still developing our plan under the voluntary reorganization that we went into under Chapter 11 and have until the end of September to file it. What we've got worked out so far is going to work fine and is encouraging. We'll probably have to make a few more cuts here and there and move on from there."

Ironically, Emerald's current size is due in part to its late-1998 acquisition of Nashville facility Masterfonics, which itself had filed for bankruptcy protection following an expansion and subsequent downturn in studio bookings. Masterfonics' (recording and mastering) rooms, which included the SSL 9000-equipped Tracking Room, were among Emerald's competitors.

On the surface, Emerald's Chapter 11 filing looks like history repeating itself, but Moore says that's not the case. "Everyone has been wanting to make that assumption. That's completely wrong. In fact, had we not made that acquisition, I think you and I would have been having this conversation a lot earlier. The days of the one-room facility are over in Nashville and nationwide. Multiple rooms, offering a variety of services and price points so the client pays for what they need, when they need it, is the only way [we're going] to survive."

In a contracting market, rate-cutting—from already low levels, most agree—is too often the response, a tempting yet ultimately self-defeating reaction. "There are a few people, and I say *just* a few, that continue to cut rate horribly," Moore asserts. "Our rates have not gone up since 1985, which is unthinkable."

As one Nashville engineer notes, "When [Masterfonics owner] Glenn Meadows had the Tracking Room, he would rather it sat empty than bring the rate down, because that puts a damper on the bill. And once production assistants find out, it's all over. It's a tough call, because right now the market is down, and those rooms were built on country money."



MOORE

"I can't blame our clients," Moore says. "They're going to try to get the best deal they can. But, they also need to be careful what they wish for, because they might get it. They may either be recording out of basements or traveling a long way to get their records done."

The proliferation of inexpensive digital recording equipment in home-based or private studios has certainly contributed to commercial studios' woes. Still, Moore and others voice optimism.

"Emerald filed Chapter 11, and now I get 10 phone calls a day, people saying, 'I hear you're going under,' " an exasperated Sharon Corbitt of Ocean Way Studios says. "Come on! I'm tired of hearing about it. I refuse to say anything negative, because this is the best August I've had. I'm talking about three rooms running, and I don't want to hear it.

"I'm not saying major facilities don't have something to be concerned about, but I'm seeing it swing back in the other direction," Corbitt adds. "I've got clients that have been in home facilities saying, 'It's nice to be back in a recording environment and be supported.' Like anything, it's got to swing too far to the left or right until it comes back to the middle."

Moore is likewise upbeat. "The business has been picking up here over the last several months," he reports. "A lot of this was due to record labels closing divisions, consolidating, and laying people off. A lot of that smoke has cleared. I think they've realized that the only way out of this is to put product on the shelf and sell it. The only way to get product on the shelf is to get people in the studio and recording. We've seen a nice upswing in bookings, a really nice increase in our mastering business, and our broadcast division is continuing to do really well."

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Keynote Info, Other AES Details Emerge

BY CHRISTOPHER WALSH

NEW YORK—The Audio Engineering Society (AES) has announced that Leonardo Chiariglione, director of the multimedia division of CSELT, the research center of Telecom Italia Lab, will deliver the keynote address at the 111th AES Convention, to be held Sept. 21-24 at the Jacob Javits Convention Center in New York City.

Known to some as the "father of MPEG," Chiariglione has been at the forefront of a number of initiatives that have helped shape media technology and business as we know them today. His address will focus on how the rush to exploit media and communication technologies has matured in the past decade. There is an urgent need for the exploration of new foundations on which media supported by new technologies can reward artists, businesses, and users, and Chiariglione will share his views on how the development of technology can better serve the audio and music communities.

Chiariglione is the founder of several audio technology initiatives, including the HDTV Workshop, an international event to promote high-definition television technologies beyond specific industry interests; *Image Communication*, a journal from the European Assn. for Signal, Speech and Image Processing journal for the development of the theory and practice of image communication; the ISO Moving Pictures Experts Group standards committee; and the Digital Audio-Visual Council, a body with the task of developing specifications of open interfaces and protocols for media delivery.

From February 1999 to March of this year, Chiariglione was the executive director of the Secure Digital Music Initiative, the multi-industry group developing specifications for secure digital music delivery. He is the recipient of several awards, including Laurea Honoris Causa from the Technical University of Lisbon; the IBC John Tucker Award; the Institute of Electrical and Electronics Engineers' Masaru Ibuka Consumer Electronics Award; and the Kilby Foundation Award.

The AES has announced additional details of the convention. Both the workshops and presentations of papers reflect audio's shift to the digital domain—more than half of the papers to be delivered at this convention will concern digital audio. Signal processing and loudspeaker design are the most common subjects, with human perception close behind, notes papers chair Jim Johnston. Multichannel audio will also be represented.

Two new titles will grace the convention's workshops program. "Audio for Information Appliances" will explore the latest methods and current trends in this rapidly emerging field, while "Audio for Games" will feature an exploration of the sonic side of digital gaming and its challenges, opportunities, and future directions.

Other workshops include "Guerrilla Acoustics III: Perspectives on Acoustical Requirements for Small Rooms, With an Emphasis on Project Studios." This session will discuss the characteristics that make for exceptional acoustics of a small room and explore methods for effective studio management. "The Changing Role of the Mastering Engineer" will focus on how such new technologies as DVD Audio and Super Audio CD are affecting the techniques of today's mastering engineer. "Methods for Evaluation of Surround Sound Reproduction" will uncover methods for reliable subjective and objective evaluation.

Additional workshop titles include "Automotive Audio," "Project Studios," "Digital Audio Workstations," and "Microphones: What Is Vintage?"

AUGUST 11 2001 Billboard®

Production Credits

BILLBOARD'S NO. 1 SINGLES (AUGUST 4, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE/MAXI-SINGLES	ADULT CONTEMPORARY
TITLE Artist/ Producer (Label)	BOOTYLICIOUS Destiny's Child/ B. Knowles, R. Fusari, F. Moore (Columbia)	LOVERBOY Mariah Carey feat. Da Brat and Ludacris/ M. Carey, C. Kent (Virgin)	WHEN I THINK ABOUT ANGELS Jamie O'Neal/ K. Stegall (Mercury)	ALL OR NOTHING O-Town/ S. Mac (J)	THERE YOU'LL BE Faith Hill/ T. Horn, B. Gallimore (Hollywood/Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	SUGARHILL (Houston, TX) SOUND ON SOUND (New York) Dan Workman, Earl Cohen, Matt Hathaway	RIGHT TRACK (New York) LARRABEE WEST (West Hollywood, CA); [additional recording at: Quad, New York; Record One, Sherman Oaks, CA; Marvin's Room, Record Plant and Westlake Audio, Los Angeles] Dana Jon Chappelle, Michael Schlesinger, Brian Garten	THE SOUND STATION, JAVALINA (Nashville) John Kelton	ROKSTONE, OLYMPIC (London) Chris Laws, Matt Howe	HIT FACTORY (New York) Bob Brockmann
CONSOLE(S)/ DAW(S)	Neotek Elite, SSL 9000 J, Neve VR/ Pro Tools	Neve VX, SSL G Series/ Pro Tools	SSL G Series	Neve VR, Otari Elite/ Pro Tools	Neve VR
RECORDER(S)	Pro Tools	Pro Tools	Mitsubishi X880	Radar, Radar II	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools, Quantegy DAT	BASF 931	Radar, Radar II	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Tony Maserati	LARRABEE WEST (West Hollywood, CA) Michael Schlesinger	THE SOUND STATION (Nashville) John Kelton	ROKSTONE (London) Matt Howe	RECORD ONE (Sherman Oaks, CA) Mike Shipley, Steve MacMillan
CONSOLE(S)/ DAW(S)	SSL 9000 J	SSL G series	SSL G Series	Otari Elite	SSL 9000 J
RECORDER(S)	Studer A820	Pro Tools	Ampex 1/2" ATR 102	Radar	Ampex ATR 100 1/2", Sony 3348 HR
MIX DOWN MEDIUM	BASF 900 1/2"	Quantegy DAT	Ampex 456	Radar	BASF 900
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	CAPITOL MASTERING (Los Angeles) Evren Goknar	MASTERMIX (Nashville) Hank Williams	STERLING SOUND (New York) Vlado Meller	MASTERING LAB (Los Angeles) Robert Hadley
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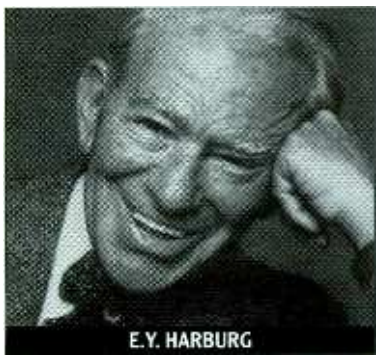
Words & Music™

by Jim Bessman

THE WIZ'S WORDS: Lunching at the Friar's Club, **Ernie Harburg** was good-naturedly but rightfully railing against the lack of proper recognition accorded to his late father **E.Y. "Yip" Harburg**—and all lyricists.

"I've been roaring for 15 years—and I'm not a violent man!" bellowed Harburg, feigning fury this time over a



E.Y. HARBURG

program note for an NPR feature from last month discussing "Over the Rainbow." The blurb attributed the music from the classic *The Wizard of Oz* starring **Judy Garland** solely to composer **Harold Arlen**, neglecting to credit lyricist Harburg. (I must confess to doing the same thing in a recent column regarding the tune's designation as Song of the Century by the National Endowment for the Arts and the Recording Industry Assn. of America.)

Ernie Harburg, who co-authored with **Harold Meyerson** the acclaimed biographical tribute *Who Put the Rainbow in The Wizard of Oz? Yip Harburg, Lyricist*, is clearly accustomed to such omissions.

"It's like football," he said. "The press always picks out one guy who 'won' the game—when it's the whole team. We're up against this massive cultural fixation with [there being] only one factor."

Sitting opposite Harburg was his wife, **Deena Rosenberg**, author of *Fascinating Rhythm—The Collaboration of George and Ira Gershwin*. "Lyric writers always get short shrift unless they're coupled with a composer as a litany," Rosenberg explained, citing such songwriting teams as **Rodgers & Hammerstein**, whose names are forever linked by extensive hit catalogs. Harburg wrote with numerous great composers, most notably Arlen and **Jay Gorney**, but also **Jerome Kern**, **Vernon Duke**, and **Burton Lane**. Among his other major songs are "Brother, Can You Spare a Dime?," "April in Paris," "It's Only a Paper Moon," "Hurry Sundown," "Lydia, the Tattooed Lady," and "How Are Things in Glocca Mora?"

"The public and even the industry thinks that music is something that nobody writes except the composer," Rosenberg continued, "because music is a language almost nobody knows, whereas lyrics are words, and we all talk—so what's the big deal? The big deal, they say, should be lavished on the composer. But in order for theater songs to work and stay as a lasting legacy, meaningful words have to combine with the music."

Here Rosenberg began vocalizing the melody to the title of "Over the Rainbow." "If you just go 'Da-da, da-da-da-da-da,' it's pretty—like classical music is pretty," she said. "But it's only half of what the song becomes with the lyrics: an immortal statement of Dorothy's emotional journey that essentially launches the film."

Furthering his case, Ernie Harburg pointed to the first songs written for *Oz*, the "If I Only Had a Brain/a Heart/the Nerve" triptych that introduces the Scarecrow, the Tin Man, and the Cowardly Lion—all to the same melody.

"What Yip did was create three different characters out of the same music," he said. "But it's still just 'Arlen's music,' like they always say **'Verdi's** opera'—when Verdi never wrote the libretto. Like **Jule Styne** says, 'Without lyrics, it's just a piece of music!' "

Ernie Harburg, incidentally, is also president of the Harburg Foundation, which was created to ensure the continued influence of his father's work and social outlook. An indomitable liberal, Yip Harburg ran afoul of the McCarthy era blacklist—commencing, incredibly, with his work on a 1950 movie-musical version of *Huckleberry Finn*.

Among the Harburg Foundation's major aims is the advancement and promotion of new works of American political art, especially those efforts that speak to cultural and societal issues.

MADONNA'S 'SECRET': With all the hubbub stirred by **Madonna's** latest concert tour—and her July 28 show at New York City's Madison Square Garden was truly spectacular—the magic "m" word most responsible for her singular superstardom seems to have been overlooked. No, I don't mean "marketing" or the double-"m" phrase "media manipulation." Rather, as identified by the title of her latest album—and as the Webo Girl Publishing/Warner Bros. (ASCAP) writer repeated as she jubilantly concluded the show with the album's title track—it's simply "music, music, music."

Ragovoy And Tate Revisit 'Magical' Partnership

BY JIM BESSMAN

NEW YORK—Those discerning '60s soul music fans who flocked to Manhattan's Village Underground last month for Howard Tate's first New York showing since his heyday were even more thrilled when he pointed to his songwriter/producer Jerry Ragovoy and announced that they were working together on a forthcoming project.

Sure enough, Ragovoy—who provided fellow Philadelphian Tate with "Get It While You Can," as well as other signature hits for such Tate contemporaries as Garnet Mimms ("Cry Baby"), Erma Franklin ("Piece of My Heart"), and Irma Thomas ("Time Is on My Side")—has already written and produced several new Tate sides, two of which, "Mama Was Right" and "Sorry, Wrong Number," he performed at the gig.

Ragovoy is waiting to complete the album before looking for a label. But the renewed partnership with the legendary Tate was a priority for the busy songwriter, who was instrumental in the Philadelphia/New York soul/R&B scene of the '60s and '70s and has resided in the Atlanta area for the past seven years.

"I'm always writing and submitting material and listening to talent down here. But being in Atlanta, it's sort of like I dropped out of the scene," Ragovoy says. His last contact with Tate was in the early '70s. Tate, whose last release was in 1974, virtually vanished in 1980.

"For roughly the past 12 to15 years, [I've been getting] five to 10 calls a year from club owners or bookers from all over the country looking for Howard," says Ragovoy, who tried in vain to track him down.

REAPPEARING AFTER 20 YEARS

"No one in the universe knew where he was, and I presumed the guy maybe passed away," Ragovoy continues. "Then about three months ago a journalist from London called to talk to me for a story he was doing on Howard. I told him I hadn't seen him in 20-some years and couldn't help find him—and asked why he was doing an article out of the clear blue sky. He said Howard had a nice following over there and that he'd spoken to him the day before."

So Ragovoy obtained Tate's phone number and called him. "I wasn't thinking of getting back together and working, but I just wanted to see how he was and tell him people were looking for him," Ragovoy says. "It was a total shock. He'd become a minister and gone through the lumps of life. We started talking about our music together and it evolved into, 'Let's do a record.' He told me that he hadn't thought about recording again, but that [the idea of] recording with me again changed his mind."

Facing the prospect of writing once more for Tate, Ragovoy's first thought was to find a way of "crawling back

> *'Art—as well as life—is not a static process. Hopefully, the dynamics of creativity have kept us moving forward and evolving into places we never thought of.'*
>
> —JERRY RAGOVOY

into a time machine and recapturing the essence of what we were doing at that particular time," he says. "To some extent we've done that, but I'll tell you one thing: Art—as well as life—is not a static process. If it is, you're in big trouble. I know from experience how Howard sings and what I can do with him, but hopefully, the dynamics of creativity have kept us moving forward and evolving into places we never thought of in those years before."

"Get It While You Can," of course, became an equally significant career milestone for Janis Joplin, who covered it along with four other Ragovoy classics: "Piece of My Heart," "Try Just a Little Bit Harder" (which was originally recorded by Lorraine Ellison), "Cry Baby," and "My Baby" (also first sung by Mimms). Ragovoy served as the musical director for the Denver run of the current off-Broadway biographical Joplin musical, *Love, Janis*, and caught it again at the Village Theatre a couple of nights before Tate's triumphant return—just a few blocks away at the Village Underground.

A HIT FOR THE ROLLING STONES

Ragovoy also remains justly famous for writing "Time Is on My Side," which was a big hit for the Rolling Stones after Irma Thomas cut it. Lesser-known, though, is jazz trombonist Kai Winding's original instrumental version.

"I wrote the song in an hour—the fastest song I ever wrote," Ragovoy says. "It was a classic turntable hit: It got played all over the place on radio but didn't sell three copies. But someone from Imperial Records heard it and wanted it for Irma Thomas, so I came up with some lyrics."

But Ragovoy's now-rejuvenated relationship with Tate remains his most "magical," he says. "I seem to have a certain affinity for Howard—and of course, vice versa. I feel I know how to write for him, and that together we found the magic that was responsible for developing his style from the very beginning—which makes it so special."

Ragovoy, who runs the production company Jerry Ragovoy Productions and is published by the Tune Room (ASCAP), recently launched a new production company, the Funk Foundation, that is overseeing the Tate project.

Jerry Ragovoy, left, with Howard Tate in Ragovoy's Alpharetta, Ga., studio.

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Parallel Imports Trouble Australia

Citing Increase Of Pirate CDs From Asia, Music Industry Calls For Legislation

BY CHRISTIE ELIEZER

The contentious debate over parallel imports in Australia has been reignited, with leading figures in the music industry calling for legal changes to counter an increase in piracy.

The problem was highlighted by a recent admission by the Sanity chain—which has a 27% lead share in music retail—that around 30,000 pirated copies of four releases from a Malaysian supplier had been found on its shelves (*Billboard Bulletin*, July 6).

In July 1998, the Australian government rushed through changes to copyright law to allow parallel imports. Although at the time the music industry expressed fears that, as a result, the doors would be open to pirated product from Asia, the move was seen as benefiting music retailers. Three years later, however, government claims that extra competition would bring CD prices down by $5-$7 Australian ($2.50-$3.50) have not been fulfilled.

The Music Industry Piracy Investigation (MIPI) unit estimates that the Australian pirate-CD market is now worth $70 million Australian ($35 million) annually. This accounts for 9% of the domestic Australian music market—up from 4% pre-July 1998.

"I don't think this issue is ever going to go away," says Emmanuel Candi, executive director of the Australian Record Industry Assn. (ARIA). "The promises made by the advocates of the open market were misleading. Their calculations were based on the Australian dollar [being] worth more than 80 cents to the American dollar." The Australian dollar is currently worth only 50 U.S. cents.

Initially ARIA attacked the government for changing the law. Now it is attacking the government for not doing enough to counter the piracy problem either through its enforcement agencies or by ensuring that courts take a tough stance when pirates are caught.

The government rejects the idea that piracy and parallel imports are linked, dismissing ARIA's figures on piracy as inflated. But major opposition party the Australian Labour Party (ALP) has promised to change the rules if it gains power after the elections this year in Australia.

One of the ALP's proposed changes would allow retailers to import only if local suppliers cannot make the product available within 30 days of overseas release. Candi calls the ALP alternative "a sensible policy. It puts pressure on the local industry to get product out and provides a sense of competitiveness."

The Australian Music Retailers Assn. (AMRA), representing 250 independent outlets and some chains, is concerned about MIPI comments that one in 10 CDs sold in the country could be counterfeit. Executive director Robert Walker notes, "Parallel imports have weakened copyright protection, and music piracy prevails where copyright enforcement is weak." Recalling previous AMRA warnings to government on the subject, he adds, "The association is disappointed that its fears have been vindicated."

CANDI

Brett Cottle, CEO of the Australasian Performing Right Assn., claims it would be "simple and feasible" to reenact the pre-1998 import rights. He adds that, in the publishing sector, the removal of import protection has "created an environment of great legal and commercial uncertainty for all relevant copyright owners."

Michael McMartin, professional development manager of the Music Managers Forum, adds, "We would expect, at minimum, a return to the status quo of royalty rates payable to songwriters by record companies, which were diminished due to discounting caused by the threat of parallel importing."

The four pirated releases stocked on Sanity shelves were Eva Cassidy's *Songbird* (Didgeridoo/Hot), Nelly Furtado's *Whoa, Nelly!* (Universal), Faith Hill's *Breathe* (Universal), and Linkin Park's *Hybrid Theory* (Warner). Didgeridoo initiated legal action against Sanity and settled out of court. Universal and Warner sent the company letters requesting an explanation.

Sanity has stopped all imports until its investigations have been completed. It also took out advertisements in newspapers announcing that customers could get a refund or exchange their CDs for Australian-made stock. Sanity managing director Ian Duffell says, "Obviously, [the labels] wanted us to trace the source and ensure it didn't happen again. We do have a relationship to continue, and there's no point in being hard-nosed about it. It is accepted we're an innocent party in all this. We relied on our product being legitimate when we bought it, the same as our customers did."

MTV Sees China's Potential To Create International Stars

BY LIN GU

BEIJING—The People's Republic of China will deliver its first international music star within the next three to five years, according to MTV Networks International president Bill Roedy.

Roedy was speaking July 20 in Beijing at the third annual MTV/CCTV Music Honors show, which was organized by the music channel's MTV Networks Asia division and local state broadcaster China Central Television. Describing the event as exciting and—thanks to local sponsorship deals—profitable, Roedy said China is regarded by MTV as "having the greatest market potential" in the region.

Predicting the emergence of a major international music star from the Chinese mainland, Roedy added that the artist would "not necessarily sing in English."

Awards in a total of 25 categories were made during the MTV/CCTV event, to Chinese and international acts. Judging in the majority of categories is by a committee selected by MTV and CCTV from music-oriented media representatives in the region and the staff of both broadcasting companies. Two viewers' choice awards, for best male artist (China) and best female artist (China), are voted for by the public.

Among the honorees were Warner Music's Sammi Cheng (female artist/Hong Kong) and Aaron Kwok (male artist/Hong Kong), Sony Music's Wang Lee Hom (song of the year), and Magic Stone-signed Wu Bai (male artist/Taiwan). Sony's Coco Lee and What's Music-signed Jacky Cheung were respectively named female and male artists of the year (Pan-Asia).

There were a total of six international categories. EMI-signed Vanessa Mae (winner, international crossover artist) and Sony's British boy band A1 (winner, international pop group) both performed live, but performances by Chinese acts took up the majority of the evening.

The show premiered on the CCTV 3 channel at 10:08 p.m. July 27 and is due to be broadcast Aug. 5 on the MTV Mandarin channel.

Unknown Susheela Raman's 'Rain' Rises In Mercury Rankings

BY NIGEL WILLIAMSON

LONDON—In the 10-year history of the Technics Mercury Music Prize, it is doubtful whether a more unexpected record than Susheela Raman's *Salt Rain* (Narada) has ever appeared on its 12-strong short-list for the best British/Irish album of the year.

Even among the professional music critics who assembled to hear the announcement July 24 in central London, there was shock as Raman's name was read out alongside the likes of Radiohead and P.J. Harvey. Few knew anything about the artist—and even fewer had actually heard her record. "The following day we had to order 10,000 additional copies," says Kirsten MacNess, managing director of MacTwo, which is distributing the album in the U.K.

Raman, 28, admits, "The album has hardly even been reviewed, so people are entitled to be surprised. I was amazed myself. But I'm coping pretty well. I don't think I'm on the list as a token."

RAMAN

"The Mercury [Prize] has a good track record for picking British-Asian albums, and Susheela is doing something different from the likes of Nitin Sawhney and Talvin Singh, who've made the list before," MacNess says. She took the decision to nominate the record and paid the £160 ($200) entrance fee.

Unlike most British-Asian artists who basically fuse Indian influences with dance beats, Raman's style is far more lyrical. "I regard myself as a singer/ songwriter," she says. "My music isn't very urban. You can hear the wide-open spaces and the landscape I grew up in."

Born in 1973 in London to South Indian parents, Raman's family emigrated to Australia when she was 4. She returned to Britain in 1997.

Salt Rain ranges from arrangements of 18th-century classical Sanskrit songs to Raman's own contemporary compositions. Gerard Beullac, VP of marketing for Narada in Europe, calls it "an album of hybrid, transcultural world pop with jazz and folk influences."

Narada operates in Europe under the umbrella of Virgin Continental, which is distributing the album in all European territories except the U.K., where it is released via MacTwo. Even before the Mercury nomination, interest was particularly strong in Spain and France, and Beullac had set a target of 100,000 units over six months.

Mercury Music Prize: The Nominees

The 12 nominees for the annual Technics Mercury Music Prize are drawn from more than 180 British and Irish albums released between July 21, 2000, and July 23, 2001. The winner, picked by a panel of 11 critics, will be announced Sept. 11 in London. The nominees are:

- **Basement Jaxx**, *Rooty* (XL)
- **Elbow**, *Asleep in the Back* (V2)
- **Goldfrapp**, *Felt Mountain* (Mute)
- **Gorillaz**, *Gorillaz* (Parlophone)
- **Ed Harcourt**, *Here Be Monsters* (Heavenly)
- **Tom McRae**, *Tom McRae* (db Records)
- **PJ Harvey**, *Stories From the City, Stories From the Sea* (Universal/Island)
- **Radiohead**, *Amnesiac* (Parlophone)
- **Susheela Raman**, *Salt Rain* (Narada World)
- **Super Furry Animals**, *Rings Around the World* (Epic)
- **Turin Brakes**, *The Optimist LP* (Source)
- **Zero 7**, *Simple Things* (Ultimate Dilemma)

The awards ceremony will be broadcast live on top 40 station BBC Radio 1, with a delayed telecast the following night on Channel 4.

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New Chapter Begins For Degiorgio

Dance Veteran Returns To Canada To Focus On Production/Publishing Ventures

BY LARRY LeBLANC

TORONTO—Canadian dance producer/writer/mixer Vince Degiorgio clocks in at more than 145 bpm when detailing his activities since his departure in June from RCA Records in New York.

Degiorgio, 41, resigned as VP of international A&R for RCA to develop his decade-old production/publishing firm, Chapter 2 Productions. Since then, he has opened a studio in Vancouver, operated by producers Russell James and Sean Eyre, and he has been overseeing productions of Toronto pop trio Blushed and dance-based singers Kelly Allanna of Edmonton, Alberta, and Sabrina of Vancouver.

Chapter 2 Productions, which owns 150 masters, has production and publishing agreements with such leading Canadian dance-pop producers as Tomas Brabec in Edmonton, Raymond MacDonald and Ryan Hall in Calgary, Alberta, Mike Schell and Colin McMillan in Toronto, and Ivan Pavlin in Montreal.

"There are so many projects happening," says Degiorgio, who is relocating from New York to Los Angeles, commuting regularly to Vancouver. "I did the major [label] thing for 10 years. That's a long time."

Prior to becoming president of RCA Records U.S. in 1995, current BMG Entertainment president/CEO for North America Bob Jamieson was president/GM of BMG Music Canada. He hired Degiorgio as a dance consultant in 1991. After leaving Canada, Jamieson brought Degiorgio to New York in 1996 as RCA's director of international A&R; he became VP of international A&R in 1999.

"Vince has a real passion and knowledge of dance-pop," Jamieson says. "When I brought him to New York, I thought he'd add the ears we needed."

In 1997, Degiorgio, with Dave Novik, RCA's senior VP of international A&R, was pivotal in building the label's support for 'N Sync. Degiorgio also oversaw the U.S. version of the band's debut album. Its original version, released May 1997 in Germany, Switzerland, Austria, and Eastern Europe, was a co-production with Orlando, Fla.-based Trans Continental Records and BMG Ariola Munich. In 1996, the group had recorded with the Cheiron Productions team of Denniz Pop and Max Martin with Kristian Lundin, supervised by BMG A&R exec Andreas ven Oertzen in Munich.

Love Inc. frontman and celebrated Canadian club DJ Chris Sheppard has witnessed Degiorgio's three-decades-long ascent from Toronto club DJ to international elder statesman of dance. "Vince was the first Canadian [producer] to take dance music into America," Sheppard says. "I remember seeing him in action in the '80s at a New Music Seminar in New York. He was just connected with everybody around the world." Degiorgio, he adds, is "also a fantastic songwriter."

Signed to BMG Music Publishing Canada, over the years Degiorgio has penned tracks for such international dance acts as Carol Medina, Andrew Komis, Pandella, Inner City, and Japanese star Tomomi Kahara. In the past year, Degiorgio has enjoyed a hot co-writing streak. He co-penned "Lovin' You" for Kristine W (RCA), "Baby Come Back" for Alcazar (BMG Sweden), "I'll Be There" for Josh Keaton (RCA), "Can't Stop the Pop" for A*Teens (Stockholm Records), and four tracks on Love Inc.'s *Into the Night* (ViK).

DEGIORGIO

Degiorgio's career began in 1978 as a club DJ and as buyer at Toronto Disco Sounds. In 1982, he formed the Toronto-based independent Power label, which released more than 250 12-inch dance singles during the next seven years. Degiorgio licensed tracks from Europe and produced the label's domestic acts.

Degiorgio closed Power in 1989 to concentrate on songwriting. He joined BMG Canada in 1991. There, he piloted (pre-U.S.) Canadian breakthroughs of such international records as Los Del Rio's "Macarena," Haddaway's "What Is Love," and Snap's "Rhythm Is a Dancer." Degiorgio also developed BMG's popular dance compilation series "Club Cutz," "Club Massive," "Groove Station," and "Club Euro."

"We had a tremendous run in developing European product in Canada," Degiorgio says.

Jamieson recalls, "Clive Davis used to regularly call Vince to check out what was going on. We broke all that stuff, and Clive knew it. So Vince was valuable. He still is."

The RIAA's Sherman Addresses U.K. Labels At BPI Meeting

BY GORDON MASSON

LONDON—"We are an industry under assault." So said Cary Sherman, Recording Industry Assn. of America (RIAA) senior executive VP/general counsel during his guest speech at the British Phonographic Industry's (BPI) annual general meeting July 25 in London.

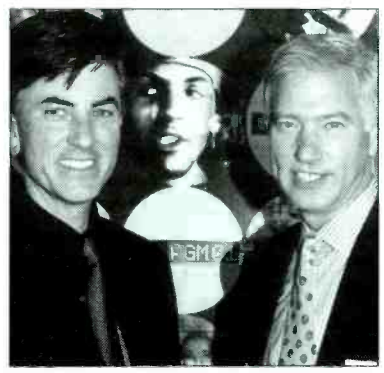
Rob Dickins, who was re-elected BPI chairman at the meeting, told BPI members it was apt that Sherman was able to brief them on issues affecting the RIAA, as these issues were likely to find their way across the Atlantic soon.

Focusing in particular on online matters, Sherman urged his U.K. industry colleagues to "get out there and recapture our customers." He contended that a marketplace response to the likes of Napster and Gnutella was the best solution and that offering legitimate alternatives to these systems would help strengthen industry arguments to courts and politicians alike. He noted that it would also bolster the support and confidence of artists if they were to start receiving royalties from online activities.

Sherman told the audience that, with regard to the online economy, the industry should try to simplify licensing both for recording and publishing. He emphasized that the industry should take advantage of the numerous new sources of revenue offered by the Internet.

Earlier, Sherman had heard BPI director general Andrew Yeates tell members that, although "diversity and opportunity" had helped establish the U.K.'s position in the world market, it could only be maintained by continuing to "argue for effective copyright protection and the wider intellectual property rights which underpin the industry."

Sherman stepped in as guest speaker at the 11th hour in the place of RIAA president/CEO Hilary Rosen, who had been summoned to Capitol Hill for a hearing regarding explicit lyrics on recordings. Asked to comment on that issue, Sherman quipped that it was like herpes: "It comes back every few years no matter what you do."



British Phonographic Industry (BPI) director general Andrew Yeates, left, and Recording Industry Assn. of America senior executive VP/general counsel Cary Sherman became schoolmates for a day when they attended the July 25 BPI annual general meeting. Sherman was guest speaker at the meeting, held at the industry-funded Brit School for Performing Arts & Technology in Croydon, south London.

NEWSLINE...

Arista Nashville artist Carolyn Dawn Johnson tops the list of nominees for the 25th annual Canadian Country Music Assn. Awards, announced July 31, with an unprecedented 10 nominations. Johnson has been nominated in the top female, top entertainer, and rising star categories; her hits "Complicated" and "Georgia" are up for top single, top song, and top video honors. Her *Room With a View* has been nominated as top album. Other multiple nominees include Mercury Nashville's Terri Clark, with six nominations; Universal Canada's Jason McCoy and indie Cosmo's Lisa Brokop, with five each; and Epic's Adam Gregory, with four nominations. The show, to be televised live on CBC in Canada and CMT in the U.S., takes place Sept. 10 at the Pengrowth Saddledome in Calgary, Alberta. **LARRY LeBLANC**

Japanese labels' body the Recording Industry Assn. of Japan (RIAJ) has issued a report on the findings of a four-year investigation into unauthorized reproduction of copyrighted material. The investigation targeted private schools commercially offering training for karaoke or *minyo* (traditional Japanese folk) singing, as well as health and fitness clubs. Six RIAJ investigators identified 10,000 establishments throughout the country selling illegally copied material. The RIAJ found that schools and clubs were illegally duplicating music and selling copies to students as practice materials or—in the case of health clubs—exercise music. Offenders were warned by investigators, and according to the RIAJ, all have stopped selling the unauthorized products. The RIAJ does not have an estimate of how much revenue has been lost as a result of the activity. **PETER SERAFIN**

London-based Sony Music Entertainment Europe (SMEE) is merging its strategic-marketing and artist-marketing divisions. "Strategic and catalog marketing continue to play critically important roles within our business," SMEE president Paul Burger says, "and we believe that there is huge value to be gained for our artists and their records by uniting all our marketing activities." Under the new regime, SMEE VP of strategic marketing Chris Haralambous now reports to senior VP of marketing Julie Borchard. Haralambous previously reported to SMEE senior VP Tony Woollcott. Reporting to Haralambous is Tim Fraser-Harding, who is promoted from manager to director of catalog marketing. **LARS BRANDLE**

Stephen Wright, 50, product/marketing director at HMV Australia, died July 27 in Sydney from a brain hemorrhage. Yorkshire, England-born Wright joined HMV in 1972 as a store assistant at its flagship Oxford Street store in London and rose to assistant manager. Having departed the chain for stints at the Island and Beserkley labels, he returned to HMV in 1986 to help open its second Oxford Circus outlet. He was instrumental in setting up the chain's global inventory management system, TRACK, in 1991, before moving to Australia in January 1998 as part of a new team brought in by Asia-Pacific managing director Chris Walker to change HMV's fortunes Down Under. "Steve made an enormous impact," HMV Australia commercial director Martin Carr says. "His integrity, knowledge, and passion for music was reflected in the quality of the new releases and artists that we championed." Wright is survived by a wife, Kristen, and a 7-month-old son, William. **CHRISTIE ELIEZER**

The Chart Information Network (CIN), which owns and operates the official U.K. sales charts, has issued a reminder to labels about chart-eligibility rules, citing the use of free gifts with singles. Singles sold with such gifts are ineligible for the CIN charts, it says, and it defined the term "gift" as any item with a market value of its own, "however small." Thus, the inclusion of a sticker within the packaging of a single (or album) will render the format ineligible for the charts. There are some exceptions, such as the inclusion of certain small posters, cards, database cards (to collect purchaser details for mailing lists), and merchandise flyers. "In all exempted cases," the CIN says, "the gift must be promoting the artist concerned."

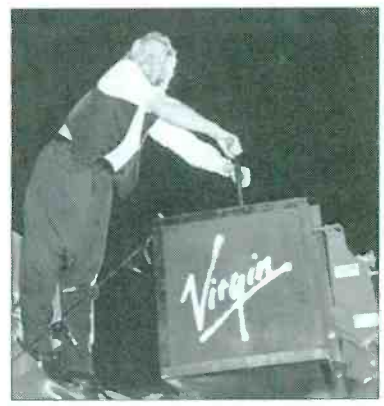
Ken Cooper, London-based vice chairman of Warner Music International (WMI), retired July 31. Cooper joined WMI as financial director for WEA Australia in 1976 after spending six years at PolyGram in Australia. Moving to Los Angeles in early 1979, he moved up the ranks to senior VP/CFO and in 1986 transferred to London as executive VP/CFO for WMI. In March 2000, he was named as WMI's first-ever vice chairman, for a specific role during last year's merger negotiations between Warner Music Group and EMI Music. **GORDON MASSON**

The Music Managers' Forum will hold its seventh annual British Music Roll of Honour Sept. 19 at the London Hilton. The group will present its accolade for manager of the year and the Peter Grant Award for outstanding achievement, among other trophies. Last year's ceremonies included a one-night Genesis reunion to honor manager Tony Smith (*Billboard*, Sept. 22, 2000).

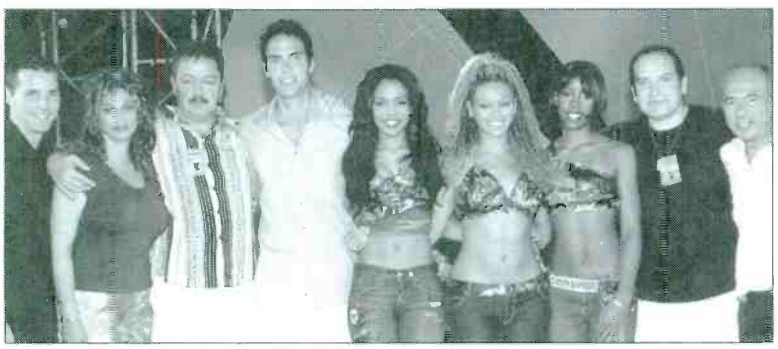
www.americanradiohistory.com

Late Christmas Present. Frankfurt-based songwriter and producer Peter Ries has collected a platinum award for Canadian sales of 'N Sync's album, *Home for Christmas*. Ries and partner Cherie C. Thomas penned the song "It's Christmas" for the album, which has sold nearly 3 million copies in the U.S. and Canada alone. The album has enjoyed success all around the world but ironically has largely gone unnoticed in Ries' homeland, Germany, where he runs his companies FM Production and FMM Music Publishing.

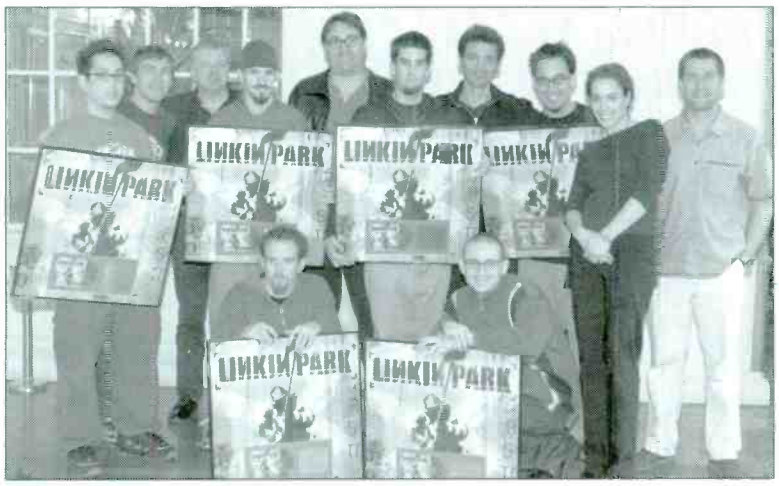
The Man With the Golden Disc. Alex Chan, president of Universal Music Hong Kong, made a special gold disc presentation (10,000 units) to British string quartet Bond in recognition of sales in the territory of its debut album, *Born*. Chan, left, is pictured during the group's recent promotional visit with, from left, band members Haylie, Gay-Yee, Eos, and Tania.



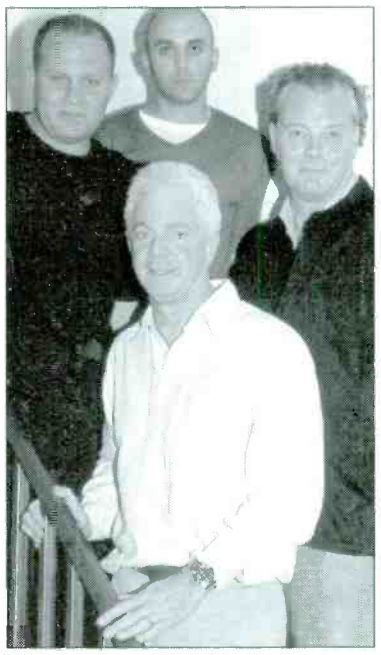
Virgin Explodes Into Beirut. Richard Branson opened the first Virgin Megastore in the Middle East July 3, in the Place des Martyrs, Beirut. Operated under a franchise with the Murr TV Group, the store has been built inside Le Opera, a restored historic cinema in the center of Beirut. The opening attracted more than 3,000 people, including the Prime Minister of Lebanon. The 20,000-square-foot store is expected to significantly expand the Lebanese market, as well as represent the flagship for Virgin in the Middle East. Branson marked the opening by detonating a massive fireworks display.



Destiny-tion Thailand. Sony Music Asia made "Survivor Island" the theme of its late May sales/marketing conference in Phuket, Thailand. Appropriately, special guests at the conference were Destiny's Child. The band attended the event despite lead singer Beyoncé Knowles falling ill. Pictured, from left, are Jim Sabey, senior director of international marketing for Columbia Records; Celestine Knowles, artist management; Richard Denekamp, president of Sony Music Asia; Thomas Aaron, VP of international for Columbia Records; group members Michelle Williams, Beyoncé Knowles, and Kelly Rowland; John Ingrassia, executive VP of Columbia Records; and Andy Yavasis, VP of Sony Music Asia.



Linkin Test Theory in London. In London to play a sold-out gig at the city's Brixton Academy, Warner Bros. Records' band Linkin Park met up with Warner Music International (WMI) execs to collect special awards for 1 million international sales of its hit album *Hybrid Theory*. Pictured with the awards in the back row, from left, are band member Joseph Hahn; Paul McGhie, marketing manager of U.S. labels for WM Europe; Andy Murray, VP of international marketing for WMI; band member Brad Delson; Thomas Starckjohann, VP of marketing for WM Europe; band member Rob Bourdon; Paul-Rene Albertini, president of WM Europe; band member Mike Shinoda; Melanie Urquhart, promotions manager for WM Europe; and Jon Uren, senior director of marketing/promotions for WM Europe. Kneeling in the front, from left, are band members Phoenix and Chester Bennington.



Fabled Solomon Puts Pen to Paper. Rondor Music London has re-signed Shep Solomon, whose song "Don't Stop Movin'" was recently a No. 1 hit in the U.K. for S Club 7. Solomon is currently writing for Kylie Minogue in London but will soon travel to Nashville to work with Craig Wiseman, Annie Rodoff, Chris Farren, and Jeff Steele. Pictured after the signing deal in the back row, from left, are Solomon; Marc Sher, senior creative manager for Rondor London; and Richard Thomas, managing director for Rondor London. Pictured in the front is Lance Freed, president of Rondor Music.

Overnight Man. Zomba Records Singapore GM Julius Ng, second from right, and his team presented Zomba International Record Group managing director Stuart Watson, right, with an award to celebrate the company's success in the territory. The latest albums by Britney Spears, 'N Sync, and Backstreet Boys have sold 150,000 pieces combined in Singapore, aided by BMG distribution and Zomba's own sales operation, headed by Kenny Lim. The result, according to Watson, is a 4.5% share of the local market for Zomba. Behind the celebrating team is the company's own Britney-branded delivery van.

Per Meets His Peers. Peermusic Sweden has secured the talents of songwriter Per Magnusson for an exclusive worldwide co-publishing/administration deal. Magnusson has penned lyrics and been involved in producing hits for the likes of Britney Spears, Westlife, 5ive, Boyzone, and Backstreet Boys. Pictured celebrating the deal, from left, are Magnus Larkeryd, creative manager for Peermusic Stockholm; Magnusson; and Hasse Skoog, managing director of Peermusic Stockholm.

