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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT AUGUST 3, 2002

L.A. Acts Foster Blues Traditions

BY CHRIS MORRIS

LOS ANGELES—Tradition is a delicate thing, especially when it comes to the blues.

Certainly, no American musical form has roots as deep as the blues, and contemporary musicians playing it must display both formal and emotional fidelity to those origins. At the same time, the music

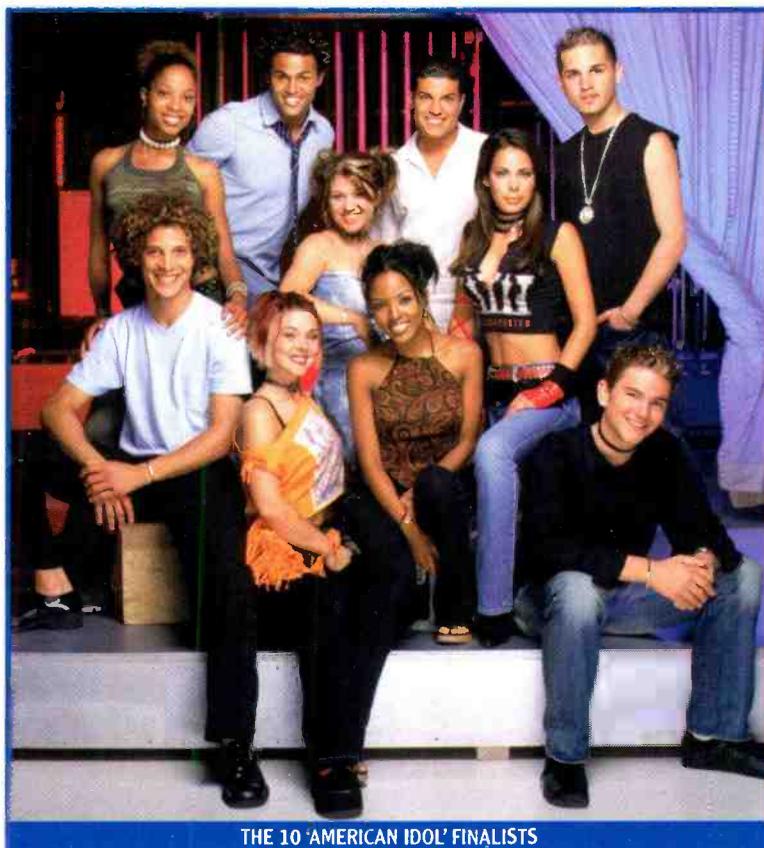
will wither and expire unless it is played with vitality, originality, and inspiration.

That blues quandary is being confronted today in Los Angeles by musicians—indie-label acts usually playing in out-of-the-way venues, sometimes for tips alone—who seek to individualize and transmit the

(Continued on page 64)



THE BLUE SHADOWS



THE 10 'AMERICAN IDOL' FINALISTS

'American Idol' Weds Reality TV And Music

BY CARLA HAY

NEW YORK—Can a TV show help revitalize the U.S. music business by discovering the next big thing? That's what many industry insiders are predicting will happen with *American Idol: The Search for a Superstar*.

The Fox TV show—which debuted June 11—is the network's

highest-rated new series of the year. The program has also created a ratings and media sensation never before achieved in the U.S. by a televised musical talent contest. Unlike the judging for other recent TV talent shows, *American Idol* will allow TV viewers to vote for the finalists and the ultimate

(Continued on page 65)

Indies Gain Ground In DVD Marketplace

BY JILL KIPNIS

LAS VEGAS—As U.S. consumers widen their DVD collections, it isn't only the major studios' blockbuster films that are reaping home-video profits. Independent home-video companies that release special-interest titles in the film, family, fitness, and music categories are placing themselves in enviable positions, with increasing demand for a variety of product. A group of independents at the Video Software Dealers Assn.'s (VSDA) 21st annual Home Entertainment convention here

acknowledged that while they may be forerunners in the special-interest market, competing with major theatrical releases posed challenges in terms of retail shelf space, price competition, and available pro-

motion dollars.