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Hits of the World

JAPAN

(Oempa Publications Inc.) 08/01/01

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	THE * PEACE — MORNING MUSUME — ZETIMA
2	NEW	FINAL DISTANCE — HIKARU UTADA — TOSHIBA/EMI
3	NEW	SMAC — SMAP — VICTOR
4	1	JOHNNY THE SURFER — KEISUKE KUWATA — VICTOR
5	2	AGEHACHOU — PORNO GRAFFITTI — SONY
6	5	UNITE! — AYUMI HAMASAKI — AVEX TRAX
7	6	STAY GOLD — STEADY & CO. — WARNER MUSIC JAPAN
8	3	LIFETIME RESPECT — DOZAN MIKI — TOKUMA
9	7	LOOK BACK AGAIN — HITOMI YAOA — TOSHIBA/EMI
10	NEW	APPETIZING 4 SONGS EP — SAOS — FUN HOUSE
		HOT MOVER SINGLES
11	NEW	THE STANDARD — TAMIO OKUOA — SONY
17	NEW	SEPARATE WAYS — FAYE WONG — TOSHIBA/EMI
20	NEW	PERFECT WORLD — J — UNIVERSAL
21	NEW	EVERYDAY AT THE BUSSTOP — TOMMY FEBRUARY — DEFSTAR
24	NEW	SEED — JANNE DA ARC — CUTTING EDGE
		ALBUMS
1	NEW	KINKI KIDS — E ALBUM — JOHNNY'S ENTERTAINMENT
2	1	MR. CHILDREN — MR. CHILDREN 1992-1995 — TOY'S FACTORY
3	2	MR. CHILDREN — MR. CHILDREN 1996-2000 — TOY'S FACTORY
4	NEW	DOZAN MIKI — LIFETIME RESPECT — TOKUMA
5	4	KEN HIRAI — GAINING THROUGH LOSING — DEFSTAR
6	5	MAI KURAKI — PERFECT CRIME — GIZA STUDIO
7	NEW	KIYOTAKA — I'LL BE THERE — TOSHIBA/EMI
8	3	YUZU — KAJIKI—FUTARI NO BIG SHOW HEN — SENHA & CO
9	NEW	RIP SLYME — FIVE — EAST WEST
10	NEW	FOLDER 5 — HYPER GROOVE 1 — AVEX TRAX

UNITED KINGDOM

Supported By worldpop

(CIN) 07/29/01

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	ETERNAL FLAME — ATOMIC KITTEN — INNOCENT/VIRGIN
2	NEW	BOOTYLICIOUS — DESTINY'S CHILD — COLUMBIA
3	1	ETERNITY/THE ROAD TO MANDALAY — ROBBIE WILLIAMS — CHRYSALIS
4	NEW	ALL OR NOTHING — O-TOWN — J/RCA
5	2	PURPLE PILLS — D12 — SHADY/INTERSCOPE/POLYDOR
6	5	CASTLES IN THE SKY — IAN VAN DAHL — NULIFE/ARISTA
7	4	PERFECT GENTLEMAN — WYCLEF JEAN — COLUMBIA
8	7	HEAVEN IS A HALFPIPE — OPM — ATLANTIC/EASTWEST
9	NEW	FIRE WIRE — COSMIC GATE — OATA/MINISTRY OF SOUNO
10	9	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK — INTERSCOPE/POLYOOR
		HOT MOVER SINGLES
17	NEW	DO THE LOLLIPOP — TWEENIES — BBC
19	NEW	STONE BY STONE — CATATONIA — BLANCO Y NEGRO
24	NEW	ALL THE WAY TO RENO — R.E.M. — WARNER BROS.
35	NEW	REVOLUTION (IN THE SUMMERTIME) — COSMIC ROUGH RIDERS — POPTONES
36	42	PURE AND SIMPLE — HEAR'SAY — POLYOOR
		ALBUMS
1	1	DESTINY'S CHILD — SURVIVOR — COLUMBIA
2	6	DAVID GRAY — WHITE LADDER — IHT/EASTWEST
3	NEW	SUPER FURRY ANIMALS — RINGS AROUNO THE WORLD — EPIC
4	3	D12 — OEVIL'S NIGHT — SHADY/INTERSCOPE/POLYOOR
5	8	GORILLAZ — GORILLAZ — PARLOPHONE
6	2	USHER — 8701 — ARISTA
7	5	DIDO — NO ANGEL — CHEEKY/ARISTA
8	9	THE EAGLES — THE VERY BEST OF THE EAGLES — ELEKTRA
9	4	TRAVIS — THE INVISIBLE BAND — INDEPENOIENTE
10	7	SHAGGY — HOTSHOT — MCA

GERMANY

(Media Control) 08/01/01

THIS WEEK	LAST WEEK	
		SINGLES
1	1	ANGEL — SHAGGY FEATURING RAYVON — MCA/UNIVERSAL
2	2	FOLLOW ME — UNCLE KRACKER — LAVA/EAST WEST
3	3	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK — INTERSCOPE/UNIVERSAL
4	6	COUNTRY ROADS — HERMES HOUSE BAND — POLYOOR/UNIVERSAL
5	4	MISS CALIFORNIA — DANTE THOMAS FEATURING PRAS — ELEKTRA/EAST WEST
6	5	ADRIANO (LETZTE WARNUNG) — BROTHERS KEEPERS — WEA
7	9	IN THE AIR TONITE — LIL' KIM FEATURING PHIL COLLINS — WEA
8	8	THERE YOU'LL BE — FAITH HILL — HOLLYWOOD/WEA
9	NEW	I FEEL LOVED — DEPECHE MODE — MUTE/VIRGIN
10	NEW	YOU CAN'T STOP US — THE LOVE COMMITTEE — RCA
		HOT MOVER SINGLES
12	NEW	ETERNAL FLAME — ATOMIC KITTEN — VIRGIN
13	18	ETERNITY/THE ROAD TO MANDALAY — ROBBIE WILLIAMS — EMI
21	NEW	SAMB-ADAGIO — SAFRI OUO — UNIVERSAL
24	47	COME ALONG — TITIYO — WEA
27	NEW	RIDE WIT ME — NELLY FEATURING CITY SPUO — FO'REEL/UNIVERSAL
		ALBUMS
1	1	SHAGGY — HOTSHOT — MCA/UNIVERSAL
2	2	LINKIN PARK — HYBRIO THEORY — WARNER BROS./WEA
3	4	GORILLAZ — GORILLAZ — EMI
4	9	SAFRI DUO — EPISODE II — UNIVERSAL
5	NEW	'N SYNC — CELEBRITY — JIVE/ZOMBA
6	6	DESTINY'S CHILD — SURVIVOR — COLUMBIA
7	10	USHER — 8701 — ARISTA/BMG
8	7	MANU CHAO — PROXIMA ESTACION: ESPERANZA — VIRGIN
9	3	BAP — AFF UNO ZO — ELECTROLA/EMI
10	NEW	MELISSA ETHERIDGE — SKIN — ISLAND/UNIVERSAL

FRANCE

(SNEP/IFOP/Tite-Live) 08/01/01

THIS WEEK	LAST WEEK	
		SINGLES
1	1	UP & DOWN—LEUR HYMNE — LES LOFTEURS — M6 INT/WEA
2	2	IT'S RAINING MEN — GERI HALLIWELL — EMI
3	4	MISS CALIFORNIA — DANTE THOMAS FEATURING PRAS — ELEKTRA/EAST WEST
4	3	HASTA LA VISTA — MC SOLAAR — EAST WEST
5	5	TROP PEU DE TEMPS — NUTTEA — DELABEL/VIRGIN
6	6	PRES DE MOI — LORIE — EGP/SONY
7	8	A MA PLACE — AXEL BAUER & ZAZIE — MERCURY/UNIVERSAL
8	NEW	STARLIGHT — SUPERMEN LOVERS — VOGUE/BMG
9	10	ANGEL — SHAGGY FEATURING RAYVON — MCA/UNIVERSAL
10	9	LA VOIX DES SAGES — YANNICK NDAH — SAINT GEORGE/COLUMBIA
		HOT MOVER SINGLES
11	16	ANOTHER DAY IN PARADISE — BRANOY & RAY-J — WEA
12	23	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK — INTERSCOPE/UNIVERSAL
14	22	ME GUSTAS TU — MANU CHAO — VIRGIN
23	27	WALKING AWAY — CRAIG DAVID — EDEL
24	29	CLINT EASTWOOD — GORILLAZ — EMI
		ALBUMS
1	1	MANU CHAO — PROXIMA ESTACION: ESPERANZA — VIRGIN
2	4	MC SOLAAR — CINQUIEME AS — EAST WEST
3	2	YANNICK NOAH — YANNICK NOAH — SAINT GEORGE/SONY
4	3	SOUNDTRACK — LE FABULEUX DESTIN D'AMELIE POULAIN — LABELS/VIRGIN
5	5	DIDO — NO ANGEL — ARISTA/BMG
6	6	PATRICK BRUEL — RIEN NE S'EFFACE (LIVE) — RCA/BMG
7	8	GORILLAZ — GORILLAZ — EMI
8	9	HENRI SALVADOR — CHAMBRE AVEC VUE — SOURCE/VIRGIN
9	10	DE PALMAS — MARCHER DANS LA SABLE — POLYOOR/UNIVERSAL
10	7	DAFT PUNK — DISCOVERY — LABELS/VIRGIN

CANADA

(SoundScan) 8/11/01

THIS WEEK	LAST WEEK	
		SINGLES
1	1	ELEVATION — U2 — INTERSCOPE/UNIVERSAL
2	2	ELEVATION (IMPORT) — U2 — INTERSCOPE/UNIVERSAL
3	5	LOVERBOY — MARIAH CAREY FEATURING CAMEO — VIRGIN/EMI.
4	6	SURVIVOR (IMPORT) — DESTINY'S CHILO — COLUMBIA/SONY
5	3	POP (IMPORT) — 'N SYNC — JIVE/BMG
6	8	ALL OR NOTHING — O-TOWN — J/BMG
7	7	O CANADA — DAVID FOSTER AND LARA FABIAN — WARNER
8	NEW	BOOTYLICIOUS — DESTINY'S CHILD — COLUMBIA/SONY
9	4	U REMIND ME — USHER — ARISTA/BMG
10	9	DAYS LIKE THAT — SUGAR JONES — MCA/UNIVERSAL
		HOT MOVER SINGLES
15	19	SOMEONE TO CALL MY LOVER — JANET — VIRGIN/EMI
16	NEW	POP — 'N SYNC — JIVE/BMG
17	22	WHERE THE PARTY AT — JAGGED EDGE WITH NELLY — SO SO DEF/COLUMBIA/SONY
18	NEW	RECEIVER — NEW DEAL — JIVE/BMG
19	24	MY IRON LUNG — RADIOHEAD — CAPITOL/EMI
		ALBUMS
1	NEW	'N SYNC — CELEBRITY — JIVE/ZOMBA
2	2	DESTINY'S CHILD — SURVIVOR — COLUMBIA/SONY
3	1	D12 — DEVIL'S NIGHT — SHADY/INTERSCOPE/UNIVERSAL
4	3	CRAIG DAVID — BORN TO OO IT — WILDSTAR/ATLANTIC/WARNER
5	4	VARIOUS ARTISTS — PLANET POP 3 — BMG
6	5	BLINK-182 — TAKE OFF YOUR PANTS ANO JACKET — MCA/UNIVERSAL
7	NEW	CAKE — COMFORT EAGLE — COLUMBIA/SONY
8	6	SHAGGY — HOTSHOT — MCA/UNIVERSAL
9	NEW	DAVID USHER — MORNING ORBIT — EMI
10	7	STAIND — BREAK THE CYCLE — FLIP/ELEKTRA/WARNER

SPAIN

(AFYVE) 08/1/01

THIS WEEK	LAST WEEK	
		SINGLES
1	5	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK — INTERSCOPE/UNIVERSAL
2	2	ELEVATION — U2 — ISLAND/UNIVERSAL
3	1	EL BAILE DEL GORILA — MELODY — EPIC/SONY
4	NEW	I FEEL LOVED — DEPECHE MODE — VIRGIN
5	4	SAMB-ADAGIO — SAFRI DUO — POLYOOR/UNIVERSAL
6	3	PROHIBIDA — RAUL — MUXXIC/HORUS
7	6	NINA PIENSA EN TI — LOS CANOS — PEP'S
8	9	ME GUSTAS TU — MANU CHAO — VIRGIN
9	8	SUPERSEXY GIRL (SUPERVAMPED MIXES) — FUNDACION TONY MANERO — DRAC/VIRGIN
10	NEW	QUE IRONIA;JENNIFER LOPEZ — EPIC
		HOT MOVER SINGLES
15	NEW	MIAMI — DJ SAKIN & FRIENDS — VALE MUSIC
18	RE	POP — 'N SYNC — JIVE/ZOMBA
20	RE	LA DANZA DE FUEGO — MAGO DE OZ — LOCOMOTIVE MUSIC
		ALBUMS
1	2	SOUNDTRACK — BRIDGET JONES'S DIARY — MERCURY/UNIVERSAL
2	1	RAUL — HACIENDO TRAMPAS — MUXXIC/HORUS
3	3	LOS CANOS — LOS CANOS — PEP'S
4	4	MANOLO GARCIA — NUNCA EL TIEMPO ES PERDIDO — ARIOLA/BMG
5	5	MANU CHAO — PROXIMA ESTACION: ESPERANZA — VIRGIN
6	8	LA OREJA DE VAN GOGH — EL VIAJE OE COPPERPOT — EPIC
7	7	COYOTE DAX — ME VALE — VALE MUSIC
8	6	TAMARA — SIEMPRE — MUXXIC
9	NEW	MELODY — OE PATA NEGRA — EPIC
10	9	CAFE QUIJANO — LA TABERNA DEL BUDA — WARNER MUSIC

AUSTRALIA

(ARIA) 07/30/01

THIS WEEK	LAST WEEK	
		SINGLES
1	3	FOLLOW ME — UNCLE KRACKER — ATLANTIC/EAST WEST
2	2	STRAWBERRY KISSES — NIKKI WEBSTER — GOTHAM
3	1	ANGEL — SHAGGY FEATURING RAYVON — MCA/UNIVERSAL
4	NEW	BOOTYLICIOUS — DESTINY'S CHILO — COLUMBIA
5	4	HANGING BY A MOMENT — LIFEHOUSE — DREAMWORKS/UNIVERSAL
6	5	LET'S GET MARRIED — JAGGED EDGE — COLUMBIA
7	6	FREE — MYA — INTERSCOPE/UNIVERSAL
8	8	IT'S RAINING MEN — GERI HALLIWELL — EMI
9	9	WITH ARMS WIDE OPEN — CREED — EPIC
10	10	UPTOWN GIRL — WESTLIFE — RCA/BMG
		HOT MOVER SINGLES
11	16	PURPLE PILLS — D12 — INTERSCOPE/UNIVERSAL
12	17	DON'T STOP MOVIN' — S CLUB 7 — POLYOOR/UNIVERSAL
14	24	TURN OFF THE LIGHT — NELLY FURTADO — MCA/UNIVERSAL
15	NEW	SOMEONE TO CALL MY LOVER — JANET JACKSON — VIRGIN
16	NEW	A.S.A.P. — BARDOT — WEA
		ALBUMS
1	1	SOUNDTRACK — MOULIN ROUGE — FMR
2	2	CREED — HUMAN CLAY — EPIC
3	3	SHAGGY — HOTSHOT — MCA/UNIVERSAL
4	NEW	SOUNDTRACK — BRIDGET JONES'S DIARY — MERCURY/UNIVERSAL
5	8	D12 — OEVIL'S NIGHT — INTERSCOPE/UNIVERSAL
6	4	DIDO — NO ANGEL — ARISTA
7	6	SOUNDTRACK — COYOTE UGLY — CURB/WEA
8	NEW	HI-FIVE — BOOM BOOM BEAT — COLUMBIA
9	5	VONDA SHEPARD — ALLY MCBEAL: FOR ONCE IN MY LIFE — EPIC
10	NEW	TRAIN — DROPS OF JUPITER — COLUMBIA

ITALY

(FIMI) 07/30/01

THIS WEEK	LAST WEEK	
		SINGLES
1	2	TRE PAROLE — VALERIA ROSSI — ARIOLA
2	1	BAILA (SEXY THING) — ZUCCHERO FORNACIARI — POLYDOR/UNIVERSAL
3	4	INFINITO — RAF — CGD/EASTWEST
4	3	ELEVATION — U2 — ISLAND/UNIVERSAL
5	NEW	I FEEL LOVED — DEPECHE MODE — VIRGIN
6	5	IT'S RAINING MEN — GERI HALLIWELL — EMI
7	6	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK — INTERSCOPE/UNIVERSAL
8	7	IT TAKES A FOOL TO REMAIN SANE — THE ARK — VIRGIN
9	10	CRYING AT THE DISCOTHEQUE — ALCAZAR — TIME
10	9	ME GUSTAS TU — MANU CHAO — VIRGIN
		HOT MOVER SINGLES
17	20	BOYBAND — VELVET — EMI
18	NEW	SCREAM IF YOU WANNA GO FASTER — GERI HALLIWELL — EMI
22	26	DON'T LEAVE ME NOW — LOLLIPOPS — WEA
23	NEW	AIN'T IT FUNNY — JENNIFER LOPEZ — EPIC
24	44	ETERNITY/THE ROAD TO MANDALAY — ROBBIE WILLIAMS — EMI
		ALBUMS
1	1	VASCO ROSSI — STUPIDO HOTEL — EMI
2	3	MANU CHAO — PROXIMA ESTACION: ESPERANZA — VIRGIN
3	2	883 — UNO IN PIU' — CGO/EASTWEST
4	6	BOB MARLEY & THE WAILERS — ONE LOVE—THE VERY BEST OF BOB MARLEY — ISLANO/UNIVERSAL
5	5	EDOARDO BENNATO — AFFERRARE UNA STELLA — WEA
6	4	RAF — IPERBOLE — CGD/EASTWEST
7	8	ADRIANO CELENTANO — ECCO OI RADO E PARLO ANCORA MENO — CLAN/SONY
8	7	EROS RAMAZZOTTI — STILELIBERO — ARIOLA
9	RE	GIGI D'ALESSIO — IL CAMMINO OELL'ETA' — RCA
10	NEW	TIROMANCYNO — LA DESCIZIONE OI UN ATTIMO — VIRGIN

Hits Of The World is compiled at Billboard/London by Menno Visser. Contact 44-207-420-6165, fax 44-207-420-836-6718, email mvisser@musicandmedia.co.uk.

NEW = New Entry RE = Re-Entry

www.americanradiohistory.com

Music & Media

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

(Dempa Publications Inc.) 08/04/01

THIS WEEK	LAST WEEK	
		SINGLES
1	2	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK — INTERSCOPE
2	1	ANGEL — SHAGGY FEATURING RAYVON — MCA
3	4	MISS CALIFORNIA — DANTE THOMAS FEATURING PRAS — ELEKTRA
4	3	IT'S RAINING MEN — GERI HALLIWELL — EMI
5	NEW	BOOTYLICIOUS — DESTINY'S CHILD — COLUMBIA
6	NEW	ETERNAL FLAME — ATOMIC KITTEN — INNOCENT/VIRGIN
7	6	ETERNITY/THE ROAD TO MANDALAY — ROBBIE WILLIAMS — CHRYSALIS
8	9	THERE YOU'LL BE — FAITH HILL — HOLLYWOOD/WARNER BROS.
9	NEW	FOLLOW ME — UNCLE KRACKER — LAVA/ATLANTIC
10	5	ELEVATION — U2 — ISLAND
		HOT MOVER SINGLES
16	NEW	ALL OR NOTHING — O-TOWN — J
20	26	PRES DE MOI — LORIE — EGP/SONY
22	37	COUNTRY ROADS — HERMES HOUSE BAND — POLYDOR
23	30	ME GUSTAS TU — MANU CHAO — VIRGIN
24	32	STARLIGHT — SUPERMAN LOVERS — VOGUE/BMG
		ALBUMS
1	1	SHAGGY — HOTSHOT — MCA
2	2	MANU CHAO — PROXIMA ESTACION: ESPERANZA — VIRGIN
3	3	DESTINY'S CHILD — SURVIVOR — COLUMBIA
4	4	GORILLAZ — GORILLAZ — PARLOPHONE
5	7	LINKIN PARK — HYBRID THEORY — WARNER BROS.
6	5	D12 — DEVIL'S NIGHT — SHADY/INTERSCOPE
7	6	DIDO — NO ANGEL — CHEEKY/ARISTA
8	9	USHER — 8701 — LAFACE/ARISTA
9	10	BOB MARLEY & THE WAILERS — ONE LOVE—THE VERY BEST OF BOB MARLEY — ISLAND
10	NEW	SAFRI DUO — EPISODE II — UNIVERSAL

HOLLAND

(Stichting Mega Top 100) 07/30/01

THIS WEEK	LAST WEEK	
		SINGLES
1	1	ANGEL — SHAGGY FEATURING RAYVON — MCA/UNIVERSAL
2	2	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK — INTERSCOPE/UNIVERSAL
3	NEW	AIN'T IT FUNNY — JENNIFER LOPEZ — EPIC
4	4	U REMIND ME — USHER — LAFACE/BMG
5	NEW	THERE YOU'LL BE — FAITH HILL — HOLLYWOOD/WARNER
		ALBUMS
1	1	TWARRES — STREAM — STRENGHOLT
2	2	SOUNDTRACK — BRIDGET JONES'S DIARY — MERCURY/UNIVERSAL
3	3	SHAGGY — HOTSHOT — MCA/UNIVERSAL
4	4	DESTINY'S CHILD — SURVIVOR — COLUMBIA
5	5	K-OTIC — BULLETPROOF — JIVE/ZOMBA

SWEDEN

(GLF) 08/01/01

THIS WEEK	LAST WEEK	
		SINGLES
1	2	THERE YOU'LL BE — FAITH HILL — WARNER BROS./WARNER
2	1	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK — INTERSCOPE/UNIVERSAL
3	3	DADDY DJ — DADDY DJ — R.K.G/SONY
4	4	ANGEL — SHAGGY FEATURING RAYVON — MCA/UNIVERSAL
5	NEW	LOSE IT ALL — EXCELLENCE — BONNIER
		ALBUMS
1	2	RICKY MARTIN — LA HISTORIA (GREATEST HITS/SPANISH) — COLUMBIA/UNIVERSAL
2	1	TOMAS LEDIN — FESTEN HAR BARJAT—ETT SAMLINGS 1972-2001 — ANDERSON/WARNER
3	5	BILLY JOEL — THE ULTIMATE COLLECTION — COLUMBIA/SONY
4	RE-ENTRY	RICKY MARTIN — SOUND LOADED — COLUMBIA/SONY
5	NEW	LINKIN PARK — HYBRID THEORY — WARNER BROS./WARNER

DENMARK

(IFPI/Nielsen Marketing Research) 07/26/01

THIS WEEK	LAST WEEK	
		SINGLES
1	1	DU KAN GORE HVAD DU VIL — CHRISTIAN — SPIN/EDEL
2	3	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK — INTERSCOPE/UNIVERSAL
3	2	DADDY DJ — DADDY DJ — SONY
4	4	HEY BABY — DJ OTZI — EMI
5	5	ANGEL — SHAGGY FEATURING RAYVON — MCA/UNIVERSAL
		ALBUMS
1	1	SAFRI DUO — EPISODE II — UNIVERSAL
2	5	LEANN RIMES — I NEED YOU — CURB/WARNER
3	NEW	ANTON AUS TIROL FEATURING DJ OTZI — DAS ALBUM — EMI
4	RE-ENTRY	OLSEN BROTHERS — WALK RIGHT BACK — CMC
5	NEW	BIKINI — DON'T LOOK BACK — SPIN/EDEL

NORWAY

(Verdens Gang Norway) 07/31/01

THIS WEEK	LAST WEEK	
		SINGLES
1	3	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK — INTERSCOPE/UNIVERSAL
2	1	ANGEL — SHAGGY FEATURING RAYVON — MCA/UNIVERSAL
3	2	DADDY DJ — DADDY DJ — SONY
4	NEW	STARLIGHT — SUPERMEN LOVERS — BMG
5	4	WE COME 1 — FAITHLESS — ARISTA/BMG
		ALBUMS
1	NEW	SOUNDTRACK — BRIDGET JONES'S DIARY — MERCURY/UNIVERSAL
2	5	JAN EGGUM — BESTE SANGER — BARE BRA MUSIKK
3	1	COCK ROBIN — THE BEST OF COCK ROBIN — COLUMBIA/SONY
4	3	CREEDENCE CLEARWATER REVIVAL — PLATINUM — AMIGO/BONNIER
5	4	THE EAGLES — THE VERY BEST OF THE EAGLES — WARNER

NEW ZEALAND

(Record Publications Ltd.) 07/29/01

THIS WEEK	LAST WEEK	
		SINGLES
1	1	PURE AND SIMPLE — HEAR'SAY — UNIVERSAL
2	2	FOLLOW ME — UNCLE KRACKER — ATLANTIC/WARNER
3	3	WHAT TOOK YOU SO LONG? — EMMA BUNTON — VIRGIN
4	NEW	FADE AWAY — CHE — EPIC/SONY
5	NEW	MISS CALIFORNIA — DANTE THOMAS FEATURING PRAS — ELEKTRA/WARNER
		ALBUMS
1	3	LINKIN PARK — HYBRID THEORY — WARNER BROS./WARNER
2	1	HEAR'SAY — HEAR'SAY — UNIVERSAL
3	4	SOUNDTRACK — MOULIN ROUGE — HOLLYWOOD/FMR
4	RE-ENTRY	TOOL — LATERALUS — TOOL DISSECTIONAL/VOLCANO
5	5	STAIND — BREAK THE CYCLE — ELEKTRA/WARNER

PORTUGAL

(Portugal/AFP) 7/31/01

THIS WEEK	LAST WEEK	
		SINGLES
1	1	ELEVATION — U2 — ISLAND/UNIVERSAL
2	NEW	THANK YOU — DIDO — ARISTA/BMG
3	5	HERE WITH ME — DIDO — ARISTA/BMG
4	RE-ENTRY	TOUCH ME — RUI DA SILVA — ARISTA/BMG
5	2	ANGEL — SHAGGY FEATURING RAYVON — MCA/UNIVERSAL
		ALBUMS
1	1	SCORPIONS — ACOUSTICA — EAST WEST/WARNER
2	2	DIDO — NO ANGEL — ARISTA/BMG
3	NEW	SHAGGY — HOTSHOT — MCA/UNIVERSAL
4	3	LARA FABIAN — LARA FABIAN — EPIC/SONY
5	5	SANTAMARIA — REFLEXUS — VIDISCO

ARGENTINA

(Dempa Publications Inc.) 07/16/01

THIS WEEK	LAST WEEK	
		ALBUMS
2	NEW	CHIQUITITAS — CHICITITAS VOL.7 — SONY
3	2	CHRISTIAN CASTRO — AZUL — BMG
4	NEW	CHICHI PERALTA — PA DTRO LA'O — UNIVERSAL
5	3	MANU CHAO — PROXIMA ESTACION: ESPERANZA — EMI
6	NEW	RICARDO MONTANER — SUENO REPETIDO — WARNER
7	4	DIDO — NO ANGEL — ARISTA/BMG
8	5	ATTAQUE 77 — TRAPOS — BMG
9	16	ESTOPA — ESTOPA — BMG
10	7	WALTER OLMOS — A PURA SANGRE — A PURA SANGRE
10	8	GANG — MASAHARU FUKUYAMA — ZETIMA

COMMON CURRENCY

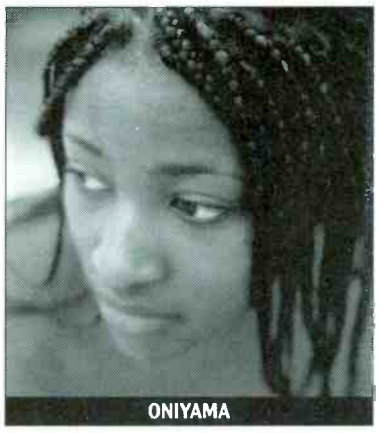
A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
MANU CHAO Proximo Estacion: Esperanza				8	1		5		2	
D12 Devil's Night	3		4			3		5		
DESTINY'S CHILD Survivor	6		1	6		2				4
DIDO No Angel			7		5			6		
GORILLAZ Gorillaz			5	3	7					
N SYNC Celebrity	1			5		1				
SHAGGY Hotshot			10	1		8		3		3
SOUNDTRACK Bridget Jones's Diary							1	4		2
USHER 8701			6	7						10

Global Music Pulse™

by Nigel Williamson

EVEN BETTER THAN THE REAL THING: Just 18 years old, **Josephine Oniyama** has been writing and performing her own songs for five years. Finishing school only two months ago, the



ONIYAMA

British-born singer of Nigerian descent had the biggest week of her career so far at the end of July, when in the span of four days she played a London showcase, supported veteran singer/songwriter **Richard Thompson**, and made her debut appearance at the U.K.'s annual WOMAD festival in Reading. Her first single, "Bus of Life," was released on Manchester-based Ugly Man Records in April, and her debut album, *A Smaller Version of the Real Thing*, is due for release this fall. Critical response has been excellent, with several reviewers suggesting that she is the U.K.'s answer to **Tracy Chapman**—a comparison she finds flattering but surprising. "I love her voice, and her songs are brilliant," Oniyama says. "But I have to admit that until people told me I sounded like her, I'd never actually listened to her records." NIGEL WILLIAMSON

HAYLEY GOES TRIPLE-PLATINUM: At the tender age of 14, **Hayley Westenra** has scored a surprise triple-platinum hit for Universal Music New Zealand (platinum is 15,000 units) with her eponymous debut album. The project is an eclectic mix of the young vocalist's take on **Andrew Lloyd Webber** classics and operatic works by **Gounod** and **Schubert**. Because the CD lacks an easy-fit radio format, Universal spokeswoman **Tanya Perrie** admits that working the album has been a challenge, but she adds that a diverse fan base has now been built up, ranging from "10-year-old kids to thirtysomething parents and the over-60s." Westenra's vocal ability was spotted at the age of 6 by a school music teacher, who rated her a pitch-perfect vocalist. By the age of 11, she'd appeared in more than 40 stage productions, including *Annie*, *Snow White and the Seven Dwarfs*, *The King and I*, and *Alice in Wonderland*. She has just completed a six-city, sold-out tour of New Zealand. Universal Music Australia managing director **George Ash** says two other albums are scheduled to be recorded with **the New Zealand Symphony Orchestra**. DAVID McNICKEL

'TIMELESS' RHYME: **Partners in Rhyme** (PIR), one of the most innovative British/Asian production teams, has just released its latest album, *Timeless*, on Sony Music in India and on OSA in the U.K. The album opens with a soulful tribute to the late **Nusrat Fateh Ali Khan**. The PIR duo of **Prem Hans** and **Hardip Sidhu** are happy to be dubbed "a sort of Asian answer to **Jimmy Jam** and **Terry Lewis**" and fuse the sounds of the subcontinent with contemporary R&B and U.K. garage. The first single from the album is "Someday (We'll All Be Free)," an eye-opening cover of **the Gap Band**'s boogie classic, which features leading Indian vocalist **Shankar Mahadevan** singing in Hindi while upcoming London-based R&B singer **Jagdeep** sings in English. Prem says, "You should always expect surprises when East meets West in our studios." NYAY BHUSHAN

STILL FLYING: Bristol-based art-pop collective **the Blue Aeroplanes** may have troubled the U.K. chart compilers only briefly, with a couple of modest single and album entries during their days with Ensign in 1990-91 and again at Beggars Banquet in 1994. But the durable band continues to exist as the main vehicle for the eclectic, left-of-center writing of surviving founder member **Gerard Langley**—not to mention that various former members are now in the ranks of **Massive Attack**, **Witness**, and **Suede**. Langley describes the band's fluid lineup as "like a football squad." But while Langley completes the next Aeroplanes release, he has driven down a side road with solo album *Record Player*, released Aug. 13 in the U.K. on his own independent label, Artstar, distributed by Cargo U.K. "It's an odd record—quite mainstream," he says. "There comes a time when you can't keep every single thing you like on one album, or they end up sounding perversely the same." PAUL SEXTON

SLINKY TOUR: U.K.-based dance "superclub" Slinky is to undertake a NATO-backed tour of Bosnia next month. Club nights will be staged Sept. 13-15 in Banja Luka, Travenik, and Sarajevo. It is believed to be the first venture of its kind since the Bosnian war ended in late-1995. A United Nations stabilizing force has since been keeping the peace, although Bosnian Serb leaders wanted as war criminals remain at large. "Music is a unifying force in rebuilding the hopes of Bosnian youth," says Slinky press spokesman **Lee Davis**. NATO is arranging all travel and accommodation for the trip. MARGARET WILD

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Skynyrd's Wilkeson Dies

BY RAY WADDELL

The tragic legacy of Lynyrd Skynyrd added another chapter July 27 with the death of bassist Leon Wilkeson at age 49.

Wilkeson, whose tenure in the band dated back more than 30 years to its earliest days in Jacksonville, Fla., died in his sleep in his room at the Sawgrass Marriott Resort & Beach Club in Ponte Vedra Beach, Fla.

WILKESON

The local medical examiner cited natural causes; Wilkeson suffered from chronic liver and lung disease.

In the wake of Wilkeson's death, the band postponed eight shows, beginning July 30 at the Coors Amphitheatre in Chula Vista, Calif., through Aug. 10 in San Jacinto, Calif. Dates beginning Aug. 11 in Las Vegas through Sept. 16 in Louisville, Ky., will go on as planned, with Ean Evans on bass. The eight dates will be rescheduled.

Death is nothing new to the band. A 1977 plane crash, which Wilkeson survived, took the lives of original lead singer/principal songwriter Ronnie Van Zant, guitarist Steve Gaines, singer Cassie Gaines, and road manager Dean Kilpatrick.

After reincarnations in such guises as the Rossington Collins Band, Lynyrd Skynyrd resurfaced with Johnny Van Zant as vocalist in 1987, alongside founding members Allen Collins, Gary Rossington, Billy Powell, and Wilkeson. Collins died in 1990 at 37 of complications stemming from a car accident in 1986. Rossington and Powell are now the only two original members remaining.

Band members were "stunned" by Wilkeson's death, Johnny Van Zant says. "It seems like the mark of the 'x' is on Skynyrd once again. I don't know if you ever get used to this. You just get numb. Lynyrd Skynyrd has survived a lot of things, and hopefully the music will carry on."

Wilkeson was known for his wide array of onstage hats and unique, upright bass-playing style. Van Zant praises the bassist's gentle nature and his skills as a musician. "Leon played bass like a lead guitar player. He was a colorful person, a friend, and he never had a bad word for anyone. He was one of a kind."

Longterm plans for the hard-touring band are up in the air, Van Zant says. "Our plans right now are to get Leon buried, and then we'll think about what we're going to do. We don't want to let any of our fans down."

Wilkeson, who was buried July 31 in Jacksonville, is survived by his son, Lee; parents, Russell and Mabel; a brother; and two sisters. The family asks that in lieu of flowers, donations be made to the Musicians Assistance Program.

For Pete's Sake. Alt-rock act Pete recently recorded a performance for the HBO series *Reverb*. Greeting the group backstage, Warner Bros. Records president Phil Quartararo is flanked by, from left, Pete bassist Lars Alverson, vocalist David Terrana, and manager Vinny Rich; Warner Bros. director of A&R/staff producer Brad Kaplan; and Pete drummer Scott Anderson and guitarist Rich Andruska.

Calendar

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, **The Circle—Guerrilla Marketing, Publicity, Cyber-Promotion & Booking,** Musical Theater Works, New York. 516-621-6424.

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.

SEPTEMBER

Sept. 7-9, **Street Scene 2001,** downtown San Diego. 619-557-8490.

Sept. 11, **Latin Grammy Awards,** American Airlines Arena, Miami. 310-392-3777.

Sept. 12-14, **2001 National Assn. of Recording Merchandisers Fall Conference,** Sheraton Bal Harbour Resort, Bal Harbour, Fla. 856-596-2221.

Sept. 14-15, **Americana Music Assn. Membership Meeting and Conference,** Hilton Suites Hotel, Nashville. 615-438-7500.

Sept. 16, **Racquet Rumble: The 10th Anniversary Entertainment Industry Tennis Open,** benefiting the Neil Bogart Memorial Fund, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

Sept. 21-23, **Music Business Adelaide,** Adelaide, Australia. 61-8-8463-5483.

Sept. 25, **39th Songwriter Showcase,** presented by the Songwriters Hall of Fame, Makor, New York. 212-957-9230.

Sept. 25-30, **National Assn. of Black-Owned Broadcasters' 25th Annual Fall Broadcast Management Conference,** Monarch Hotel, Washington, D.C. 202-463-8970.

Sept. 27-29, **Atlanta Urban Music and Entertainment Conference,** America Mart, Atlanta. 770-908-6102.

Sept. 29, **Start and Run Your Own Record Label,** presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

OCTOBER

Oct. 1-7, **International Bluegrass Music Assn. World of Bluegrass Trade Show,** Galt House Hotel, Louisville, Ky. 270-684-9025.

Oct. 4-6, **Billboard/Airplay Monitor Radio Seminar and Awards,** Eden Roc Hotel, Miami Beach. 646-654-4660.

Oct. 5, 12, 19, 26-28, **Black/Friday Music & Film Festival,** El Rey Theatre, Los Angeles. 323-298-0875.

Oct. 10-14, **Nashville New Music Conference,** various venues, Nashville. 615-269-5454.

Oct. 13, **Third Annual Eyeball Music Video Showcase,** 40 Watt Club, Athens, Ga. 706-227-6090.

Oct. 17-20, **A2A: Access to Amsterdam International Music Conference and Showcase,** Golden Tulip Amsterdam Centre, Amsterdam, the Netherlands. 512-236-0969.

Oct. 31-Nov. 2, **Billboard Music Video Conference and Awards,** Beverly Hilton Hotel, Los Angeles. 646-654-4660.

NOVEMBER

Nov. 9-11, **Cosmicbeach Electronic Music Festival,** Montego Bay, Jamaica. 305-945-0700.

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

Good Works

PHISH TRIBUTE CD: Trans World Entertainment is the exclusive retailer offering the two-CD charity album *Sharin' in the Groove: The Music of Phish.* The project—which includes contributions from **Jimmy Buffett, Dave Matthews,** and **Little Feat** and from members of **Jefferson Airplane, Talking Heads,** and **Los Lobos**—will be available at FYE, Strawberries, and Coconuts stores. A portion of the profits will be donated to the Mockingbird Foundation, a charity for music eduction. Contact: **Courtney Bresky** at 518-452-1242, ext. 7121.

SHARELL CONCERT: The benefit concert *Sharell Salutes the Movie Songs* will take place Aug. 11 at the Buhl Park Casino in Hermitage, Pa. Attendees will see guest performances by **Jerry Sharell,** director of media relations/corporate events for WEA, **Janine Sharell Barlow,** and **Dominick Farinacci.** Proceeds will be donated to Buhl Park Summer Youth Programs. Contact: **Carole Dunkerley** at 724-962-9648.

ALL-STAR JAM: The 15th annual KMEL All-Star Summer Jam featuring **Musiq Soulchild, Erick Sermon, Ginuwine, Usher, Jagged Edge, Mary J. Blige, Sunshine Anderson, Jaheim,** and **Jimmy Cozier** will benefit a variety of charities in northern California. Tickets for the Aug. 18 event at the Shoreline Amphitheatre in Mountain View, Calif., are available for the general admission price of $35.50. Reserved seats cost $58.50. Under the umbrella cause Peace on the Streets, donations from past concerts have been made to such organizations as the Vanished Children's Alliance and the Haight Asbury Free Clinic. Contact: **Katie Eyerly** at 415-538-5607.

Lifelines

DEATHS

Robert B. "Bob" Ferguson Sr., 73, of undisclosed causes, July 22 in Jackson, Miss. Ferguson wrote and produced Ferlin Husky's "Wings of a Dove," a country music hit in 1960. He also produced albums for such artists as Chet Atkins, Dolly Parton, Porter Wagoner, and Lester Flatt. Ferguson is survived by his wife, two sons, two daughters, and two brothers.

Search tour itineraries at billboard.com.

Solution to this week's puzzle (page 86)

D	U	M	B			T	E	A	M		C	O	B	S
A	S	I	A		S	E	A	L	Y		A	B	A	T
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B	A	D		E	R	R	O	R		N	A	M	E	D
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Music Improves For Sony, Universal

Strong Sales In Japan Balance Effects Of Weak U.S. Market

BY BRIAN GARRITY

NEW YORK—In spite of a soft U.S. music market, the music divisions of Sony and Vivendi Universal both posted improved financial results for the three months that ended June 30.

Sony's music operations—U.S.-based Sony Music Entertainment and Japan-based Sony Music Entertainment (Japan) (SMEJ)—rebounded from an operating loss of 5 billion yen ($41.1 million) a year ago with an operating income profit of 4.4 billion yen ($36.2 million) in the current quarter. Revenue rose to 147.3 billion yen ($1.19 billion) from 130.7 billion yen ($1.06 billion).

Vivendi's music arm, Universal Music Group (UMG), reports that quarterly earnings before interest, taxes, depreciation, and amortization (ebitda) rose 16.8% to 271 million euros ($236.1 million), from 232 million euros ($202.1 million) last year. Revenue at UMG was essentially flat at 1.54 billion euros ($1.34 billion) vs. 1.53 billion euros ($1.33 billion) last year.

"Music has been able, in a weak market, to slightly increase its revenues [and] continue to strengthen its leadership, both through releases and successful cross-border sales," Vivendi Universal chairman/CEO Jean-Marie Messier says of his company's music performance. "These factors, coupled with management's continued focus on cost reductions, produced strong double-digit ebitda growth."

Sony's results reflect its fiscal first quarter; Vivendi is reporting its second-quarter results. Through the first half of the year, UMG ebitda is up 16% at 451 million euros ($393 million) vs. 389 million euros ($339 million) last year. First-half revenue is up 2% at 2.98 billion euros ($2.6 billion).

Aiding the results of both companies were strong sales in Japan. SMEJ benefited from improved unspecified revenue, driven by strong sales of Gospellers' *Love Notes* and Judy & Mary's greatest-hits album *The Great Escape*. Operating income for the Japanese division also improved, reflecting better sales, reduced advertising spending, and the sale of a studio facility.

UMG reports improved market share in Japan through the first half of the year vs. the same period last year. The division posted improved share in the U.K. Other markets weren't as strong. UMG reports a tough sales environment in two of its larger international markets: Brazil and Germany. Meanwhile, Sony says that a sluggish global-sales environment is affecting various international music markets, as well as the performance of its flagship electronics unit.

'Music has been able, in a weak market, to increase its revenues and strengthen its leadership.'

—JEAN-MARIE MESSIER, VIVENDI UNIVERSAL

U.S. sales are also struggling. Domestic results were flat in the case of UMG and down in the case of Sony.

At UMG, U.S. results were stable in the face of an overall decline in U.S. music sales and a strong second quarter in 2000, which included best-selling studio albums from the likes of Eminem and Bon Jovi. Top sellers in the current quarter were Blink-182, D12, the soundtrack to *Moulin Rouge*, Shaggy, and Bon Jovi's live album.

Also aiding UMG's results were improved margins in the product mix and increased sales of catalog product (the *Very Best of Bob Marley* shipped 1.4 million units), a slight decline in overall A&R costs, and increased music-publishing revenue.

NEW-MEDIA SPENDING

At Sony Music Entertainment in the U.S., such best-selling albums as Destiny's Child's *Survivor*, Travis' *The Invisible Band*, and Jessica Simpson's *Irresistible* couldn't save the unit from an unspecified operating loss on an unspecified decline in revenue. The company blames the timing of new releases and the strength of the dollar relative to other currencies. Also contributing to the weak performance was increased spending on digital media.

Internet technology has been a focus for both companies. Sony and UMG are teaming on a joint-venture subscription service known as Pressplay, which is expected to bow in September. Pressplay has cut distribution and/or technology deals with Yahoo, Microsoft, and MP3.com.

Vivendi has been investing in technology over the period, acquiring EMusic.com, taking full ownership of GetMusic, and announcing a deal to purchase MP3.com. Vivendi expects to launch Universal Mobile Music, a mobile telephony service for younger cellphone users, in September in France.

On an overall basis, Sony posted net loss of 30.1 billion yen ($243 million) vs. a net loss of 92.4 billion ($746 million) in last year's first quarter. Revenue rose to 1.64 trillion yen ($13.2 billion) from 1.57 trillion yen ($12.7 billion).