The DVD Entertainment Group recently released statistics stating that 40 million DVD players have shipped since the format launched in 1997 and that 20 million are likely to be shipped this year alone (*Billboard*, July 27). Accompanying software

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ANDERSEN



STERLING

AOL Time Warner Restructures: Page 6 • Alan Lomax Mourned: Page 8 • Ringo's 40th Anniversary As A Beatle: Page 10

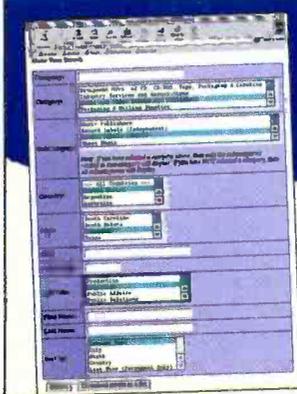
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 FOLLOWS PAGE 34

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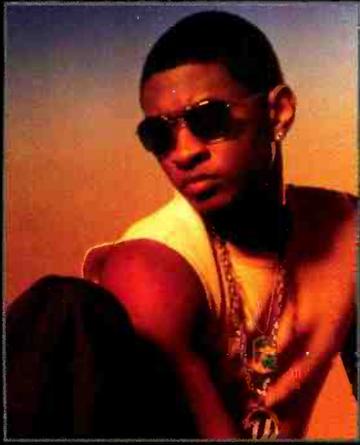
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HIGHLIGHTS . . .

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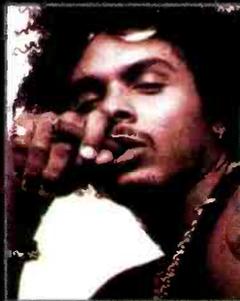
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SNACK ATTACKS by TWIX, Mystic Juices, Folger's Coffee, Wrigley's and more!

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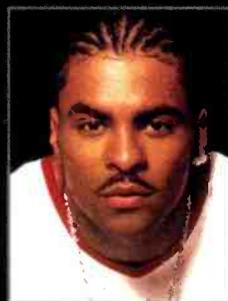
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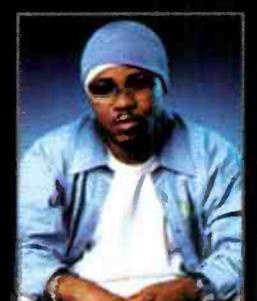
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Billboard Music Group

Senate Bills Sail Past Committees

BY BILL HOLLAND

WASHINGTON, D.C.—Two legislative initiatives affecting the record industry and recording artists await votes on the U.S. Senate floor, while an industry-related House of Representatives measure has gained an important co-sponsor.

In the Senate, the Anti-Counterfeiting Initiative of 2002, introduced by Sen. Joseph R. Biden Jr., D-Del., would give record companies and movie studios the same counterfeiting protections now afforded to computer software companies. The bill, S. 2395, would expand current law to make illegal the duplication of watermarking, holograms, and other management technologies. It also allows copyright owners to sue alleged pirates and gives federal prosecutors authority to prosecute repeat offenders.

In written remarks, Biden said the measure is needed because "in addition to the financial loss to artists and innovators and to entire industries, the creative talent of thousands of Americans is being stolen, and we ought to do everything in our power to encourage and support American ingenuity and creativity." The measure sailed through the Senate Judiciary Committee July 17. The bill currently has 13 co-sponsors from both parties.

Also gaining committee approval last month and awaiting a full Senate vote is the Reducing Americans' Vulnerability to Ecstasy (RAVE) Act. Another bill that was introduced by Biden, S. 2633, expands the current crack-house law, which makes it a felony to provide a space for the purpose of illegal drug use. The measure would give federal prosecutors new powers and subject event promoters to \$250,000 fines and a year-long jail term if they hosted events for the purpose of providing an arena for illegal drug use.

Opponents—including the American Civil Liberties Union—fear the bill would chill legitimate promoters from hosting future events and drive rave culture underground without adequate health safeguards.

Biden's staff released a point-by-point analysis of the bill's provisions, saying the criminal provisions of the RAVE bill "have noth-

ing to do with dancing, music, or any other form of expression. Rather, the criminal provisions target people who promote events for the purpose of distributing or using illicit drugs—regardless of whether or not there is any dancing at the event or any music played at the event." Insiders privately say now that the acronym 'RAVE' for the bill's title caused alarm and was not a good idea.

The bill's co-sponsors are Sens. Patrick Leahy, D-Vt.; Orrin G. Hatch, R-Utah; Richard J. Durbin, D-Ill.; and Charles E. Grassley, R-Iowa.

Hill veterans say that political arm wrestling over Bush administration judicial nominees could get in the way of the passage of the Senate bills before the August recess.