Vivendi Universal fared better, posting overall second-quarter ebitda of 1.3 billion euros ($1.13 billion), up 57% from last year's pro forma figures, which reflect the merger of Vivendi and Seagram's. Revenue rose 14% to 6.6 billion euros ($5.75 billion).

Music Network Doubles

Purchase Of 64 Wherehouses Shows Faith In Sector

BY ED CHRISTMAN

NEW YORK—With its planned acquisition of 64 Wherehouse Entertainment outlets, the Music Network remains one of the few music-specialty chains in growth mode.

Michael Goldwasser, president/COO at Norcross, Ga.-based Music Network, says it is expanding now because it thinks the music-specialty business will rebound, thanks to the emergence of the DVD market, the diversification of product lines beyond music, and interest in such new formats as DVD-Audio and Super Audio CD. He says, "If we weren't bullish on this business, we wouldn't be doing what we're doing."

The Music Network has entered into a definitive agreement to buy 64 Wherehouse stores, with the closing date on the deal set for Thursday (9). Terms of the deal were not disclosed.

Larry Gaines, president of Torrance, Calif.-based Wherehouse Entertainment, says the stores his company sold were unproductive in inefficient markets. "This way we can focus on our remaining stores that are doing well, instead of worrying about stores that are not doing well."

Gaines calls the sale a good business decision for the chain. He adds that the company's owners, Cerberus Partners and Alvarez & Marcel, are still "fully engaged" in the music business and would consider an acquisition if the right opportunity came along.

Meanwhile, the deal, when completed, will bring the Music Network's store count to about 115 outlets and its annualized volume to about $125 million, *Billboard* estimates. Goldwasser says the Music Network will use its new $30 million asset-based revolving credit facility from Wells Fargo Retail Credit to finance the deal.

The agreement marks Music Network's third acquisition in the past 20 months. In December 1999, it acquired the 18-unit Willie's chain, and in August 2000 it snapped up the six-unit Kemp Mill Music chain.

The chain also operates stores under the names Peppermints and Starship. The Starship logo was begun by Goldwasser and his partner Michael Parkerson in 1967; they ran that chain until August 1994, when they sold Starship to the One-Stop Music House, which operated Peppermints. Goldwasser and Parkerson bought back Starship as well as Peppermints in February 1997, when One-Stop got into financial trouble.

Sources suggest that the acquired Wherehouse outlets, as well as a good chunk of the existing Music Network chain, will be rebranded as Turtle's, a chain that slipped into oblivion in 1989, when it was acquired by Super Club. Super Club was bought by Blockbuster Music in 1993, then sold to Wherehouse in 1998. As part of the current deal, Wherehouse is apparently turning over the Turtle's logo to the Music Network.

With the acquisition, the Music Network now has stores in Georgia, Alabama, Mississippi, Virginia, North Carolina, Maryland, Delaware, Tennessee, Florida, and Washington, D.C. "This acquisition is a perfect match for us," Goldwasser notes. "The majority of them lay on top of the markets that we are already in, and they are all one-day ground UPS from our distribution center, so we will be able to work these stores very efficiently."

Goldwasser says the chain should be able to digest the acquisition without too much trouble, noting that the Wherehouse stores will all be converted to the Music Network's point-of-sale system shortly after the deal closes. He also says that his chain's management team is up to the task of handling a chain that is doubling in size.

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Declarations Of Independents™

by Chris Morris

A RYKO RETURN: Rob Simonds, a founding partner in Rykodisc and for many years the head of Ryko's distribution company, has returned to the Ryko fold, according to sources.

Simonds, who had recently focused on running his label Northside Records, has come back to Rykodisc in a consulting role, at the behest of another Ryko cofounder, **Arthur Mann**. (A third founding partner, **Don Rose**, remained with Palm Pictures after its June split with Ryko and will head Palm's London office.)

Simonds raised eyebrows a couple of years back when he moved Northside's distribution from Ryko Distribution to Koch International. Now, his label will again be handled by Ryko.

Ryko Distribution, today headed by president **Jim Cuomo,** was founded in 1993 as the REP Co. with Simonds at its helm. Simonds exited four years later to devote all his time to running Northside, which specializes in Scandinavian music.

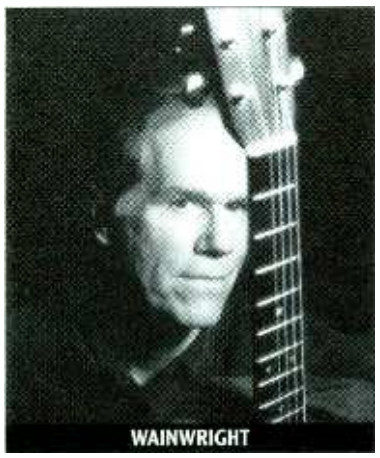
Simonds will stay based in the Twin Cities. It is believed that the recruitment of new labels is one of his primary responsibilities.

THE FUSE IS LIT: Fellow **Cheap Trick** obsessives will be delighted by Rewind Records' reissue of the hard-to-find album by **Rick Nielsen** and **Tom Petersson's** pre-Trick group **Fuse**.

The quintet, which also featured vocalist **Joe Sundberg** and lead guitarist **Craig Myers** (yes, Nielsen plays *rhythm*!) was a combination of **Move**-style Brit-rock and American soul. The Rewind package—distributed by Southwest Wholesale and Get Hip—includes the self-titled 1969 album's eight original tracks, plus an unbelievably rare single recorded under the name **the Grim Reapers.** It's a longtime fave of ours—and manna for Trick freaks.

FOR THE RECORD: Mordam Records owner **Ruth Schwartz** called to point out that, contrary to an item in the July 21 issue, **the Dead Kennedys'** *Fresh Fruit for Rotting Vegetables,* licensed from the U.K.'s Cherry Red Records by Alternative Tentacles, is very much in print and distributed exclusively by Sacramento, Calif.-based Mordam in North America

Also, apologies are in order for misstating the name of Koch International marketing director **Brenda Place** in our July 21 column.



WAINWRIGHT

FLAG WAVING: Loudon Wainwright III's forthcoming album—*Last Man on Earth*, due Sept. 25 from St. Paul, Minn.-based Red House Records—is the veteran singer/songwriter's most striking recording in some time.

" 'Somber' is maybe the proper word" for the album," says Wainwright, whose liner notes for the set point out that many of the songs were inspired by the death of his mother in 1997.

"We wanted to make a really serious record. We did decide not to have any novelty songs," says Wainwright, whose biggest hit is the 1973 novelty "Dead Skunk."

The album is in fact the product of an emotional double-whammy, since Wainwright's long-running relationship with a woman in England was also falling apart. He says, "It was the icing on the chocolate-covered loss cake."

After a period of writer's block, the musician ended up penning many of the songs on the record at his mother's house—called "the mouse house" because its front door resembles a cartoon mouse hole—in Katonah, N.Y. There, Wainwright says, he was surrounded by "artifacts of my own life—artifacts of the '60s, plates I'd eaten toast-and-cheese sandwiches on."

Songs like "I'm Not Gonna Cry," "Living Alone," "Out of Reach," and "Surviving Twin," produced with elegant simplicity by **Stewart Lerman**, offer jaw-dropping observations about death, family, and romantic failure. Music of such personal intimacy doesn't get much more finely crafted than this.

Wainwright, who will tour the U.S. to support the album, will be seen in a recurring role on Fox TV's new comedy *Undeclared*, which debuts Sept. 18. Describing his part, Wainwright says, "I'm every college kid's nightmare—the parent who drives the kid to school and never leaves."

NARM Sharpens Its Image

BY BRIAN GARRITY

The National Assn. of Recording Merchandisers (NARM) hopes to increase its profile on Capitol Hill and bolster its position on digital music issues with a rebranding effort and a newly hired lobbying team. The retail group is redesigning its logo and will add the tag line "The voice of music retailing" to all materials. It has retained public-policy management firm the Dutko Group to act on its behalf in Washington, D.C.

NARM president Pam Horovitz says, "With our mandate to address digital-distribution issues becoming more pressing than ever, the board decided that our efforts to preserve a healthy retail marketplace must be enhanced by providing timely research and technical data, fostering dialogue with the content community, and making sure our views and positions are heard loud and clear in the courts and in Washington."

NARM plans to launch a political action committee. The organization previously had one in place in the late '80s and early '90s, when lyrics legislation was a prominent issue.

"Advocacy on behalf of the music-retailing community is critical right

DONIO

now, and we are going to have a much higher profile in Washington, D.C.," executive VP Jim Donio says. "That's a big piece of this initiative: to refine the brand so that people know immediately what the organization stands for, who it represents, and what the core constituency is."

Donio adds that strong brand awareness is critical to an effective lobbying effort. Although the trade group is known de facto as the music-retailing organization, Donio says, research indicates that name doesn't really say that: "The name National Assn. of Recording Merchandisers sometimes requires some explanation in terms of, 'What is this about?' "

But the organization did not want to lose the brand power the acronym NARM has with its event business, so it decided to incorporate the tag line into the logo. The logo is expected to be introduced at NARM's fall conference.

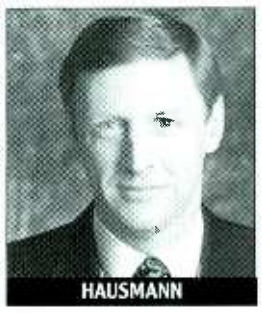
NEWSLINE...

ArtistDirect posted a second-quarter net loss of $11 million, or $3.07 per share, vs. a net loss of $14 million, or $3.87 per share, in the same period last year. Revenue fell to $2.89 million from $5.6 million. Revenue from e-commerce totaled $1.7 million, down 35% from the second quarter of 2000. Ad revenue was down 47% to $1.1 million.

As of June 30, ArtistDirect held $69.8 million in cash and short-term investments. The Los Angeles-based company—which operates a record label, a Web site, and a talent agency—cut quarterly operating expenses to $6.3 million from $11.8 million for the same period last year. CFO James Carroll says the staff now numbers less than 100, down from a peak of more than 200 about six months ago.

New chairman/CEO Ted Field said that by year's end he hopes to have three more acts on ArtistDirect Records, his joint-venture label with ArtistDirect. The label has already signed Philadelphia hip-hop act NAAM Brigade (*Billboard Bulletin*, June 27). He says the label should have a distribution deal in place with either BMG, Universal, or WEA in the next couple of months.

President/COO Keith Yokomoto says the company continues to talk with major labels, as well as with MusicNet and PressPlay, about launching an online music service, but he adds that agreements with music publishers remain an obstacle. Carroll says Nasdaq has told ArtistDirect its stock will remain on the National Market, following the company's 1-for-10 reverse stock split (*Billboard Bulletin*, July 2). **MATTHEW BENZ**



HAUSMANN

CenterSpan Communications, owner of the Scour file-swapping network, says that its peer-to-peer technology is available for licensing by third parties under an initiative called C-star. "We have created one of the lowest-cost digital distribution channels available today," chairman/CEO Frank Hausmann says. CenterSpan will also offer licensees branded retail templates and end-to-end distribution services. The company plans to launch a legal version of Scour later this year. **BRIAN GARRITY**

MTV.com has begun selling downloads from Warner Music Group and BMG Entertainment as part of a previously announced arrangement with RioPort. EMI downloads are already available on the site; content from Universal Music Group and Sony Music is pending. **BRIAN GARRITY**

RealNetworks has terminated 140 staffers, or 15% of its Seattle-based workforce, in a $5 million restructuring designed to balance costs and sustain long-term growth objectives. The Internet company does not anticipate any further layoffs, according to a representative, who adds that the cuts do not affect the planned subscription service MusicNet. **ERIK GRUENWEDEL**

Yahoo Music is featuring Backstreet Boys as its artist of the month for August. As part of the promotion, Yahoo will Webcast on Aug. 31 a Backstreet Boys concert from the band's Black & Blue World tour; members of the band's official fan club will be able to access exclusive live, in-concert footage. Other elements of the promotion include a contest to win either a surfboard originally given to Backstreet Boys in Australia or one of 25 CDs signed by the band. **BRIAN GARRITY**

Sweet Moment. At New York City's Water Club, Sony Music Entertainment executives presented Columbia Records recording artist Jessica Simpson with a plaque to mark worldwide sales of 3 million copies of her debut album, *Sweet Kisses.* Pictured, from left, are Columbia Records executive VP/GM Will Botwin; Columbia Records Group executive VP John Ingrassia; Simpson's co-manager and father, Joe Simpson; Sony Music Entertainment chairman/CEO Thomas D. Mottola; Jessica Simpson; Columbia Records president Don Ienner; Simpson's mother, Tina Simpson; Columbia Records Group executive VP of promotion Charlie Walk; and co-manager and Hoffman Entertainment president/CEO Randy Hoffman.

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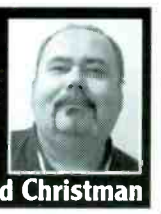


by Ed Christman

DO YOU BELIEVE? Believe in Music has a problem: It is losing money and is in debt to a bank that wants to call in its loan.

The Wyoming, Mich.-based chain, which underwent a Chapter 11 restructuring in the early '90s, has sent its vendors a letter, obtained by Retail Track, concerning the money it owes them. The letter from CEO **Russ Stuut** states that the chain lost in excess of $200,000 last year.

"The last 18 months have brought more change to our industry than I have seen in all our 30 years of selling music," Stuut writes. "Channels of distribution to the consumer are changing rapidly, profit margins are eroding at an ever-quickening pace, and the burning of CDs is cutting deeply into sales. This, plus the free music of the Internet, has made the value of our products questionable, making any price point hard to defend."

Stuut states that the lender—because of the chain's losses and because the bank is "losing faith" in the music industry (where have I heard that before?)—has begun the process of calling in notes for $450,000. The bank is a secured lender, which means that its claim against the company assets take precedence over any vendor claims and that the chain cannot make any vendor payments going forward until the bank debt is paid off.

"We have done all we could during this time to protect your investment in us and maintain the integrity of a responsible account," Stuut writes to its vendors. He says that in an attempt to stem losses, he has closed two stores, with plans to close one more. That leaves the chain, which once had 24 stores, with a sole outlet. The liquidation, Stuut adds, should "be enough to pay the bank in full and leave a viable store going forward."

The letter notes that the chain's inventory totaled $800,000 as of July 30.

In an unusual move, Stuut is shrewdly trying to enact an out-of-court restructuring without actually filing for Chapter 11. He has adapted the Chapter 11 546-G provision—which allows a chain to return product in exchange for new product—to fit his situation. He has faxed creditors an Anti-Offset Agreement stating that creditors must agree not to offset their claims against the return inventory, which will not be shipped unless they sign the agreement.

If enough important creditors agree to it, Believe in Music will be able to stock hit product and key catalog titles, which will allow the chain to survive through the all-important holiday selling season, the letter notes.

In conclusion, Stuut says that he is sorry for the situation: "If this were caused by anything within our control, we could have done something about it much sooner. In our defense, it was not."

Now, some unsympathetic music vendors may be of the opinion that weak retailers have only themselves to blame for their problems. But Retail Track would like to point out that all the weak retailers were already shuttered during the 1994-'96 price war and that the subsequent evolution of the music industry has been anything but friendly to merchants.

Since then, the majors have continued to shift profit margins to their income statements and away from music merchants, by nickel-and-diming retailers to death via policy changes. That margin loss—combined with tightening credit lines from banks, as well as the effects of file-sharing and CD-burning—could help wipe out all the mediocre retailers.

And then the question is, With the majors showing no letup in their desire to recapture profit margins from merchants—and, even worse, preparing to steal sales by selling consumers music directly, via the internet—how long before the good merchants start to fall?

GRAPE AVOIDS JAM: The deal that saw the Island Def Jam Group acquire 50% of the Roadrunner Records Group did not include the label's publishing, which is already half-owned by BMG. Nor did it include the Blue Grape merchandising company, which remains under the ownership of Roadrunner chairman **Cees Wessels**. Blue Grape should be unaffected by the sale, since it handles its own sales and distribution.

Blue grape
Amsterdam - London - New York - San Francisco

MAKING TRACKS: As part of Squint's financial difficulties, director of sales and marketing **Ed Bunker** has left the label and is seeking opportunities. He can be reached at 818-763-8314 or winnereb@aol.com.

Also, **Alan Marker**, formerly VP of marketing at Brunswick Records and Mars Entertainment, has left the label and is seeking opportunities. He can be reached at 845-687-7398 or alanianmax@aol.com.

Amazon Plans To Lower Prices On CDs

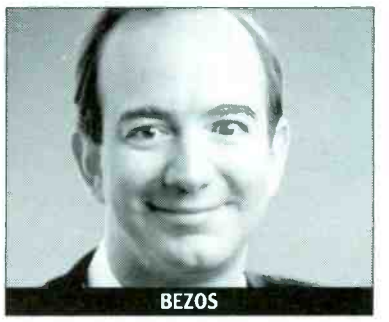
BY BRIAN GARRITY

NEW YORK—In an attempt to increase traffic and sales in the second half of 2001, Amazon.com intends to lower CD prices as part of a discounting effort in its core books, music, and DVD/video (BMV) business.

"We believe we have the ability to pass along higher discounts to our customers," Amazon CFO Warren Jenson told analysts during the company's recent second-quarter earnings announcement. He added that Amazon could give some of its productivity gains back to its customers in the form of cost savings, yet still meet the financial goals for its BMV business.

The company also plans to expand its growing used-goods business, which accounted for 11% of second-quarter sales in U.S. BMV. "From a bottom-line perspective, we are largely indifferent as to the sale of a used item vs. the sale of a new item," Jenson said, noting that both were important parts of the customer experience.

CEO Jeff Bezos said he was unconcerned about used-item sales cannibalizing new product offerings. He called the performance of the used business "quite amazing. Customers are telling us they love having access to customer reviews, artist information, and editorial content—not just when they're looking to buy a new CD, but when they're looking to buy the same CD, used."



BEZOS

Bezos also touted Amazon's "big-box solutions" strategy, which includes a joint e-commerce offering with Borders Group that will launch in the second half of the year.

Amazon reported essentially flat second-quarter sales for its BMV operation. For the three months that ended June 30, BMV revenue rose 1.1% to $389.7 million from $385.3 million a year ago. Through the first half of the year, BMV revenue is up slightly, rising to $799.3 million vs. $786.6 million in the first half of 2000.

Overall, Amazon posted a net loss of $168 million, or 47 cents per share, in the second quarter, vs. a loss of $317 million, or 91 cents per share, in the same period last year. First-half loss was $402.5 million, or $1.09 per share, vs. a loss of $625.6 million, or $1.80 per share. First-half revenue rose to $1.37 billion from $1.15 billion.

AOL has made a $100-million equity investment in Amazon, with an option to make a "friendly" takeover offe, but analysts say it's unlikely that AOL will make a bid. Gerard Klauer Mattison analyst Jeffrey Logsdon says he'd be "very surprised" if AOL decided to incorporate Amazon's business model in the next 90 days, adding that the company is busy integrating itself with Time Warner. For its part, Amazon will bring elements of its technology to AOL's shopping channel, expanding on a 1997 marketing deal.

Shrinking losses and the AOL investment weren't enough to offset investor concerns. Lower revenue projections sent Amazon shares falling 25% July 24, the day after the release of the second-quarter financial results. The e-tailer has revised its projected sales growth for 2001 to 11%-16% from 20%-30%. Several brokerages have downgraded Amazon's stock.

Assistance in preparing this story was provided by Matt Benz in New York.

New-release listings can be found at billboard.com.

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Sites+ Sounds™

by Brian Garrity

MTV.COM REDESIGN: MTV.com is unveiling a new look for its site (see graphic, below). The redesign is expected to begin beta-testing Monday (6) with full promotion kicking in Saturday (11), according to MTVi chief **Nicholas Butterworth**.

The revamp is intended to reflect the MTV 360 strategy of creating synergies among the Web site, the MTV network, and MTV viewers. Butterworth says every page on the site will give users more information about music, the TV network, and other users. The site will feature a suite of community functions, including instant-messaging, e-mail, and message boards.

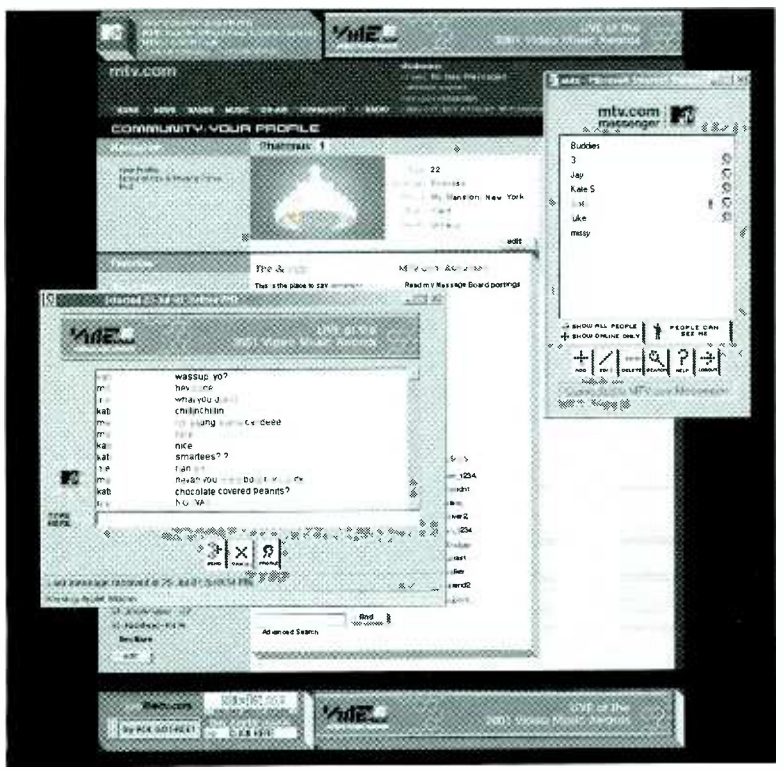
Fans can create personal profiles and share stories; lists of favorite music, videos, and MTV shows; and other interests. Users will be able to search the profiles, and each MTV.com page will display its most recent visitors, offering opportunities for fans with similar interests to communicate via instant messages and e-mail. Data from the profiles will be used in charts on the site detailing favorite bands and albums, as indicated by MTV.com users.

Other new convergence features include a "What's On" bug located in the upper-left corner of every page, informing users of what is currently happening on MTV, MTV2, and MTV.com; MTV.com Extended Play, which offers exclusive interviews and articles, online video premieres, and downloads, as well as cybercasts, chats, and other events that stretch beyond cable programming; and redesigned sites for such established programs and events as MTV2's *Control Freak*, the upcoming 2001 Video Music Awards, and MTV's *Total Request Live*.

PROFITING FROM PEER-TO-PEER: Publicly traded Petapeer Holdings has formally launched a file-swapping network, Gnotella, based on the Gnutella open-standard technology. The company—the only publicly traded business to use the Gnutella technology to date—does not have content license agreements with the music industry. Nor has it earned substantial revenue from file-sharing, beyond some advertising on its Web site.

What it does have is a base of roughly 3.5 million users who have downloaded beta versions of its software, which competes with other Gnutella applications, such as BearShare and LimeWire.

Co-founding director/chairman **Jonathan Levinson** says the company is considering offering premium for-pay features along with the basic service. Petapeer is considering charging for the ability to download portions of one file from multiple users in order to expedite the process and the ability to resume downloading a file where it left off if the original connection is broken.



PC Expo Showcases New Digital Formats, Products

BY STEVE TRAIMAN

NEW YORK—New digital music formats and products, along with the rise of Internet-enabled music entertainment centers, were a focus of the recent PC Expo held in New York City at the Jacob Javits Convention Center.

Standing to benefit from many of these developments are music retailers that have broadened their product lines to include consumer electronics. Technology breakthroughs are creating new revenue opportunities for music via cell phones and hand-held personal digital assistants (PDAs).

Front and center at PC Expo was DataPlay's new optical-disc music technology, which is moving toward a fourth-quarter launch.

DataPlay and Imation announced a strategic partnership that makes Imation the first U.S.-based manufacturer of both blank and prerecorded DataPlay 1 5/16-inch diameter digital media. The 250-megabyte (MB) or 500MB blanks for recording five hours-plus of CD-quality music will be available singly or in packs of three and five, priced from $5-$12 at launch, according to DataPlay marketing VP Ray Uhlir Jr.

Universal, BMG, and EMI are committed as music providers, and Uhlir was previewing a prototype DataPlay music player and a DataPlay disc drive.

Imation showcased two DataPlay-enabled devices, its DiscGO! portable device with universal serial bus plug-and-play connectibility and a DataPlay recorder/player. Both will be ready for the launch, according to Stephen Carter, GM of personal storage solutions.

Reciprocal is providing clearinghouse services for DataPlay. The digital rights-management services company was at the show touting its support of a competing format: Iomega's portable media, which includes Zip, PocketZip, Jaz, and Peerless.

"We're confident that our collaboration will encourage content owners and e-tailers to make secure content available," says John Schwarz, Reciprocal president/CEO.

NEW DEVICES

On the device front, MP3 players and related technologies were demonstrated by the likes of Sanyo, Sony, and Shinei.

Shinei International of Singapore is targeting teen and young-adult buyers with the Portesan MP3 "docking station," an accessory for the new m100 series of Palm OS-enabled PDAs. The product retails at $150 with a 32MB secure SD MultiMedia Card or $200 with 64MB and enables users to create custom MP3 playlists, says Paddy Tan, business development engineer.

TAIMA

Sony demoed its newest Clie PDA, which adds an MP3 player that supports software and formats from RealNetworks and Sony.

Meanwhile, Sanyo was promoting its Keitaide Internet music service/database for wireless devices, which launched last November in Japan. Dr. Kenji Taima, Sanyo research manager, wore a clip-on MP3 music-player accessory for Sanyo cell phones to connect to Keitaide Internet. In Japan, the mobile network features content from EMI, Warner, and Universal, plus a number of indie labels, and offers songs for $1-$2 per track. "We hope to bring a similar service to the U.S. once broadband access is more affordable," he says.

ENTERTAINMENT CENTERS

Also drawing attention were new digital entertainment centers from Hewlett-Packard and Sony. Hewlett-Packard introduced the company's first consumer electronics product by demonstrating a transfer of MP3 files from the new H-P Digital Entertainment Center (DEC) to a Rio 500 player. Expected by the holidays for less than $1,000, the Internet-connected device is designed to download and store up to 750 CDs or some 9,000 tracks, as well as offer limited music-video streaming.

"Users will be able to search their library by artist, album, genre, and title track," says customer satisfaction engineer Kerwyn Ballenger. "We'll offer free service to connect to a new online portal." The DEC is the first in a family of products developed with RealNetworks, under an agreement announced earlier this year.

Sony's eVilla Network Entertainment Center is described by Jeffrey Johns, business development manager, as "Sony's entrance into the Internet application category to maximize the home entertainment experience." The new unit, with a vertical screen to scroll Web pages, will play online music, games, and video with RealPlayer 8, RealVideo 8, streaming MP3, and playback MP3 with a Sony Memory Stick. "A hotel pilot test in Minneapolis with free access got a 70% user response," Johns notes.

Estimated retail price for the product, scheduled to debut at year's end, is $499, plus a $21.95 per month subscription to EarthLink as the Internet service provider.

Web site top 10s can be found at billboard.com.

TRAFFIC TICKER
Top Streaming & Application Sites

Traffic In June

TOTAL VISITORS (in 000s)	
1. real.com	13,497
2. windowsmedia.com	6,281
3. napster.com	3,611
4. audiogalaxy.com	1,456
5. winamp.com	1,370
6. musicmatch.com	1,109
7. planetofmusic.com	679
8. aimster.com	601
9. netradio.com	600
10. spinner.com	558

AVERAGE PAGE VIEWS PER VISITOR PER MONTH	
1. audiogalaxy.com	55.8
2. netradio.com	12.5
3. winamp.com	8.0
4. live365.com	7.5
5. shoutcast.com	7.4
6. spinner.com	6.2
7. real.com	5.4
8. aimster.com	5.2
9. musicmatch.com	4.6
10. rioport.com	3.4

AVERAGE MINUTES PER VISITOR PER MONTH	
1. audiogalaxy.com	62.5
2. netradio.com	27.9
3. radiowave.com	19.5
4. live365.com	16.1
5. shoutcast.com	8.9
6. winamp.com	8.4
7. spinner.com	6.5
8. aimster.com	5.9
9. real.com	4.2
10. musicmatch.com	3.4

Source: Media Metrix, June 2001. Sites categorized by Billboard. Media Metrix 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 Metrix sample.

Jupiter Media Metrix

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Picture This™

by Eileen Fitzpatrick

VIDEO FOR WOMEN: After 20 years in retail, **Matt Feinstein** has transitioned to the supply side of the video business, focusing on acquiring distribution rights to video programs for women.

Founders of Los Angeles-based Starlight Home Entertainment, the Feinstein family previously ran numerous video retail operations in Southern California, including Marbles Entertainment. "I just didn't want to own 40 stores anymore, not knowing what was

FEINSTEIN

going to happen to traditional retail in five or 10 years," Feinstein says. "But as a retailer, I learned that content is king, and it made me realize I wanted to own a library of product."

After selling off nearly all the Marbles stores (his dad still operates the company's supermarket division), Feinstein began making distribution deals for TV movies that appeal to women. He has completed several deals with the Lifetime cable channel, which uses the well-known slogan "Television for women." He has also created the "Starlight Signature Series" branded line, which boasts "famous women portraying characters who find themselves faced with life-altering events."

Starlight will release six new titles each quarter on VHS and DVD-Video. Each title will be priced at $14.99 VHS and $19.99 DVD. Retailers will also be offered a VHS-only six-pack priced at $69.99. The first titles are *Another Woman's Husband* starring *NYPD Blue* alum **Gail O'Grady**, *Sex and Mrs. X* with **Linda Hamilton** and **Jacqueline Bisset**, *Where the Truth Lies* with Academy Award winner **Marlee Matlin**, *Prison of Secrets* with **Stephanie Zimbalist**, and *Trial by Media*, which earned star **Christine Lahti** a 2001 Golden Globe nomination.

Feinstein says the company recently picked up distribution rights to the Lifetime movie *Snap Decision* with **Mare Winningham**. That title will be released in February.

"Cable channels are doing well with movies about women's issues. When I was a retailer, they always did well in my stores," Feinstein says. The company isn't limiting itself to the genre. For example, Feinstein says, Westerns have done well at retail, but not many suppliers are focusing on the genre. The initial "Starlight Signature Series" slate arrives in stores Sept. 4.

ADDING ON: Longtime MGM Home Entertainment executive **David Bishop** is adding video-on-demand (VOD) and pay-per-view (PPV) to his job responsibilities. Bishop has been president/COO of MGM Home Entertainment Group since 1996 and will continue to be responsible for video, DVD, consumer products, and the interactive divisions of the company. He continues to report to MGM vice chairman/COO **Chris McGurk**.

Bishop marks the second video executive to take on VOD and PPV duties while still overseeing video operations. (Warner Home Video's **Warren Lieberfarb** made a similar transition a few years ago.) The moves are surprising, since it wasn't too long ago that the video industry considered VOD and PPV a serious threat to its business. As the age-old saying goes, "If you can't beat them, join them."

MEGA A-'PEEL': Touted as the largest boxed set ever released to retail, A&E Home Video's 16-disc collection of the series *The Avengers* features every episode starring **Diana Rigg** as the sexy Emma Peel. Rigg appeared in 51 episodes from 1965-67. The set, priced at $199.95, is due Aug. 28.

FULL CAPACITY: German DVD manufacturer Sonopress says it's one of the first replicators in Europe capable of producing DVD-18, the double-sided, dual-layered disc that can store up to eight hours of video programming. Sonopress, a Bertelsmann subsidiary, says the innovation will enable video suppliers to fit a pan-and-scan version of a feature film and a widescreen version on one disc. Most duplicators and suppliers in the U.S. use DVD-9 discs, which hold about four hours of video. Sonopress expects to market its DVD-18 capability to the U.S. market.

"The potential seems enormous," says Sonopress VP of European sales and marketing **Hermann Heemeyer**. "I'm convinced it's even greater than that of the CD just under 20 years ago."

Assistance in preparing this column was provided by Sam Andrews in London.

Warner Finds Superior Source For 'Citizen Kane' DVD Set

BY CHRIS MORRIS

During an Oct. 28, 1940, radio show, Orson Welles told English author H.G. Wells—whose *The War of the Worlds* Welles had turned into a sensational 1938 broadcast—about his just-completed bow as a film director and star in a drama about a powerful newspaper magnate.

"It's a new sort of a motion picture," Welles said, "with a new method of presentation and a few new technical experiments and a few new methods of telling a picture."

The movie was, of course, *Citizen Kane*, and Welles' celebrated 1941 wizardly innovations led to it being acclaimed by many critics and observers as the greatest film of all time—and, in recent years, to its status as one of the most coveted of unreleased DVD-Video titles.

On Sept. 25, Warner Home Video will rectify the situation with a $29.99 two-disc 60th anniversary edition of *Kane*, featuring a visually and sonically upgraded version of Welles' masterwork.

The destruction of the original RKO Pictures camera negative in a 1980 vault fire has hampered previous attempts to improve the look and sound of *Kane*. According to Warner Bros. VP of mastering Ned Price, the most recent home video rerelease of the film, on VHS by Turner Home Video in 1991, was struck from a fine-grain nitrate print from New York's Museum of Modern Art. But even then, the print was marred by dirt, scratches, and other defects.

PATIENCE PAYS OFF

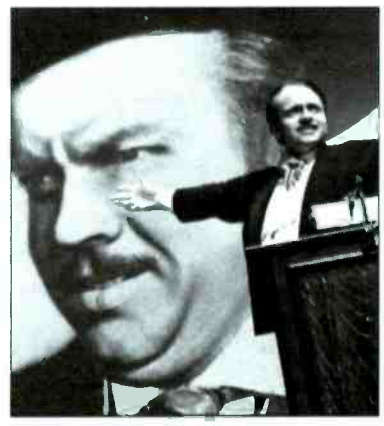
"The poor thing had seen a lot of use, because obviously it's a very popular picture," Price says. "So we kept searching and searching [for a better source], and, fortunately, [Warner] Home Video was patient enough to allow us to look and find something better before we started our work."

In their hunt, Warner staffers uncovered another nitrate fine-grain print in a European archive. It afforded technicians working on the DVD project a better video source— crucial for reproducing *Kane* cinematographer Gregg Toland's high-resolution, deep-focus photography —for digital image processing.

The print also supplied an improved audio source. Price notes that the film's dense soundtrack (carefully orchestrated by Welles, who had helmed the Mercury Theatre radio troupe) has a wide dynamic range. For example, one famed transition moves from the near-silence of Kane's death scene to the blaring introduction of the *News on the March* newsreel.

"This is a very challenging audio track, and, frankly, we did it twice," Price says. "We created our track, and then we auditioned it in a large theater, and then we found that we had to go back and temper it very slightly."

In addition to the digitally restored *Kane*, the first disc of the DVD set will include detailed commentaries by critic Roger Ebert and writer/director Peter Bogdanovich; a 1941 newsreel of the film's New York premiere; a gallery of story-



Welles in 1941's *Citizen Kane*.

boards, production stills, and other memorabilia; and the elaborate theatrical trailer directed by Welles.

The second disc will contain *The Battle Over Citizen Kane*, Michael Epstein and Thomas Lennon's Oscar-nominated 1995 documentary about the conflict between William Randolph Hearst (the model for Welles' news baron Charles Foster Kane) and RKO over the film's release.

Although Warner Home Video has traditionally been skimpy with special features on its DVDs, *Citizen Kane* rates limousine treatment, according to VP of features marketing Nancy Harris.

'THE RESPECT IT DESERVES'

"Obviously, a lot of critics and institutions [cite] this as the No. 1 film of all time, and it was important that we give it the respect that it deserves," Harris says. "There is a good deal of value-added content that exists out there on this classic. Thankfully, it was in a condition that was usable. We actually could go out and release it in a way that we thought would be appropriate for this masterpiece."

Harris says that the release will be supported by extensive TV and print ads and an AOL *Kane* Web site.

Retail interest is already enthusiastic. Immediately after its release was announced, the *Citizen Kane* DVD shot to No. 1 on Amazon.com, above such upcoming titles as the *Godfather* boxed set and *Star Wars: Episode I—The Phantom Menace*.

At the Los Angeles collector-oriented specialty store Laser Blazer, manager Mike Dyt says the store has placed a large initial order of 300 units. "That's pretty heavy for something like that," he says. "That's comparable to a newer film like *Gladiator*."

John Thrasher, VP of video sales for the 97-store Tower Records in West Sacramento, Calif.—where such classic DVD titles as *Lawrence of Arabia* have performed well recently—foresees strong *Kane* sales. "It was the top [American Film Institute] film from their 100 Best Movies promotion," he says. "It should be a really terrific title for us. It'll have broad appeal."

Dude, Where's My Video? In a partial re-creation of the ostrich-chase scene in *Dude, Where's My Car?*, 20th Century Fox Home Entertainment executives steer clear of the wild bird outside the Blockbuster Video located in the Westwood neighborhood of Los Angeles. In addition to the Fox executives, local college students were on hand to witness the event, which promoted the title's June 26 DVD/VHS release. During the festivities, the students got a chance to win free Pizza Hut pizzas and Blockbuster rentals, and Fox Home Entertainment executives took time out for a photo op. Pictured in front, from left, are Beth Luterman, Shari Rosenblum, Casey Van Meter, and Russell Vare. Pictured in the back are David Baker, Kathy Tolton, Anna Dodd, John Papapavlos, Kelli Gilbert, Steve Feldstein, and Jennifer Chai.

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AUGUST 11 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 CHT.	TITLE / Label/Distributing Label & Number	PRINCIPAL PERFORMERS	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1 — 1 Week At Number 1				
1	NEW		**THE BOOK OF POOH: STORIES FROM THE HEART** — Walt Disney Home Video/Buena Vista Home Entertainment 22477	Animated	2001	G	24.99
2	1	4	**BRING IT ON** — Universal Studios Home Video 67173	Kirsten Dunst	2000	PG-13	14.98
3	2	6	**COYOTE UGLY** — Touchstone Home Video/Buena Vista Home Entertainment 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
4	3	13	**THE EMPEROR'S NEW GROOVE** — Walt Disney Home Video/Buena Vista Home Entertainment 21638	Animated	2000	G	26.99
5	NEW		**DRAGONBALL Z: WORLD TOURNAMENT-BLACKOUT (UNCUT)** — FUNimation 291	Animated	2001	NR	19.95
6	6	28	**DR. DOLITTLE** — FoxVideo 2782	Eddie Murphy	1998	PG-13	9.98
7	NEW		**DRAGONBALL Z: WORLD TOURNAMENT-BLACKOUT (EDITED)** — FUNimation 292	Animated	2001	NR	14.95
8	NEW		**DRAGONBALL Z: WORLD TOURNAMENT-DRAW (UNCUT)** — FUNimation 289	Animated	2001	NR	19.95
9	NEW		**DRAGONBALL Z: WORLD TOURNAMENT-DRAW (EDITED)** — FUNimation 290	Animated	2001	NR	14.95
10	4	4	**CHARLIE'S ANGELS** — Columbia TriStar Home Video 05738	Cameron Diaz Drew Barrymore	2000	PG-13	19.96
11	8	12	**MISS CONGENIALITY** — Warner Home Video 18976	Sandra Bullock	2000	PG-13	22.98
12	25	22	**THE LOST WORLD: JURASSIC PARK** — Universal Studios Home Video 83096	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
13	5	7	**ME, MYSELF & IRENE** — FoxVideo 2001496	Jim Carrey Renee Zellweger	2000	R	14.98
14	7	3	**SHIRLEY TEMPLE GIFT SET** — FoxVideo 2000342	Shirley Temple	2001	NR	39.98
15	9	7	**THE ORIGINAL KINGS OF COMEDY** — Paramount Home Video 156513	Steve Harvey D.L. Hughley	2000	R	14.95
16	23	9	**STEPMOM** — Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon	1999	PG-13	9.95
17	11	9	**GONE IN 60 SECONDS** — Touchstone Home Video/Buena Vista Home Entertainment 21793	Nicolas Cage Angelina Jolie	2000	PG-13	19.99
18	10	5	**DISNEY'S THE KID** — Walt Disney Home Video/Buena Vista Home Entertainment 23057	Bruce Willis	2000	PG	19.99
19	13	7	**THE QUEENS OF COMEDY** — Paramount Home Video 880483	Miss Laura Hayes Adele Givens	2000	R	14.95
20	20	8	**STEPHEN KING'S IT** — Warner Home Video 3293	Richard Thomas John Ritter	1990	NR	24.95
21	26	43	**ERIN BROCKOVICH** — Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
22	RE-ENTRY		**JURASSIC PARK** ◇ — Universal Studios Home Video 86499	Sam Neill Laura Dern	1993	PG-13	9.98
23	22	17	**102 DALMATIANS** — Walt Disney Home Video/Buena Vista Home Entertainment 21639	Glenn Close	2000	G	24.99
24	29	16	**BIG MOMMA'S HOUSE** — FoxVideo 2001291	Martin Lawrence	2000	PG-13	14.98
25	21	2	**POWER RANGERS: IN 3-D** — FoxVideo 2001849	Various Artists	2001	NR	14.98
26	30	41	**BIG DADDY** — Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	9.95
27	27	21	**LOVE & BASKETBALL** — New Line Home Video/Warner Home Video 5083	Omar Epps Sanaa Lathan	2000	PG-13	14.95
28	28	30	**INDEPENDENCE DAY** — FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	9.98
29	RE-ENTRY		**28 DAYS** — Columbia TriStar Home Video 80502	Sandra Bullock Viggo Mortensen	2000	PG-13	19.95
30	35	24	**THE GREEN MILE: THE COLLECTORS EDITION** — Warner Home Video 2817	Tom Hanks Michael Clarke Duncan	1999	R	19.98
31	18	7	**THE CELL** — New Line Home Video/Warner Home Video 5185	Jennifer Lopez	2000	R	14.95
32	33	11	**MISSION: IMPOSSIBLE 2** — Paramount Home Video 156273	Tom Cruise	2000	PG-13	14.95
33	12	13	***BATTERIES NOT INCLUDED** — Universal Studios Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	7.50
34	15	4	**DEATH BECOMES HER** ◆ — Universal Studios Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13	7.50
35	NEW		**MYSTIC PIZZA** — MGM Entertainment 1435	Annabeth Gish Julia Roberts	1988	R	9.95
36	16	5	**HOUSESITTER** ◇ — Universal Studios Home Video 81280	Steve Martin Goldie Hawn	1992	PG	7.50
37	31	18	**REMEMBER THE TITANS** — Walt Disney Home Video/Buena Vista Home Entertainment 21736	Denzel Washington	2000	PG	22.99
38	38	3	**ROMY & MICHELE'S HIGH SCHOOL REUNION** — Touchstone Home Video/Buena Vista Home Entertainment 60329	Mira Sorvino Lisa Kudrow	1997	R	9.99
39	17	7	**SHAFT** — Paramount Home Video 156283	Samuel L. Jackson	2000	R	14.95
40	14	4	**HIGH PLAINS DRIFTER** — Universal Studios Home Video 66038	Clint Eastwood	1973	R	7.50

● 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. IIRMA 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.

AUGUST 11 2001 Billboard® Top DVD Sales™

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THIS WEEK	LAST WEEK	WKS. ON	TITLE / Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING	PRICE
			NUMBER 1 — 1 Week At Number 1			
1	NEW		**The Family Man** — Universal Studios Home Video 20941	Nicolas Cage	PG-13	26.98
2	NEW		**Double Take** — Touchstone Home Video/Buena Vista Home Entertainment 22928	Eddie Griffin Orlando Jones	PG-13	29.99
3	2	4	**Unbreakable** — Touchstone Home Video/Buena Vista Home Entertainment 21856	Bruce Willis Samuel L. Jackson	PG-13	29.99
4	1	2	**Thirteen Days** — New Line Home Video/Warner Home Video 5202	Kevin Costner	PG-13	26.98
5	3	3	**The Wedding Planner** — Columbia TriStar Home Video 6167	Jennifer Lopez Matthew McConaughey	PG-13	24.95
6	7	6	**Cast Away** — FoxVideo 2001780	Tom Hanks Helen Hunt	PG	29.98
7	5	3	**Snatch** — Columbia TriStar Home Video 6253	Benicio Del Toro Brad Pitt	R	27.96
8	6	7	**Crouching Tiger, Hidden Dragon** — Columbia TriStar Home Video 05990	Chow Yun-Fat Michelle Yeoh	PG-13	27.96
9	4	2	**Down To Earth** — Paramount Home Video 337783	Chris Rock	PG-13	29.99
10	NEW		**The Book Of Pooh: Stories From The Heart** — Walt Disney Home Video/Buena Vista Home Entertainment 22477	Animated	G	29.99
11	8	5	**Save The Last Dance** — Paramount Home Video 334554	Julia Stiles	PG-13	29.99
12	13	6	**O Brother, Where Art Thou?** — Touchstone Home Video/Buena Vista Home Entertainment 21854	George Clooney	PG-13	29.99
13	NEW		**Sugar & Spice** — New Line Home Video/Warner Home Video 5286	James Marsden Marley Shelton	PG-13	24.98
14	12	8	**Traffic** — USA Home Entertainment 80181	Michael Douglas Benicio Del Toro	R	26.98
15	NEW		**Saving Silverman** — Columbia TriStar Home Video 07066	Jason Biggs Steve Zahn	R	24.95
16	15	4	**Jurassic Park/The Lost World (Pan & Scan)** — Universal Studios Home Video 21113	Sam Neill Laura Dern	PG-13	53.98
17	10	4	**Dude, Where's My Car?** — FoxVideo 2001793	Ashton Kutcher Seann William Scott	PG-13	26.98
18	NEW		**The Gift** — Paramount Home Video 328954	Cate Blanchett	R	29.99
19	9	3	**Dracula 2000** — Dimension Home Video/Buena Vista Home Entertainment 21878	Jonny Lee Miller Omar Epps	R	29.99
20	NEW		**Saving Silverman** — Columbia TriStar Home Video 06459	Jason Biggs Steve Zahn	PG-13	24.95
21	RE-ENTRY		**Rush Hour** — New Line Home Video/Warner Home Video 4717	Jackie Chan Chris Tucker	PG-13	19.98
22	17	35	**Gladiator** — DreamWorks Home Entertainment 86388	Russell Crowe	R	29.98
23	23	94	**The Matrix** — Warner Home Video 17737	Keanu Reeves Laurence Fishburne	R	24.98
24	16	5	**Proof Of Life** — Warner Home Video 19052	Meg Ryan Russell Crowe	R	24.98
25	19	23	**The Patriot** — Columbia TriStar Home Video 5731	Mel Gibson	R	27.96

AUGUST 11 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	TITLE / Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING
			NUMBER 1 — 1 Week At Number 1		
1	NEW		**The Family Man** — Universal Studios Home Video 66025	Nicolas Cage	PG-13
2	1	2	**Down To Earth** — Paramount Home Video 337783	Chris Rock	PG
3	2	3	**The Wedding Planner** — Columbia TriStar Home Video 05718	Jennifer Lopez Matthew McConaughey	PG-13
4	NEW		**Double Take** — Touchstone Home Video/Buena Vista Home Entertainment 61568	Eddie Griffin Orlando Jones	PG-13
5	NEW		**Saving Silverman** — Columbia TriStar Home Video 06790	Jason Biggs Steve Zahn	PG-13
6	3	4	**Unbreakable** — Touchstone Home Video/Buena Vista Home Entertainment 42930	Bruce Willis Samuel L. Jackson	PG-13
7	4	2	**Thirteen Days** — New Line Home Video/Warner Home Video 5200	Kevin Costner	PG-13
8	6	6	**Cast Away** — FoxVideo 2001751	Tom Hanks Helen Hunt	PG
9	5	4	**Save The Last Dance** — Paramount Home Video 334553	Julia Stiles	PG-13
10	NEW		**The Gift** — Paramount Home Video 328953	Cate Blanchett	R
11	8	8	**Traffic** — USA Home Entertainment 801813	Michael Douglas Benicio Del Toro	R
12	NEW		**Sugar & Spice** — New Line Home Video/Warner Home Video 35298	James Marsden Marley Shelton	PG-13
13	7	3	**Snatch** — Columbia TriStar Home Video 06366	Benicio Del Toro Brad Pitt	R
14	11	6	**O Brother, Where Art Thou?** — Touchstone Home Video/Buena Vista Home Entertainment 21854	George Clooney	PG-13
15	13	11	**What Women Want** — Paramount Home Video 398363	Mel Gibson Helen Hunt	PG-13
16	12	5	**Proof Of Life** — Warner Home Video 19045	Meg Ryan Russell Crowe	R
17	9	4	**Dude, Where's My Car?** — FoxVideo 2001756	Ashton Kutcher Seann William Scott	PG-13
18	14	5	**The Pledge** — Warner Home Video 19053	Jack Nicholson	R
19	10	3	**Dracula 2000** — Dimension Home Video/Buena Vista Home Entertainment 66436	Jonny Lee Miller Omar Epps	R
20	15	7	**Crouching Tiger, Hidden Dragon** — Columbia TriStar Home Video 06888	Chow Yun-Fat Michelle Yeoh	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.

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AUGUST 11 2001 Billboard

Top Kid Video™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / Label/Distributing Label & Number	YEAR OF RELEASE	PRICE
			NUMBER 1 — 1 Week At Number 1		
1	NEW		THE BOOK OF POOH: STORIES FROM THE HEART — Walt Disney Home Video/Buena Vista Home Entertainment 22477	2001	24.99
2	1	3	POWER RANGERS: IN 3-D — FoxVideo 2001849	2001	14.98
3	3	9	BLUE'S CLUES: PLAYTIME WITH PERIWINKLE — Nickelodeon Video/Paramount Home Video 839943	2001	9.95
4	5	7	DORA THE EXPLORER: WISH ON A STAR — Nickelodeon Video/Paramount Home Video 874673	2001	12.95
5	10	13	SCOOBY-DOO AND THE GHOUL SCHOOL — Warner Home Video 1700	2001	14.95
6	11	13	MARY-KATE & ASHLEY: WINNING LONDON — Dualstar Video/Warner Home Video 37332	2001	19.96
7	4	15	LADY AND THE TRAMP II: SCAMP'S ADVENTURE — Walt Disney Home Video/Buena Vista Home Entertainment 21226	2001	26.99
8	2	7	DORA THE EXPLORER: SWING INTO ACTION! — Nickelodeon Video/Paramount Home Video 874433	2001	12.95
9	14	52	BLUE'S CLUES: ABC'S AND 123'S — Nickelodeon Video/Paramount Home Video 835743	1998	9.95
10	6	9	BOB THE BUILDER: CAN WE FIX IT? — Lyrick Studios 24101	2001	14.99
11	9	9	POWER RANGERS: TIME FORCE-FORCE FROM THE FUTURE — FoxVideo 2001287	2001	14.98
12	18	22	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED — Dualstar Video/Warner Home Video 37236	2000	19.96
13	8	2	BARNEY'S CAMP WANNARUNNAROUND — Barney Home Video/Lyrick Studios 2018	1997	14.95
14	13	13	SCOOBY-DOO'S CREEPIEST CAPERS — Warner Family Entertainment/Warner Home Video 18180	2000	19.96
15	12	9	BOB THE BUILDER TO THE RESCUE! — Lyrick Studios 24100	2001	14.99
16	20	34	SCOOBY DOO'S GREATEST MYSTERIES — Cartoon Network Video/Warner Home Video H3867	1999	14.95
17	16	8	ELMO'S WORLD: BIRTHDAYS, GAMES, & MORE — Sony Wonder 54057	2000	9.98
18	19	26	THE LITTLE MERMAID II: RETURN TO THE SEA — Walt Disney Home Video/Buena Vista Home Entertainment 19680	2000	26.99
19	24	9	BEETHOVEN'S 3RD — Universal Studios Home Video 87321	2000	14.98
20	7	13	BARNEY'S GOOD DAY, GOOD NIGHT — Barney Home Video/Lyrick Studios 02019	1997	14.95
21	RE-ENTRY		POKEMON: BRAND NEW WORLD — Viz Video/Pioneer Entertainment 71619	2001	14.95
22	21	2	BARNEY'S BEST MANNERS — Barney Home Video/Lyrick Studios 69903	1993	14.95
23	RE-ENTRY		CHARLOTTE'S WEB — Paramount Home Video 8099	1973	14.95
24	23	17	BLUE'S CLUES: MAGENTA COMES OVER — Nickelodeon Video/Paramount Home Video 05645	2000	9.95
25	22	13	VEGGIE TALES: LYLE,THE KINDLY VIKING — Big Idea/Lyrick Studios 2137	2001	12.99

AUGUST 11 2001 Billboard

Recreational Sports™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Program Supplier & Number	PRICE
			NUMBER 1 — 2 Weeks At Number 1		
1	1	2	NHL OFFICIAL 2001 STANLEY CUP CHAMPIONSHIP	USA Home Entertainment 60023	14.98
2	NEW		NBA: 2001 NBA FINALS CHAMPIONSHIP	USA Home Entertainment 60194	19.95
3	2	4	WWF: LITA-IT JUST FEELS RIGHT	World Wrestling Federation Home Video 279	14.95
4	4	12	WWF: WRESTLEMANIA X-SEVEN	World Wrestling Federation Home Video 269	19.95
5	5	4	CAR RACE: NASCAR VIDEO VOL 1	Warner Home Video 1843	9.95
6	3	8	NASCAR RACERS: START YOUR ENGINES	FoxVideo 2000298	5.78
7	7	10	BALL ABOVE ALL	Ventura Distribution 0803	14.98
8	6	4	WWF: JUDGMENT DAY	World Wrestling Federation Home Video 271	19.95
9	11	4	CAR RACE: NASCAR VIDEO VOL 2	Warner Home Video 2153	9.95
10	9	16	WWF: DIVAS IN HEDONISM	World Wrestling Federation Home Video 281	14.95
11	8	4	FUTURE KINGS OF THE RING	Backyard Video 71000	19.95
12	10	25	MICHAEL JORDAN TO THE MAX	FoxVideo 2001286	14.98
13	13	35	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL 1 ◆	Redline Entertainment 77002	15.95
14	15	13	RODEO: BULLBUSTERS ALL-STARS OF RODEO	Goldhill Home Video 268	19.95
15	17	16	WWF: BEST OF RAW-VOL 2	World Wrestling Federation Home Video 280	14.95
16	12	8	GOLF DIGEST: PLAY GAME RIGHT	Global Fusion 50810	9.98
17	14	21	WWF: HARDCORE	World Wrestling Federation Home Video 278	14.95
18	16	16	WWF: NO WAY OUT	World Wrestling Federation Home Video 268	19.95
19	18	21	WWF: ROYAL RUMBLE	World Wrestling Federation Home Video 267	19.95
20	19	7	WWF: BACKLASH	World Wrestling Federation Home Video 270	19.95

AUGUST 11 2001 Billboard

Health & Fitness™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Program Supplier & Number	PRICE
			NUMBER 1 — 5 Weeks At Number 1		
1	1	80	YOGA FOR BEGINNERS COLLECTION	Living Arts 1070	17.98
2	4	45	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	Artisan Home Entertainment 10152	14.98
3	6	11	DENISE AUSTIN: POWER YOGA PLUS	Artisan Home Entertainment 11754	14.98
4	2	72	YOGA CONDITIONING FOR WEIGHT LOSS	Living Arts 1203	14.98
5	5	126	THE CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	14.98
6	7	134	BILLY BLANKS: TAE-BO WORKOUT	Ventura Distribution 2274	39.95
7	3	117	YOGA FOR BEGINNERS: ABS YOGA	Living Arts 1075	9.98
8	8	15	BASIC YOGA FOR DUMMIES	Anchor Bay Entertainment 11586	9.99
9	12	141	TOTAL YOGA	Living Arts 1080	9.98
10	10	5	MINNA LESSIG: EMERGENCY WORKOUT	Parade Video 1124	14.98
11	11	30	DENISE AUSTIN: BLAST OFF TEN POUNDS	Artisan Home Entertainment 10154	14.98
12	14	18	PILATES: BEGINNING MAT WORKOUT	Living Arts 1231	14.98
13	20	26	MINNA LESSIG: OPTIMIZER-FAT ELIMINATOR	Parade Video 11213	14.98
14	9	353	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Living Arts 1088	14.98
15	16	8	QUICK FIX: TOTAL BODY TONING	Parade Video 1116	9.98
16	17	6	DENISE AUSTIN: HIT THE SPOT-FAT BURNING BLAST	Artisan Home Entertainment 10471	12.98
17	RE-ENTRY		QUICK FIX: TIGHT ABS	Parade Video 1115	9.98
18	15	65	YOGA FOR BEGINNERS: STRESS RELIEF	Living Arts 1077	9.98
19	19	2	DENISE AUSTIN: SHORTCUTS-LEGS & BUNS	Artisan Home Entertainment 11835	14.98
20	18	106	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE	Ventura Distribution 2271	34.95

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. IRMA platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. ©2001, Billboard/BPI Communications and VideoScan Inc.

All 3 charts compiled from a national sample of retail store and rack-jobber reports collected, compiled, and provided by VideoScan. SM ©

HOME VIDEO

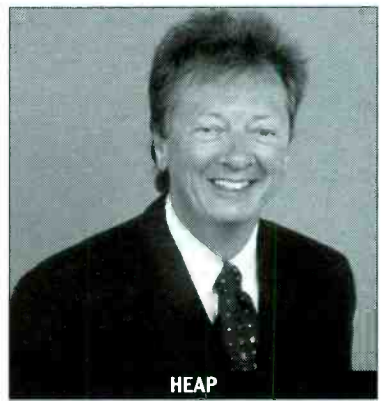
UPV Teams With U.K. Kids' TV Producer

BY SAM ANDREWS

LONDON—Universal Pictures Video (UPV) has sealed a four-year distribution deal with noted British children's TV producer Entertainment Rights that will cover the U.K. and Ireland.

Formerly called Sleepy Kids and best-known for the *Budgie the Little Helicopter* series penned by Sarah Ferguson, Entertainment Rights has also launched its own video label, Right Entertainment. The new unit will release product later this year from its library of 300 hours of programming.

Highlights from the library include



HEAP

children's favorites *Basil Brush*, *Beany and Cecil*, *Tangerine Bear*, *Cubeez*, *Dr. Otter*, *Harvey Toons*, *Casper the Friendly Ghost*, *Titch*, *Friendly Monsters*, *Katie and Orbie*, and Gerry Anderson's *Lavender Castle*.

"We have a wealth of expertise in the kids' market and look forward to working closely with Entertainment Rights," says Universal Pictures Video U.K chairman Eddie Cunningham. "They have built up an incredible catalog of kids' brands in a very short time, and we are extremely optimistic about the potential of this partnership." Cunningham calls the library an "impressive programming portfolio."

A LEADER IN KIDS' VIDEO

Entertainment Rights product will be added to UPV kids' lineup, which includes *Maisy*, *The Land Before Time*, *Fun Song Factory*, *Robot Wars*, *Clangers*, *Bagpuss*, *Ivor the Engine*, *The X Men*, and *Beast Wars*. UPV has also introduced *Barney* and *Power Rangers* into the territory.

The deal will establish the company as a leading children's video supplier, Entertainment Rights chief executive Mike Heap says: "Universal has unrivaled experience in sales and distribution, and I expect our home entertainment division to become a major contributor to our profitability." Heap came to Entertainment Rights after a stint as managing director at Warner Home Video U.K.

In addition to producing children's programming, Entertainment Rights bought Link Licensing recently and owns Cardiff-based animation studio Siriol Productions.

AUGUST 11 2001 Billboard

Top Music Videos™

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

THIS WEEK	LAST WEEK	WKS ON CHT	TITLE / Label / Distributing Label & Number	PRINCIPAL PERFORMERS	TAPE/DVD PRICE
			NUMBER 1 — 1 Week At Number 1		
1	4	3	AARON'S PARTY... LIVE IN CONCERT! Jive/Zomba Video 41749	Aaron Carter	14.95/19.97
2	16	25	MAKING THE TOUR ▲ Jive/Zomba Video 41726	'N Sync	19.95/24.97
3	10	40	LIVE AT MADISON SQUARE GARDEN ▲² Jive/Zomba Video 41739	'N Sync	19.95/24.97
4	3	32	THE UP IN SMOKE TOUR ▲² Eagle Vision/Red Distribution 30001	Various Artists	19.95/23.97
5	1	2	PLAY THE DVD V2/BMG Video 27100	Moby	24.98 DVD
6	5	33	BRITNEY IN HAWAII: LIVE & MORE ▲² Jive/Zomba Video 41704	Britney Spears	19.95/24.97
7	2	2	LEWD CRUED & TATTOOED Beyond Music/Universal Music & Video Dist. 578133	Motley Crue	19.98/24.98
8	9	280	HELL FREEZES OVER ▲² Geffen Home Video/Universal Music & Video Dist. 39548	Eagles	24.95/24.99
9	8	33	SALIVAL Tool Dissectional/Volcano/Zomba Video 31159	Tool	24.98/29.98
10	7	13	TOURING BAND 2000 ▲ Epic Music Video/Sony Music Entertainment 54010	Pearl Jam	19.95/24.97
11	11	89	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95/24.97
12	6	5	ENCORE Spring House Video/Chordant Dist. Group 44432	Old Friends Quartet	29.95 VHS
13	14	16	ON BROADWAY Spring House Video/Chordant Dist. Group 44403	Mark Lowry	29.95 VHS
14	13	9	MY REFLECTION Image Entertainment 578	Christina Aguilera	14.98/19.99
15	15	49	AARON'S PARTY (COME GET IT) — THE VIDEO ▲ Jive/Zomba Video 41721	Aaron Carter	9.95/14.97
16	17	277	LIVE FROM AUSTIN, TEXAS ▲² Epic Music Video/Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95/19.97
17	20	99	HISTORY ON FILM: VOLUME II Epic Music Video/Sony Music Entertainment 50138	Michael Jackson	14.95/19.97
18	21	46	SUPERNATURAL LIVE ▲² Arista Records Inc./BMG Video 15750	Santana	19.95/24.97
19	12	84	LIVE CONCERT HOME VIDEO ● Epic Music Video/Sony Music Entertainment 50114	Sade	14.95/24.97
20	24	202	THE DANCE ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95/24.97
21	19	74	DEATH ROW UNCUT ◇ Death Row/Ventura Distribution 66200	2Pac/Snoop Doggy Dogg	19.98/19.95
22	26	32	CRUSH TOUR LIVE ● Island Video/Universal Music & Video Dist. 53331	Bon Jovi	19.95/24.97
23	18	5	REBEL MUSIC-THE BOB MARLEY STORY Palm Pictures 2037	Bob Marley	14.95/24.95
24	34	23	BATTLE OF MEXICO CITY ● Epic Music Video/Sony Music Entertainment 50213	Rage Against The Machine	14.95/19.97
25	23	23	ALL THE WAY... A DECADE OF SONG Epic Music Video/Sony Music Entertainment 50229	Celine Dion	19.95/24.97
26	33	23	TIMELESS-LIVE IN CONCERT ▲ Columbia Music Video/Sony Music Entertainment 54020	Barbra Streisand	19.95/29.97
27	25	96	LIVE AT THE BEACON THEATRE ▲ Columbia Music Video/Sony Music Entertainment 58171	James Taylor	14.95/24.97
28	37	116	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment/Image Entertainment 5474	Bee Gees	19.98/24.99
29	27	12	LA LUNA LIVE IN CONCERT Angel/EMI Home Video 77894	Sarah Brightman	24.95/23.97
30	35	86	S & M ▲ Elektra Entertainment 40218	Metallica	19.95/34.97
31	31	21	BITTERSWEET MOTEL Image Entertainment 9782	Phish	19.98/24.99
32	36	16	DIG Epic Music Video/Sony Music Entertainment 79548	Mudvayne	9.97 DVD
33	32	25	BIG MONEY HUSTLAS ● Psychopathic/Island/Universal Music & Video Dist. 53869	Insane Clown Posse	24.95 VHS
34	28	11	MARDI RAW-UP CLOSE & PERSONAL Jive/Zomba Video 41750	Mystikal	14.95/19.97
35	RE-ENTRY		BRAND NEW DAY-LIVE FROM THE U.N. A&M Video/Universal Music & Video Dist. 53283	Sting	19.95/24.97
36	38	44	BALLER BLOCKIN' ▲² Cash Money/Universal Music & Video Dist. 53834	Cash Money Millionaires	19.95/24.97
37	RE-ENTRY		ONE LAST TIME LIVE IN CONCERT Eagle Vision/Red Distribution 300058	Tina Turner	19.95/23.97
38	RE-ENTRY		THE VELVET ROPE TOUR-LIVE IN CONCERT Eagle Rock Entertainment/Image Entertainment 5517	Janet Jackson	19.98/24.99
39	RE-ENTRY		GREATEST VIDEO HITS Capitol Video 77901	Poison	19.98 DVD
40	RE-ENTRY		NO BULL: LIVE AT PLAZA DE TOROS, MEXICO ● Elektra Entertainment 40192	AC/DC	19.95/24.97

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2001, Billboard/BPI Communications and SoundScan Inc.

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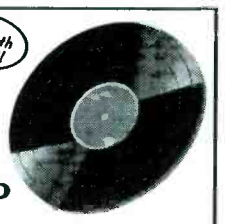

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"cuando nadie me ve"
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PD Keeps Power 106 'Well-Oiled'

Regional VP of Emmis Celebrates Station's Best Book Since 1989

BY DANA HALL
Airplay Monitor

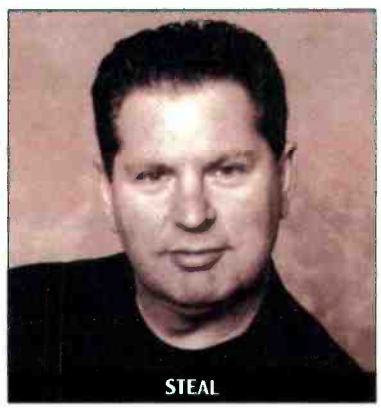
"I consider this a cumulative victory as opposed to something we achieved just over the past 90 days," says Jimmy Steal, regional VP of Emmis Broadcasting and PD of its KPWR (Power 106) Los Angeles.

That station just posted its "best Arbitron book since 1989," according to Steal, with increases in every daypart. Power 106 was No. 1 in teens, had a No. 2 showing in 12-plus and 18-34, and saw a boost in 18-49 numbers, making the station top five in that demo. In addition, Steal says, "Our cume is at an all-time high—1.64 million. We're knocking on [top 40 KIIS] Kiss' door."

The numbers, Steal says, reflect the success of such long-term projects as developing morning host Big Boy's team with the addition of two new players: Joe Grande from KYLD San Francisco's Morning Doghouse and Luscious Liz Hernandez from KDON Monterey, Calif. Steal says, "While I've programmed AOR, adult top 40, top 40, country, and hip-hop, I have to say that Big Boy is the best personality I've ever worked with. And I think that's due in part to the fact that he is a personality first and not a DJ." While that approach hasn't worked for all the PDs who have tried it in recent years, Steal says, "I actually tend to gravitate to those kinds of on-air personalities, because I've found it can be easier to teach them radio rather than to try to unteach all the bad stuff some jocks learned over the years."

Over the past year, KPWR has seen R&B rival KKBT—which had, for a while, gone straight after Power's hip-hop franchise—get a boost from its new morning man, comedian Steve Harvey. "I agree with [the] premise that Steve Harvey has been able to bring back a group of disenfranchised African-American listeners to radio and from all over the dial," Steal says. "He's obviously very talented."

But Steal also says that Harvey's outspoken stance on hip-hop is an advantage for KPWR. "It makes the station appear fragmented when you have a morning man who tends to play 20-year-old R&B songs and preaches


STEAL

about rap music negatively every morning, yet the rest of the day they attempt to image themselves a little more as a hip-hop station. Strategically, they would be more successful if they were focused on R&B all day, because that's the real opportunity if they are programming to win.

"Whereas Power so thoroughly owns the hip-hop position 24/7," Steal continues. "R&B is only a flavor. We are pretty selective about the R&B records that we will play—you won't see us breaking too many of them. That's not the expectation of our listeners, and we like to keep it consistent. There are records—like the 112 'Peaches & Cream'—which just jump out at you, but you'll never see too many on our playlist at one time—unless a song really tests well early on, and I don't usually see R&B test quickly. Erick Sermon is probably the best-testing record in that vein in a while. And even in that case, some people consider it rap and others don't."

And while you rarely see an R&B track on the Power playlist, you're even less likely to see a ballad. "They are a tough fit for our radio station," Steal says. "Ballads do not speak to our listeners' expectations. It would have to be a very special ballad, like the Ja Rule 'I Cry.' And to be honest, if it weren't an artist as big as he is, it probably wouldn't make it on."

Even when KPWR and KKBT were similar musically, Power's emphasis was on younger Latinos. Recently, Steal says, the station has seen "an increased appetite from the Hispanic listeners for the rock/rap music that is popular today. We actually started a weekend show called *Channel O*, which features that kind of music and is hosted by Lethal from Limp Bizkit, and Homicide from Sugar Ray."

Picking music for the station is an effort by a consortium of staffers. "I've probably got the most music-intensive staff of any radio station," Steal says. "In our music meetings are music director E-Man, assistant PD Damien Young, and mix-show coordinator Mr. Chalk. And then we'll often invite people like our night jock Philly Phil for input. They not only hear the music, [but] in a lot of cases they make the music. Damien is a producer for a lot of groups, like Kurupt and Mariah Carey. E-Man flies all over the country to mix for celebrity weddings. We've got mixers who have worked for Madonna, and our afternoon drive duo, Tha Good Fellas and Tito, have their own album coming out.

Steal began his on-air career at WXXL Orlando, Fla. He has programmed in Dallas twice—at KDMX and KEGL—and at WKRQ (Q102) Cincinnati. His current Emmis regional VP title has him overseeing country sister KZLA Los Angeles and rhythmic top 40 KKFR Phoenix in addition to Power 106.

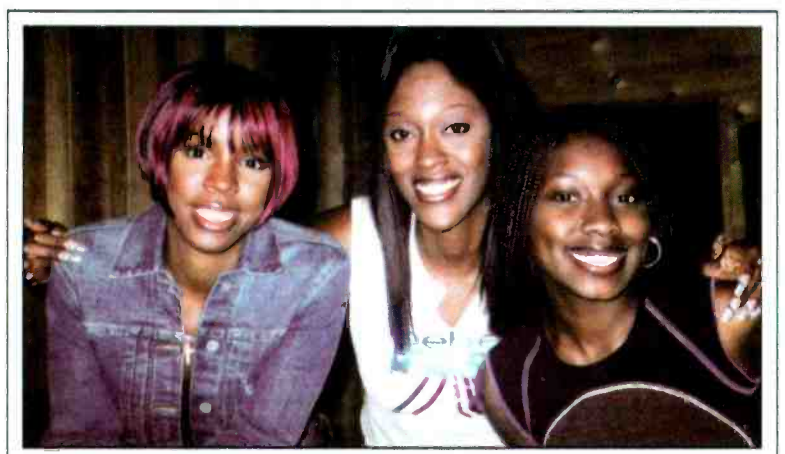
Beyond the music and personalities, Steal says, the station got a boost from the High-School Survivor contest on its Web site. "Students had to vote other schools off the Web site, so the school with the most students voting won a concert with 112. We also did a singles cruise featuring Tyrese, and we gave away two Xterra [sport utility vehicles], courtesy of Shaquille O'Neal.

"When it comes to promotions, you have to have both the big extravaganzas as well as the day-to-day street campaigns," Steal continues. "We have an incredible marketing department led by Diana Obermeyer, which includes a street team of 30 people. While most stations have two to three people who seemingly do all the work; we have a staff where everyone does their part. Coming up, we have our Power House Aug. 25, and we're doing an exclusive Snoop Dogg concert for winning listeners only.

"Power 106 is a well-oiled machine," Steal says. "It's been that way for a while, and that's a credit to [Emmis VP of programming] Rick Cummings and [market manager] Val Maki. I can only hope every PD is having as much fun programming as I am."

Dana Hall is managing editor of R&B Airplay Monitor.

She's 'Alright.' *American Country Countdown* host Bob Kingsley gave away tickets for lucky listeners to see Jo Dee Messina "burn" up the Las Vegas strip in concert. Pictured, from left, are *American Country Countdown's* Nan Kingsley, Robin Rhodes, and Bob Kingsley; Messina; and winners Susan Allgeier and Jean Abboud.


A Moment for the Music. RCA songstress CoKo, center, is in the studio preparing her second solo effort, *Music Doll*, due in the fall. Pictured helping out are Destiny's Child member Kelly Rowland, left, and former 702 member Meelah.

Arbitron Faces Criticism Over Sampling Practices

BY KATY BACHMAN
Mediaweek

In Los Angeles, where Infinity's KROQ leaped over perennial Spanish-language-station leaders to take the top ratings spot in the spring Arbitron, Hispanic Broadcasting Corp. and Spanish Broadcasting System have accused Arbitron of over-sampling Hispanics whose primary language is English. It was not too long ago that Anglo stations leveled a similar complaint when the Spanish stations led the rankers.

Arbitron countered that its distribution of language preference within its Hispanic sample hasn't changed for the past 16 surveys. Since summer 1997, the sample's percent of Hispanics who primarily speak English has hovered between 40% and 43%.

Then there's Saga Communications chief Ed Christian, who was steamed about Arbitron's sample size in Springfield, Ill., which showed that one of the group's four stations in the market did not have any women listeners ages 35-44.

"It's impossible to believe," Christian says. "We have not renewed Arbitron [in Springfield]. We're sitting it out." So add Saga to Arbitron's growing list of tough negotiations—both Clear Channel and Citadel are negotiating with the company to strike a new deal.

In addition, the Arbitron Advisory Council blasted Arbitron for response rates, which sank to an all-time low of 37.6 for the winter 2001 survey. Arbitron said that it continues to give response rates its highest priority. All research companies are struggling with this problem, which is why passive measurement devices, such as Arbitron's Portable People Meter (PPM), are a Holy Grail.

"A passive measurement system is ideal," says Gregg Liebman, senior VP/director of strategic resources for Zenith Media. Liebman was one of about 50 other agency and research executives who attended a recent Arbitron presentation on the PPM. "You can tell from compliance rates that this is an effective way of getting people to provide information."

Most think the PPM will be good for radio in the long run. "This puts radio and TV on the same platform," says Brad Adgate, senior VP/director of corporate research for Horizon Media. "It could change the paradigm of how TV and radio are bought and sold."

While more testing needs to be done, research executives are bullish. Andrew Green, director of strategic insights for media-buying agency OMD USA, says, "This kind of system will be how we measure media in the future."

Katy Bachman is senior editor for Mediaweek *in Washington, D.C.*

www.americanradiohistory.com

MUSIC VIDEO

The Eye

by Carla Hay

LOCAL SHOWS UNITED: For quite some time, there has been an absence of a professional trade organization for local/regional music video shows. The formation of the Video Programmers Assn. (VPA) aims to fill that gap by, among other services, acting as an advertising brokerage firm for local/regional shows.

The VPA is headed by Oak Park, Mich.-based president/CEO **Montez Miller**, whose experience in the music video industry includes heading her own independent firm, Montez Video Promotions. Montez has previously been national director of video promotion for Island Black Music and held PD/music director duties for the Detroit-based R&B/hip-hop show *Video Request*.

Miller says, "The purpose of the VPA is to strengthen relationships in the industry and to have a powerful voice for local shows with advertisers. There's strength in numbers."

She says the VPA organically grew out of the weekly chat-room sessions she started for the music video industry (The Eye, *Billboard*, Feb. 17). The chat room meets Wednesdays and Sundays at 8 p.m. ET via the Web site paltalk.com.

Although there have been some attempts over the past several years for local shows to band together in a professional organization, those efforts usually fizzled, or the organizations were short-lived.

"Because technology has improved and more people are using computers," Miller notes, "we now have the capability to meet on a regular basis through chat rooms. A lot of people didn't have that capability five years ago."

She adds, "Some people may wonder why I'm doing this. I'm not in it for my ego. My reputation is going to a big part of this organization, so this something that I'm taking seriously. I'm not going to let people down."

Miller points out, however, that the VPA won't operate like a charity: "I do plan to make some money through commissions for the advertising deals I put together. There's no way you can operate a business like this without having funds to keep the business going."

Miller says that a good deal of her role in the VPA will be "soliciting advertisers on VPA members' behalf and putting together promotional packages with record labels for local shows. VPA members will get benefits if they participate in these programs. Our membership represents over 50 million households, and major advertisers need to realize that they sometimes haven't tapped into the local, grass-roots audience yet. Record companies can also get advertising discounts with VPA members."

Membership in the VPA is free. Miller adds, "Local shows have nothing to lose by joining." She anticipates that the VPA's advertising brokerage service will be fully operational within the next three to six months.

Miller says more than 30 local music shows have joined the VPA so far, including *Soul Jamz, Rhythms, Nasty Videos, Spot Television, Whatz Going On, Positive Progression, Music Inner City, Club Video Expo, Da Bomb Video Show, Video Undaground, Rhythm and Business, The After Party*, and *The Underground Video Show*.

VPA
Video Programmers Association, LLC.

Although most of the shows are R&B/hip-hop programs, Miller says that membership is open to all local and regional shows.

More information on the VPA can be found online at vpanetwork.com.

MUCHMUSIC USA CONTEST: High-school students who dream of directing an **Alanis Morissette** video to be shown on national TV and getting a private performance from the singer will have their chance in a MuchMusic USA contest called Class Dismissed. Contestants are invited to direct their own video of the Morissette song "Ironic." The winner will receive an exclusive live performance by Morissette in September at his or her school, and the winning video will be shown on MuchMusic USA. Eligible videos will be posted online at mmusa.tv, where voting for the semifinalists will take place. The contest runs until Aug. 17, and the network will air a documentary about it Nov. 22.

PRODUCTION NEWS: Lot 47 Productions, a division of New York-based Lot 47 Films, has named **Tim Clawson** president and **Kris Toledo** executive producer of music video. They previously held similar titles at Shooting Gallery Productions. Also joining Lot 47 from Shooting Gallery are directors **Cameron Casey, Thomas Mignone,** and **Marcus Warren.**

AUGUST 11 2001 **Billboard** Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYTEMS

"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending JULY 29, 2001

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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 P. DIDDY, BLACK ROB & MARK CURRY, Bad Boy For Life	1 CHRIS CAGLE, Laredo	1 SUM 41, Fat Lip	1 TRAIN, Drops Of Jupiter
2 ALICIA KEYS, Fallin'	2 FAITH HILL, There You'll Be	2 JENNIFER LOPEZ, I'm Real	2 INCUBUS, Drive
3 LIL BOW WOW, Ghetto Girls	3 TOBY KEITH, I'm Just Talkin' About Tonight	3 USHER, U Remind Me	3 JANET, Someone To Call My Lover
4 DESTINY'S CHILD, Bootylicious	4 MARTINA MCBRIDE, When God-Fearin' Women Get The Blues	4 ALICIA KEYS, Fallin'	4 LIFEHOUSE, Hanging By A Moment
5 NELLY, Better Up	5 JESSICA ANDREWS, Helplessly, Hopelessly	5 DESTINY'S CHILD, Bootylicious	5 SUGAR RAY, When It's Over
6 THE ISLEY BROTHERS, Contagious	6 LONESTAR, I'm Already There	6 MARIAH CAREY, Loverboy	6 DAVE MATTHEWS BAND, The Space Between
7 D12, Purple Hills	7 TRAVIS TRITT, Love Of A Woman	7 JAGGED EDGE, Where The Party At	7 STAINO, It's Been Awhile
8 ERICK SERMON, Music	8 JAMIE O'NEAL, When I Think About Angels	8 JANET, Someone To Call My Lover	8 DIDO, Hunter
9 TRICK DADDY, I'm A Thug	9 KEITH URBAN, Where The Blacktop Ends	9 P. DIDDY, BLACK ROB & MARK CURRY, Bad Boy For Life	9 JENNIFER LOPEZ, I'm Real
10 JAHEIM, Just In Case	10 BRAD PAISLEY, Two People Fall In Love	10 BLINK-182, The Rock Show	10 FUEL, Bad Day
11 JENNIFER LOPEZ, I'm Real	11 TRISHA YEARWOOD, I Would've Loved You Anyway	11 CITY HIGH, What Would You Do	11 FIVE FOR FIGHTING, Superman
12 CRAIG DAVID, Fill Me In	12 CAROLYN DAWN JOHNSON, Complicated	12 CAKE, Short Skirt/Long Jacket	12 U2, Elevation
13 112, Peaches & Cream	13 TRICK PONY, On A Night Like This	13 VIOLATOR, What It Is	13 MELISSA ETHERIDGE, I Want To Be In Love
14 JIMMY COZIER, She's All I Got	14 CHELY WRIGHT, Never Love You Enough	14 ALIEN ANT FARM, Smooth Criminal	14 AEROSMITH, Fly Away From Here
15 VIOLATOR, What It Is	15 GARY ALLAN, Man Of Me	15 RAY J, Wait A Minute	15 STONE TEMPLE PILOTS, Days Of The Week
16 LIL' ROMEO, The Girlies	16 BROOKS & DUNN, Only In America	16 LINKIN PARK, Crawling	16 DESTINY'S CHILD, Bootylicious
17 LUTHER VANDROSS, Take You Out	17 JEFF STEELE, Something In The Water	17 GORILLAZ, Clint Eastwood	17 MARIAH CAREY, Loverboy
18 MYSTIC, The Life	18 CYNDI THOMSON, What I Really Meant To Say	18 EVE 6, Here's To The Night	18 SMASH MOUTH, I'm A Believer
19 PETEY PABLO, Raise Up	19 LEE ANN WOMACK, Why They Call It Falling	19 DROWNING POOL, Bodies	19 THE BLACK CROWES, Soul Singing
20 KEKE WYATT, Used To Love	20 LILA MCCANN, Come A Little Closer	20 D12, Purple Hills	20 FLICKERSTICK, Smile
21 CASE, Not Your Friend	21 DIAMOND RIO, One More Day	21 112, Peaches & Cream	21 MATCHBOX TWENTY, Mad Season
22 LUDACRIS, Area Codes	22 PATTY LOVELESS, The Boys Are Back In Town	22 BLU CANTRELL, Hit 'Em Up Style	22 FATBOY SLIM, Weapon Of Choice
23 USHER, U Remind Me	23 DOLLY PARTON, Shine	23 O-TOWN, All Or Nothing	23 BON JOVI, It's My Life
24 LIL JON & EASTSIDE BOYZ, Bia Bia	24 DARRYL WORLEY, Second Wind	24 CRYSTAL METHOD, Name Of The Game	24 ALICIA KEYS, Fallin'
25 TANK, Slowly	25 KEITH URBAN, But For The Grace Of God	25 MISSY ELLIOTT, One Minute Man	25 NELLY FURTADO, Turn Off The Light
26 AALIYAH, We Need A Resolution	26 NICKEL CREEK, When You Come Back Down	26 BACKSTREET BOYS, More Than That	26 MOBY, South Side
27 FAITH EVANS, Can't Believe	27 DIXIE CHICKS, Cowboy Take Me Away	27 JESSICA SIMPSON, Irresistible	27 U2, Beautiful Day
28 MISSY ELLIOTT, One Minute Man	28 JESSICA ANDREWS, Who I Am	28 LFO, Every Other Time	28 EVE 6, Here's To The Night
29 BILKK THE SHOCKER, That's Cool	29 MARK WILLS, Loving Every Minute	29 NELLY, Better Up	29 UNCLE KRACKER, Follow Me
30 KURUPT, It's Over	30 TAMMY COCHRAN, Angels In Waiting	30 AEROSMITH, Fly Away From Here	30 DEPECHE MODE, Dream On
31 LIL' MO, Superwomen	31 GARY ALLAN, Right Where I Need To Be	31 'N SYNC, Pop	31 FUEL, Hemorrhage (In My Hands)
32 MUSIQ, Girl Next Door	32 BOGGY BOTTOM BOYS, I Am A Man Of Constant Sorrow	32 THA EASTSIDAZ, I Luv It!	32 FAITH HILL, There You'll Be
33 FOXY BROWN, Oh Yeah	33 JAMIE O'NEAL, There Is No Arizona	33 3 DOORS DOWN, Be Like That	33 RED HOT CHILI PEPPERS, Otherside
34 R. KELLY, Fiesta	34 MARK MCGUINN, That's A Plan	34 DAVE NAVARRO, Rexall	34 JANET, All For You
35 JAGGED EDGE, Where The Party At	35 LEE ANN WOMACK, I Hope You Dance	35 311, You Wouldn't Believe	35 INDIA.ARIE, Brown Skin
36 JILL SCOTT, The Way	36 FAITH HILL, The Way You Love Me	36 SUGAR RAY, When It's Over	36 3 DOORS DOWN, Be Like That
37 RAY J, Wait A Minute	37 TOBY KEITH, How Do You Like Me Now	37 LUDACRIS, Area Codes	37 BLU CANTRELL, Hit 'Em Up Style
38 BEANIE SIGEL, Beanie (Mack B****)	38 TRAVIS TRITT, It's A Great Day To Be Alive	38 DISTURBED, Down With The Sickness	38 JEFFREY GAINES, In Your Eyes
39 REDMAN, Let's Get Dirty	39 BROOKS & DUNN, Ain't Nothing 'Bout You	39 FUEL, Bad Day	39 MADONNA, Don't Tell Me
40 MARIAH CAREY, Loverboy	40 KENNY CHESNEY, I Lost It	40 ERICK SERMON, Music	40 NO DOUBT, Simple Kind Of Life
41 ST. LUNATICS, Midwest Swing	41 LEANN RIMES, I Need You	41 MANDY MOORE, Crush	41 LENNY KRAVITZ, Again
42 COO COO CAL, My Projects	42 BILLY GILMAN, She's My Girl	42 CRAIG DAVID, Fill Me In	42 MACY GRAY, I Try
43 SNOOP DOGG FEAT. BUTC, Loosen' Caboose	43 KENNY CHESNEY, Don't Happen Twice	43 MATTHEW GOOD BAND, The Future Is X-Rated	43 CREED, With Arms Wide Open
44 GANGSTA BOO, Love Don't Live	44 SARA EVANS, I Could Not Ask For More	44 KURUPT, It's Over	44 MATCHBOX TWENTY, Bent
45 LIL WAYNE FEAT. HOT B, Shine	45 ALAN JACKSON, When Somebody Loves You	45 STAINO, It's Been Awhile	45 CRAIG DAVID, Fill Me In
46 TIMBALAND & MAGOO, Drop	46 KENNY ROGERS, There You Go Again	46 MOBY, South Side	46 NIKKA COSTA, Like A Feather
47 BABYFACE, There She Goes	47 SARA EVANS, Born To Fly	47 TALIB KWELI & HI-TEK, The Blast	47 BON JOVI, One Wild Night (Live)
48 PHILLY'S MOST WANTED, Please Don't Mind	48 ALISON KRAUSS, The Lucky One	48 PETE YORN, Life On A Chain	48 DIDO, Thank You
49 BISQO, Dance For Me	49 TRENT SUMMAR, Paint Your Name In Purple	49 RADIOHEAD, Knives Out	49 MICHAEL JACKSON, Billie Jean
50 JUVENILE, Set It Off	50 AARON TIPPIN, Kiss This	50 BISQO, Dance For Me	50 MICHAEL JACKSON, Beat It
NEW ONS	NEW ONS	NEW ONS	NEW ONS
MARY J. BLIGE, Family Affair	ALAN JACKSON, It's Alright To Be A Redneck	MICHELLE BRANCH, Everywhere	MARY J. BLIGE, Family Affair
MAXWELL, Lifetime	BLAKE SHELTON, Austin	THE WISEGUYS, Start The Commotion	LIVE, Simple Creed
QINUWINE, Differences		MARY J. BLIGE, Family Affair	HALFORD, Made In Hell
REDMAN, Smash Something			

The Clip List

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 11, 2001

muchmusic usa
Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

ALIEN ANT FARM, Smooth Criminal (NEW)
JOYDROP, Sometimes Wanna Die (NEW)
WEEZER, Island In The Sun
THE CRYSTAL METHOD, Name Of The Game
3 DOORS DOWN, Be Like That
NELLY, Better Up
RUSTIC OVERTONES, C'mon
CAKE, Short Skirt/Long Jacket
KENNA, Hell Bent
JENNIFER LOPEZ, I'm Real
BADLY DRAWN BOY, Spitting In The Wind
DROWNING POOL, Bodies
MISSY ELLIOTT, One Minute Man
STONE TEMPLE PILOTS, Days Of The Week
JANET, Someone To Call My Lover
JAGGED EDGE, Where The Party At
311, You Wouldn't Believe
D12, Purple Hills
FUEL, Bad Day
GORILLAZ, Clint Eastwood

MTV2
Continuous programming
1515 Broadway, New York, NY 10036

NEW
PUDDLE OF MUDD, Control
THE START, Gorgeous
NEW ORDER, Crystal
TRICK DADDY, I'm A Thug
RADIOHEAD, Knives Out

MTV Tres
Continuous programming
1111 Lincoln Rd, Miami Beach, FL 33139

'N SYNC, Pop
GORILLAZ, Clint Eastwood
WESTLIFE, Uptown Girl
U2, Elevation
DIDO, Thank You
CRAZY TOWN, Butterfly
BLINK-182, The Rock Show
MOENIA, Moida Perfecto
RONAN KEATING, Lovin' Each Day
JUMBO, Rockstar
DESTINY'S CHILD, Survivor
TRAVIS, Sing
MADONNA, What It Feels Like For A Girl
CHRISTINA AGUILERA LIL' KIM MYA & PINK, Lady Marmalade
LINKIN PARK, Crawling
BENJAMIN DIAMOND, Little Scars
ALEJANDRO SANZ, Una Noche
JESSICA SIMPSON, Irresistible
BACKSTREET BOYS, More Than That
R.E.M., Imitation Of Life

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AEROSMITH, Fly Away From Here
THE CULT, Rise
U2, Elevation
EVERCLEAR, Brown Eyed Girl
STEVIE NICKS, Every Day
CHRISTINA AGUILERA LIL' KIM MYA & PINK, Lady Marmalade
FAITH HILL, There You'll Be
DESTINY'S CHILD, Bootylicious
JANET, All For You
THE CRYSTAL METHOD, Name Of The Game
GREEN DAY, Waiting
TOOL, Schism
GODHEAD, Eleanor Rigby
STATIC-X, This Is Not
SEVEN MARY THREE, Wait
DAVE NAVARRO, Rexall
ALICIA KEYS, Fallin'
FAITH EVANS, You
NIKKA COSTA, Like A Feather
STABBINO WESTWARD, So Far Away

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DROWNING POOL, Bodies (NEW)
FOXY BROWN, Oh Yeah (NEW)
NEW FOUND GLORY, Dressed To Kill (NEW)
CATBURDLAZ, I Know (NEW)
DEFAULT, Wasting My Time
OUR LADY PEACE, Life
WAVE, California
BLINK-182, The Rock Show
D12, Purple Hills
SUM 41, Fat Lip
DESTINY'S CHILD, Bootylicious
JANET, Someone To Call My Lover
SHAGGY, Freaky Girl
'N SYNC, Pop
SNOW, Joke Thing
STONE TEMPLE PILOTS, Days Of The Week
BIO WRECK, Inhale
USHER, U Remind Me
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BLINK-182, The Rock Show
THE CORRS, One Night
JESSICA SIMPSON, Irresistible
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FAITH HILL, There You'll Be
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TIMBALAND & MAGOO, Drop
JAGGED EDGE, Where The Party At
AALIYAH, We Need A Resolution
P. DIDDY BLACK ROB & MARK CURRY, Bad Boy For Life
BABYFACE, There She Goes
MISSY ELLIOTT, One Minute Man
D12, Purple Hills
DESTINY'S CHILD, Bootylicious
LUDACRIS, Area Codes
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THE ISLEY BROTHERS, Contagious
PHILLY'S MOST WANTED, Please Don't Mind

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USHER, U Remind Me
LIL BOW WOW, Ghetto Girls
BACKSTREET BOYS, More Than That
LINKIN PARK, Crawling
LFO, Every Other Time
BLINK-182, The Rock Show
JESSICA SIMPSON, Irresistible
3LW, Playas Gon' Play
CRAIG DAVID, Fill Me In
JANET, Someone To Call My Lover
SUM 41, Fat Lip

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BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter

by Geoff Mayfield

FIRST AND SECOND: Certainly by the time you read these words, you've run into someone—be it a disillusioned critic or a jaded music industryite—who has figured out a way to pooh-pooh the 1.88 million-unit week that greets **'N Sync's** new *Celebrity*. Pay no attention to such dribble.