In the House, a pro-industry bill to be introduced by Rep. Howard Berman, D-Calif., before the House moves to recess Friday (26) has gained important bipartisan support with the addition of co-sponsor Rep. Howard Coble, R-N.C., the chairman of the Subcommittee on Courts, the Internet and Intellectual Property. (Berman is the ranking Democrat on the subcommittee.)

The measure would help the music industry battle abusers of peer-to-peer (P2P) file sharing by legalizing such so-called "self-help" measures as interdiction, file blocking, and spoofing that can be used to interfere with and slow down P2P services. The Berman-Coble bill has safeguards to ensure that industry self-help measures would not rise to the level of hacking in any destructive form (*Billboard*, July 20). A hearing will be scheduled after Congress returns from recess in September.

News of the legislation followed published reports in early July that the Recording Industry Assn. of America was considering lawsuits against large-scale P2P abusers. Berman says he favors such suits as part of a suite of protection measures.

Several other bills await action when Congress returns, including a measure that would allow recording artists to exploit their out-of-print recordings and another that seeks to rein in anti-competitive radio consolidation and stem play-for-pay practices at radio stations (*Billboard*, July 6).



'The creative talent of thousands of Americans is being stolen, and we ought to do everything in our power to encourage and support American ingenuity and creativity.'

—SEN. JOSEPH BIDEN, D-DEL.

California Senate Holds Labels 'Accountable'

Artists' Reps Challenge Industry's Accounting Practices During Seven-Hour Hearing

BY TAMARA CONNIFF

LOS ANGELES—A number of artists' representatives, including attorney Don Engel and certified public accountant Fred Wolinsky, referred to the recording industry's accounting practices as "intentionally fraudulent" during a seven-hour California Senate Judiciary Committee hearing July 23 in Sacramento.

Label reps, on the other hand, maintained that audits of royalty rates and other contract-issue disputes are simply part of the negotiation process.

The hearing was called by Judiciary Committee chairman Martha Escutia, D-Montebello, and Sen. Kevin Murray, D-Culver City, to look into alleged underpayment of artist royalties by record labels. A number of artists, most recently Dixie Chicks, have filed suit against their labels, claiming underpayment (*Billboard*, July 28, 2001).

Artist representatives claim that as a result of underpayments, it has become the "industry standard" for artists to audit record companies to ascertain how much they are owed—a legal luxury only top-sellers can afford to pursue because of the expense, leaving many mid-level acts without any means of being properly compensated.

Murray suggested that legislating a penalty for labels found guilty of fraudu-

lent practices might prompt the adoption of more rigorous accounting standards. He added that a set of such standards for music companies could provide more certainty for both labels and artists and make the entire process more transparent. Record labels, however, argue that any recommended standards would likely become the object of haggling during the contract-negotiation process.

Murray has also spearheaded the possible repeal of a California labor statute that allows record labels to sue for damages if artists decide to leave their labels after seven years while still under contract. California workers in all other fields cannot be held to contracts for more than seven years.

In addition to Engel and Wolinsky, testifying on the musicians' behalf were artists Sam Moore and Montell Jordan, attorney Londell McMillan, and American Federation of Television and Radio Artists national executive director Greg Hessinger. Representing the record labels were Recording Industry Assn. of America (RIAA) senior VP of business and legal affairs Steven Marks and RIAA outside counsel Steve Marenberg.

Jordan touched on recoupment issues during his testimony. For example, he said that record costs, marketing budgets, video shoots, and other promotional costs are

generally tagged on to an artist's bill without the performer's input. Jordan said an artist can really only make money through such other avenues as touring, merchandising, and publishing—revenue streams the labels generally do not touch.

Marks maintained that artists do make money from record sales. Quoting from a study conducted by an outside economist, he said, "Of total revenue from domestic sales and licensing over the last 11 years, 17% goes directly into the pockets of artists [after any contractually agreed-upon recoupment]."

Marenberg and Marks also argued that artists usually renegotiate their deals for higher advances and royalty rates after their first hit album.

The label reps did not get the chance to directly address the issue of alleged fraudulent accounting. The artist representatives dominated the hearing, giving the recording industry only 20 minutes to discuss contract fairness. The label reps then left before the second rebuttal period in order to catch planes. Another hearing is likely to be scheduled to give labels further time to address the artists' reps' allegations.

Tamara Conniff is music editor of The Hollywood Reporter.