Although half a million shy of the historic 2.4 million sum that its *No Strings Attached* rolled last year, 'N Sync now lays claim to the two biggest sales weeks of the SoundScan era. In fact, considering that album sales are larger now than in any prior era, these are probably the largest sales weeks of all time.

With the cooled reception teen-driven acts have experienced at radio in recent months, the new album's opener is no small feat, and lead track "Pop," obviously, has not been the runaway smash for 'N Sync that "Bye, Bye, Bye" was last year. By the time *Strings* hit stores, "Bye, Bye, Bye" had been No. 1 for five weeks on Top 40 Tracks; "Pop," now No. 31 on that chart, peaked at No. 8.

While 'N Sync's momentum has slowed at radio, other elements—including its tour, wall-to-wall MTV coverage, and a corporate sponsorship deal with phone company Verizon—obviously served to pick up the slack. The Verizon campaign poured impressions onto TV and radio, including spots on formats where 'N Sync would not normally receive exposure, while Jive senior VP/GM **Tom Carrabba** estimates that at least 1.5 million fans saw 'N Sync's tour by the time the album reached stores July 24.

SLUMP BUSTERS: The fat **'N Sync** sum snaps a 10-week streak during which overall album sales were down from the comparable frame a year ago. Aside from the chart-topper, three other new albums start in the top 15. A multi-act tour de force from the Violator camp debuts at No. 10 (78,000 units), while rock band **Cake** mixes its first top 20 appearance on The Billboard 200 (No. 13, 72,000 units); its two previous albums peaked at Nos. 36 and 33.

Buoyed by series-high ratings for A&E's periodic *Live by Request*, **Neil Diamond** enters at No. 15 (68,000 units), his highest bow ever (see Chart Beat, page 6) and his highest rank since 1996's *Tennessee Moon* peaked at No. 14. He also sang on *Today* and was on VH1's *Behind the Music*.

Speaking of the top 15, Columbia is the distributing label of five albums parked there. The last to land as many in the top 15 was Interscope in the Aug. 19, 2000, issue of *Billboard*.

BOX SCORES: In the late '60s, the phrase "super group" was coined to describe the likes of **Blind Faith** and **Crosby, Stills & Nash**, bands whose members had previously gained fame in other acts. An earlier quintet, **Buffalo Springfield**, is unique in that it earned that "super group" tag in retrospect, as it was the root of a family tree that would later encompass the solo careers of **Neil Young** and **Steven Stills**, as well as the groups **Poco, Loggins & Messina**, and, of course, **Crosby, Stills, Nash & Young.**

The Los Angeles-based group had but one top 10 single, only recorded three albums during its brief union, and because the third set hit stores in 1968, any fan who remembers hearing the band on the radio is *at least* 45 years old. All of which

means it was impressive to see Rhino's extremely comprehensive four-CD *Buffalo Springfield Box Set* enter The Billboard 200 last issue at No. 194.

Although the collection falls off the chart this issue, it has the distinction of being just the second boxed set to reach the big chart this year, the only other one being *Ken Burns Jazz—The Story of America's Music*, which peaked at No. 112 during a six-week run when Burns' latest miniseries ran on PBS. The last single-act box to reach the list was **Eagles'** *Selected Works: 1972-1999*, which began a 10-week chart ride at No. 109 in last year's Dec. 2 issue. Each of those, like the Springfield box, carried a $59.98 list.

LEAGUE LEADERS: Jennifer Lopez grabs the big chart's Greatest Gainer award (66-17, up 188%). Her spike comes as a result of Epic stripping the controversial remix of "I'm Real" into her *J.Lo* album, on terms that made it easy for stores to quickly bring the new version in stock.

'N Sync's last blockbuster album had a second-week decline of 66%. Indications are the new one might see a steeper drop next issue. If that decline softens, we could see a hearty battle for No. 1, with early sales suggesting the multi-act compilation Now 7 could open in the range of 700,000-750,000 units.

Up about 1,000 units, newcomer **Dez** takes double Greatest Gainer honors on Top Contemporary Christian (36-21) and Top Gospel Albums (11-7) with Sing for Me (Destiny). She climbs 64-57 on Top R&B/Hip Hop Albums after collecting the Pacesetter trophy there last issue.

Singles Minded

by Silvio Pietroluongo, Minal Patel, Wade Jessen

PLACES OF INTEREST: Blake Shelton is the first male artist in nearly five years to reach No. 1 on Hot Country Singles & Tracks with a debut single, as "Austin" (Giant/WRN) gains 372 detections and jumps 4-1. Shelton's song is the chart's fifth-biggest gainer this issue, making him the first new male to top the chart since **Kevin Sharp** did so for four weeks in January 1997 with a cover of **the Tony Rich Project's** "Nobody Knows."

"Austin" also steps 2-1 on Top Country Singles Sales, marking the first time in almost five years that an act's debut single

achieved simultaneous No. 1's on both country singles lists. **Deana Carter's** "Strawberry Wine" wore both crowns in the Nov. 23, 1996, issue of *Billboard*.

Shelton's audio love letter was issued just prior to the closing of Giant's Nashville operation in April, at which time he was reassigned to the Warner/Reprise Nashville office. No Giant-issued single had topped the radio chart since **Clay Walker's** "This Woman and This Man" in the March 10, 1995, issue of *Billboard*.

Meanwhile, Shelton's debut album hit stores July 31 and should make a strong showing next issue on Top Country Albums.

'AFFAIR' TO REMEMBER: "Family Affair" (MCA) by **Mary J. Blige** enters R&B/Hip-Hop Singles Sales at No. 72 as a result of street-date violations. The vinyl version of the **Dr. Dre**-produced track was just officially released at retail but garnered enough premature sales to debut a week early on the component Singles Sales chart, which helps it move 17-13 on the R&B/Hip-Hop Singles & Tracks chart. As a result, with a full week of sales, it will almost certainly earn Greatest Gainer/Sales honors next issue.

"Family Affair," which earned Greatest Gainer/Airplay honors last issue, adds another 2.5 million in audience this issue, holding in the top 10 on the R&B/Hip-Hop Airplay chart. Combined with the steady increase at radio, the retail launch should propel Blige's 30th charting single into the top 10 next week. If this occurs, "Family Affair" would be Blige's 13th top 10 single.

LIVE AND WELL: Chart history shows that each of the first tracks worked from a new **Live** album have debuted in the top 30 of the Modern Rock Tracks chart. "Simple Creed" (Radioactive/MCA) featuring **Tricky** is no exception, entering the chart at No. 29. "Operation Spirit," from 1991's *Mental Jewelry*, entered at No. 21, "Selling the Drama" from 1994's *Throwing Copper* entered at No. 28, "Lakini's Juice" from 1997's *Secret Samadhi* entered at No. 3, and "The Dolphin's Cry" from 1999's *The Distance to Here* entered at No. 25.

"Creed" is already ranked top five at WDHA Philadelphia, WOXY Cincinnati, WEGR Memphis, WKLS Atlanta, and WZTA Miami. The song is also the highest new entry on Mainstream Rock Tracks, bowing at No. 25.

'REAL' TIME: Jennifer Lopez (Epic) reaches the top 10 of both The Billboard Hot 100 (12-9) and R&B/Hip-Hop Singles & Tracks (13-10), earning the Greatest Gainer/Airplay ribbon on the former chart. It is her first top 10 R&B/Hip-Hop entry since 1999's "If You Had My Love." On the all-format Hot 100 Airplay chart, she posts an audience of 85 million (9-5), up 10 million over the prior week.

The use of a racial epithet on the remixed version of "I'm Real," featuring rapper **Ja Rule**, drew some testy media coverage, but, if anything, the flap has accelerated, rather than slowed, J.Lo's progress. The song is No. 1 at several stations, including KYLD San Francisco, WJMN Boston, KUBE Seattle, XHTZ San Diego, and KBBT San Antonio. The addition of the remixed version to her *J.Lo* album yields the largest unit increase on The Billboard 200 (see Over the Counter, this page).

Alicia Keys' "Fallin' " (J), No. 1 on the R&B/Hip-Hop Airplay chart for three weeks, moves up R&B Hip-Hop Singles & Tracks. Although she loses both sales and airplay points, she rises 4-2, due to larger declines by **Destiny's Child** at No. 3 and **Usher** at No. 5. A vinyl-only remix version, featuring **Busta Rhymes** and **Rampage**, could help rally the 1,500-unit gain Keys needs to wrest the crown from **Mariah Carey's** "Loverboy."

Silvio Pietroluongo is on vacation. Assistance in preparing this column was provided by Keith Caulfield and Geoff Mayfield in Los Angeles and Steve Graybow in New York.

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The Billboard® 200®

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
				NUMBER 1 — 1 Week At Number 1		
1	NEW		1	**'N SYNC** Jive 41758/Zomba (12.98/18.98)	Celebrity	1
2	1	1	5	**ALICIA KEYS ▲** J 20002 (11.98/17.98)	Songs In A Minor	1
3	3	3	6	**D12** Shady 490897*/Interscope (12.98/18.98)	Devil's Night	1
4	4	4	10	**STAIND ▲**[2] Flip/Elektra 62626/EEG (12.98/18.98)	Break The Cycle	1
5	2	—	2	**AALIYAH** Blackground 10082* (12.98/18.98)	Aaliyah	2
6	7	5	13	**DESTINY'S CHILD ▲**[3] Columbia 61063*/CRG (12.98 EQ/18.98)	Survivor	1
7	6	2	3	**P. DIDDY & THE BAD BOY FAMILY** Bad Boy 73045*/Arista (12.98/18.98)	The Saga Continues...	2
8	9	10	40	**LINKIN PARK ▲**[2] Warner Bros. 47755 (11.98/17.98)	[Hybrid Theory]	8
9	8	6	5	**JAGGED EDGE ▲** So So Def/Columbia 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	3
10	NEW		1	**VARIOUS ARTISTS** Violator/Loud/Columbia 85790*/CRG (12.98 EQ/18.98)	Violator The Album V2.0	10
11	12	7	7	**BLINK-182** MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1
12	5	—	2	**FOXY BROWN** Def Jam 548834*/IDJMG (12.98/18.98)	Broken Silence	5
13	NEW		1	**CAKE** Columbia 62132/CRG (11.98 EQ/17.98)	Comfort Eagle	13
14	17	14	31	**SOUNDTRACK ▲**[2] Mercury (Nashville) 170069 (11.98/18.98)	O Brother, Where Art Thou?	13
15	NEW		1	**NEIL DIAMOND** Columbia 85500/CRG (12.98 EQ/18.98)	Three Chord Opera	15
16	13	16	12	**SUM 41 ●** Island 548662/IDJMG (18.98 CD)	All Killer No Filler	13
				GREATEST GAINER		
17	66	74	27	**JENNIFER LOPEZ ▲** Epic 85965 (12.98 EQ/18.98)	J.Lo	1
18	15	18	18	**TRAIN ▲** Aware/Columbia 69888/CRG (11.98 EQ/17.98)	Drops Of Jupiter	6
19	18	12	8	**ST. LUNATICS ▲** Fo' Reel 014119/Universal (12.98/18.98)	Free City	3
20	23	23	8	**DROWNING POOL ●** Wind-up 13065 (17.98 CD)	Sinner	20
21	11	—	2	**CRAIG DAVID** Wildstar/Atlantic 88081*/AG (11.98/17.98)	Born To Do It	11
22	19	17	14	**JANET ▲**[4] Virgin 10144* (12.98/18.98)	All For You	1
23	16	11	8	**SOUNDTRACK ●** Murder Inc./Def Jam 548832*/IDJMG (12.98/18.98)	The Fast And The Furious	7
24	14	8	4	**LIL' ROMEO** Soulja 50198/Priority (11.98/17.98)	Lil' Romeo	6
25	22	20	17	**VARIOUS ARTISTS ▲**[2] Sony/Zomba/Universal/EMI 85663/Epic (12.98 EQ/18.98)	Now 6	1
26	27	29	6	**GORILLAZ** Parlophone 33748/Virgin (17.98 CD)	Gorillaz	26
27	30	41	21	**ALIEN ANT FARM ●** New Noize/DreamWorks 450293/Interscope (11.98/17.98) ♦	ANThology	27
28	20	13	6	**LUTHER VANDROSS ●** J 20007 (12.98/18.98)	Luther Vandross	6
29	25	31	52	**SOUNDTRACK ▲**[2] Curb 78703 (11.98/17.98)	Coyote Ugly	10
30	21	15	12	**SOUNDTRACK ▲** Interscope 493035 (12.98/18.98)	Moulin Rouge	3
31	10	—	2	**KURUPT** Antra 751083/Artemis (12.98/18.98)	Space Boogie: Smoke Oddessey	10
32	24	19	11	**MISSY "MISDEMEANOR" ELLIOTT ▲** The Gold Mind/Elektra 62639*/EEG (12.98/18.98)	Miss E...So Addictive	2
33	26	21	19	**112 ▲** Bad Boy 73039*/Arista (12.98/18.98)	Part III	2
34	29	28	57	**NELLY ▲**[4] Fo' Reel 157743*/Universal (12.98/18.98)	Country Grammar	1
35	33	39	36	**ENYA ▲**[2] Reprise 47426/Warner Bros. (12.98/18.98)	A Day Without Rain	17
36	28	25	22	**DAVE MATTHEWS BAND ▲**[2] RCA 67988 (11.98/18.98)	Everyday	1
				PACESETTER		
37	55	45	3	**DREAM STREET** UEG 18304/Edel (11.98/17.98)	Dream Street	37
38	34	24	5	**LONESTAR ●** BNA 67011/RLG (12.98/18.98)	I'm Already There	9
39	42	36	10	**CITY HIGH** Booga Basement 490890/Interscope (11.98/17.98)	City High	34
40	38	43	19	**TRICK DADDY ●** Slip-N-Slide/Atlantic 83432*/AG (11.98/17.98)	Thugs Are Us	4
41	35	26	7	**SUGAR RAY ●** Lava/Atlantic 83414*/AG (12.98/18.98)	Sugar Ray	6
42	39	32	39	**LIFEHOUSE ▲** DreamWorks 450231/Interscope (11.98/17.98) ♦	No Name Face	6
43	43	35	21	**EVE ▲** Ruff Ryders 490845*/Interscope (12.98/18.98)	Scorpion	4
44	40	38	41	**LIMP BIZKIT ▲**[5] Flip 490759*/Interscope (12.98/18.98)	Chocolate Starfish And The Hot Dog Flavored Water	1
45	45	46	27	**O-TOWN ▲** J 20000 (11.98/17.98)	O-Town	5
46	44	40	30	**UNCLE KRACKER ▲** Top Dog/Lava/Atlantic 83279*/AG (12.98/18.98) ♦	Double Wide	7
47	36	30	11	**TOOL ▲** Tool Dissectional/Volcano 31160/Zomba (12.98/18.98)	Lateralus	1
48	46	37	11	**WEEZER ●** Geffen 493045*/Interscope (12.98/18.98)	Weezer	4
49	37	27	51	**SHAGGY ▲**[5] MCA 112096* (11.98/17.98)	Hotshot	1
50	53	60	45	**FUEL ▲** 550 Music 69436/Epic (12.98 EQ/17.98)	Something Like Human	17
51	41	34	5	**VARIOUS ARTISTS** Warner/Elektra/Atlantic 14720/Arista (12.98/18.98)	Totally Dance	34
52	32	9	3	**MELISSA ETHERIDGE** Island 548661/IDJMG (12.98/18.98)	Skin	9
53	49	55	11	**SOUNDTRACK ●** DreamWorks 450305/Interscope (12.98/18.98)	Shrek	28
54	NEW		1	**JIMMY EAT WORLD** DreamWorks 450334*/Interscope (12.98 CD)	Bleed American	54
55	48	48	20	**JAHEIM ●** Divine Mill 47452*/Warner Bros. (11.98/17.98)	[Ghetto Love]	9
56	31	22	5	**BEANIE SIGEL** Roc-A-Fella/Def Jam 548838*/IDJMG (12.98/18.98)	The Reason	5
57	57	63	66	**DISTURBED ▲** Giant 24738/Warner Bros. (11.98/17.98) ♦	The Sickness	29
58	58	59	44	**AARON CARTER ▲**[2] Jive 41708/Zomba (11.98/17.98)	Aaron's Party (Come Get It)	4
59	52	52	31	**SOUNDTRACK ▲** Hollywood 162288 (18.98 CD)	Save The Last Dance	3
60	60	68	14	**TIM MCGRAW ▲** Curb 78711 (12.98/18.98)	Set This Circus Down	2
61	54	50	54	**JILL SCOTT ▲** Hidden Beach 62137*/Epic (11.98 EQ/17.98) ♦	Who Is Jill Scott? Words And Sounds Vol. 1	17
62	63	56	42	**JA RULE ▲**[2] Murder Inc./Def Jam 542934*/IDJMG (12.98/18.98)	Rule 3:36	1
63	NEW		1	**JIMMY COZIER** J 20004 (11.98/17.98)	Jimmy Cozier	63
64	51	42	8	**JESSICA SIMPSON ●** Columbia 62136/CRG (12.98 EQ/18.98)	Irresistible	6
65	61	53	18	**INDIA.ARIE ●** Motown 013770/Universal (12.98/18.98)	Acoustic Soul	10
66	47	33	6	**SISQO ▲** Dragon/Def Soul 548836*/IDJMG (12.98/18.98)	Return Of Dragon	7
67	62	51	63	**DIDO ▲**[4] Arista 19025 (11.98/17.98) ♦	No Angel	4
68	65	61	87	**INCUBUS ▲**[2] Immortal 63652/Epic (12.98 EQ/18.98)	Make Yourself	47
69	64	84	23	**VARIOUS ARTISTS ▲** Integrity 61001/Time Life (19.98 CD)	Songs 4 Worship — Shout To The Lord	58
70	77	79	22	**EVE 6 ●** RCA 67713 (11.98/17.98)	Horrorscope	34
71	76	73	31	**NELLY FURTADO ▲** DreamWorks 450217/Interscope (11.98/17.98) ♦	Whoa, Nelly!	26
72	73	69	44	**KENNY CHESNEY ▲** BNA 67976/RLG (11.98/17.98)	Greatest Hits	13
73	50	44	5	**LIL' MO** Elektra 62374*/EEG (12.98/18.98)	Based On A True Story	14
74	68	71	62	**LEE ANN WOMACK ▲**[3] MCA Nashville 170099 (11.98/17.98)	I Hope You Dance	16
75	95	99	5	**LFO** J 20006 (12.98/18.98)	Life Is Good	75
76	56	—	2	**WILLA FORD** Lava/Atlantic 83437/AG (11.98/17.98)	Willa Was Here	56
77	70	66	41	**LUDACRIS ▲**[3] Disturbing Tha Peace/Def Jam South 548138*/IDJMG (12.98/18.98)	Back For The First Time	4
78	71	72	10	**LIL JON & THE EAST SIDE BOYZ** BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up	43
79	80	75	42	**SARA EVANS ▲** RCA (Nashville) 67964/RLG (11.98/17.98)	Born To Fly	55
80	81	80	27	**DREAM ▲** Bad Boy 73037/Arista (11.98/17.98)	It Was All A Dream	6
81	74	57	8	**RADIOHEAD ●** Capitol 32764 (11.98/17.98)	Amnesiac	2
82	84	96	36	**TIM MCGRAW ▲**[3] Curb 77978 (12.98/18.98)	Greatest Hits	4
83	90	98	17	**GINUWINE ●** Epic 89622* (12.98 EQ/18.98)	The Life	3
84	NEW		1	**SOUNDTRACK** Walt Disney 860731 (18.98 CD)	The Princess Diaries	84
85	86	87	37	**THE BEATLES ▲**[3] Apple 29325/Capitol (11.98/18.98)	1	1
86	75	54	10	**SOUNDTRACK ●** Hollywood 48113/Warner Bros. (12.98/18.98)	Pearl Harbor	14
87	69	58	10	**REDMAN ●** Def Jam 548381*/IDJMG (12.98/18.98)	Malpractice	4
88	89	81	39	**U2 ▲**[2] Interscope 524653 (12.98/18.98)	All That You Can't Leave Behind	3
89	79	83	50	**DAVID GRAY ▲** ATO 69351/RCA (16.98 CD) ♦	White Ladder	35
90	97	90	62	**MATCHBOX TWENTY ▲**[3] Lava/Atlantic 83339/AG (12.98/18.98)	Mad Season	3
91	72	67	6	**RAY J** Atlantic 83439*/AG (11.98/17.98)	This Ain't A Game	21
92	82	70	6	**311** Volcano 32184/Zomba (11.98/17.98)	From Chaos	10
93	109	88	6	**MANDY MOORE ●** Epic 61430 (12.98 EQ/18.98)	Mandy Moore	35
94	85	78	21	**AEROSMITH ▲** Columbia 62088*/CRG (12.98 EQ/18.98)	Just Push Play	2
95	110	113	71	**'N SYNC ◆**[11] Jive 41702/Zomba (11.98/18.98)	No Strings Attached	1
96	67	62	7	**SILK** Elektra 62642/EEG (12.98/18.98)	Love Sessions	20
97	83	64	6	**STONE TEMPLE PILOTS ●** Atlantic 83449/AG (12.98/18.98)	Shangri-La Dee Da	9
98	94	85	96	**CREED ◆**[10] Wind-up 13053* (11.98/18.98)	Human Clay	1
99	87	76	18	**2PAC ▲**[3] Amaru/Death Row 490840*/Interscope (19.98/24.98)	Until The End Of Time	1

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THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
100	88	77	10	**TYRESE** RCA 67984* (11.98/17.98)	2000 Watts	10
101	91	89	20	**TANK ●** Blackground 50404* (12.98/16.98)	Force Of Nature	7
102	78	49	6	**SOUNDTRACK** Universal 014276 (12.98/18.98)	Baby Boy	41
103	100	97	18	**SALIVA ●** Island 542959/IDJMG (18.98 CD)	Every Six Seconds	56
104	107	105	10	**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
105	112	109	13	**STEVIE NICKS ●** Reprise 47372/Warner Bros. (12.98/18.98)	Trouble In Shangri-La	5
106	99	92	100	**DIXIE CHICKS ▲**[8] Monument 69678/Sony (Nashville) (12.98 EQ/18.98)	Fly	1
107	98	95	44	**LIL BOW WOW ▲**[2] So So Def/Columbia 69981*/CRG (11.98 EQ/17.98)	Beware Of Dog	8
108	59	—	2	**BAD AZZ** Doggy Style 50076/Priority (11.98/17.98)	Personal Business	59
109	96	82	34	**3LW ▲** Nine Lives 63961*/Epic (11.98 EQ/17.98)	3LW	29
110	NEW		1	**SOUNDTRACK** Lost Highway 170221/Mercury (Nashville) (12.98/18.98)	Down From The Mountain	110
111	NEW		1	**CORMEGA** Legal Hustle 9203*/Landspeed (11.98/18.98) ♦	The Realness	111
112	106	122	77	**3 DOORS DOWN ▲**[5] Republic 153920/Universal (12.98/18.98) ♦	The Better Life	7
113	108	119	37	**SADE ▲**[3] Epic 85185 (12.98 EQ/18.98)	Lovers Rock	3
114	105	101	38	**R. KELLY ▲**[3] Jive 41705*/Zomba (12.98/18.98)	tp-2.com	1
115	104	102	15	**BROOKS & DUNN ●** Arista Nashville 67003/RLG (12.98/18.98)	Steers & Stripes	4
116	113	120	39	**GODSMACK ▲** Republic 159888/Universal (12.98/18.98)	Awake	5
117	92	65	8	**SOUNDTRACK ●** Elektra 62665/EEG (18.98 CD)	Lara Croft: Tomb Raider	32
118	127	128	10	**BON JOVI** Island 548684/IDJMG (10.98/14.98)	One Wild Night: Live 1985—2001	20
119	NEW		1	**TRACY BYRD** RCA (Nashville) 67009/RLG (11.98/17.98)	Ten Rounds	119
120	101	91	43	**DONNIE MCCLURKIN ●** Verity 43150/Zomba (10.98/16.98) ♦	Live In London And More...	69
121	115	107	36	**BACKSTREET BOYS ▲**[4] Jive 41703/Zomba (12.98/18.98)	Black & Blue	1
122	102	103	90	**FAITH HILL ▲**[7] Warner Bros. (Nashville) 47373/WRN (12.98/18.98)	Breathe	1
123	137	140	45	**MADONNA ▲**[4] Maverick 47598/Warner Bros. (12.98/18.98)	Music	1
124	116	115	24	**TANTRIC** Maverick 47978/Warner Bros. (17.98 CD) ♦	Tantric	71
125	103	106	6	**DAVE NAVARRO** Capitol 33280 (6.98/17.98)	Trust No One	61
126	125	153	37	**VARIOUS ARTISTS ▲**[4] Sony/Zomba/Universal/EMI 85206/CRG (12.98 EQ/18.98)	Now 5	2
127	117	104	8	**TRISHA YEARWOOD** MCA Nashville 170200 (11.98/17.98)	Inside Out	29
128	124	121	63	**BRITNEY SPEARS ▲**[3] Jive 41704/Zomba (11.98/18.98)	Oops!...I Did It Again	1
129	154	172	22	**JESSICA ANDREWS ●** DreamWorks (Nashville) 450248/Interscope (10.98/16.98)	Who I Am	22
130	93	47	3	**THA LIKS** Loud/Columbia 85782*/CRG (11.98 EQ/17.98)	X.O. Experience	47
131	114	108	22	**PROJECT PAT ●** Hypnotize Minds/Loud 1950/CRG (12.98 EQ/17.98)	Mista Don't Play Everythangs Workin	4
132	123	114	14	**CASE ●** Def Soul 548626/IDJMG (12.98/18.98)	Open Letter	5
133	120	112	37	**MUSIQ SOULCHILD ▲** Def Soul 548289*/IDJMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	24
134	128	118	39	**OUTKAST ▲**[3] LaFace 26072*/Arista (12.98/18.98)	Stankonia	2
135	146	150	42	**TRAVIS TRITT ●** Columbia (Nashville) 67165/Sony (Nashville) (11.98 EQ/17.98)	Down The Road I Go	51
136	143	130	10	**VARIOUS ARTISTS** Integrity 61003/Time Life (19.98 CD)	Songs 4 Worship — Be Glorified	91
137	126	124	40	**LENNY KRAVITZ ▲** Virgin 50316 (12.98/18.98)	Greatest Hits	2
138	136	136	22	**A*TEENS** Stockholm 013666/MCA (12.98/18.98)	Teen Spirit	50
139	135	129	31	**SOUNDTRACK ●** Walt Disney 860687 (17.98 CD)	Remember The Titans	49
140	122	110	12	**PAUL MCCARTNEY ▲**[2] MPL 32946*/Capitol (15.98/19.98)	Wingspan: Hits And History	2
141	131	133	32	**SNOOP DOGG ▲** No Limit 23225*/Priority (12.98/18.98)	Tha Last Meal	4
142	133	123	11	**DEPECHE MODE** Mute/Reprise 47960/Warner Bros. (12.98/18.98)	Exciter	8
143	142	145	27	**VARIOUS ARTISTS ●** Razor & Tie 89033 (12.98/18.98)	Goin' South	28
144	144	152	82	**TOBY KEITH ▲** DreamWorks (Nashville) 450209/Interscope (10.98/16.98)	How Do You Like Me Now?!	56
145	132	127	10	**STATIC-X** Warner Bros. 47948 (11.98/17.98)	Machine	11
146	134	161	23	**COLD** Flip/Geffen 490726/Interscope (8.98/12.98) ♦	13 Ways To Bleed On Stage	93
147	138	125	6	**CECE WINANS** Wellspring Gospel 51826/Sparrow (12.98/17.98)	CeCe Winans	1[illegible]
148	139	141	22	**AMERICAN HI-FI** Island 542871/IDJMG (18.98 CD) ♦	American Hi-Fi	81
149	119	117	8	**TURK** Cash Money 860926/Universal (12.98/18.98)	Young & Thuggin'	9
150	140	137	8	**LUCINDA WILLIAMS** IDJMG 170197/Lost Highway (18.98 CD)	Essence	28
151	145	86	3	**KRYSTAL** KBNHA/Geffen 493046/Interscope (12.98 CD)	Me & My Piano	86
152	147	142	18	**BILLY IDOL** Chrysalis 28812/Capitol (16.98 CD)	Greatest Hits	74
153	151	135	6	**VARIOUS ARTISTS** Razor & Tie 89037 (12.98/18.98)	Non Stop Hip Hop	122
154	130	111	7	**TRAVIS** Independiente 85788/Epic (17.98 EQ CD)	The Invisible Band	39
155	141	126	9	**SOUNDTRACK** NYLA 493069*/Interscope (12.98/18.98)	What's The Worst That Could Happen?	38
156	155	151	13	**MONTGOMERY GENTRY** Columbia (Nashville) 62167/Sony (Nashville) (11.98 EQ/17.98)	Carrying On	49
157	129	132	13	**EDEN'S CRUSH ●** 143 31164/London-Sire (11.98/17.98)	Popstars	6
158	153	147	13	**POINT OF GRACE** Word 85414/Epic (11.98 EQ/17.98)	Free To Fly	20
159	149	138	33	**COLDPLAY ●** Nettwerk 30162/Capitol (16.98 CD) ♦	Parachutes	51
160	111	116	6	**SOUNDTRACK** J 20005 (12.98/18.98)	Dr. Dolittle 2	76
161	157	143	8	**VARIOUS ARTISTS** Epitaph 86615 (4.98 CD)	Punk O Rama 2001 Vol. 6	80
162	152	134	15	**SUNSHINE ANDERSON ●** Soulife/Atlantic 93011*/AG (11.98/17.98)	Your Woman	5
163	NEW		1	**BREAD** Elektra Traditions 74311/Rhino (11.98/17.98)	The Best Of Bread	163
164	182	—	2	**THE WISEGUYS** Ideal/Mammoth 810015*/Hollywood (14.98 CD) ♦	The Antidote	164
165	NEW		1	**HUEY LEWIS & THE NEWS** Silvertone 41767/Zomba (17.98 CD)	Plan B	165
166	161	178	5	**PETE YORN** Columbia 62216/CRG (12.98 EQ CD) ♦	Music For The Morning After	161
167	179	—	2	**MARVIN GAYE** Motown 014367/UTV (21.98 CD)	The Very Best Of Marvin Gaye	167
168	121	93	4	**VARIOUS ARTISTS** Wu-Tang 24461*/Priority (11.98/17.98)	Wu-Tang Records Presents: Wu-Chronicles Chapter II	72
169	159	148	62	**EMINEM ▲**[8] Web/Aftermath 490629*/Interscope (12.98/18.98)	The Marshall Mathers LP	1
170	NEW		1	**SOUNDTRACK** Sony Classical 89666 (18.98 EQ CD)	Planet Of The Apes	170
171	166	170	26	**LEANN RIMES ●** Curb 77979 (11.98/17.98)	I Need You	10
172	169	158	89	**DR. DRE ▲**[4] Aftermath 490486*/Interscope (12.98/18.98)	Dr. Dre — 2001	2
173	168	156	9	**MARY CHAPIN CARPENTER** Columbia (Nashville) 85178/Sony (Nashville) (12.98 EQ/18.98)	Time* Sex* Love*	52
174	163	164	15	**NICKEL CREEK** Sugar Hill 3909 (16.98 CD) ♦	Nickel Creek	142
175	148	146	10	**AVALON** Sparrow 51796 (16.98 CD)	Oxygen	37
176	165	154	25	**SOUNDTRACK ●** Columbia 61595/CRG (12.98 EQ/18.98)	What Women Want	30
177	167	157	6	**SOUNDTRACK** Hollywood 162288 (18.98 CD)	More Music From Save The Last Dance	129
178	164	181	4	**GRUPO BRYNDIS** Disa 727012 (8.98/13.98) ♦	Historia Musical Romantica	163
179	NEW		1	**FIVE FOR FIGHTING** Aware/Columbia 63759/CRG (13.98 EQ CD) ♦	America Town	179
180	150	131	7	**AZ** Motown 013786*/Universal (12.98/18.98)	9 Lives	23
181	170	188	6	**CHRIS CAGLE** Capitol (Nashville) 34170 (10.98/17.98) ♦	Play It Loud	166
182	181	183	20	**JAMIE O'NEAL** Mercury (Nashville) 170132 (11.98/17.98) ♦	Shiver	125
183	183	182	19	**VARIOUS ARTISTS** Integrity/Maranathal/Vineyard/Word 85354/Epic (19.98 EQ/22.98)	WOW Worship Green: Today's 30 Most Powerful Worship Songs	78
184	156	149	10	**PASTOR TROY** MADD Society 014173/Universal (12.98/18.98)	Face Off	83
185	191	—	9	**TRICK PONY** Warner Bros. (Nashville) 47927/WRN (11.98/17.98)	Trick Pony	91
186	162	144	6	**PENNYWISE** Epitaph 86600* (16.98 CD)	Land Of The Free?	67
187	187	184	35	**RASCAL FLATTS** Lyric Street 165011/Hollywood (11.98/17.98) ♦	Rascal Flatts	122
188	173	173	28	**MUDVAYNE** No Name 63821/Epic (17.98 EQ CD) ♦	L.D. 50	85
189	196	197	19	**NEW FOUND GLORY** Drive-thru 112338/MCA (8.98/12.98) ♦	New Found Glory	107
190	RE-ENTRY		24	**ALAN JACKSON ●** Arista Nashville 69335/RLG (11.98/17.98)	When Somebody Loves You	15
191	RE-ENTRY		3	**AFRO CELT SOUND SYSTEM** Real World/Narada 10184/Virgin (17.98 CD) ♦	Volume 3: Further In Time	176
192	180	177	22	**SOUNDTRACK** Hollywood 162241 (17.98 CD)	Duets	102
193	188	168	47	**GARY ALLAN ●** MCA Nashville 170101 (11.98/17.98)	Smoke Rings In The Dark	84
194	189	160	6	**WIDESPREAD PANIC** Widespread 84507/Sanctuary (17.98 CD)	Don't Tell The Band	57
195	174	155	8	**THE CULT** Leva/Atlantic 83440/AG (12.98/17.98)	Beyond Good And Evil	37
196	177	163	9	**BRAD PAISLEY** Arista Nashville 67880/RLG (11.98/17.98)	Part II	31
197	197	—	42	**VARIOUS ARTISTS ▲**[2] EMI/Sony/Zomba 524772/UME (12.98/18.98)	Now 4	1
198	178	165	5	**PATTY LOVELESS** Epic (Nashville) 85651/Sony (Nashville) (11.98 EQ/17.98)	Mountain Soul	159
199	RE-ENTRY		86	**CELINE DION ▲**[5] 550 Music 63760/Epic (12.98 EQ/18.98)	All The Way...A Decade Of Song	1
200	RE-ENTRY		11	**BILLY GILMAN ●** Epic (Nashville) 62087/Sony (Nashville) (11.98 EQ/17.98)	Dare To Dream	45

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates 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.

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AUGUST 11 2001 Billboard

Top Blues Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 (8 Weeks At Number 1)	
1	2	11	BUDDY GUY Silvertone 41751/Zomba ♠	Sweet Tea
2	3	21	DELBERT MCCLINTON New West 6024	Nothing Personal
3	1	59	B.B. KING & ERIC CLAPTON ▲² Duck/Reprise 47612/Warner Bros.	Riding With The King
4	5	7	VARIOUS ARTISTS Vanguard 79582	Avalon Blues - A Tribute To The Music Of Mississippi John Hurt
5	4	11	ROBERT CRAY Rykodisc 10611/Ryko Palm	Shoulda Been Home
6	6	15	VARIOUS ARTISTS UTV 556176	Pure Blues
7	13	26	ETTA JAMES Chess 112498/MCA	Love Songs
8	9	14	MARCIA BALL Alligator 4879	Presumed Innocent
9	8	2	KELLY JOE PHELPS Rykodisc 10612	Sky Like A Broken Clock
10	10	90	JOHNNIE TAYLOR Malaco 7499	Gotta Get The Groove Back
11	12	12	JOHN MAYALL & FRIENDS Eagle 18474	Along For The Ride
12	11	20	JOHN HAMMOND Pointblank 50764/Virgin ♠	Wicked Grin
13	14	2	VARIOUS ARTISTS Epitaph 80342	Not The Same Old Blues Crap - Vol. 2
14	RE-ENTRY		DOUBLE TROUBLE Tone-Cool 471180/IDJMG	Been A Long Time
15	15	94	KENNY WAYNE SHEPHERD BAND ● Giant/Reprise 24729/Warner Bros.	Live On

AUGUST 11 2001 Billboard

Top Reggae Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 (10 Weeks At Number 1)	
1	1	10	BOB MARLEY AND THE WAILERS Tuff Gong/Island 542855/UTV	One Love: The Very Best Of Bob Marley And The Wailers
2	2	10	VARIOUS ARTISTS VP 1629*	Reggae Gold 2001
3	4	2	MR. VEGAS Greensleeves 263	Damn Right
4	3	36	UB40 Virgin 50525	The Very Best Of UB40
5	5	89	BOB MARLEY ● Tuff Gong/Island 546404*/IDJMG	Chant Down Babylon
6	6	12	VARIOUS ARTISTS JamDown 40045	Dancehall Xplosion 2001
7	7	12	VARIOUS ARTISTS JamDown 40046	Reggae Xplosion 2001
8	8	9	KY-MANI MARLEY Artists Only 67	Many More Roads
9	14	11	BUJU BANTON Hip-O 541336/Universal	Ultimate Collection
10	9	7	VARIOUS ARTISTS Madacy 1507	Reggae Rocks: Tide Is High
11	10	55	BEENIE MAN Shocking Vibes/VP 49093*/Virgin	Art And Life
12	13	18	BOB MARLEY AND THE WAILERS Island 548635/IDJMG	Catch A Fire – Deluxe Edition
13	12	4	SIZZLA Xterminator 1631*/VP	Taking Over
14	11	34	BOB MARLEY St.Clair 5813	Reggae Legend
15	RE-ENTRY		JIMMY CLIFF Hip-O 546727/Universal	Jimmy Cliff -- Ultimate Collection

AUGUST 11 2001 Billboard

Top World Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 (6 Weeks At Number 1)	
1	1	6	AFRO CELT SOUND SYSTEM Real World/Narada 10184/Virgin ♠	Volume 3: Further In Time
2	2	53	BAHA MEN ▲² S-Curve 751052/Artemis ♠	Who Let The Dogs Out
3	3	8	CESARIA EVORA Windham Hill 11590/RCA ♠	Sao Vincente
4	4	21	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT Music Matters 9020 ♠	The Irish Tenors: Ellis Island
5	5	65	BEBEL GILBERTO Ziriguiboom 1026/Six Degrees ♠	Tanto Tempo
6	6	5	VARIOUS ARTISTS Putumayo 189	Arabic Groove
7	8	4	CHEB MAMI Ark 21 850025/Universal	Dellali
8	9	9	CACHAITO LOPEZ Nonesuch 79630/AG	Cachaito
9	7	58	CIRQUE DU SOLEIL RCA Victor 63559	Dralion
10	11	47	GIPSY KINGS Nonesuch 79541/AG	Volare! The Very Best Of The Gipsy Kings
11	10	14	RAVIN Wagram 77961/George V	Buddha-Bar III
12	12	4	GAELIC STORM Higher Octave 10247/Virgin	Tree
13	RE-ENTRY		BAABA MAAL Palm 2067/Ryko	Mi Yeewnii-Missing You
14	13	10	VARIOUS ARTISTS Ark 21 850018	Desert Roses & Arabian Rhythms
15	14	3	VARIOUS ARTISTS Ziriguiboom 1047/Six Degrees	Samba Soul 70!

AUGUST 11 2001 Billboard

Top Contemporary Christian Albums™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
				NUMBER 1 (14 Weeks At Number 1)	
1	1	1	23	VARIOUS ARTISTS ▲ Integrity 61001/TimeLife	Songs 4 Worship -- Shout To The Lord
2	2	2	49	DONNIE MCCLURKIN ● Verity 43150/Provident ♠	Live In London And More...
3	4	4	11	VARIOUS ARTISTS Integrity 1768/Time Life	Songs 4 Worship -- Be Glorified
4	3	3	6	CECE WINANS Wellspring Gospel/Sparrow 1826/Chordant	CeCe Winans
5	6	6	13	POINT OF GRACE Word 6112	Free To Fly
6	5	5	10	AVALON Sparrow 1799/Chordant	Oxygen
7	7	9	19	VARIOUS ARTISTS Integrity/Maranatha!/Vineyard 1955/Word	WOW Worship Green: Today's 30 Most Powerful Worship Songs
8	8	—	2	LINDELL COOLEY Hosanna!/Integrity 2006/Word	Open Up The Sky
9	9	12	39	VARIOUS ARTISTS ▲ Sparrow 1779/Chordant	WOW-2001: The Year's 30 Top Christian Artists And Hits
10	10	10	55	THIRD DAY ● Essential 10670/Provident	Offerings: A Worship Album
11	11	11	62	PLUS ONE ● 143/Atlantic 83329/Chordant	The Promise
12	12	14	61	MARY MARY ● C2/Columbia 7602/Word	Thankful
13	13	16	16	SONICFLOOD Gotee 2827/Chordant ♠	Sonicpraise
14	15	18	11	TRUE VIBE Essential 10619/Provident ♠	True Vibe
15	14	7	15	VARIOUS ARTISTS ● Integrity 1767/Time Life	Songs 4 Worship -- Holy Ground
16	16	15	4	TAIT Forefront 5283/Chordant	Empty
17	17	17	19	YOLANDA ADAMS Elektra 62629/Chordant	The Experience
18	18	22	40	NEWSBOYS Sparrow 1787/Chordant	Shine: The Hits
19	23	21	60	VARIOUS ARTISTS ● Worship Together 0282/Chordant	I Could Sing Of Your Love Forever: 25 Modern Worship Songs
20	27	25	40	KURT CARR & THE KURT CARR SINGERS Gospo Centric 4267/Provident ♠	Awesome Wonder
				GREATEST GAINER	
21	36	—	2	DEZ Destiny 7702 ♠	Sing For Me
22	28	34	33	VARIOUS ARTISTS Maranatha!/Corinthian 1226/Pamplin	Top 25 Praise Songs
23	26	19	20	PHILLIPS, CRAIG AND DEAN Sparrow 1820/Chordant	Let My Words Be Few
24	19	20	36	DC TALK Forefront 5274/Chordant	Intermission: The Greatest Hits
25	20	—	2	VARIOUS ARTISTS Vertical/Integrity 1989/Word	Open The Eyes Of My Heart
26	31	26	12	THE KATINAS Gotee 2830/Chordant ♠	Destiny
27	22	33	14	DC TALK Forefront 5296/Chordant	Solo (EP)
28	25	28	50	ZOEGIRL Sparrow 51734/Chordant ♠	Zoegirl
29	30	29	20	AUDIO ADRENALINE Forefront 5273/Chordant	Hit Parade
30	21	24	48	STACIE ORRICO Forefront 5253/Chordant ♠	Genuine
31	37	35	70	VARIOUS ARTISTS ▲ Hosanna!/Integrity 1723/Word	WOW Worship Orange: Today's 30 Most Powerful Worship Songs
				HOT SHOT DEBUT	
32	NEW		1	JOY WILLIAMS Reunion 10090/Provident	Joy Williams
33	33	27	17	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR Dexterity Sounds/EMI Gospel 0303/Chordant	The Storm Is Over
34	35	8	38	MARK SCHULTZ Myrrh 7002/Word ♠	Mark Schultz
35	32	32	8	JACI VELASQUEZ Sony Discos 6149/Word	Mi Corazon
36	34	39	7	SELAH Curb 78713/Chordant	Press On
37	38	40	45	JACI VELASQUEZ Word 7392	Crystal Clear
38	24	23	17	SOUNDTRACK Gospo Centric 70035/Provident	Kingdom Come
39	RE-ENTRY		3	REGINA Real Deal/Orpheus 0627/Chordant	It Ain't Over
40	39	—	25	NICOLE C. MULLEN Word 6762 ♠	Nicole C. Mullen

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Top Gospel Albums™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
				NUMBER 1 (19 Weeks At Number 1)	
1	1	1	50	DONNIE MCCLURKIN ● Verity 43150/Zomba ♠	Live In London And More...
2	2	2	6	CECE WINANS Wellspring Gospel 51826/Sparrow	CeCe Winans
3	3	3	65	MARY MARY ● C2/Columbia 63740/CRG	Thankful
4	5	5	25	VARIOUS ARTISTS ● EMI/Word/Verity 43163/Zomba	WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs
5	4	4	19	YOLANDA ADAMS Elektra 62629/EEG	The Experience
6	7	7	45	KURT CARR & THE KURT CARR SINGERS Gospo Centric 490747/Interscope ♠	Awesome Wonder
				GREATEST GAINER	
7	11	14	3	DEZ Destiny 7702 ♠	Sing For Me
8	10	8	20	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR Dexterity Sounds 20303/EMI Gospel	The Storm Is Over
9	6	6	17	SOUNDTRACK Gospo Centric 70035/Zomba	Kingdom Come
10	14	10	6	REGINA Real Deal 70627/Orpheus	It Ain't Over
11	12	11	97	YOLANDA ADAMS ▲ Elektra 62439/EEG ♠	Mountain High...Valley Low
12	9	30	14	THE BLIND BOYS OF ALABAMA Real World 50918 ♠	Spirit Of The Century
13	13	12	11	JAMES HALL & WORSHIP AND PRAISE Destiny 7707 ♠	We Are At War
14	20	13	16	REV. CLAY EVANS AND THE AARC MASS CHOIR Meek 4014	Constantly
15	8	9	3	THE CHRISTIANAIRES Marxan 2004	Thank You
16	21	16	15	DR. ED MONTGOMERY PRESENTS ALC Ablife 6101	I Still Believe
17	15	21	41	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE ● Verity 43139/Zomba ♠	Not Guilty... The Experience
18	19	18	11	GABRIEL HARDEMAN DELEGATION Crystal Rose 20957	To The Chief Musician
19	17	15	11	LEXI... Real Deal 70626/Orpheus	And That's The Way It Is
20	16	19	7	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY Amen 1503	Turn It Around
21	25	27	72	FRED HAMMOND & RADICAL FOR CHRIST ● Verity 43140/Zomba	Purpose By Design
22	30	25	7	VARIOUS ARTISTS New Haven 28019	Gospel's Top 20 Songs Of The Century
23	27	22	94	CECE WINANS ● Wellspring Gospel 51711/Sparrow	Alabaster Box
24	18	17	27	MOSES TYSON, JR. World Class Gospel 50007/Alpine	Music
25	32	35	3	DOUG & MELVIN WILLIAMS Blackberry 1631/Malaco	Duets
26	23	24	13	VARIOUS ARTISTS Verity 43164/Zomba	Verity Presents The Gospel Greats Vol. 6: Praise & Worship
27	28	32	19	LFT CHURCH CHOIR/HEZEKIAH WALKER Verity 43157/Zomba ♠	Love Is Live!
28	29	29	21	VARIOUS ARTISTS F Hammond/Verity 43154/Zomba	Fred Hammond Presents: "In Case You Missed It...And Then Some"
29	26	38	14	MARVIN WINANS AND THE PERFECTED PRAISE CHOIR Against The Flow 6082/Diamante Servant ♠	Friends
30	22	23	13	ESTHER SMITH DoRohn 73850	You Love Me...Still
31	24	26	21	OSCAR A. HAYES & ABUNDANT LIFE FELLOWSHIP Nine 232/Sound Of Gospel	Choir Music: Volume One--Live In New Orleans
32	31	20	40	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 ♠	Good Time
33	34	34	21	APOSTLE THOMAS ISAIAH BUTLER Nine 233/Sound Of Gospel	Special Kind Of Love
34	35	—	2	BEN TANKARD Verity 43166/Zomba	Song Of Solomon
35	33	36	11	DARYL COLEY & BELOVED Verity 43158/Zomba	Oh, The Lamb
36	37	31	21	KIM BURRELL Tommy Boy Gospel 1450/Tommy Boy ♠	Live In Concert
37	39	—	76	VARIOUS ARTISTS ▲ EMI/Word/Verity 43149/Zomba	WOW Gospel 2000 -- The Year's 30 Top Gospel Artists And Songs
38	40	40	91	YOLANDA ADAMS Verity 43144/Zomba	The Best Of Yolanda Adams
39	RE-ENTRY		47	BEBE Motown 159405/Universal	Love And Freedom
40	RE-ENTRY		47	KIRK FRANKLIN PRESENTS 1NC B-Rite 490325/Interscope	Kirk Franklin Presents 1NC

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 of 200,000 units (Platino). △² 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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AUGUST 11 2001 Billboard®

Heatseekers®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
				NUMBER 1/HOT SHOT DEBUT — 1 Week At Number 1	
1	NEW		1	**CORMEGA** Legal Hustle 9203*/Landspeed (11.98/18.98)	THE REALNESS
2	8	24	3	**THE WISEGUYS** Ideal/Mammoth 810015*/Hollywood (14.98 CD)	THE ANTIDOTE
3	2	5	17	**PETE YORN** Columbia 62216/CRG (12.98 EQ CD)	MUSIC FOR THE MORNING AFTER
4	3	3	26	**NICKEL CREEK** Sugar Hill 3909 (16.98 CD)	NICKEL CREEK
5	4	7	5	**GRUPO BRYNDIS** Disa 727012 (8.98/13.98)	HISTORIA MUSICAL ROMANTICA
				GREATEST GAINER	
6	21	37	3	**FIVE FOR FIGHTING** Aware/Columbia 63759/CRG (13.98 EQ CD)	AMERICA TOWN
7	5	10	7	**CHRIS CAGLE** Capitol (Nashville) 34170 (10.98/17.98)	PLAY IT LOUD
8	7	8	39	**JAMIE O'NEAL** Mercury (Nashville) 170132 (11.98/17.98)	SHIVER
9	9	9	60	**RASCAL FLATTS** Lyric Street 165011/Hollywood (11.98/17.98)	RASCAL FLATTS
10	12	11	35	**NEW FOUND GLORY** Drive-thru 112338/MCA (8.98/12.98)	NEW FOUND GLORY
11	17	16	6	**AFRO CELT SOUND SYSTEM** Real World/Narada 10184/Virgin (17.98 CD)	VOLUME 3: FURTHER IN TIME
12	6	17	10	**STEREOMUD** Loud/Columbia 85483/CRG (12.98 EQ CD)	PERFECT SELF
13	1	—	2	**DARK LOTUS** Psychopathic 2700 (16.98 CD)	TALES FROM THE LOTUS POD
14	15	18	65	**KEITH URBAN ●** Capitol (Nashville) 97591 (10.98/16.98)	KEITH URBAN
15	10	2	10	**NIKKA COSTA** Cheeba Sound 10096*/Virgin (12.98/17.98)	EVERYBODY GOT THEIR SOMETHING
16	13	—	2	**LIL' O** Game Face/Atlantic 83466*/AG (7.98/11.98)	DA FAT RAT WIT DA CHEEZE
17	NEW		1	**DJ TOM/DJ MIND-X** Webster Hall NYC 24 (18.98 CD)	TRANZWORLD: ALL STARS
18	13	14	35	**GOOD CHARLOTTE** Daylight 61452/Epic (11.98 EQ/17.98)	GOOD CHARLOTTE
19	NEW		1	**DARWIN'S WAITING ROOM** MCA 112586 (8.98/12.98)	ORPHAN
20	16	13	11	**SYLEENA JOHNSON** Jive 41700/Zomba (11.98/17.98)	CHAPTER 1: LOVE, PAIN & FORGIVENESS
21	25	25	12	**DARUDE** Groovilicious 106/Strictly Rhythm (17.98 CD)	BEFORE THE STORM
22	20	4	8	**PAUL OAKENFOLD** Warner Sunset/FFRR 31169/London-Sire (18.98 CD)	SWORDFISH: THE ALBUM (SOUNDTRACK)
23	22	19	31	**PAULINA RUBIO ●** Universal Latino 543319 (9.98/16.98)	PAULINA
24	14	—	2	**THE BETA BAND** Astralwerks 10446* (16.98 CD)	HOT SHOTS II
25	19	12	5	**BASEMENT JAXX** XL 10423*/Astralwerks (16.98 CD)	ROOTY
26	27	32	20	**NONPOINT** MCA 112364 (8.98/12.98)	STATEMENT
27	34	26	7	**THE LOVE DOCTOR** Mardi Gras 1055 (10.98/16.98)	DOCTOR OF LOVE
28	40	39	8	**RUFUS WAINWRIGHT** DreamWorks 450237/Interscope (18.98 CD)	POSES
29	24	30	16	**SONICFLOOD** Gotee 72827 (15.98 CD)	SONICPRAISE
30	23	—	2	**OLGA TANON** WEA Latina 89180 (10.98/16.98)	YO POR TI
31	30	21	10	**JANE MONHEIT** N-Coded 4219/Warlock (17.98 CD)	COME DREAM WITH ME
32	32	35	11	**TRUE VIBE** Essential 10619/Zomba (11.98/17.98)	TRUE VIBE
33	33	28	5	**RES** MCA 112310* (8.98/12.98)	HOW I DO
34	48	41	8	**CRISTIAN** Ariola 85324/BMG Latin (10.98/15.98)	AZUL
35	29	22	9	**MARCO ANTONIO SOLIS ●** Fonovisa 0527 (10.98/16.98)	MAS DE MI ALMA
36	45	—	37	**PHIL VASSAR** Arista Nashville 18891/RLG (10.98/16.98)	PHIL VASSAR
37	36	15	3	**THE CALLING** RCA 67585 (13.98 CD)	CAMINO PALMERO
38	NEW		1	**VICENTE FERNANDEZ** Sony Discos 84445 (10.98 EQ/15.98)	MAS CON EL NUMERO UNO
39	23	43	9	**OURS** DreamWorks 450036/Interscope (8.98/12.98)	DISTORTED LULLABIES
40	31	38	36	**VICENTE FERNANDEZ** Sony Discos 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
41	11	20	17	**BOND** MBD 467091/Decca (17.98 CD)	BORN
42	44	—	7	**TAMMY COCHRAN** Epic (Nashville) 69736/Sony (Nashville) (7.98 EQ/11.98)	TAMMY COCHRAN
43	35	29	5	**SCREWBALL** Hydra 9201*/Landspeed (17.98 CD)	LOYALTY
44	39	40	24	**LUPILLO RIVERA ●** Sony Discos 84276 (8.98 EQ/13.98)	DESPRECIADO
45	NEW		1	**JOE STRUMMER AND THE MESCALEROS** Hellcat 80440/Epitaph (17.98 CD)	GLOBAL A GO-GO
46	42	—	28	**BLUE MAN GROUP** Blue Man Group 48613/Virgin (17.98 CD)	AUDIO
47	RE-ENTRY		10	**BUDDY GUY** Silvertone 41751/Zomba (17.98 CD)	SWEET TEA
48	RE-ENTRY		35	**KURT CARR & THE KURT CARR SINGERS** Gospo Centric 490747/Interscope (10.98/15.98)	AWESOME WONDER
49	NEW		1	**DEZ** Destiny 7702 (10.98/16.98)	SING FOR ME
50	47	46	10	**ROY D. MERCER** Capitol (Nashville) 32515 (10.98/16.98)	ROY D. MERCER VS. YANKEES

AUGUST 11 2001 Billboard®

Top Independent Albums™

Both charts compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
				NUMBER 1 — 2 Weeks At Number 1	
1	1	—	2	**KURUPT** Antra 75108 3/Artemis (12.98/18.98)	SPACE BOOGIE: SMOKE ODDESSEY
				GREATEST GAINER	
2	2	1	3	**DREAM STREET** UEG 18304/Edel (11.98/17.98)	DREAM STREET
	3	2	10	**LIL JON & THE EAST SIDE BOYZ** BME 2220*/TVT (10.98/16.98)	PUT YO HOOD UP
				HOT SHOT DEBUT	
4	NEW		1	**CORMEGA** Legal Hustle 9203*/Landspeed (11.98/18.98) ♠	THE REALNESS
5	5	3	8	**VARIOUS ARTISTS** Epitaph 86615 (4.98 CD)	PUNK O RAMA 2001 VOL. 6
6	8	5	30	**NICKEL CREEK** Sugar Hill 3909 (16.98 CD) ♠	NICKEL CREEK
7	7	4	6	**PENNYWISE** Epitaph 86600* (16.98 CD)	LAND OF THE FREE?
8	6	—	2	**DARK LOTUS** Psychopathic 2700 (16.98 CD) ♠	TALES FROM THE LOTUS POD
9	NEW		1	**DJ TOM/DJ MIND-X** Webster Hall NYC 24 (18.98 CD) ♠	TRANZWORLD: ALL STARS
10	9	6	3	**BOOTLEG** Overcore 2330/TVT (10.98/16.98)	HATED BY MANY LOVED BY FEW
11	14	12	12	**DARUDE** Groovilicious 106/Strictly Rhythm (17.98 CD) ♠	BEFORE THE STORM
12	11	—	2	**THE BETA BAND** Astralwerks 10446* (16.98 CD) ♠	HOT SHOTS II
13	13	8	5	**BASEMENT JAXX** XL 10423*/Astralwerks (16.98 CD) ♠	ROOTY
14	20	13	7	**THE LOVE DOCTOR** Mardi Gras 1055 (10.98/16.98) ♠	DOCTOR OF LOVE
15	19	10	10	**JANE MONHEIT** N-Coded 4219/Warlock (17.98 CD) ♠	COME DREAM WITH ME
16	17	14	53	**BAHA MEN ▲** S-Curve 751052/Artemis (11.98/17.98) ♠	WHO LET THE DOGS OUT
17	18	9	14	**EVA CASSIDY** Blix Street 10073 (16.98 CD)	TIME AFTER TIME
18	16	11	9	**MARCO ANTONIO SOLIS ●** Fonovisa 0527 (10.98/16.98) ♠	MAS DE MI ALMA
19	22	21	10	**VARIOUS ARTISTS** VP 1629* (9.98/15.98)	REGGAE GOLD 2001
20	12	17	6	**VARIOUS ARTISTS** Side One Dummy 71227 (9.98 CD)	WARPED: 2001 TOUR COMPILATION
21	21	15	5	**SCREWBALL** Hydra 9201*/Landspeed (17.98 CD) ♠	LOYALTY
22	23	20	36	**LOUIE DEVITO** E-Lastik 5002 (16.98 CD) ♠	N.Y.C. UNDERGROUND PARTY VOLUME 3
23	NEW		1	**JOE STRUMMER AND THE MESCALEROS** Hellcat 80440/Epitaph (17.98 CD) ♠	GLOBAL A GO-GO
24	24	18	10	**STABBING WESTWARD** Koch 8204 (11.98/17.98)	STABBING WESTWARD
25	48	—	16	**DELBERT MCCLINTON** New West 8024 (17.98 CD)	NOTHING PERSONAL
26	41	—	2	**DEZ** Destiny 7702 (10.98/16.98) ♠	SING FOR ME
27	25	—	2	**VARIOUS ARTISTS** The Mockingbird Foundation 30151 (11.98 CD)	SHARIN' IN THE GROOVE: CELEBRATING THE MUSIC OF PHISH
28	15	19	4	**MOOCHIE MACK** Casino/In The Paint 8166/Koch (11.98/17.98) ♠	BROKE PIMPIN'
29	28	22	21	**SOUNDTRACK** TVT Soundtrax 6940/TVT (17.98 CD)	MISS CONGENIALITY
30	38	39	12	**MARK MCGUINN** VFR 734757 (10.98/16.98) ♠	MARK MCGUINN
31	47	43	4	**SOUNDTRACK** Vanguard 79586 (16.98 CD)	SONGCATCHER
32	31	38	5	**PEPE AGUILAR ○** Musart 2503/Balboa (8.98/12.98)	LO MEJOR DE NOSOTROS
33	NEW		1	**MR. VEGAS** Greensleeves 263 (15.98 CD)	DAMN RIGHT
34	27	16	12	**D.P.G.** D.P.G. 1001 (12.98/17.98) ♠	DILLINGER & YOUNG GOTTI
35	29	23	14	**FEAR FACTORY** Roadrunner 8561 (17.98 CD)	DIGIMORTAL
36	40	40	23	**JIM JOHNSTON ●** Smack Down! 8830/Koch (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5
37	33	25	13	**SOUNDTRACK** TVT Soundtrax 6950/TVT (17.98 CD)	SNATCH
38	43	46	9	**JEFFREY GAINES** Artemis 751071 (17.98 CD)	ALWAYS BE
39	35	47	6	**LIL' FLIP** Suckafree 5080 (11.98/16.98) ♠	THE LEPRECHANN
40	36	31	16	**DJ SKRIBBLE** Big Beat 35065/London-Sire (18.98 CD) ♠	ESSENTIAL SPRING BREAK — SUMMER 2001
41	32	35	6	**VARIOUS ARTISTS** NARM 50006/Ryko (1.98 CD)	BET ON JAZZ PRESENTS: JAZZ NOW
42	RE-ENTRY		49	**NICKELBACK** Roadrunner 8586 (11.98/17.98) ♠	THE STATE
43	39	41	4	**RICHARD "HUMPTY" VISSION** Tommy Boy Silver Label 1484/Tommy Boy (17.98 CD) ♠	DAMN THAT DJ MADE MY DAY
44	49	45	4	**BY THE TREE** Fervent 018 (17.98 CD)	INVADE MY SOUL
45	42	—	42	**JIMMY BUFFETT ●** Mailboat 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
46	30	—	2	**G'FELLAS** Triple XXX 51282 (16.98 CD)	GANGSTER 4 LIFE
47	37	24	9	**AIR** Source 10332*/Astralwerks (16.98 CD)	10,000HZ LEGEND
48	45	26	4	**BROTHA LYNCH HUNG** Black Market 5221 (11.98/16.98)	THE BEST OF BROTHA LYNCH HUNG
49	44	37	16	**ANI DIFRANCO** Righteous Babe 024 (24.98 CD)	REVELLING/RECKONING
50	NEW		1	**MUSHROOMHEAD** Filthy Hands 9906/Eclipse (12.98 CD)	X X

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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices 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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AUGUST 11 2001 Billboard®

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	BILLBOARD 200 RANK
			NUMBER 1 — 2 Weeks At Number 1		
1	1	2	'N SYNC Jive 41758/Zomba	Celebrity	1
2	NEW		CAKE Columbia 62132/CRG	Comfort Eagle	13
3	7	30	SOUNDTRACK ▲² Mercury (Nashville) 170069	O Brother, Where Art Thou?	14
4	2	21	EVA CASSIDY Blix Street 10045	Songbird	–
5	4	5	ALICIA KEYS ▲ J 20002	Songs In A Minor	2
6	NEW		NEIL DIAMOND Columbia 85500/CRG	Three Chord Opera	15
7	NEW		VARIOUS ARTISTS Sony/Zomba/Universal 10749/Virgin	Now 7	–
8	5	3	MELISSA ETHERIDGE Island 548661/IDJMG	Skin	52
9	NEW		FLICKERSTICK 226 22601	Welcoming Home The Astronauts	–
10	3	19	TRAIN ▲ Aware/Columbia 69888/CRG	Drops Of Jupiter	18
11	10	36	ENYA ▲² Reprise 47426/Warner Bros.	A Day Without Rain	35
12	9	10	STAIND ▲ Flip/Elektra 62626/EEG	Break The Cycle	4
13	12	8	LUCINDA WILLIAMS IDJMG 170197/Lost Highway	Essence	150
14	NEW		DAN ZANES AND FRIENDS Festival Five 001	Rocket Ship Beach	–
15	11	9	EVA CASSIDY Blix Street 10046	Live At Blues Alley	–
16	13	12	SOUNDTRACK ▲ Interscope 493035	Moulin Rouge	30
17	17	24	DAVID GRAY ▲ ATO 69351/RCA ♠	White Ladder	89
18	25	16	DAVE MATTHEWS BAND ▲ RCA 67988	Everyday	36
19	NEW		HUEY LEWIS & THE NEWS Silvertone 41767/Zomba	Plan B	165
20	23	4	GORILLAZ Parlophone 33748/Virgin	Gorillaz	26
21	RE-ENTRY		U2 ▲² Interscope 524653	All That You Can't Leave Behind	88
22	20	8	EVA CASSIDY Blix Street 10073	Time After Time	–
23	24	7	BLINK-182 MCA 112827	Take Off Your Pants And Jacket	11
24	NEW		JIMMY EAT WORLD DreamWorks 450334*/Interscope	Bleed American	54
25	21	4	AFRO CELT SOUND SYSTEM Real World/Narada 10184/Virgin ♠	Volume 3: Further In Time	191

AUGUST 11 2001 Billboard®

Top Soundtracks™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			NUMBER 1 — 1 Week At Number 1	
1	2	7	O BROTHER, WHERE ART THOU? ▲²	Mercury 170069
2	1	7	THE FAST AND THE FURIOUS ●	Murder Inc./Def Jam 548832*/IDJMG
3	4	7	COYOTE UGLY ▲²	Curb 78703
4	3	7	MOULIN ROUGE ▲	Interscope 493035
5	5	7	SHREK ●	DreamWorks 450305/Interscope
6	6	7	SAVE THE LAST DANCE ▲	Hollywood 162288
7	NEW		THE PRINCESS DIARIES	Walt Disney 860731
8	7	7	PEARL HARBOR ●	Hollywood 48113/Warner Bros.
9	8	6	BABY BOY	Universal 014276
10	NEW		DOWN FROM THE MOUNTAIN	Lost Highway 170221/Mercury (Nashville)
11	9	7	LARA CROFT: TOMB RAIDER ●	Elektra 62665/EEG
12	11	7	REMEMBER THE TITANS ●	Walt Disney 860687
13	12	7	WHAT'S THE WORST THAT COULD HAPPEN?	NY.LA 493069*/Interscope
14	10	6	DR. DOLITTLE 2	J 20005
15	NEW		PLANET OF THE APES	Sony Classical 89666
16	13	7	WHAT WOMEN WANT ●	Columbia 61595/CRG
17	14	6	MORE MUSIC FROM SAVE THE LAST DANCE	Hollywood 162288
18	16	7	DUETS	Hollywood 162241
19	15	2	LEGALLY BLONDE	A&M/Polydor 493078/Interscope
20	17	7	ALMOST FAMOUS ●	DreamWorks 450279/Interscope
21	18	7	A KNIGHT'S TALE	Columbia 85648/CRG
22	21	7	CHARLIE'S ANGELS ▲	Columbia 61064/CRG
23	19	7	SWORDFISH: THE ALBUM (PAUL OAKENFOLD)	Warner Sunset/FFRR 31169/London-Sire
24	NEW		AMERICA'S SWEETHEARTS	Atlantic 83495/AG
25	20	7	ALLY MCBEAL: FOR ONCE IN MY LIFE FEATURING VONDA SHEPARD	Epic 85195

Top Internet Album Sales reflects physical albums ordered though 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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro.) △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. ♠ indicates past or present Heatseeker title © 2001, Billboard/BPI Communications and SoundScan, Inc.

August 11 2001 Billboard®

Top Pop® Catalog™

All 3 charts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
				NUMBER 1 — 8 Weeks At Number 1	
1	1	1	19	EVA CASSIDY Blix Street 10045 (11.98/16.98)	SONGBIRD
2	2	12	242	DEF LEPPARD ▲² Mercury 528718/IDJMG (10.98/17.98)	VAULT – GREATEST HITS 1980-1995
3	4	3	103	MOBY ▲ V2 27049* (10.98/18.98) ♠	PLAY
4	3	2	72	ENYA ▲² Reprise 46835/Warner Bros. (11.98/17.98)	PAINT THE SKY WITH STARS – THE BEST OF ENYA
5	5	4	520	METALLICA ◆² Elektra 61113*/EEG (11.98/17.98)	METALLICA
6	9	16	557	JAMES TAYLOR ◆[11] Warner Bros. 3113 (7.98/11.98)	GREATEST HITS
7	7	7	195	SHANIA TWAIN ◆[8] Mercury (Nashville) 536003 (12.98/18.98)	COME ON OVER
8	8	5	183	DIXIE CHICKS ◆[2] Monument 68195/Sony (Nashville) (10.98 EQ/17.98) ♠	WIDE OPEN SPACES
9	15	14	134	GODSMACK ▲ Republic 153190/Universal (12.98/18.98) ♠	GODSMACK
10	18	11	93	WEEZER ▲³ DGC 424629/Interscope (10.98/11.98) ♠	WEEZER
11	11	19	353	BOB SEGER & THE SILVER BULLET BAND ▲⁴ Capitol 30334* (10.98/15.98)	GREATEST HITS
12	6	13	504	JOURNEY ◆[6] Columbia 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS
13	10	8	631	BOB MARLEY AND THE WAILERS ◆[2] Tuff Gong/Island 846210/IDJMG (12.98/18.98)	LEGEND
				$ GREATEST GAINER $	
14	49	47	162	'N SYNC ◆[3] RCA 67613 (11.98/18.98)	'N SYNC
15	13	18	200	CREED ▲⁵ Wind-up 13049 (11.98/18.98) ♠	MY OWN PRISON
16	14	10	135	KID ROCK ◆[2] Top Dog/Lava/Atlantic 83119*/AG (12.98/18.98) ♠	DEVIL WITHOUT A CAUSE
17	17	17	110	LIMP BIZKIT ▲⁵ Flip 490335*/Interscope (12.98/18.98)	SIGNIFICANT OTHER
18	16	25	349	AEROSMITH ◆[10] Columbia 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS
19	20	6	95	BLINK-182 ▲⁵ MCA 111950 (12.98/18.98)	ENEMA OF THE STATE
20	12	42	495	JIMMY BUFFETT ▲ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART
21	22	20	1269	PINK FLOYD ◆[5] Capitol 46001* (10.98/17.98)	DARK SIDE OF THE MOON
22	24	23	109	SANTANA ◆[4] Arista 19080 (11.98/18.98)	SUPERNATURAL
23	21	15	21	THE BEACH BOYS Capitol 21860 (10.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS
24	26	24	76	U2 ▲ Island 524613/IDJMG (12.98/18.98)	THE BEST OF 1980-1990
25	19	21	363	AC/DC ◆[8] EastWest 92418/EEG (11.98/17.98)	BACK IN BLACK
26	31	38	335	MADONNA ▲³ Sire 26440*/Warner Bros. (13.98/18.98)	THE IMMACULATE COLLECTION
27	30	41	104	BON JOVI ▲⁴ Mercury 526013/IDJMG (10.98/17.98)	CROSS ROAD
28	25	32	263	DAVE MATTHEWS BAND ▲⁷ RCA 66904 (11.98/17.98)	CRASH
29	29	29	243	SUBLIME ▲⁵ Gasoline Alley 111413/MCA (12.98/18.98)	SUBLIME
30	27	26	82	SNOOP DOGGY DOGG ▲⁴ Death Row 63002* (11.98/17.98)	DOGGY STYLE
31	32	45	118	MILES DAVIS ▲² Legacy/Columbia 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE
32	34	28	375	TOM PETTY AND THE HEARTBREAKERS ▲³ MCA 110813 (12.98/18.98)	GREATEST HITS
33	43	39	391	CREEDENCE CLEARWATER REVIVAL ▲⁴ Fantasy 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS
34	33	27	109	RED HOT CHILI PEPPERS ▲⁴ Warner Bros. 47386* (10.98/17.98)	CALIFORNICATION
35	40	—	179	SADE ▲⁴ Epic 85287 (12.98 EQ/18.98)	THE BEST OF SADE
36	42	50	416	QUEEN ▲ Hollywood 161265 (11.98/17.98)	GREATEST HITS
37	[illegible]		324	EAGLES ◆[5] Asylum/Elektra 105/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975
38	[illegible]		219	ABBA ▲ Polydor 517007/Universal (12.98/18.98)	GOLD
39	28	22	72	STAIND ▲ Flip/Elektra 62356/EEG (12.98/18.98) ♠	DYSFUNCTION
40	36	36	165	BROOKS & DUNN ▲⁵ Arista Nashville 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION
41	50	44	432	FLEETWOOD MAC ▲⁸ Warner Bros. 25801 (10.98/17.98)	GREATEST HITS
42	37	34	106	2PAC ▲⁵ Amaru/Death Row 490301*/Interscope (19.98/24.98)	GREATEST HITS
43	RE-ENTRY		99	BACKSTREET BOYS ◆[8] Jive 41672/Zomba (12.98/18.98)	MILLENNIUM
44	RE-ENTRY		55	BEE GEES ● Polydor 559220/Universal (12.98/18.98)	ONE NIGHT ONLY
45	RE-ENTRY		222	MATCHBOX 20 ◆[3] Lava/Atlantic 92721*/AG (10.98/17.98) ♠	YOURSELF OR SOMEONE LIKE YOU
46	RE-ENTRY		78	SLIPKNOT ▲ I AM 8655*/Roadrunner (11.98/17.98) ♠	SLIPKNOT
47	RE-ENTRY		34	NEIL DIAMOND ▲³ Columbia 38068/CRG (10.98/17.98)	12 GREATEST HITS, VOL. II
48	48	40	132	PHIL COLLINS ▲² Face Value/Atlantic 83139/AG (10.98/17.98)	...HITS
49	39	—	54	POISON ▲ Capitol 53375 (7.98/11.98)	GREATEST HITS 1986--1996
50	41	30	105	LONESTAR ▲³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL

● 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 Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. ♠ indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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Artist Index™

Chart Codes: ALBUMS—Billboard 200 (B200); Blues (BL); Classical (CL); Classical Crossover (CX); Contemporary Christian (CC); Country (CA); Country Catalog (CCA); Electronic (EA); Gospel (GA); Heatseekers (HS); Independent (IND); Internet (INT); Jazz (JZ); Contemporary Jaz (CJ); Latin Albums (LA); Latin: Latin Pop (LPA); Latin: Regional Mexican (RMA); Latin: Tropical/Salsa (TSA); New Age (NA); Pop Catalog (PCA); R&B/Hip Hop (RBA); R&B Catalog (RBC); 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.

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3 Doors Down: B200 112; A40 18; H100 65; HA 70; MO 27; RO 11
311: B200 92; MO 8; RO 36
3LW: B200 109; RBA 82; HSS 40
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7L & Esoteric: RP 14; RS 36

—A—

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Abigail: DC 7
AC/DC: PCA 25
Los Acosta: LA 74
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Trace Adkins: CS 38
Aerosmith: B200 94; PCA 18; A40 40; RO 38
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Christina Aguilera: LA 26; LPA 13; A40 28; AC 18; DC 19; H100 34; HA 33; T40 20
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Alabama: CA 70
Gerald Albright: *CJ* 9
ALC: GA 16
Alegres De La Sierra: RMS 21
Alien Ant Farm: B200 27; MO 6
Gary Allan: B200 193; CA 27; CS 41; H100 90
Karrin Allyson: *JZ* 12
Herb Alpert: *CJ* 15
Amanda: HSS 49
American Hi-Fi: B200 148; A40 39; H100 41; HA 38; MO 36; T40 21
Sunshine Anderson: B200 162; RBA 58; DC 11; RA 31, 51; RBH 36, 58
Jessica Andrews: B200 129; CA 15; AC 28; CS 42
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Marc Antoine: *CJ* 11
Ricardo Arjona: LA 75
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Aterciopelados: LA 45
Aubrey: DC 32
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Avalon: B200 175; CC 6
Ramon Ayala: RMS 23
Ramon Ayala Y Sus Bravos Del Norte: LA 25; RMA 12
Ayana: RA 41; RBH 48
Ayatollah: RS 63
AZ: B200 180; RBA 55
Azul Azul: LA 17; LPA 9; H100 96; HSS 19; RMS 29

—B—

B-12: RBH 90
Babyface: H100 87; HSS 11; RBH 33; RS 6
Backbone AKA Mr. Fat Face 100 Featuring Slic Patna: RBA 75
Backstreet Boys: B200 121; PCA 43; A40 35; AC 6, 20; H100 55; HA 47
Bad Azz: B200 108; RBA 32; RBH 81
DJ Brian Bagnuolo: DC 22
Baha Men: IND 16; WM 2
Marcia Ball: BL 8
Banda El Limon: RMS 34
Banda El Recodo: LA 20, 67; RMA 9; LT 18, 21; RMS 5, 6
Banda Machos: LA 28; RMA 13
Banda Sinaloense: RMS 38
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Beastie Boys: RBC 24
The Beatles: B200 85
The Beatnuts: RS 65
Bee Gees: PCA 44
Beenie Man: RE 11
Joshua Bell: *CX* 4
Eric Benet: RBH 91
Tony Bennett: *JZ* 20
The Beta Band: HS 24; IND 12
Better Than Ezra: A40 25; MO 35
Big Kap: RA 45; RBH 47
Big Pun: TSS 27
Bilal: HSS 30, 54; RA 61, 74; RBH 66, 68; RS 27, 51
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Black Rob: H100 53; HA 46; HSS 60; RA 16, 54; RBH 19, 55; RP 6, 15; RS 22, 38
The Black Crowes: RO 16
Terence Blanchard: *JZ* 6
Mary J. Blige: H100 42; HA 34; RA 10; RBH 13; RS 58, 72
The Blind Boys Of Alabama: GA 12
Blink-182: B200 11; INT 23; PCA 19; H100 71; HA 71; MO 5
Blue Man Group: HS 46
Andrea Bocelli: *CL* 1, 2
Bon Jovi: B200 118; PCA 27
Bond: *CX* 2; HS 41
Bone Thugs-N-Harmony: RBC 18
Bootleg: IND 10; RBA 56
The Boston Pops Orchestra: *CX* 15
Michelle Branch: A40 13
Rick Braun: *CJ* 13, 17
Bravehearts: HSS 44; RP 19; RS 47
Bread: B200 163
Michael Brecker: *JZ* 10
Brian Scott Bennett: *NA* 14
Jim Brickman: *NA* 11
Sarah Brightman: *CX* 5, 12; DSA 12
Brooks & Dunn: B200 115; CA 11; CCA 3; PCA 40; CS 10, 15; H100 60; HA 55
Garth Brooks: CCA 15
Brotha Lynch Hung: IND 48
Foxy Brown: B200 12; RBA 3; RBH 83; RP 25; RS 56
Dave Brubeck: *JZ* 24
Jimmy Buffett: IND 45; PCA 20
Kim Burrell: GA 36
The Burrells: DC 39
Apostle Thomas Isaiah Butler: GA 33
Tracy Byrd: B200 119; CA 12
By The Tree: IND 44

—C—

Athena Cage: HSS 28; RBH 71; RS 21
Chris Cagle: B200 181; CA 22; HS 7; CS 8; H100 64; HA 59
Cake: B200 13; INT 2; MO 9
Maria Callas: *CL* 11
The Calling: HS 37; MO 18; RO 39
Cameo: DSA 3; H100 2; HSS 1
Los Caminantes: LA 63
Blu Cantrell: H100 4; HA 9; HSS 5; RA 37; RBH 21; RS 5; T40 4
Mariah Carey: DSA 3; H100 2; HSS 1; RA 56; RBH 1; RS 1
Mary Chapin Carpenter: B200 173; CA 20
Rodney Carrington: CA 46
Kurt Carr: CC 20; GA 6; HS 48
Jeff Carson: CS 33
Aaron Carter: B200 58; HSS 68
Leslie Carter: HSS 48
Case: B200 132; RBA 39; HSS 34; RA 38, 63, 69; RBH 38, 65, 78; RS 18
Johnny Cash: CCA 6
Eva Cassidy: IND 17; INT 4, 15, 22; PCA 1
Celia Cruz: TSA 18
Manu Chao: LA 15; LPA 8
La Chat: RBH 99
Chayanne: LA 46; LPS 16, 26, 38; LT 40
Kenny Chesney: B200 72; CA 5; CS 16, 43
Chicago Symphony Orchestra: *CL* 14
El Chichicuilote: LA 18; RMA 8
Chico & Coolwadda: RA 75; RBH 84
Chili Hi Fly: DC 25
Choir Of King's College Cambridge: *CL* 12
Chris Soul: DC 46
The Christianaires: GA 15
Charlotte Church: *CX* 7
Cincinnati Pops: *CL* 13
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City High: B200 39; RBA 50; H100 15; HA 15; T40 5
City Spud: H100 26; HA 22; T40 15
Eric Clapton: BL 3; AC 16
Roland Clark: DSA 18
Terri Clark: CS 46
The Clark Family Experience: CS 49
Jimmy Cliff: RE 15
Patsy Cline: CCA 10
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Tammy Cochran: CA 36; HS 42; CS 26
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Coldplay: B200 159; A40 29
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John Coltrane: *JZ* 5, 19, 22, 23
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Conjunto Primavera: LA 24; RMA 11; LT 12, 35; RMS 2, 25
Control: LA 65
Coo Coo Cal: H100 93; HSS 24; RA 49; RBH 37; RP 3; RS 12
Cormega: B200 111; HS 1; IND 4; RBA 24
The Corrs: AC 25
Nikka Costa: HS 15
Elvis Costello: *CX* 8
Costumbre: LT 47; RMS 19
Jimmy Cozier: B200 63; RBA 15; H100 32; HA 53; HSS 9; RA 14; RBH 8; RS 4
Robert Cray: BL 5
Creed: B200 98; PCA 15
Creedence Clearwater Revival: PCA 33
Elvis Crespo: TSS 31
Cristian: HS 34; LA 5; LPA 3; LPS 1, 19; LT 1; TSS 5
DJ Mike Cruz: DC 22
The Crystal Method: DC 21; MO 22
Cuban Link: TSS 27
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Brian Culbertson: *CJ* 2
The Cult: B200 195; RO 14
Mark Curry: H100 53; HA 46; HSS 60; RA 16; RBH 19; RP 6; RS 22
Billy Ray Cyrus: CS 55

—D—

D12: B200 3; RBA 6; H100 19; HA 45; HSS 3; RA 35; RBH 27; RP 1; RS 10; T40 32
Da Beatminerz: HSS 75; RBH 79; RP 5; RS 20
Da Brat: RA 56; RBH 1; RS 1
Daft Punk: EA 10; DC 40
Gigi D'Agostino: H100 89
Damozel: RS 59
Charlie Daniels: CCA 19
The Charlie Daniels Band: CCA 14
Sal Dano: DC 29
Dark Lotus: HS 13; IND 8
Darlyn Y Los Herederos: TSS 34
Dawde: EA 7; HS 21; IND 11; DSA 15; H100 84; T40 38
Darwin's Waiting Room: HS 19
Craig David: B200 21; RBA 16; DSA 5; H100 18; HA 39; HSS 4; RA 48; RBH 29; RS 7; T40 30
Miles Davis: *JZ* 8; PCA 31; RBC 17
dc Talk: CC 24, 27
Def Leppard: PCA 2
Delerium: *NA* 5
Karl Denson: *CJ* 20
John Denver: CCA 9
Depeche Mode: B200 142; A40 21; DC 20; DSA 14
Destiny's Child: B200 6; RBA 20; DC 48; DSA 2, 6; H100 1; HA 13; HSS 2, 41; LPS 40; RA 36; RBH 3; RS 2, 54; T40 9; TSS 32
Louie DeVito: EA 11; IND 22
Dez: CC 21; GA 7; HS 49; IND 26; RBA 57
Diamond Rio: CA 34; AC 7; CS 21
Neil Diamond: B200 15; INT 6; PCA 47
Dido: B200 67; A40 11, 16; AC 2; DC 10; H100 33; HA 28
Joe Diffie: CS 44
Ani DiFranco: IND 49
Celine Dion: B200 199
Dirty: RBA 77
Disturbed: B200 57; MO 17; RO 8
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DJ Dero: DC 44
DJ Kool: RBH 77; RP 24; RS 55
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DMX: RBC 15
Domingo: TSS 27
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D.P.G.: IND 34; RBA 88
Dr. Dre: B200 172; RBA 98; RBC 11
Dream: B200 80; DSA 8; H100 70; HSS 10; RBH 94; RS 26
Dream Street: B200 37; IND 2; HSS 67
Drowning Pool: MO 20; RO 10
Huey Dunbar: LA 62; TSA 9; LPS 9; LT 5; TSS 3
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—E—