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
DAVE MATTHEWS BAND	Busted Stuff	52
BLUEGRASS		
SOUNDTRACK	O Brother, Where Art Thou?	27
CLASSICAL		
CARRERAS-DOMINGO-PAVAROTTI	The Best Of The 3 Tenors	54
CLASSICAL CROSSOVER		
ANDREA BOCELLI	Cieli Di Toscana	54
COUNTRY		
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ELECTRONIC		
DIRTY VEGAS	Dirty Vegas	34
HEATSEEKERS		
THE STARTING LINE	Say It Like You Mean It	55
INDEPENDENT		
KHIA FEATURING DSD	Thug Misses	55
INTERNET		
DAVE MATTHEWS BAND	Busted Stuff	56
JAZZ		
DIANA KRALL	The Look Of Love	54
JAZZ/CONTEMPORARY		
NORAH JONES	Come Away With Me	54
KID AUDIO		
KIDZ BOP KIDS	Kidz Bop	54
LATIN		
LOS TEMERARIOS	Una Lagrima No Basta	54
NEW AGE		
ENYA	A Day Without Rain	54
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Top Singles

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ADULT CONTEMPORARY		
CELINE DION	A New Day Has Come	59
ADULT TOP 40		
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COUNTRY		
KENNY CHESNEY	The Good Stuff	27
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PERPETUOUS DREAMER	The Sound Of Goodbye	34
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CHAYANNE	Y Tu Te Vas	21
HOT R&B/HIP-HOP		
NELLY	Hot In Herre	20
RAP TRACKS		
NELLY	Hot In Herre	19
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PUDDLE OF MUDD	Drift & Die	59
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AVRIL LAVIGNE	Complicated	59

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CONTEMPORARY CHRISTIAN	
MARY MARY	Incredible
GOSPEL	
MARY MARY	Incredible
MUSIC VIDEO	
OZZY OSBOURNE	Live At Budokan
REGGAE	
VARIOUS ARTISTS	Reggae Gold 20
WORLD MUSIC	
ISRAEL KAMAKAWIWO'OLE	Alone In Iz World

Top of the News

8 Central South/Value Music plan merger in an attempt to negotiate the tough retail market.



MOS DEF & JEFFREY WRIGHT

Artists & Music

7 Executive Turntable: Andy Schuon is named president of programming for Infinity Radio.

10 U.K. chart newcomer Daniel Bedingfield brings his sound stateside.

10 The Beat: Robert Randolph & the Family Band prepare the follow-up to *Live at the Wetlands*.

12 Soundtracks: Rhino Records readies two new TV soundtrack albums.

13 The Classical Score: Editor Alison Latham redefines the mission of *The Oxford Companion to Music* in its latest edition.

14 Touring: CCE and AEG Live again join to present the fall leg of Paul McCartney's U.S. tour.

15 Boxscore: Eagles continue to soar, grossing nearly \$4 million from four sold-out shows.

16 Reviews & Previews: Bruce Springsteen, the *Topdog/Underdog* soundtrack, and Beth Orton are in the spotlight.

19 R&B: Jarvis Church, one of the producers behind Nelly Furtado's debut album, does a solo

turn on RCA's *Shake It Off*.

21 Words & Deeds: Elektra newcomer Knoc-Turn'Al gives fans a taste of what's to come on his debut.

23 Beat Box: Alcazar makes its U.S. debut with *Casino* on E-Magine Entertainment.

25 Country: Arista Nashville's Phil Vassar follows up his award-winning debut with *American Child*.

28 Latin Notas: Columbia/Legacy celebrates the history of Latin music with a bevy of catalog reissues.

31 Nominees for the Latin Grammy Awards' major categories.

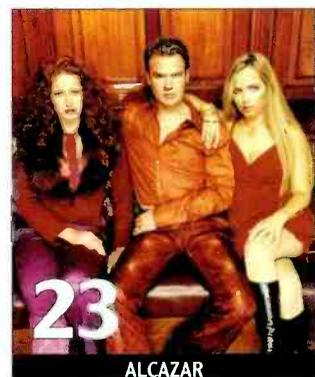
32 Jazz Notes: Drummer Jeff "Tain" Watts' second set, *Bar Talk*, is released on Columbia.

33 Songwriters & Publishers: John Hichborn's Records on the Wall helps artists recover unpaid royalties.

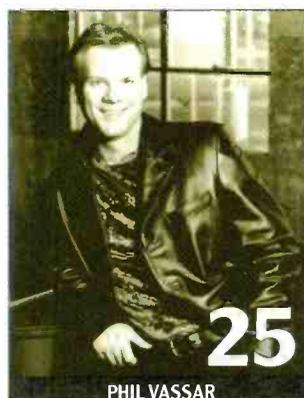
34 Studio Monitor: Professionals at Larrabee Sound discuss the Solid State Logic XL K series.

International

35 The second phase of the EMI Group redesign will involve a



ALCAZAR



PHIL VASSAR

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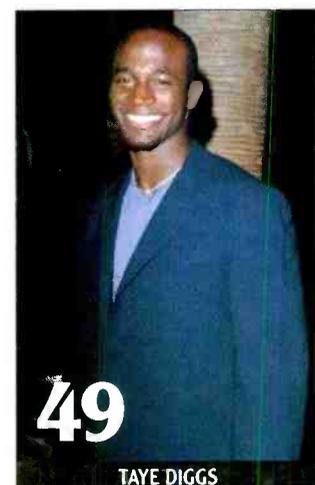
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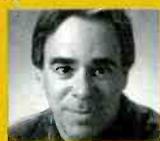


Chart Beat by Fred Bronson

'RISING' HIGH: Bruce Springsteen has his highest-debuting single in slightly more than 10 years, as "The Rising" (Columbia) hits the ground running at No. 52 on The Billboard Hot 100. The last Springsteen single with a higher first-week position was the double-sided "Human Touch"/"Better Days," which opened at No. 29 in March 1992. "Human Touch" is the highest-debuting Springsteen single of all time, winning by a hair over "Hungry Heart," which entered at No. 30 in November 1980. "The Rising" is his first song to chart in the 21st century and the first to appear on the Hot 100 since "Secret Garden" peaked at No. 19 in May 1997.

Only five titles have debuted higher than "The Rising" in 2002. The year's highest debut is Brandy's "What About Us?," a new entry at No. 42 in January. That same month, B2K's "Uh Huh" started at No. 43. In May, Eminem's "Without Me" (which slides 2-6 this issue) opened at No. 44. The current No. 1, Nelly's "Hot in Herre," debuted at No. 49, also in May. Three weeks ago, "A Little Less Conversation" by Elvis Presley vs. JXL was a new entry at No. 50.

"The Rising" is the 23rd chart single of Springsteen's career, which spans 26 years and 11 months, dating back to the debut of "Born to Run" in August 1975. That means none of the *American Idol* contestants were born when Springsteen first charted on the Hot 100.

AGE GAP: What could be the widest-ever difference in ages between artists debuting on *Billboard* charts exists this issue, thanks to a song entering Hot R&B/Hip-Hop Singles & Tracks and a CD debuting on

Top Classical Albums. Hailie Jade is only 6 years old (born Dec. 25, 1995), but that's old enough to be featured on her father's new single. "My Dad's Gone Crazy" (Web/Aftermath/Interscope) by Eminem Featuring Hailie Jade opens at No. 74, one of two debuting Eminem tracks this issue. ("Cleanin' Out My Closet" is new at No. 61.)

At the opposite end of the scale is a man born 122 years and 10 months before Hailie Jade. The late Italian tenor Enrico Caruso is new at No. 14 with *Italian Songs* (RCA Victor).

If "My Dad's Gone Crazy" makes it to No. 1 on the R&B chart, Hailie Jade would be the first artist born in the '90s to top that chart.

POETRY IN MOTION: Look for the artists in the top two of next issue's Hot 100 to have first names that rhyme. Nelly is almost certain to be No. 1 and No. 2, with "Hot in Herre" (Fo' Reel/Universal) and the follow-up, "Dilemma," which features Kelly Rowland. There's a strong possibility that "Dilemma" will dominate, making Nelly the sixth artist to have two consecutive No. 1 hits, following Elvis Presley, the Beatles, Boyz II Men, Puff Daddy, and Ja Rule.

NOT A BRIT: Thanks to U.K. author Dave McAleer for pointing out that Daniel Bedingfield was born in New Zealand, not Britain, as mentioned last issue.