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Econoline Crush: RO 31
Eden's Crush: B200 157; HSS 32
Meredith Edwards: CA 55
Missy "Misdemeanor" Elliott: B200 32; RBA 14; H100 20, 29; HA 17, 23; RA 9, 25, 67; RBH 14, 30, 70; T40 23
Eminem: B200 169; RBA 97
Bill Engvall: CA 73
Kim English: DC 45
Enya: B200 35; INT 11; *NA* 1; PCA 4; A40 33; AC 5; H100 61; HA 58
Esham: RBA 95
Gloria Estefan: TSA 17; HSS 57; LPS 20; LT 32; TSS 36
Esthero: DC 50
Melissa Etheridge: B200 52; INT 8; A40 22
Faith Evans: H100 69; HA 63; RA 19; RBH 26; RS 57
Rev. Clay Evans And The AARC Mass Choir: GA 14
Sara Evans: B200 79; CA 7; CS 17; H100 75; HA 68
Eve 6: B200 70; A40 8; H100 30; HA 29; T40 16
Eve: B200 43; RBA 35; H100 3; HA 1; LPS 31; RA 15; RBH 20; RS 66; T40 1; TSS 20
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—F—

Fabolous: H100 37, 81; HA 37; HSS 21; RA 24, 28; RBH 28, 34; RS 23; T40 36
Faithless: EA 12; DC 4
Jody Farias: RMS 23
Fatman Scoop: RS 65
Fear Factory: IND 35
Alejandro Fernandez: LPS 17; LT 29
Pedro Fernandez: LA 72; LT 44; RMS 28
Vicente Fernandez: HS 38, 40; LA 7, 8; RMA 2, 3; LT 23; RMS 10
Cevin Fisher: DC 31
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Fleetwood Mac: PCA 41
Flickerstick: INT 9
FlipMode Squad: HSS 75; RBH 79; RP 5; RS 20
Ben Folds: MO 38
Willa Ford: B200 76; H100 22; HA 57; HSS 8; T40 29
Radney Foster: CS 60
Jeff Foxworthy: CA 54
Fragma: DC 18
Frankie Goes To Hollywood: DC 38
Kirk Franklin Presents 1NC: GA 40
Fuel: B200 50; A40 24; H100 66; HA 69; MO 13; RO 15, 20
Fuerza Juvenil: LT 49; TSS 14
Nelly Furtado: B200 71; A40 19, 30; AC 27; H100 48; HA 41; T40 25, 37

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Juan Gabriel: LA 36; LPA 16; LPS 6, 21; LT 7, 30
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Jeffrey Gaines: IND 38; A40 26
Marvin Gaye: B200 167; RBA 85; H100 31; HA 25; HSS 65; RA 5; RBH 7; RP 10; RS 31
G. Dep: RA 54; RBH 55; RP 15; RS 38
El General: LA 27; TSA 2
G'Fellas: IND 46; RBA 80
Bebel Gilberto: WM 5
Billy Gilman: B200 200; CA 30, 38
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Gorillaz: B200 26; INT 20; MO 10
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Eddy Grant: DC 16
David Gray: B200 89; INT 17
Macy Gray: HSS 59
Al Green: RBC 7
Pat Green: CS 60
Andy Griggs: CS 30
Grupo Bryndis: B200 178; HS 5; LA 1; RMA 1
Grupo Mojado: LA 68; LT 39; RMS 16
Grupo Niche: TSA 16
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Amaury Gutierrez: LPS 15; LT 27
Buddy Guy: BL 1; HS 47
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—H—

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Steve Holy: CS 51
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—I—

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—J—

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Krystal: B200 151
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—L—

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Carolina Lao: LPS 36
Kenny Lattimore: RBH 96
LeLe: RA 44; RBH 49
Gerald Levert: RA 68; RBH 74
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Huey Lewis & The News: B200 165; INT 19
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Ottmar Liebert: *NA* 8
Lifehouse: B200 42; A40 2; H100 11; HA 7; MO 37; T40 2
Tha Liks: B200 130; RBA 40; RS 61
Lil' Zane: HSS 29; RP 11; RS 33
Lil Bow Wow: B200 107; RBA 62; HSS 63; RA 42; RBH 45; RS 69
Lil' Flip: IND 39; RBA 99

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Lil Jon & The East Side Boyz: B200 78; IND 3; RBA 26; RA 45; RBH 47
Lil' Kim: A40 28; DC 19; H100 34, 50; HA 33, 42; RA 21; RBH 25; RS 40; T40 20
Lil' Mo: B200 73; RBA 22; H100 37; HA 37; HSS 21; RA 24, 47, 55; RBH 28, 52, 61; RS 23; T40 36
Lil' O: HS 16; RBA 63; RBH 100
Lil' Romeo: B200 24; RBA 10; H100 85; HSS 22; RA 62; RBH 51; RP 4; RS 14
Limite: RMS 37
Limp Bizkit: B200 44; PCA 17; MO 34; RO 23, 34
Linkin Park: B200 8; H100 79; HA 75; MO 7; RO 3
Live: MO 29; RO 25
Lonestar: B200 38; CA 3; CCA 4; PCA 50; CS 5; H100 39; HA 30
Cachaito Lopez: LA 35; TSA 4; WM 8
Jennifer Lopez: B200 17; RBA 18; DC 14; DSA 21; H100 9, 86; HA 5; RA 7; RBH 10; T40 14, 39
Jeff Lorber: *CJ* 24
The Love Doctor: HS 27; IND 14; RBA 52
Patty Loveless: B200 198; CA 29
Lucrezia: DC 8
Ludacris: B200 77; RBA 46; H100 44; HA 35; HSS 73; RA 12, 45, 56; RBH 1, 16, 47; RP 13; RS 1, 35

— M —

Baaba Maal: WM 13
Kelli Mack: HSS 38; RBH 86; RS 19
Madison Avenue: DC 33
Madonna: B200 123; PCA 26; DSA 4, 13, 20; HSS 35, 53, 72
Mark McGuinn: CA 43; IND 30; CS 40
Cheb Mami: WM 7; DSA 19
Victor Manuelle: TSA 12; LPS 37; LT 15, 37; TSS 4, 10
Eric Marienthal: *CJ* 16
Bob Marley: PCA 13; RBC 2; RE 5, 14
Bob Marley And The Wailers: B200 104; RBA 79; RE 1, 12
Ky-mani Marley: RE 8
Marsha: DSA 17; H100 99
Marshall Dyllon: CS 47
Angie Martinez: RBA 91; TSS 27
Pat Martino: *JZ* 17
Ricky Martin: LA 23; LPA 12; AC 18
Rogelio Martinez: LPS 35; LT 20; RMS 8, 17
Mary Mary: CC 12; GA 3; RBA 100
Pepper Mashay: DC 2
matchbox twenty: B200 90; PCA 45; A40 9, 12; AC 3; H100 83; T40 33
Keiko Matsui: *CJ* 3
Dave Matthews Band: B200 36; INT 18; PCA 28; A40 5; H100 28; HA 26; MO 30; T40 19
Maxwell: RBC 6; RA 34; RBH 43
John Mayall & Friends: BL 11
Yo-Yo Ma: *CL* 3
Martina McBride: CA 63; CS 24
Lila McCann: CA 37
Paul McCartney: B200 140
Delbert McClinton: BL 2; CA 39; IND 25
Donnie McClurkin: B200 120; CC 2; GA 1; RBA 44
The Del McCoury Band: CA 62
Reba McEntire: CA 66; CS 37
Tim McGraw: B200 60, 82; CA 4, 8; CCA 23; CS 27, 59; H100 77; HA 73
Brian McKnight: HSS 62; RA 32; RBH 42
Sarah McLachlan: DC 28
Melanie C: DSA 24
Roy D. Mercer: CA 40, 49, 64; HS 50
Jo Dee Messina: CA 33; AC 21; CS 7; H100 59; HA 54
Metallica: PCA 5
Method Man: RS 58
Edgar Meyer: *CL* 3
Luis Miguel: LA 64
Mikaila: HSS 69
Marcus Miller: *CJ* 6
Ronnie Milsap: CA 65
Mobb Deep: RS 75
Moby: PCA 3; A40 20; HSS 39; T40 40
Modjo: DSA 22
Vinia Mojica: HSS 75; RBH 79; RP 5, 22; RS 20, 50
Mona Monet: DC 31
Jane Monheit: HS 31; IND 15; *JZ* 1, 11
Ricardo Montaner: LA 19; LPA 10; LPS 3; LT 8; TSS 9
Pablo Montero: LPS 24; LT 45
Dr. Ed Montgomery: GA 16
John Michael Montgomery: CA 68
Montgomery Gentry: CCA 25; CS 3; H100 38; HA 31
Moochie Mack: IND 28; RBA 69
Mandy Moore: B200 93
M.O.P.: RS 70
Lorrie Morgan: CA 52
La Mosca Tse Tse: LPS 29
Mr. C The Slide Man: RBA 74
Mr. Spitflame: RBA 93
Mr. Tan: RA 46; RBH 53
Mr. Vegas: IND 33; RE 3
Mudvayne: B200 188; RO 40
Nicole C. Mullen: CC 40
Samantha Mumba: DC 34; H100 92
Anne Murray: CA 50
Mushroomhead: IND 50
Musiq Soulchild: B200 133; RBA 38; RA 26, 41; RBH 31, 48
Mya: A40 28; DC 19; H100 34; HA 33; T40 20

— N —

Nas: HSS 44; RP 19; RS 47
Nate Dogg: H100 44, 81; HA 35; HSS 73; RA 12, 28, 75; RBH 16, 34, 84; RP 13; RS 35
Dave Navarro: B200 125; MO 16; RO 19
Ednita Nazario: LPS 28; TSS 28
Luna Negra: *NA* 8
Frankie Negron: TSS 17
Nelly: B200 34; RBA 36; DSA 16; H100 10, 26; HA 4, 22; RA 2; RBH 4; RS 44; T40 15, 26
Willie Nelson: CA 75; CCA 11
New Found Glory: B200 189; HS 10
New Life Community Choir: GA 17
Newsboys: CC 18
Nickel Creek: B200 174; CA 21; HS 4; IND 6; CS 54
Nickelback: IND 42; MO 23; RO 9
Stevie Nicks: B200 105; AC 24; DC 1; DSA 11; HSS 70
Nicole: RA 71; RBH 76
Tito Nieves: TSA 15; LT 41; TSS 13, 21
Nivea: HSS 16; RBH 85; RS 30
Nomad: DC 36
Nonpoint: HS 26
The Notorious B.I.G.: RBC 8, 9; HSS 51; RP 17, 20; RS 45, 48
'N Sync: B200 1, 95; INT 1; PCA 14; AC 10; H100 62; HA 64; LPS 33; T40 31; TSS 19
La Nueva Patrulla 15: TSS 26
Nuwine: RBA 76

— O —

Paul Oakenfold: EA 8; HS 22; STX 23
The Oak Ridge Boys: CA 71
O.C.: RBA 86
Mark O'Connor: *CL* 3
Olivia: HSS 45; RS 43
Jamie O'Neal: B200 182; CA 23; HS 8; CS 2; H100 35; HA 27
El Original De La Sierra: LA 16; RMA 7; LT 36; RMS 14, 32
Stacie Orrico: CC 30
K.T. Oslin: CA 56
O-Town: B200 45; AC 19; DSA 1; H100 6; HA 11; HSS 7; T40 6
Ours: HS 39
OutKast: B200 134; RBA 67
OV7: LA 71

— P —

Petey Pablo: H100 98; HSS 18; RA 57; RBH 41; RP 2; RS 11
Suzanne Palmer: DC 43
Los Palominos: RMS 36
Palomo: LA 14; RMA 6; LT 10; RMS 1
Gwyneth Paltrow: AC 15
Sarina Paris: HSS 47
Dolly Parton: CA 51
Brad Paisley: B200 196; CA 28; CCA 20; CS 9; H100 73; HA 66
Pastor Troy: B200 184; RBA 49
P. Diddy & The Bad Boy Family: B200 7; RBA 4
CeCe Peniston: DC 30
Pennywise: B200 186; IND 7; MO 40
Pesado: LA 66; RMS 22
Pete.: RO 22
Tom Petty And The Heartbreakers: PCA 32
Kelly Joe Phelps: BL 9
The Philadelphia Experiment: *JZ* 4
Phillips, Craig And Dean: CC 23
Philly's Most Wanted: RA 52; RBH 54; RS 64
Pieces Of A Dream: *CJ* 18
Pink: A40 28; DC 19; H100 34; HA 33; T40 20
Pink Floyd: PCA 21
Plus One: CC 11
Poe: A40 34
Point Of Grace: B200 158; CC 5
Poison: PCA 49
Polo Urias Y Su Maquina Nortena: RMS 39
Larry Poteat: HSS 55; RBH 92; RP 7; RS 24
Jesse Powell: RBA 96
Powerman 5000: RO 32
Pras: H100 88; HSS 23; RS 42
Julio Preciado Y Su Banda Perla Del Pacifico: LA 50; LT 22; RMS 9
Prime STH: MO 31; RO 28
Celeste Prince: DC 17
Prince And The Revolution: RBC 20
The Product G&B: HSS 20; RBH 62; RS 15
Project Pat: B200 131; RBA 53
Public Announcement: RBA 72; RA 44; RBH 49
Puddle Of Mudd: MO 11; RO 5
Puerto Rican Power: TSS 15
Puff Daddy: H100 53; HA 46; HSS 60; RA 16, 54; RBH 19, 55, 87; RP 6, 15; RS 22, 38
Pussy 2000: DC 35
Puya: LA 42; LPA 20

— Q —

QB Finest: HSS 44; RP 19; RS 47
Queen: PCA 36
A.B. Quintanilla Y Los Kumbia Kings: LA 2; LPA 1; RMS 35

— R —

Radical For Christ: GA 21
Radiohead: B200 81
Rascal Flatts: B200 187; CA 25; HS 9; CS 12; H100 68; HA 62
Ravin: WM 11
Collin Raye: CS 57
Ray J: B200 91; RBA 37; H100 50; HA 42; RA 21; RBH 25; RS 40
Rayvon: HSS 31; RS 74
Otis Redding: RBC 22
Redman: B200 87; RBA 33; RBH 77, 95; RP 24; RS 55, 73
Red Hot Chili Peppers: PCA 34
Natina Reed: RBH 88
Regina: CC 39; GA 10
Resonance: DC 39
Res: HS 33; RBA 70
Frank Reyes: TSS 40
Rhythm Masters: DC 6
Lionel Richie: AC 9; H100 94
Andre Rieu: *CX* 10
LeAnn Rimes: B200 171; CA 19; AC 17; HSS 27
The Rippingtons Featuring Russ Freeman: *CJ* 8
Rising Son: HSS 37; RBH 98; RP 9; RS 29
Jerry Rivera: LA 55; LPS 12; LT 13; TSS 12, 29, 37
Lupillo Rivera: HS 44; LA 9; RMA 4; LT 14; RMS 3
Charlie Robison: CS 50
Rob Mirage: DC 46
Roisin: DC 9
Nydia Rojas: LPS 21; LT 30
Tito Rojas: TSS 23
Paulina Rubio: HS 23; LA 3; LPA 2; LPS 7, 10; LT 16; TSS 18
Ja Rule: B200 62; RBA 42; RA 7, 47, 69; RBH 10, 52, 78
Tim Rushlow: CS 52

— S —

S Club 7: AC 22; HSS 26
Sade: B200 113; PCA 35; RBA 60; RBC 10; DSA 10; HSS 66
Saison: DC 30
Saliva: MO 15; RO 6
Sandy B: DC 29
Gilberto Santa Rosa: LA 47; TSA 6; LPS 11; LT 9, 24; TSS 6, 7
Santana: PCA 22; TSS 37
Eddie Santiago: TSS 33
Yoskar Sarante: TSS 22
Savage Garden: AC 13
Sawyer Brown: CA 72
Mark Schultz: CC 34
Jill Scott: B200 61; RBA 19; H100 67; HA 61; RA 17; RBH 22
Screwball: HS 43; IND 21; RBA 64; RS 70
Joan Sebastian: LA 34; RMA 16; LT 26; RMS 12
Secret Garden: *NA* 4
Bob Seger & The Silver Bullet Band: PCA 11
Selah: CC 36
Selena: LA 21; LPA 11
Sergio & Odair Assad: *CL* 6
Erick Sermon: H100 31; HA 25; HSS 65; RA 5; RBH 7; RP 10; RS 31
Seven Mary Three: RO 37
Shaggy: B200 49; RBA 54; HSS 31; RS 74
Shakira: LA 53
SheDaisy: CA 32; CS 36
Blake Shelton: CS 1; H100 21; HA 24; HSS 15
Kenny Wayne Shepherd Band: BL 15
Si Se: LA 41; LPA 19
Beanie Sigel: B200 56; RBA 11; RA 70; RBH 67; RP 18; RS 46
Silkk The Shocker: RA 73; RBH 82
Silk: B200 96; RBA 28; RBH 97
Simon Says: RO 35
Jessica Simpson: B200 64; H100 23; HA 21; T40 12
Sisqo: B200 66; RBA 31
Sizzla: RE 13
Skapulario: LPS 30; TSS 35
Skillz: RP 16; RS 41
Kathy Sledge: DC 37
Fatboy Slim: EA 13; DSA 18
Slipknot: PCA 46
Smash Mouth: A40 7; H100 45; HA 40; T40 22
Esther Smith: GA 30
Jimmy Smith: *JZ* 25
Snoop Dogg: B200 141; PCA 30; RBA 61; RBC 5; RA 44,66, 73; RBH 53, 75, 81, 82
Soil: RO 33
Marco Antonio Solis: HS 35; IND 18; LA 6; LPA 4; LPS 4; LT 2; RMS 7
Jimmy Sommers: *CJ* 12
Son By Four: LA 56; TSA 7, 14
Sonicflood: CC 13; HS 29
Sono: DC 5
Sons Of The Desert: CA 67; AC 4; CS 23
Soul'amour: DC 42
Britney Spears: B200 128; DSA 25; HSS 71
Special EFX: *CJ* 23
Spyro Gyra: *CJ* 5
St. Germain: *CJ* 7
Stabbing Westward: IND 24
Staind: B200 4; INT 12; PCA 39; A40 15; H100 13; HA 10; MO 1, 26; RO 1, 17; T40 11
Static-X: B200 145
Gwen Stefani: A40 20; H100 3; HA 1; HSS 39; LPS 31; RA 15; RBH 20; RS 66; T40 1, 40; TSS 20
Stereomud: HS 12; RO 12
Sticky Fingaz: RBA 94
Sting: DSA 19
St. Lunatics: B200 19; RBA 13; RA 60; RBH 63
Stone Temple Pilots: B200 97; MO 12; RO 13
George Strait: CA 41, 60; H100 100
Stroke 9: MO 39
Joe Strummer And The Mescaleros: HS 45; IND 23
Styles: RBH 89
Sublime: PCA 29
Sugar Ray: B200 41; A40 3; H100 16; HA 16; T40 8
Sum 41: B200 16; MO 3
Sunkiss: TSS 27
Superchumbo: DC 47
Supervision: RS 71
Svala: HSS 74
Keith Sweat: RBC 23
Jubilant Sykes: *CX* 13
Sylk 130: DC 37
System Of A Down: MO 32; RO 30

— T —

Tait: CC 16
Tamia: DC 26; DSA 7; HSS 25; RS 16
Tank: B200 101; RBA 27; RA 40, 43; RBH 44, 50
Ben Tankard: GA 34
Olga Tanon: HS 30; LA 4; TSA 1; LPS 5; LT 4; TSS 1
Tantric: B200 124; MO 24; RO 7
Tata + Brando: HSS 55; RBH 92; RP 7; RS 24
James Taylor: PCA 6
Johnnie Taylor: BL 10
Tek: RS 63
Los Temerarios: RMS 27, 31
Tha Eastsidaz: RA 66; RBH 75
Thalia: LA 37; LPA 17; LPS 23; LT 46
Third Day: CC 10
Carl Thomas: H100 69; HA 63; RA 19; RBH 26; RS 57
Dante Thomas: H100 88; HSS 23; RS 42
Cyndi Thomson: CS 11; H100 47; HA 56; HSS 17
Three Mo' Tenors: *CX* 9
Three 6 Mafia: RBH 99
Los Tigres Del Norte: RMS 33
Tigrillos: LA 39; RMA 17; RMS 24
Timbaland: H100 82; RA 33; RBH 35; RS 32
Tin Star: DC 15
Aaron Tippin: CA 47; CS 58
Wayman Tisdale: *CJ* 4
Tomba Vira: DC 24
Too Short: RA 45; RBH 47
Tool: B200 47; H100 72; HA 65; MO 2; RO 2
Tommy Torres: LPS 14; LT 25; TSS 24
Tower Of Power: *CJ* 19
Toya: DSA 9; H100 54; HSS 12; RBH 57; RS 13; T40 35
Train: B200 18; INT 10; A40 1; AC 23; H100 8; HA 6; MO 33; RO 21; T40 3
Randy Travis: CA 53
Travis: B200 154
Trickside: A40 32
Trick Daddy: B200 40; RBA 17; H100 58; HA 51; RA 18; RBH 23; RP 23; RS 52
Trick Pony: B200 185; CA 24; CS 25; H100 91; HSS 42
Tricky: EA 6; MO 29; RO 25
Los Tri-o: LA 10; LPA 5
Travis Tritt: B200 135; CA 16; CCA 18; CS 18, 29
True Vibe: CC 14; HS 32
Los Tucanes De Tijuana: LA 22, 70; RMA 10; LT 17, 38; RMS 4, 15
Turk: B200 149; RBA 51
Shania Twain: CCA 1; PCA 7
Conway Twitty: CA 69
Ronan Tynan: WM 4
Steve Tyrell: *JZ* 14
Tyrese: B200 100; RBA 47; H100 97; RA 46; RBH 53
Moses Tyson, Jr.: GA 24

— U —

U2: B200 88; INT 21; PCA 24; DC 41
UB40: RE 4
Uncle Kracker: B200 46; A40 6; AC 11; H100 24; HA 19; T40 17
Keith Urban: CA 31; HS 14; CS 6; H100 46; HA 36
Usher: H100 5; HA 3; HSS 13; RA 4; RBH 5, 87; RS 8; T40 18

— V —

Jaci Velasquez: CC 35, 37; LA 13; LPA 7; LPS 2; LT 3; TSS 11
Valeria: DC 23; HSS 56
Ian Van Dahl: DSA 17; H100 99
Luther Vandross: B200 28; RBA 8; H100 36; HSS 6; RA 23; RBH 11; RS 3
Phil Vassar: CA 35; HS 36; CS 19; H100 78; HA 74
Tony Vega: TSA 19; TSS 25
Eduardo Verastegui: LPS 39
The Verve Pipe: A40 27
Vico-C: LA 61
Angelito Villalona: LT 33; TSS 8
Violator Featuring Busta Rhymes: H100 63; HA 60; RA 20; RBH 24; RP 12; RS 34
Richard "Humpty" Vission: IND 43
Carlos Vives: TSA 20
Anne Sofie Von Otter: *CX* 8

— W —

The Wailers: PCA 13; RBC 2
Rufus Wainwright: HS 28
Clay Walker: CA 74; CS 45
Hezekiah Walker: GA 27
Mike Walker: CS 48
Tamara Walker: AC 29
The Warren Brothers: CS 35
Kim Waters: *CJ* 21
Russell Watson: *CX* 1
Weezer: B200 48; PCA 10; MO 4, 21; RO 29
Kirk Whalum: *CJ* 22
Chyna Whyte: RA 45; RBH 47
Widespread Panic: B200 194
The Wild Strawberries: DC 49
Hank Williams Jr.: CCA 7
Doug Williams: GA 25
John Williams: *CX* 11
Joy Williams: CC 32
Lee Williams And The Spiritual QC's: GA 32
Lucinda Williams: B200 150; INT 13
Melvin Williams: GA 25
Mark Wills: CS 32
Andre Wilson: RA 52; RBH 54; RS 64
CeCe Winans: B200 147; CC 4; GA 2, 23; RBA 90
BeBe Winans: GA 39
Marvin Winans And The Perfected Praise Choir: GA 29
The Wiseguys: B200 164; EA 3; HS 2; A40 23; H100 51; HA 50; T40 28
Lee Ann Womack: B200 74; CA 6; AC 4; CS 14; H100 80
Darryl Worley: CA 42; CS 22
Chely Wright: CS 34
Finbar Wright: WM 4
Keke Wyatt: HSS 36; RBH 69; RS 17

— Y —

Yaire: LA 52; LPS 27, 32; TSS 30
Yanni: *NA* 3, 6, 7
Trisha Yearwood: B200 127; CA 14; CS 13; H100 74; HA 67
Pete Yorn: B200 166; HS 3
Young Phantom: HSS 58; RBH 93; RP 8; RS 25
Youngstown: HSS 50

— Z —

Dan Zanes And Friends: INT 14
Zoegirl: CC 28

— SOUNDTRACKS —

A Knight's Tale: STX 21
Ally McBeal: For Once In My Life Featuring Vonda Shepard: STX 25
Almost Famous: STX 20
America's Sweethearts: STX 24
Baby Boy: B200 102; RBA 34; STX 9
Charlie's Angels: STX 22
Coyote Ugly: B200 29; CA 2; STX 3
Crouching Tiger, Hidden Dragon: CX 3
Down From The Mountain: B200 110; CA 10; STX 10
Dr. Dolittle 2: B200 160; RBA 48; STX 14
Duets: B200 192; STX 18
Finding Forrester: JZ 9
Hannibal: CX 14
Kingdom Come: CC 38; GA 9
Lara Croft: Tomb Raider: B200 117; EA 2; STX 11
Legally Blonde: STX 19
Miss Congeniality: IND 29
More Music From Save The Last Dance: B200 177; STX 17
Moulin Rouge: B200 30; INT 16; STX 4
O Brother, Where Art Thou?: B200 14; CA 1; INT 3; STX 1
Pearl Harbor: B200 86; STX 8
Planet Of The Apes: B200 170; STX 15
Pootie Tang: RBA 71
Princess Diaries: B200 84; STX 7
Remember The Titans: B200 139; STX 12
Save The Last Dance: B200 59; RBA 66; STX 6
Shrek: B200 53; STX 5
Snatch: IND 37
Songcatcher: CA 44; IND 31
Swordfish: The Album: EA 8; HS 22; STX 23
The Fast And The Furious: B200 23; RBA 21; STX 2
What Women Want: B200 176; STX 16
What's The Worst That Could Happen?: B200 155; RBA 43; STX 13

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AUGUST 11 2001 Billboard® Modern Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1 — 16 Weeks At Number 1	
1	1	19	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
2	3	13	SCHISM Tool Dissectional/Volcano	Tool
3	5	16	FAT LIP Island/IDJMG	Sum 41
4	4	16	HASH PIPE Geffen/Interscope	Weezer
5	2	13	THE ROCK SHOW MCA	Blink-182
6	8	10	SMOOTH CRIMINAL New Noize/DreamWorks	Alien Ant Farm
7	6	20	CRAWLING Warner Bros.	Linkin Park
8	7	9	YOU WOULDN'T BELIEVE Volcano	311
9	9	7	SHORT SKIRT / LONG JACKET Columbia	Cake
10	11	6	CLINT EASTWOOD Virgin	Gorillaz
11	15	6	CONTROL Flawless/Geffen/Interscope	Puddle Of Mudd
12	10	9	DAYS OF THE WEEK Atlantic	Stone Temple Pilots
13	14	9	BAD DAY Epic	Fuel
14	12	37	DRIVE Immortal/Epic	Incubus
15	13	22	YOUR DISEASE Island/IDJMG	Saliva
16	16	10	REXALL Capitol	Dave Navarro
17	18	8	DOWN WITH THE SICKNESS Giant/Reprise — AIRPOWER	Disturbed
18	17	8	WHEREVER YOU WILL GO RCA	The Calling
19	19	5	GIVING IN Arista	Adema
20	27	3	BODIES Wind-up	Drowning Pool
21	25	4	ISLAND IN THE SUN Geffen/Interscope	Weezer
22	24	5	NAME OF THE GAME Outpost/Geffen/Interscope	The Crystal Method
23	34	2	HOW YOU REMIND ME Roadrunner	Nickelback
24	20	23	BREAKDOWN Maverick	Tantric
25	31	5	BLEED AMERICAN DreamWorks	Jimmy Eat World
26	23	14	OUTSIDE Flip/Elektra/EEG	Staind
27	22	8	BE LIKE THAT Republic/Universal	3 Doors Down
28	29	17	GREED Republic/Universal	Godsmack
29	NEW		SIMPLE CREED Radioactive/MCA	Live Featuring Tricky
30	21	17	THE SPACE BETWEEN RCA	Dave Matthews Band
31	30	10	I'M STUPID (DON'T WORRY 'BOUT ME) Giant/Reprise	Prime STH
32	37	2	CHOP SUEY American/Columbia	System Of A Down
33	26	24	DROPS OF JUPITER (TELL ME) Columbia	Train
34	32	25	MY WAY Flip/Interscope	Limp Bizkit
35	36	4	EXTRA ORDINARY Ezra Dry Goods/Beyond	Better Than Ezra
36	35	3	ANOTHER PERFECT DAY Island/IDJMG	American Hi-Fi
37	28	12	SICK CYCLE CAROUSEL DreamWorks	Lifehouse
38	NEW		ROCKIN' THE SUBURBS Epic	Ben Folds
39	39	2	KICK SOME ASS Cherry/Universal	Stroke 9
40	38	2	F**K AUTHORITY Epitaph	Pennywise

AUGUST 11 2001 Billboard® Mainstream Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1 — 16 Weeks At Number 1	
1	1	19	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
2	2	13	SCHISM Tool Dissectional/Volcano	Tool
3	3	17	CRAWLING Warner Bros.	Linkin Park
4	4	21	GREED Republic/Universal	Godsmack
5	6	6	CONTROL Flawless/Geffen/Interscope	Puddle Of Mudd
6	5	23	YOUR DISEASE Island/IDJMG	Saliva
7	11	8	ASTOUNDED Maverick	Tantric
8	12	9	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
9	21	3	HOW YOU REMIND ME Roadrunner — AIRPOWER	Nickelback
10	13	12	BODIES Wind-up	Drowning Pool
11	10	9	BE LIKE THAT Republic/Universal	3 Doors Down
12	9	16	PAIN Loud/Columbia	Stereomud
13	7	9	DAYS OF THE WEEK Atlantic	Stone Temple Pilots
14	8	14	RISE Lava/Atlantic	The Cult
15	15	9	BAD DAY Epic — AIRPOWER	Fuel
16	17	7	SOUL SINGING V2	The Black Crowes
17	16	13	OUTSIDE Flip/Elektra/EEG	Staind
18	18	44	AWAKE Republic/Universal	Godsmack
19	14	11	REXALL Capitol	Dave Navarro
20	20	51	HEMORRHAGE (IN MY HANDS) 550 Music/Epic	Fuel
21	19	22	DROPS OF JUPITER (TELL ME) Columbia	Train
22	23	7	SWEET DAZE Warner Bros	Pete.
23	22	24	MY WAY Flip/Interscope	Limp Bizkit
24	26	6	END OF THE WORLD Flip/Geffen/Interscope	Cold
25	NEW		SIMPLE CREED Radioactive/MCA	Live Featuring Tricky
26	24	8	CAFEFUL WITH THAT MIC... Atlantic	Clutch
27	30	5	GIVING IN Arista	Adema
28	27	11	I'M STUPID (DON'T WORRY 'BOUT ME) Giant/Reprise	Prime STH
29	25	9	HASH PIPE Geffen/Interscope	Weezer
30	34	2	CHOP SUEY American/Columbia	System Of A Down
31	31	4	YOU DON'T KNOW WHAT IT'S LIKE Restless	Econoline Crush
32	32	3	BOMBSHELL DreamWorks	Powerman 5000
33	36	2	HALO J	Soil
34	37	3	BOILER Flip/Interscope	Limp Bizkit
35	33	5	BLISTER Hollywood	Simon Says
36	35	6	YOU WOULDN'T BELIEVE Volcano	311
37	28	15	WAIT Mammoth	Seven Mary Three
38	29	15	JUST PUSH PLAY Columbia	Aerosmith
39	38	5	WHEREVER YOU WILL GO RCA	The Calling
40	RE-ENTRY		DEATH BLOOMS No Name/Epic	Mudvayne

AUGUST 11 2001 Billboard® Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST / Imprint/Promotion Label
			NUMBER 1 — 1 Week At Number 1
1	2	13	LET ME BLOW YA MIND Eve Featuring Gwen Stefani Ruff Ryders/Interscope
2	1	23	HANGING BY A MOMENT Lifehouse DreamWorks
3	3	21	DROPS OF JUPITER (TELL ME) Train Columbia
4	7	6	HIT 'EM UP STYLE (OOPS!) Blu Cantrell RedZone/Arista
5	4	14	WHAT WOULD YOU DO? City High Booga Basement/Interscope
6	5	11	ALL OR NOTHING O-Town J
7	10	8	SOMEONE TO CALL MY LOVER Janet Virgin
8	6	11	WHEN IT'S OVER Sugar Ray Lava/Atlantic
9	8	10	BOOTYLICIOUS Destiny's Child Columbia
10	9	15	DRIVE Incubus Immortal/Epic
11	16	7	IT'S BEEN AWHILE Staind Flip/Elektra/EEG
12	11	15	IRRESISTIBLE Jessica Simpson Columbia
13	15	12	PEACHES & CREAM 112 Bad Boy/Arista
14	17	5	I'M REAL Jennifer Lopez Epic
15	12	26	RIDE WIT ME Nelly Featuring City Spud Fo' Reel/Universal
16	18	12	HERE'S TO THE NIGHT Eve 6 RCA
17	14	24	FOLLOW ME Uncle Kracker Top Dog/Lava/Atlantic
18	21	6	U REMIND ME Usher Arista
19	20	9	THE SPACE BETWEEN Dave Matthews Band RCA
20	13	18	LADY MARMALADE Christina Aguilera, Lil' Kim, Mya & Pink Interscope
21	23	9	FLAVOR OF THE WEAK American Hi-Fi Island/IDJMG
22	25	5	I'M A BELIEVER Smash Mouth DreamWorks/Interscope
23	19	14	GET UR FREAK ON Missy "Misdemeanor" Elliott The Gold Mind/EastWest/EEG
24	31	2	FALLIN' Alicia Keys J
25	22	25	I'M LIKE A BIRD Nelly Furtado DreamWorks
26	28	4	WHERE THE PARTY AT Jagged Edge With Nelly So So Def/Columbia
27	24	22	ALL FOR YOU Janet Virgin
28	29	3	START THE COMMOTION The Wiseguys Ideal/Mammoth/Hollywood
29	27	5	I WANNA BE BAD Willa Ford Lava/Atlantic
30	30	5	FILL ME IN Craig David Wildstar/Atlantic
31	26	11	POP 'N Sync Jive
32	33	4	PURPLE HILLS D12 Shady/Interscope
33	34	17	MAD SEASON matchbox twenty Lava/Atlantic
34	38	2	EVERY OTHER TIME LFO J
35	39	2	I DO!! Toya Arista
36	36	3	SUPERWOMAN PT. II Lil' Mo Featuring Fabolous EastWest/EEG
37	NEW		TURN OFF THE LIGHT Nelly Furtado DreamWorks
38	NEW		SANDSTORM Darude Groovilicious/Strictly Rhythm
39	35	19	PLAY Jennifer Lopez Epic
40	37	23	SOUTH SIDE Moby Featuring Gwen Stefani V2

AUGUST 11 2001 Billboard® Adult Contemporary™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1 — 5 Weeks At Number 1	
1	1	11	THERE YOU'LL BE Hollywood/Warner Bros.	Faith Hill
2	3	22	THANK YOU Arista	Dido
3	4	34	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
4	2	38	I HOPE YOU DANCE MCA Nashville/Universal	Lee Ann Womack
5	5	26	ONLY TIME Warner Sunset/Reprise	Enya
6	6	13	MORE THAN THAT Jive	Backstreet Boys
7	7	15	ONE MORE DAY Arista Nashville	Diamond Rio
8	10	14	GHOST OF YOU AND ME Hollywood	BBMak
9	8	24	ANGEL Island/IDJMG	Lionel Richie
10	9	45	THIS I PROMISE YOU Jive	'N Sync
11	11	12	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
12	15	66	TAKING YOU HOME Warner Bros.	Don Henley
13	12	96	I KNEW I LOVED YOU Columbia	Savage Garden
14	14	49	THE WAY YOU LOVE ME Warner Bros.	Faith Hill
15	19	46	CRUISIN' Hollywood	Huey Lewis & Gwyneth Paltrow
16	20	6	BELIEVE IN LIFE Duck/Reprise	Eric Clapton
17	13	71	I NEED YOU Sparrow/Capitol/Curb	LeAnn Rimes
18	16	27	NOBODY WANTS TO BE LONELY Columbia	Ricky Martin With Christina Aguilera
19	22	5	ALL OR NOTHING J — AIRPOWER	O-Town
20	18	43	SHAPE OF MY HEART Jive	Backstreet Boys
21	21	8	BURN Curb	Jo Dee Messina
22	24	9	NEVER HAD A DREAM COME TRUE A&M/Interscope	S Club 7
23	25	3	DROPS OF JUPITER (TELL ME) Columbia	Train
24	23	16	EVERY DAY Reprise	Stevie Nicks
25	NEW		ALL THE LOVE IN THE WORLD 143/Lava/Atlantic	The Corrs
26	NEW		LOVE GROWS Elektra/EEG	Freedy Johnston
27	27	7	I'M LIKE A BIRD DreamWorks	Nelly Furtado
28	NEW		WHO I AM DreamWorks	Jessica Andrews
29	26	17	DIDN'T WE LOVE Curb	Tamara Walker
30	29	14	WALKING IN MY BLUE JEANS Trumpet Swan/Rykodisc	Sophie B. Hawkins

AUGUST 11 2001 Billboard® Adult Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1 — 4 Weeks At Number 1	
1	1	25	DROPS OF JUPITER (TELL ME) Columbia	Train
2	2	25	HANGING BY A MOMENT DreamWorks	Lifehouse
3	3	11	WHEN IT'S OVER Lava/Atlantic	Sugar Ray
4	4	23	DRIVE Immortal/Epic	Incubus
5	5	16	THE SPACE BETWEEN RCA	Dave Matthews Band
6	6	28	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
7	8	6	I'M A BELIEVER DreamWorks/Interscope	Smash Mouth
8	7	19	HERE'S TO THE NIGHT RCA	Eve 6
9	9	17	MAD SEASON Lava/Atlantic	matchbox twenty
10	12	12	SUPERMAN (IT'S NOT EASY) Aware/Columbia	Five For Fighting
11	10	38	THANK YOU Arista	Dido
12	11	45	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
13	14	7	EVERYWHERE Maverick	Michelle Branch
14	13	44	AGAIN Virgin	Lenny Kravitz
15	17	8	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
16	19	6	HUNTER Arista	Dido
17	20	5	FALLING FOR THE FIRST TIME Reprise	Barenaked Ladies
18	21	8	BE LIKE THAT Republic/Universal	3 Doors Down
19	15	40	I'M LIKE A BIRD DreamWorks	Nelly Furtado
20	18	36	SOUTH SIDE V2	Moby Featuring Gwen Stefani
21	16	14	DREAM ON Mute/Reprise	Depeche Mode
22	23	5	I WANT TO BE IN LOVE Island/IDJMG	Melissa Etheridge
23	29	4	START THE COMMOTION Ideal/Mammoth/Hollywood	The Wiseguys
24	22	7	BAD DAY Epic	Fuel
25	25	5	EXTRA ORDINARY Ezra Dry Goods/Beyond	Better Than Ezra
26	24	13	IN YOUR EYES Artemis	Jeffrey Gaines
27	30	4	NEVER LET YOU DOWN RCA	The Verve Pipe
28	27	10	LADY MARMALADE Interscope	Christina Aguilera, Lil' Kim, Mya & Pink
29	28	26	YELLOW Capitol	Coldplay
30	33	2	TURN OFF THE LIGHT DreamWorks	Nelly Furtado
31	26	11	THERE YOU'LL BE Hollywood/Warner Bros.	Faith Hill
32	32	4	UNDER YOU Wind-up	Trickside
33	39	2	ONLY TIME Warner Sunset/Reprise	Enya
34	31	10	HEY PRETTY FEI/Atlantic	Poe
35	34	4	MORE THAN THAT Jive	Backstreet Boys
36	40	2	SOMEONE TO CALL MY LOVER Virgin	Janet
37	37	2	LOVIN' EACH DAY A&M/Interscope	Ronan Keating
38	35	19	ALL FOR YOU Virgin	Janet
39	RE-ENTRY		FLAVOR OF THE WEAK Island/IDJMG	American Hi-Fi
40	36	3	FLY AWAY FROM HERE Columbia	Aerosmith

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations, 74 modern rock stations, 81 adult contemporary stations and 78 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 247 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2001, Billboard/BPI Communications

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AUGUST 11 2001 Billboard®

HOT 100 Airplay™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
			NUMBER 1
1	1	16	**Let Me Blow Ya Mind** (4 Wks At No. 1) — Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)
2	5	6	**Fallin'** — Alicia Keys (J)
3	7	9	**U Remind Me** — Usher (Arista)
4	6	11	**Where The Party At** — Jagged Edge With Nelly (So So Def/Columbia)
5	9	6	**I'm Real** — Jennifer Lopez (Epic)
6	2	22	**Drops Of Jupiter (Tell Me)** — Train (Columbia)
7	4	27	**Hanging By A Moment** — Lifehouse (DreamWorks)
8	3	18	**Peaches & Cream** — 112 (Bad Boy/Arista)
9	11	14	**Hit 'Em Up Style (Oops!)** — Blu Cantrell (RedZone/Arista)
10	13	18	**It's Been Awhile** — Staind (Flip/Elektra/EEG)
11	10	10	**All Or Nothing** — O-Town (J)
12	16	8	**Someone To Call My Lover** — Janet (Virgin)
13	8	10	**Bootylicious** — Destiny's Child (Columbia)
14	12	26	**Drive** — Incubus (Immortal/Epic)
15	14	15	**What Would You Do?** — City High (Booga Basement/Interscope)
16	15	11	**When It's Over** — Sugar Ray (Lava/Atlantic)
17	17	21	**Get Ur Freak On** — Missy 'Misdemeanor' Elliott (The Gold Mind/EastWest/EEG)
18	23	5	**Contagious** — The Isley Brothers (DreamWorks)
19	18	23	**Follow Me** — Uncle Kracker (Top Dog/Lava/Atlantic)
20	33	3	**Izzo (H.O.V.A.)** — Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
21	19	13	**Irresistible** — Jessica Simpson (Columbia)
22	20	25	**Ride Wit Me** — Nelly Feat. City Spud (Fo' Reel/Universal)
23	25	5	**One Minute Man** — Missy 'Misdemeanor' Elliott (The Gold Mind/Elektra/EEG)
24	32	7	**Austin** — Blake Shelton (Giant (Nashville)/WRN)
25	22	11	**Music** — Erick Sermon (NYLA/Def Squad/Interscope)
26	27	11	**The Space Between** — Dave Matthews Band (RCA)
27	28	10	**When I Think About Angels** — Jamie O'Neal (Mercury (Nashville))
28	24	31	**Thank You** — Dido (Arista)
29	29	10	**Here's To The Night** — Eve 6 (RCA)
30	26	15	**I'm Already There** — Lonestar (BNA)
31	31	15	**She Couldn't Change Me** — Montgomery Gentry (Columbia (Nashville))
32	34	9	**I'm Just Talkin' About Tonight** — Toby Keith (DreamWorks (Nashville))
33	21	18	**Lady Marmalade** — Christina Aguilera, Lil' Kim, Mya & Pink (Interscope)
34	46	3	**Family Affair** — Mary J. Blige (MCA)
35	45	4	**Area Codes** — Ludacris (Disturbing Tha Peace/Def Jam/IDJMG)
36	41	9	**Where The Blacktop Ends** — Keith Urban (Capitol (Nashville))
37	30	14	**Superwoman Pt. II** — Lil' Mo Feat. Fabolous (EastWest/EEG)
38	37	8	**Flavor Of The Weak** — American Hi-Fi (Island/IDJMG)
39	48	6	**Fill Me In** — Craig David (Wildstar/Atlantic)
40	52	4	**I'm A Believer** — Smash Mouth (DreamWorks/Interscope)
41	35	24	**I'm Like A Bird** — Nelly Furtado (DreamWorks)
42	44	12	**Wait A Minute** — Ray J Feat. Lil' Kim (Atlantic)
43	42	12	**There You'll Be** — Faith Hill (Hollywood/Warner Bros.)
44	39	22	**All For You** — Janet (Virgin)
45	40	5	**Purple Hills** — D12 (Shady/Interscope)
46	57	3	**Bad Boy For Life** — P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)
47	43	12	**More Than That** — Backstreet Boys (Jive)
48	64	3	**Differences** — Ginuwine (Epic)
49	54	7	**Just In Case** — Jaheim (Divine Mill/Warner Bros.)
50	68	2	**Start The Commotion** — The Wiseguys (Ideal/Mammoth/Hollywood)
51	62	2	**I'm A Thug** — Trick Daddy (Slip-N-Slide/Atlantic)
52	47	20	**Fiesta** — R. Kelly Feat. Jay-Z (Jive)
53	51	7	**She's All I Got** — Jimmy Cozier (J)
54	55	9	**Downtime** — Jo Dee Messina (Curb)
55	59	4	**Only In America** — Brooks & Dunn (Arista Nashville)
56	70	4	**What I Really Meant To Say** — Cyndi Thomson (Capitol (Nashville))
57	58	3	**I Wanna Be Bad** — Willa Ford (Lava/Atlantic)
58	65	5	**Only Time** — Enya (Warner Sunset/Reprise)
59	63	6	**Laredo** — Chris Cagle (Virgin (Nashville)/Capitol (Nashville))
60	66	6	**What It Is** — Violator Feat. Busta Rhymes (Violator/Loud/Columbia)
61	56	6	**The Way** — Jill Scott (Hidden Beach/Epic)
62	72	7	**While You Loved Me** — Rascal Flatts (Lyric Street)
63	53	12	**Can't Believe** — Faith Evans Feat. Carl Thomas (Bad Boy/Arista)
64	50	11	**Pop** — 'N Sync (Jive)
65	67	8	**Schism** — Tool (Tool Dissectional/Volcano)
66	49	16	**Two People Fell In Love** — Brad Paisley (Arista Nashville)
67	73	2	**I Would've Loved You Anyway** — Trisha Yearwood (MCA Nashville)
68	60	17	**I Could Not Ask For More** — Sara Evans (RCA (Nashville))
69	69	3	**Bad Day** — Fuel (Epic)
70	—	2	**Be Like That** — 3 Doors Down (Republic/Universal)
71	74	3	**The Rock Show** — Blink-182 (MCA)
72	—	1	**Set It Off** — Juvenile (Cash Money/Universal)
73	71	20	**Grown Men Don't Cry** — Tim McGraw (Curb)
74	—	1	**Six Pack Summer** — Phil Vassar (Arista Nashville)
75	—	1	**Crawling** — Linkin Park (Warner Bros.)