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

Structural Issues Addressed At AOLTW

CEO Dick Parsons Says New Appointments Mark 'A True Turning Point'

BY MATTHEW BENZ

NEW YORK—With the appointment of former HBO chairman/CEO Jeff Bewkes as chairman of the new entertainment and networks group within AOL Time Warner (AOLTW), oversight of the Warner Music Group (WGM) falls to a creative-minded executive. Yet keeping the creative businesses on track may be the least of the concerns for Bewkes and other AOLTW brass, who continue to grapple with structural and financial problems.

Bewkes' appointment was part of a larger restructuring at AOLTW that includes the departure of COO (and former AOL exec) Robert Pittman, to whom WGM chairman/CEO Roger Ames had been reporting since May (*Billboard*, July 27). Bewkes also gains oversight of AOLTW's film and TV assets. Don Logan, formerly head of Time Inc., now chairs a media and communications group that includes AOL, Time Warner Cable, and Time Inc.

In a memo to employees, AOLTW CEO Dick Parsons wrote that achieving "unity of vision and execution" within AOLTW "has proven harder than we first thought," but that "the appointments of Don and Jeff mark a true turning point."

Bewkes, Parsons added, "blends financial expertise with a deep appreciation of the creative process." He began at HBO in 1979, becoming chairman/CEO in 1995. Thanks to such programs as *Six Feet Under* and *Sex and the City*, HBO—which now boasts about 38 million subscribers—recent-

AOL Time Warner

ly garnered 93 Emmy Award nominations, more than any other network.

Through a spokeswoman, Ames calls Bewkes "a strong operational executive in a creative business. He has a tremendous interest in music and knowledge of the industry. I look forward to his contributions to [WGM] as we continue to grow our business and face the industry's challenges."

Despite an industry-wide sales decline, WGM had second-quarter revenue of \$972 million—up 4% from the

same period last year, in large part as a result of its January acquisition of Word Entertainment. Thanks to cost cuts, earnings before interest, taxes, depreciation, and amortization rose 17.2%, to \$102 million.

AOLTW's biggest challenge is flagging growth at AOL itself. Yet thanks to film revenue, as well as continued strength in the publishing and cable divisions, AOLTW posted second-quarter revenue of \$10.6 billion, a 14% increase from a year ago. It had net income of \$394 million, or 9 cents per share, compared to a net loss of \$734 million, or 17 cents per share last year, when it recorded \$1.78 billion in amortization charges.

But a new headache emerged July 24, when Parsons said the Securities & Exchange Commission had begun a fact-finding inquiry into issues raised by a recent *Washington Post* report on certain accounting methods at AOL. Parsons called the allegations "without merit" but said AOLTW would cooperate fully.

Carlos Vives Leads Latin Grammy Nominations

BY LEILA COBO

MIAMI—Colombian Carlos Vives, whose album *Déjame Entrar* (EMI Latin) won a Grammy Award in February for best traditional tropical Latin album, has the opportunity to duplicate his feat, thanks to six Latin Grammy Award nominations.

Vives leads an eclectic pack of nominees that includes veteran salsa queen Celia Cruz (with four nominations for the very hip *La Negra Tiene Tumbao*), followed by Spanish pop stylist Miguel Bosé, Miami-based producer Emilio Estefan Jr., Colombian Juanes, Peruvian newcomer Gian Marco, and multiple Latin Grammy winner Alejandro Sanz, with three nominations each.

In keeping with what has quickly become a Latin Grammy tradition, the nominees—announced July 24 at a press conference in Beverly Hills, Calif.—represent a wide variety of countries and styles, many of them decidedly uncommercial

outside their places of origin. But this year's nominee list is particularly noteworthy for the many new artists it contains, including Mexican pop duo Sin Bandera, Puerto Rican rock band Circo, and Mexican rock band Elefante, which have two nominations each.

A newcomer of a different sort, newly established label Maverick Música, garnered nods for three artists (DJ José Padilla, Nicole, and Jorge Moreno) in three different categories.

For Vives, who missed his flight to

Los Angeles and received news of his nominations in Colombia, the accolades showered on *Déjame Entrar*—an album that came in the wake of the phenomenally successful *El Amor de Mi Tierra*—are particularly sweet: "We had to show that this wasn't a question of luck, but that we knew what we were doing, that it's not a fad but a serious project that discovers new things."

Receptiveness to Vives' tropical/pop fusion has also opened the door to acceptance of similar acts, including Juanes and Caba—another Colombian nominated for best new artist, who plays what he calls "contemporary Caribbean" music. "I'm just happy they put my music somewhere," Caba says. "At least now I won't have to give as many explanations."