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. 868 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

AUGUST 11 2001 Billboard®

HOT 100 Singles Sales™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
			NUMBER 1
1	1	3	**Loverboy** (2 Wks At No. 1) — Mariah Carey Feat. Cameo (Virgin)
2	2	4	**Bootylicious** — Destiny's Child (Columbia)
3	4	6	**Purple Hills** — D12 (Shady/Interscope)
4	5	10	**Fill Me In** — Craig David (Wildstar/Atlantic)
5	3	6	**Hit 'Em Up Style (Oops!)** — Blu Cantrell (RedZone/Arista)
6	6	4	**Take You Out** — Luther Vandross (J)
7	8	4	**All Or Nothing** — O-Town (J)
8	7	10	**I Wanna Be Bad** — Willa Ford (Lava/Atlantic)
9	10	7	**She's All I Got** — Jimmy Cozier (J)
10	13	4	**This Is Me** — Dream (Bad Boy/Arista)
11	11	6	**There She Goes** — Babyface (Arista)
12	12	11	**I Do!!** — Toya (Arista)
13	9	7	**U Remind Me** — Usher (Arista)
14	14	20	**Fiesta** — R. Kelly Feat. Jay-Z (Jive)
15	16	10	**Austin** — Blake Shelton (Giant (Nashville)/WRN)
16	18	4	**Don't Mess With The Radio** — Nivea (Jive)
17	15	12	**What I Really Meant To Say** — Cyndi Thomson (Capitol (Nashville))
18	—	1	**Raise Up** — Petey Pablo (Jive)
19	19	14	**La Bomba** — Azul Azul (Sony Discos)
20	21	5	**Cluck Cluck** — The Product G&B (Yclef/J)
21	17	21	**Superwoman Pt. II** — Lil' Mo Feat. Fabolous (EastWest/EEG)
22	20	13	**My Baby** — Lil' Romeo (Soulja/Priority)
23	22	11	**Miss California** — Dante Thomas (Rat Pack/Elektra/EEG)
24	29	6	**My Projects** — Coo Coo Cal (Infinite/Tommy Boy)
25	23	19	**Stranger In My House** — Tamia (Elektra/EEG)
26	24	14	**Never Had A Dream Come True** — S Club 7 (A&M/Interscope)
27	26	49	**Can't Fight The Moonlight** — LeAnn Rimes (Curb)
28	25	4	**Hey Hey** — Athena Cage (Priority)
29	27	9	**None Tonight** — Lil' Zane (Worldwide/Priority)
30	28	5	**Love It** — Bilal (Moyo/Interscope)
31	30	14	**Angel** — Shaggy Feat. Rayvon (MCA)
32	31	20	**Get Over Yourself** — Eden's Crush (143/London-Sire)
33	—	2	**Love Is Enough** — 3 Of Hearts (RCA (Nashville))
34	34	19	**Missing You** — Case (Def Soul/IDJMG)
35	36	14	**What It Feels Like For A Girl** — Madonna (Maverick/Warner Bros.)
36	72	2	**Used To Love** — Keke Wyatt (MCA)
37	43	5	**Make It Vibrate** — Rising Son (Darkside)
38	32	12	**Keep It Real** — Kelli Mack (Rising Hi)
39	38	38	**South Side** — Moby Feat. Gwen Stefani (V2)
40	35	8	**No More (Baby I'ma Do Right)** — 3LW (Nine Lives/Epic)
41	39	13	**Survivor** — Destiny's Child (Columbia)
42	44	7	**On A Night Like This** — Trick Pony (Warner Bros (Nashville)/WRN)
43	45	8	**Lovin' Each Day** — Ronan Keating (A&M/Interscope)
44	37	14	**Oochie Wally** — QB Finest (Ill Will/Columbia)
45	40	19	**Bizounce** — Olivia (J)
46	46	36	**Could It Be** — Jaheim (Divine Mill/Warner Bros.)
47	33	36	**Look At Us** — Sarina Paris (Playland/Priority)
48	42	24	**Like, Wow!** — Leslie Carter (DreamWorks)
49	41	14	**Everybody Doesn't** — Amanda (Maverick)
50	48	8	**Sugar** — Youngstown (Hollywood)
51	54	37	**One More Chance/Stay With Me** — The Notorious B.I.G. (Bad Boy/Arista)
52	57	6	**Paradise** — Kaci (Curb)
53	52	29	**Don't Tell Me** — Madonna (Maverick/Warner Bros.)
54	50	37	**Soul Sista** — Bilal (Moyo/Interscope)
55	—	1	**Let's Be Friends** — TaTa + Brando (Heartless)
56	51	8	**Ooh La La** — Valeria (The DAS Label/Interscope)
57	47	7	**Out Of Nowhere** — Gloria Estefan (Epic)
58	—	1	**All My Thugs** — Young Phantom (Heartless)
59	56	20	**Request Line** — Black Eyed Peas Feat. Macy Gray (Interscope)
60	49	3	**Bad Boy For Life** — P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)
61	—	1	**Fallin'** — Alicia Keys (J)
62	66	27	**Win** — Brian McKnight (Motown/Universal)
63	60	24	**Bow Wow (That's My Name)** — Lil Bow Wow (So So Def/Columbia)
64	58	8	**U Know U Ghetto** — Bishop (Tony Mercedes/Bucket Head/Edel)
65	55	6	**Music** — Erick Sermon (NYLA/Def Squad/Interscope)
66	59	23	**By Your Side** — Sade (Epic)
67	65	4	**It Happens Everytime** — Dream Street (UEG/Edel)
68	67	25	**That's How I Beat Shaq** — Aaron Carter (Jive)
69	68	35	**So In Love With Two** — Mikaila (Island/IDJMG)
70	62	4	**Planets Of The Universe** — Stevie Nicks (Reprise)
71	73	32	**Stronger** — Britney Spears (Jive)
72	—	44	**Music** — Madonna (Maverick/Warner Bros.)
73	—	4	**Area Codes** — Ludacris (Disturbing Tha Peace/Def Jam/IDJMG)
74	74	2	**The Real Me** — Svala (Skifan/Priority)
75	64	4	**Take That** — Da Beatminerz (Rawkus)

Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

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Scaggs

Continued from page 1

the flurry of activity.

"To be honest, I'm not the kind of man who gets up and goes to work every day," Scaggs says, pausing to weigh the luxurious tone of such a remark. "Once the momentum of a project kicks in, I'm happy. I delight in waking up each day and diving into the fray. Actually, I wondered to myself this morning, 'I love this so much—why wait so long between projects?' I didn't have an answer."

But when pressed for the real reason for the gap between recordings, Scaggs pauses again, slowly exhaling as he reaches a conclusion. "I've never been the kind of artist to force my music into shape before it feels right. Rather, I accumulate bits and pieces over a period of time. I let my songs form naturally."

That fluid, relaxed approach led Scaggs on a two-year creative odyssey that resulted in *Dig*, which succeeds in the tricky, dual task of providing the artist with his most commercially viable release in more than 10 years while also proving that he is still among pop music's more adventurous spirits.

Although the album is firmly rooted in his abiding affection for classic R&B, *Dig* also deftly integrates elements of jazz, rock, and hip-hop. "Payday" sets the tone for the project, wrapping a sly funk-guitar riff around a muscular, old-school soul bassline and lean percussion. Scaggs swaggers through the song with a degree of confidence that can only come from years of experience.

"I've become quite comfortable with getting older—and the fact that it's had a positive effect on my music," Scaggs says. "It adds nice colors and nuances. It adds depth."

DIG THIS

Scaggs effectively mines his maturity throughout *Dig*. It is further highlighted by "I Just Go," with its touching lyrical exploration of loss and loneliness; the ornery, guitar-charged "Get On the Natch"; and the expansive, blues-laced ballad "Thanks to You." (Scaggs' songs are published by Loeb & Loeb, ASCAP.)

By and large, *Dig* unfolds like an antidote to the trendy fodder that dominates the marketplace. "Quite frankly," Scaggs notes with a grin, "I don't even consider things like trends. It's not particularly appropriate for me to get wrapped up in such things."

Yet *Dig* is etched with contemporary musical lines. The sleek jazz horns of "Miss Riddle" are countered by a subtle hip-hop groove, while the rock-flavored "You're Not" is distinguished by its futuristic backing-vocal distortions and layers of trippy, ambient synths. The artist notes the influence of the musicians and producers he invited to participate in the recording process.

"I had some preconceptions about what I wanted to do, going into the album," Scaggs says. "But with the people that had come together and the musical ideas we were working with, the most important thing was to step back and let it happen."

In order to accomplish that, Scaggs had to trust his team. He started by enlisting old friend David Paich (best known for his tenure as a member of Toto) to listen to early sketches of songs. After the two started fleshing tracks out, Scaggs lured veteran producer/guitarist Danny Kortchmar (Don Henley, Jackson Browne, James Taylor) onto the project's production team.

"It was the perfect combination of sensibilities," Scaggs says. "Both [Paich and Kortchmar] are extraordinary players who have become even better producers. Dave has a wonderful sense of melody, while Danny has a great edge."

From there, a tight instrumental collective was assembled. Studio veterans Roy Hardgrove Jr., Ray Parker Jr., Steve Lukather, and Greg Phillinganes provided a seasoned

SCAGGS

presence, while percussionist Robin DiMaggio and singer Monet added a touch of youthful spice. It's a lineup that propelled Scaggs into the fast lane of recording *Dig*.

"Music is best when it comes from a band—a group of people who are unified and committed to building a strong recording," Scaggs says. "Once we were together, the energy was infectious—and very focusing."

ON THE ROAD

Scaggs (who is managed by Craig Fruin for HK Management in Los Angeles) is optimistic that the majority of the album's lineup will join him when he begins a U.S. concert tour in the fall. The trek, which will likely play in theaters and midsize venues, is being booked by Steve Smith at the Howard Rose Agency in L.A. Of his live show, Scaggs says, "I'm looking forward to experiencing these new songs along with the older material. I think they'll complement each other fairly well."

Virgin president Ray Cooper thinks the tour will be the first—and perhaps primary—element to bringing *Dig* to a wide audience. "Boz is an iconic figure in pop music," he says. "We're treating this album like the big event that it deserves to be. The fact that he's willing to get out on the road is a tremendous bonus. We're betting that his fans are anxious to see him."

Virgin is starting with loyalists in building a commercial presence for the album. "People who grew up with Boz are going to come to the table," Cooper says, adding that *Dig* has the potential to evolve much in the same manner as Steely Dan's critically praised, Grammy-lauded 1999 effort, *Two Against Nature*. "It's an intelligent, rich record that will evolve gradually. Ultimately, this is a record that true music fans are going to embrace."

Some, if not all, retailers agree. "This record may not be competitive with those by 'N Sync, but it will bring in people who are tired of the same old thing," notes James Lonten, manager of a Borders Books & Music store in New York. "It serves a mature part of the record-buying population that is too often ignored right now. In fact, I wouldn't be surprised if this turned out to be one of the sleeper hits of the season. If the label can pull off a hit single, then it's going to explode."

ON THE AIR

Virgin will make an effort to generate radio interest by servicing a CD sampler of tunes from *Dig* to triple-A and AC formats Aug. 20. The disc includes "Payday" and "Miss Riddle," as well as the lively, Latin-inflected "Call That Love" and the pop/R&B ballads "Sarah" and "Desire." The label will eventually focus on "Payday" as the official single.

That track will garner attention when it is aired during the season premiere of Fox-TV's *Ally McBeal* in mid-October. The tune will be prominent in the episode, which will also feature Scaggs performing an additional tune.

While pursuing other TV opportunities, Virgin is also executing a far-reaching new-media campaign that includes timed-out downloads of songs from the album on Virgin's site and a number of other retail-oriented sites. Also planned are a series of global Internet listening parties, as well as a live Web performance by Scaggs shortly before the album's street date.

Cooper says such exposure will greatly aid the label in "growing this project into a multiformat entity. Boz has made a record that works commercially, and yet it retains the power and beauty of his classic recordings. We intend to be tireless in bringing it to as wide an audience as possible."

Although Scaggs asserts that he did not record *Dig* with sales numbers in mind, he admits that he wouldn't be adverse to "striking a chord with the public once again. I don't sit around and think that I'm going to have No. 1 records. But wouldn't that be a nice surprise?"

Equally pleasant is the notion that the artist may not wait another seven years before bringing forth a new recording. Apparently, the energy and activity surrounding this project has inspired the artist to consider re-entering his San Francisco studio sooner rather than later.

"I can't promise another album within the next 12 months," Scaggs says. "But I'm enjoying the feeling of accomplishment that I'm having right now. It's a rush unlike any other. It would be nice to have it more often in my life."

NEWSLINE...

Nashville-based TBA Entertainment's acquisition of Atlanta-based Alliance Artists—management company for Styx, Survivor, and the Joe Stark Band—has been completed as expected (*Billboard*, Aug. 4). This is the third acquisition by TBA this year, following the addition of Stewart Young's management firm (Foreigner, UB40, Emerson, Lake & Palmer) and promoter/event producer Steve Moore's Moore Entertainment, both in February. Alliance Artists' Charlie Brusco and his staff will remain in Atlanta, with Brusco serving as executive VP for TBA. In addition to Brusco's roster, current TBA management clients include Brooks & Dunn, Chely Wright, Nine Days, Jaci Velásquez, FFH, 4HIM, and Point of Grace. **RAY WADDELL**

The Mekka tour/festival, scheduled to commence Aug. 4 at Detroit's Fairgrounds Park, has been canceled. Nicholas Reichenbach, the festival's director of development, explains that although the concept has been under development for more than a year, "the actual production and promotion of the tour started too late." Toronto-based Mekka Entertainment has plans to reschedule the tour next summer. Focusing on dance, electronica, and hip-hop, the 10-city tour had confirmed acts and DJs, including Paul Oakenfold, BT, Danny Tenaglia, Carl Craig, Roni Size, De La Soul, Biz Markie, and Common. In related news, Creamfields USA has canceled its Sept. 29 date in Las Vegas; its East Coast date—Sept. 1 in Calverton, N.Y.—remains unchanged. Confirmed dance/electronic acts include Orbital, the Crystal Method, Fatboy Slim, Stereo MC's, and DJ "Little" Louie Vega. **MICHAEL PAOLETTA**

Gaylord Entertainment reports that for the second quarter, its music, media, and entertainment group's revenue fell to $47.4 million from $65.5 million. The Nashville-based company said the decline reflects divestitures. Revenue for Gaylord-owned Grand Ole Opry increased 12.7% from the second quarter of 2000, and Acuff-Rose—Gaylord's music-publishing arm—saw revenue increase 7% and operating profits rise 41%. The company does not break out net income or loss for each of its business groups. Overall, Gaylord—which also has a hospitality and attractions group that includes Nashville's Opryland Hotel—posted a net loss of $3.15 million, or 9 cents per share, compared with a net loss in the same period last year of $14.2 million, or 43 cents per share. Revenue slipped to $104.2 million from $133.2 million. **MATTHEW BENZ**

Priority Records president/CEO Bryan Turner is rumored to be in negotiations to leave his post, due to a proposed merger between Capitol Records and the company Turner co-founded 16 years ago, according to sources. Both labels are owned by EMI Recorded Music. Priority, which has been operating as a stand-alone division, would be combined with Capitol's black-music division, sources say. The urban department was revitalized by former Capitol Records president Roy Lott two years ago after having been disbanded in the mid-'90s, but the department has experienced only modest success since its return. It is unclear what would happen to Priority's 133-person staff. Among the artists on Priority are Ice Cube, Lil' Romeo, and Athena Cage. Neither Turner nor EMI representatives returned calls by press time. **MELINDA NEWMAN**

Brotherly Love. The Isley Brothers recently stopped by United Stations to promote their new album, *Eternal* (DreamWorks), and to talk with T.C. Bandit, host of the radio network's weekly R&B feature, *We Remember*, which looks back on legendary performers. Pictured, from left, are Ernie Isley, United Stations director of urban programming Bobby Gailes, and Ronald Isley.

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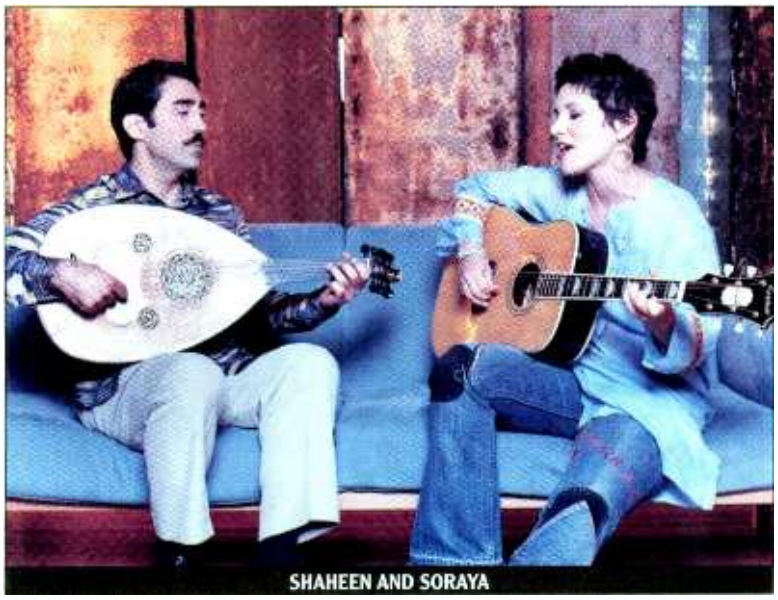
Arabic Music

Continued from page 1

Miles Copeland—head of the Universal-distributed Ark 21 label group, which includes the Ark 21 imprint and Mondo Melodia—says that Arabic rhythms have the "same infectious energy and vibe" as Latin music and that they are "a great resource to draw from for revitalizing [Western] music."

With this enthusiasm, Copeland has signed Shaheen, Mami, and Taha, as well as numerous other top contemporary Arabic and Middle Eastern music artists. These include the Algerian rai singers Khaled and Faudel; pioneering British ethno-techno collective Transglobal Underground; the trailblazing Hakim, "Sheik of Egyptian *sha'bi* [indigenous Egyptian music]" and *jeel* (street music of the younger generation); Iraqi pop and classical vocal superstar Kazem Al-



SHAHEEN AND SORAYA

Saher; Iranian world-music sensation Andy; and the Tunisian divas Latifa and Amina. Copeland's Mondo Melodia has also released the high-charting Middle Eastern music compilation *Desert Roses & Arabian Rhythms*.

"Other non-Arab artists, like Shakira and Jay-Z, are using this vibe in the same way as Latin rhythms," Copeland notes. "People's ears are opening to all sorts of Middle Eastern artists because of the brilliant music out there."

AUDIENCES AND AUTHENTICITY

Copeland—who grew up in the Middle East and saw two of Arabic music's *grand dames*, Fairuz and Sabah, perform live in Beirut—has avoided "what I call traditional folk/ethnic music," he says. "I know the argument over what is world music—'Is this real?'—but I think purists are doing everybody a disservice when they say that something is too pop or too modern or too Western influenced—therefore not real. It's like saying that black artists who aren't playing 12-bar blues aren't relevant. What the hell is that? Why shouldn't they be the beneficiary of new influences?"

The reality, Copeland says, is that "a new generation of Arabs want to grow, too, and want their music to expand and move into new frontiers—just like American kids do."

Dan Storper—head of the Putumayo World Music label, which has just issued its second Arabic compilation, *Arabic Groove*—buttresses Copeland's comments.

"This music is getting recognized with the blending of Arabic music and pop, and it's producing a steady stream of new talent," Storper says. His new compilation features such rai artists as Khaled, as well as the Egyptian hitmaker Amr Diab—who has collaborated with the likes of Khaled and Greek singer Angela Dimitrou and has even incorporated flamenco guitar into his music.

Storper adds, "But the blending of music is like sushi vs. sashimi: The dedicated, hardcore fan will want the traditional artists, while blending traditional Arabic music with popular music makes it more accessible to usual Western tastes."

The dance scene has created further opportunities for an Arabic music breakthrough, Storper says, noting that Taha's "Ya Rayah," a track from Putumayo's 1998 *Cairo to Casablanca* North African rai-oriented compilation, was a radio hit in Colombia and helped spawn "Arab mania" there and in other Latin American countries.

"It's making its way into the Latin dance scene, and we're seeing signs now of other Arabic artists breaking through," says Storper, who notes that *Arabic Groove* was the label's biggest-scanning album ever in its first week of release. "I instinctively feel a demand for contemporary Arabic music from all ages and ethnicities—like those moments in the mid-'90s when Celtic music became widely popular and Latin music in the late '90s. It's like a sudden burst of enthusiasm for Thai food—partly because it's a new flavor that tastes different and interesting and partly because we're in a disposable, changing world, where people are always looking for the next thing."

CROSSING OVER

Taha's new Mondo Melodia album, *Made in Medina*, was recorded in New Orleans. That's why Taha manager Rikki Stein calls the album "Algerian/swamp/grunge"—all the more understandable in light of Taha's Western pop and punk influences, which the Algerian native absorbed during his Parisian adolescence.

"Rai started as music shepherds played to their flocks. Then people slowly added percussion and violin—and then one glorious day, synthesiz-

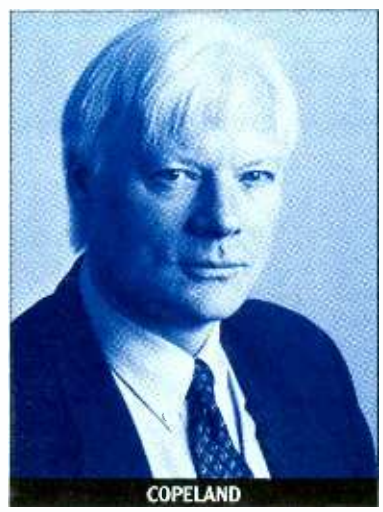
TAHA

ers," says Taha, who is at the forefront of young Middle Easterners struggling to update a genre steeped in tradition. "You can easily write the history of America through its music: blues, jazz, soul, Woody Guthrie, Dylan, Springsteen, rap. But with Arabic music, it's Om Kalsoum . . . and Om Kalsoum."

Kalsoum was the legendary Egyptian songstress who died in 1975 but who remains the dominant figure in classical Arabic music. Ray Rashid, co-owner of Brooklyn, N.Y., Arabic music retailer/distributor Rashid Sales, says that more non-Arab Americans are developing an awareness of Kalsoum, perhaps through a 1997 documentary that was shown on PBS.

But Rashid senses that Kalsoum is unique, and that other Arabic artists of the past will not have the same appeal. "Unfortunately, with Arabic music, it has to be just music [and not its cultural context]," Rashid says. "They're banking on Simon Shaheen to bridge the gap between Arabs and Americans, with his easier-to-understand jazz fusion. They're also bringing Hakim, a pop singer, but they won't get too far with him because he's only Arabic-speaking, and Middle America doesn't have the patience to listen to Arabic music and not understand what they're saying. But Ark 21 has seen a market for it with U.S. stores—if they get the promotion right."

Benjamin Kelly, international music buyer at Virgin Megastores New York, speaks of Virgin Entertainment Group's "longstanding commitment to Arabic music" as "part of a greater plan to amplify the diversity of world music." Such artists as Paris-based rai/flamenco fusion group Alabina and Turkish Middle Eastern dance-pop composer Tarkan, he says, "outline the affinities between Latin and Middle Eastern music. And Virgin Megastores are experiencing demand for these key artists."



COPELAND

Khaled's latest Ark 21 album, *Kenza*, Kelly notes, aroused "huge anticipation from U.S.-based fans" and entered Virgin Megastores' top 40 sales chart upon release. "His music features prominently in Luc Besson's film *The Fifth Element*, and he charted in various Latin American countries—again pointing to a crossover market."

Earlier this year, Virgin's Times Square outlet held an in-store with Hakim that helped sell several hundred albums by the jeel artist. Kelly notes, with pride, "We successfully brought the music of Cairo to the heart of Broadway."

PROMOTION AND PIRATES

While Ark 21 is the most prominent domestic, major-affiliated label committed to new Arabic music, Rashid mentions such specialty labels as Pe-Ko International in Los Angeles—which licenses Arabic belly-dance music from overseas labels—and Nagam Records in Dallas. Nagan carries the music of Marcel Khalife, the prolific Lebanese oud player and composer whose lyrics sparked a legal confrontation in 1996—underscoring the often politically controversial nature of Arabic music and rai in particular.

More problematic, at least from a retail standpoint, is rampant piracy. "We've found copies in the market of the newest releases on the street—before the original CD comes in," Rashid says, referring to counterfeit foreign product. "They're $5 at a local grocery store in Bayridge, Brooklyn—when we buy [legitimate copies] wholesale for $7. Incredible! And dealing with Arabs, if you buy a CD for $7, they expect $7.50 to buy it from you. So I'm giving up."

Rashid Sales is getting out of distribution and into manufacturing. "We're forming Rashid Near East Music Co. to put out a lot of older acoustic recordings that my father [the late Albert Rashid, a Lebanese immigrant who founded Rashid Sales in Detroit in 1934] made in Egypt 30 years ago that we released as LPs back in the '70s," Rashid says. These include *takseem* improvisational recordings, instrumental dance music, and classical songs.

Rashid will continue his retail operation but reduce it to mostly belly-dance and club-oriented product; otherwise, it will be "only the big records by the big singers" and artists, to include, of course, Rashid's fellow Brooklynite Simon Shaheen.

"He's the main guy," says Rashid, himself an amateur musician who has played the *deff* tambourine and the goblet-shaped *darabukka* drum in various Shaheen ensembles. "Arabic music is going full force—but I don't know how long that will last. But Simon will last."

The 46-year-old Shaheen—born in Tarshiha in northern Galilee and educated at the Jerusalem Music Academy, arriving in the U.S. in 1980—started introducing Arabic classical music to America in 1982 when he formed the Near Eastern Music Ensemble. He has since taken the music to the top performance venues, while recording several acclaimed albums—including a consummately produced 1990 orchestral set on Axiom/Island, *The Music of Mohamed Abdel Wahab*, devoted to the music of the great Egyptian composer, as well as the sublime 1992 solo oud/violin disc *Turath* on CMP and 1996's lovely *Saltanah* in league with *mohan vina* ace V.M. Bhatt on Waterlily Acoustics.

Shaheen has received numerous major grants and awards, and he conducts an intensive Arab music educational retreat each summer at Mount Holyoke College in Massachusetts. The artist is now pursuing his Qantara concept and continues to focus on traditional Arabic music forms.

"You couldn't categorize it as 'jazz,' though Qantara certainly includes it," says Ark 21/Mondo Melodia VP Dawn Elder, who also manages Shaheen. "But it's also 'world' and 'Arabic' and 'classical.' Unfortunately, the hardest genres to sell are 'jazz,' 'world,' and 'classical,' but we're giving all three categories a lift by essentially creating a 'jazz/world/Arabic/classical' genre."

MAMI

Indeed, Qantara's *Blue Flame* features one East-meets-West work, Fantasie for Oud & String Quartet, that takes its theme from the final song written by Wahab as it marries the ancient improvisational flair of the Middle Eastern lute with the age-old Western classical grouping of the string quartet.

Qantara's name, incidentally, derives from the Arabic word for "arch." According to Shaheen, it reflects a Spanish-Arabic architectural blend symbolic of the group's sound. "The word suggests the merging of two worlds," Elder says. "An entrance, or arch, says there's no barrier."

Yet Elder goes on to stress that Shaheen is strict in staying true to the "integrity" of the Arabic music styles. "It's not just a trend," she says of Qantara's Arabic/Western fusion. "It has integrity of composition and preserves the integrity of Arabic music, while at the same time having mass appeal."

Such cross-cultural influence and impact "only enhances everybody's understanding of all people," concludes Copeland, who formerly managed both the Police and Sting.

"It's like what Bob Marley said about the Police," Copeland says. "He said, 'The Police used reggae as a vehicle and did more for reggae than any reggae act.' Because it spreads a kind of social acceptance: If you can dance to an Arabic song and appreciate other cultural elements in it, you're more open to where it's coming from—and the people who make it—in a way that's fun. That's what music is."

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R&B/Hip-Hop's Hottest Stars Sign On For Awards Show

Some of R&B and hip-hop's biggest names will participate in the Billboard/BET R&B/Hip-Hop Conference and the Billboard R&B/Hip-Hop Awards, presented by Heineken. The events will take place Aug. 28-30 at the New York Hilton.

The first ever Billboard R&B/Hip-Hop Awards will honor the top acts in R&B and hip-hop over the last year, based on the *Billboard* charts. Artists scheduled to perform at the show include up-and-coming R&B stars Jaheim (Warner Bros.) and Tank (Blackground/Virgin), as well as hip-hop heavyweights Tha Liks (Loud) and Mystic (JCOR Records). Confirmed presenters include Naughty by Nature (TVT), Little John & the East Side Boyz (TVT), RZA of the Wu-Tang Clan (Koch), Dante (RCA), and Rell (Roc-A-Fella/Elektra). Radio personality and Elektra Records recording artist Angie Martinez will host the event. Additional performers will be announced soon.

Now in its second year, the Billboard/BET R&B/Hip-Hop Conference will include informative panels on the critical issues facing R&B and hip-hop today. Among the panel topics: "Surviving the Downsizing"; "Behind the Song"; "Finding the Right Mix"; "Retail Rap"; "The Independent Viewpoint"; "The Black Music Industry: Then and Now"; and the ever-popular "Producers' Panel." The conference also will feature an exhibit hall, cocktail parties, a Heineken lounge, and nightly showcases featuring a series of hot R&B and hip-hop artists.

For general information on the conference and awards, contact Michele Jacangelo at 646-654-4660 or visit www.billboard.com/events/rb. For registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.

THIS WEEK@ Billboard.com

COMING MONDAY: **Philly's Most Wanted's** Atlantic debut album, ***Get Down or Lay Down***, features the hit R&B/hip-hop singles "Cross the Border" and "Please Don't Mind," plus contributions from the **Neptunes' Pharrell Williams**, the **Clipse**, and **Terrar & Fabolous**. The Billboard review will appear exclusively on Billboard.com.

Also reviewed online this week are new albums from U.K. techno chanteuse **Goldfrapp, *Utopia*** EP (Mute); and modern rock outfit **Varnaline, *Songs in A Northern Key*** (Artemis); as well as the New Jersey stop on **Madonna's** Drowned World Tour.

News contact: Jonathan Cohen • jacohen @billboard.com

home front

Billboard Music Group events & happenings

Licensing

Billboard, Telemundo Extend Latin Awards Show Deal

Billboard has forged a multi-year contract extension with Spanish-language television network Telemundo for the production and broadcast of the Billboard Latin Music Awards. The annual event honors the year's biggest Latin music stars based on *Billboard's* Hot Latin Tracks and Top Latin Albums charts.

The Latin Music Awards were launched 12 years ago by *Billboard*. In 1999, the magazine linked for the first time with Telemundo to broadcast the show. The televised show has attracted many of the biggest names in Latin music, including Gloria Estefan, Julio Iglesias, Alejandro Fernández, Son By Four, Paulina Rubio, Thalía, Alejandro Sanz, Ricky Martin, Shakira, Tito Puente, Marc Anthony, and Elvis Crespo.

The Billboard Latin Music Awards broadcast has been Telemundo's highest-rated special for the last two years and continues to grow. The 2001 broadcast reached an audience of 1.3 million viewers, an increase of 25% over the previous year. In addition to the U.S., the show was broadcast in 11 Latin American countries.

The next Billboard Latin Music Awards presentation is slated for May 2002.

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
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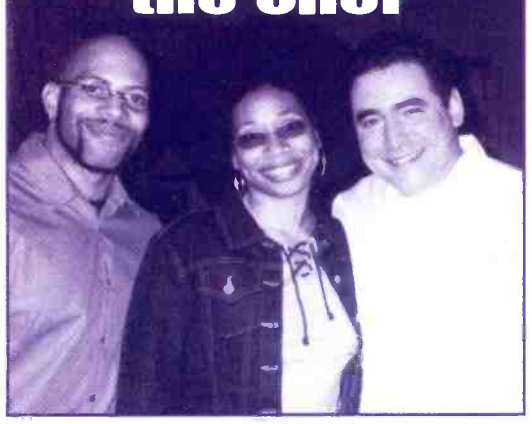
The Billboard
BackBeat
EDITED BY CHUCK TAYLOR

HOOP DREAMS

Tweet Staythinkins, a member of the multiplatinum R&B group Next, is an active participant in the NBA Entertainment League, a private shadow league for Hollywood residents that tips off on Sunday afternoons in Los Angeles. Staythinkins recently relocated to Los Angeles from Minnesota to pursue his acting career, while Next prepares to return to the studio in the fall to record its third album.

Dishing With the Chef



R&B/jazz vocalist Rachelle Ferrell demonstrated her taste for things outside the music biz when she recently appeared on *Emeril Live!*, the Food Network's top-rated cooking show. Host Emeril Lagasse put together a variety of dishes that would be ideal for a jazz brunch, while Ferrell performed songs from her current Capitol set, *Individuality (Can I Be Me?)*, with the show's house band, in front of a live studio audience. Ferrell, center, is pictured with her brother and background vocalist Russell Barnes, left, and Lagasse.

Desk Job: Merle Kilgore

The pearl-colored Cadillac, with its "MK1" vanity plate, is a dead giveaway. Merle Kilgore—the Boogie King—works here.

Kilgore's roles in country music have been numerous, including radio personality, writer of such hits as "Wolverton Mountain" and "Ring of Fire," and later as a moderately successful 1960s-1970s country performer known as the Boogie King. His best success, however, has come as manager of Hank Williams Jr., continuing a professional and personal relationship that encompasses four decades and extends back to Williams' legendary father.

The rather nondescript building that houses Merle Kilgore Management is located off Music Row in Nashville, conveniently near the considerably more elaborate offices of the Country Music Assn., a group for which Kilgore was once a director and remains an active member.

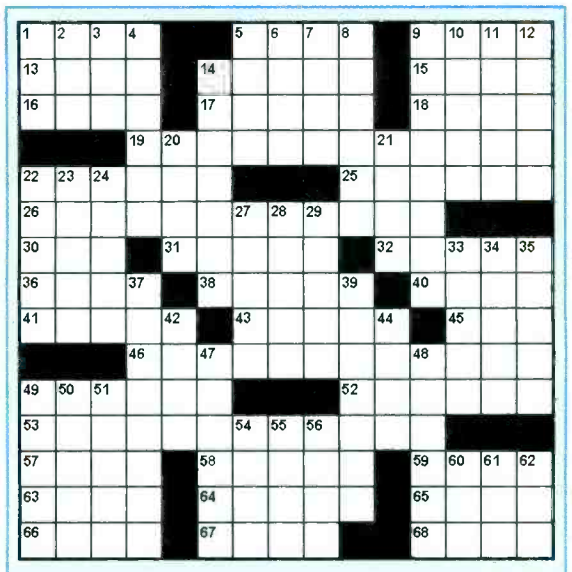
Kilgore's Nashville digs are actually a secondary base of operations, with the expansive main hub of activity for Hank Williams Jr. Enterprises located some 100 miles northwest of Nashville in the decidedly more "country" setting of Paris, Tenn. Nashville is where the Boogie King comes to wheel and deal.

"Gotta keep Hank in the loop," Kilgore explains. His office is decorated with photographs of himself and Hank Jr. holding various industry awards; others show the man with such contemporaries as Elvis Presley ("He was 19, I was 20"), Jerry Lee Lewis, Johnny Cash, and Col. Tom Parker. Other adornments include plaques from the Texas, Louisiana, and Songwriter halls of fame and another recognizing Kilgore's designation as an honorary Tennessee state senator.

The "senator" tab seems to suit him just fine. A few weeks ago, Kilgore became only the fifth person to sing in front of Tennessee's lawmakers, during a break in a heated tax debate to recognize Merle Kilgore Day. He sang, perhaps appropriately, "Ring of Fire."

"It was like singing in the bathtub," Kilgore recalls, hardly pausing to add, "You got time to hear any of this new Hank?"

RAY WADDELL



'I CAN MANAGE'

by Matt Gaffney

Across
1 "In Utero" hit
5 Tag ___ ("Whoomp! There It Is" singers)
9 They might be seen in the trash can after a picnic
13 Raga's continent
14 Big name in mattresses
15 Blind as ___
16 "Long ___ Sally"
17 "Citizen Kane" director Welles
18 He manages Celine
19 He discovered, then managed, Smokey Robinson & the Miracles
22 Reverberating
25 Le printemps or l'ete
26 Manager who was the son of a Liverpool furniture store owner
30 1987 album with five No. 1 songs on it
31 Botched job
32 Johnny Cash's "A Boy ___ Sue"
36 First name in crazy stunts
38 Color Me Badd's "I Wanna Sex ___"
40 Lovett who loved Julia
41 Neuter, as an animal
43 Synonym for "anarchy"
45 U2's third album
46 Madonna's manager for 18 years
49 "I ___ arrow into the air..." —Longfellow
52 London outfit that insured the Titanic
53 He managed Hall & Oates
57 It goes with milk
58 Work ___
59 ___ Dogg
63 Where travelers spend the night
64 Pile, as of LPs
65 "The dismal science," for short
66 Robbie Nevil tune "___ La Vie"
67 Alert another driver
68 ___ tape

Down
1 "Show Boat" song "Can't Help Lovin' ___ Man"
2 John Mellencamp's "R.O.C.K. in the ___"
3 Alternative to com, edu, and org
4 Rocky who had the "Eye of the Tiger"
5 Part of a country: abbr.
6 Commodores No. 1 hit
7 "I should be sleeping like ___" (Beatles line from "A Hard Day's Night")
8 "It was right under ___!"
9 St. Louis ballplayer
10 Does what one's told
11 It's plucked with a plectrum
12 Howard of the radio
14 Wizard's magic
20 Mozart's "___ Kleine Nachtmusik"
21 It was red for Peter Gabriel and purple for Prince
22 Receded, as the tide
23 Want constantly, à la k.d. lang
24 Keeps under cover
27 "___ Mary"
28 When organized, it becomes music
29 Lionel Richie hit
33 Signature tune for Sinatra
34 African antelope with twisted horns
35 Hollywood's Laura and Bruce
37 More liberal than anyone else
39 It keeps crooks out
42 1970s punk band ___ Spex
44 Terence Trent D'Arby's "Wishing ___"
47 Intertwine
48 Didn't just bitch
49 Showing little emotion
50 "Stormy Weather" woman
51 Signals of what's to come
54 Headbanging school bus driver on "The Simpsons"
55 1990s power ballad "More ___ Words"
56 Word heard repeatedly in R.E.M.'s "Drive"
60 Bandmate of Gene, Paul, and Peter
61 Waits in a record store?
62 "The Joshua Tree" co-producer

The solution to this week's puzzle can be found on page 58.

RIM SHOTS

by Mark Parisi

Golfing for Dollars

Fortunately, no plaid pants made their way to the golf course when industry executives and artists gathered for the 17th annual Entertainment Industry Golf Classic at Lost Canyons Golf Club in Simi Valley, Calif. All told, the event raised $160,000 to benefit the Neil Bogart Memorial Fund. Shown here in short pants are the proud members of the House of Blues (HOB) Team, from left, Kevin Morrow, HOB senior VP of talent; Lou Mann, president of HOB Media Properties and president of the Neil Bogart Memorial Fund; Carl Stubner, partner with Deluxe Entertainment; Jeff Renoult, manager of ESP Management; and Method of Mayhem and ex-Mötley Crüe drummer Tommy Lee.

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THREE MILLION+

We're talking about the sales of STAIND's album Break The Cycle, of course,
not the number of fans who showed up for their in-store July 12 at Looney Tunes in West Babylon, Long Island.

That was only about, oh, 7000 or so.

STAIND

Break The Cycle
Featuring It's Been Awhile, Fade and Outside
Triple Platinum

Dysfunction
Featuring Mudshovel, Just Go and Home
Platinum-plus

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Produced by Josh Abraham
Mixed by Andy Wallace
A&R by Fred Durst and DJ Lethal
Executive Producer: Jordan Schur
Exclusive Management by The Firm, Los Angeles

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