Last year's ceremony, slated for Sept. 11, was postponed and eventually canceled. The third annual Latin Grammy Awards ceremony is scheduled to take place Sept. 18 at the Kodak Center in Los Angeles and will air live on CBS. Awards will be presented in 40 categories, including the newly created best contemporary tropical album and best Christian album categories. This marks the first time the Latin Grammy Awards take place under the umbrella of a newly formed board of trustees for the Latin Academy of Recording Arts and Sciences.

For a partial list of nominees, see page 31.



VIVES

Curb Named Chairman Of Word Entertainment

BY DEBORAH EVANS PRICE

NASHVILLE—Ending speculation that Curb Records might take its distribution elsewhere, founder and chairman Mike Curb has expanded his company's relationship with

the Christian music label/publishing company that Warner purchased in January. Curb Records was among the companies competing to acquire Word but was edged out by WGM.

Warner Music Group (WGM). WEA will continue to manufacture and distribute Curb product in the U.S., while Warner Music International will continue as Curb's exclusive distributor in Latin America, Europe, and parts of Asia (*Billboard Bulletin*, July 24).

As part of the new agreement, Mike Curb will become a partner in and chairman of Word Entertain-

The Word reporting structure remains unchanged, with Malcolm Mimms continuing to report to Warner Bros. Nashville president Jim Ed Norman, who reports to Warner Bros. Records chairman Tom Whalley.

On the publishing front, Warner/Chappell will administer Curb Music's interests outside the U.S., Canada, and Japan; Curb will continue to self-administer domestically.



Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES			
	2001	2002	
Total	405,324,000	353,611,000	(↘12.8%)
Albums	384,176,000	346,302,000	(↘9.9%)
Singles	21,148,000	7,309,000	(↘65.4%)
YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2001	2002	
CD	355,685,000	327,507,000	(↘7.9%)
Cassette	27,741,000	17,953,000	(↘35.3%)
Other	750,000	842,000	(↗12.3%)
OVERALL UNIT SALES			
This Week	12,053,000	This Week 2001	14,277,000
Last Week	11,642,000	Change	↘15.6%
Change	↘3.5%		
ALBUM SALES			
This Week	11,836,000	This Week 2001	13,232,000
Last Week	11,457,000	Change	↘10.6%
Change	↘3.3%		
SINGLES SALES			
This Week	217,000	This Week 2001	1,045,000
Last Week	185,000	Change	↘79.2%
Change	↘17.3%		
YEAR-TO-DATE ALBUM SALES BY STORE TYPE			
	2001	2002	
Chain	209,404,000	179,711,000	(↘14.2%)
Independent	55,386,000	45,140,000	(↘18.5%)
Mass Merchant	106,683,000	109,820,000	(↗2.9%)
Nontraditional	12,702,000	11,631,000	(↘8.4%)
YEAR-TO-DATE ALBUM SALES BY STORE LOCALE			
	2001	2002	
City	90,349,000	80,270,000	(↘11.2%)
Suburb	160,924,000	143,513,000	(↘10.8%)
Rural	132,902,000	122,519,000	(↘7.8%)

ROUNDED FIGURES

FOR WEEK ENDING 7/21/02

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

In The News

- Sony's music division had an operating loss for the quarter ended June 30 of 10.3 billion yen (\$86 million), as lower music sales hurt both its U.S. and Japanese arms. A year ago, it had operating income of 4.4 billion yen (\$36 million). Revenue was 137.2 billion yen (\$1.15 billion), down 5.6%.

- DataPlay has struck a deal with RCA Label Group Nashville to release prerecorded titles on the new digital-media format this fall. The deal marks the second label-specific pact between BMG and DataPlay as part of a broad-based alliance; a deal with Arista has announced in May. DataPlay has similar alliances with Universal Music Group and EMI, but no specific label deals have been announced. DataPlay also has a deal with Zomba for material from Jive.

- A spokesman for Rep. Rick Boucher, D-Va., says the lawmaker is "optimistic" that his bill to help small Webcasters defer royalties due labels and artists will be introduced before House members leave for recess. Boucher's bill comes amid reports from the Webcasting community that hundreds of small, noncommercial stations may go under because of the rate, which was set in June. A hearing would follow in September.

~ GUS DUDGEON ~

1942 ~ 2002



YOU WILL BE MISSED.
ALL OUR LOVE,
ELTON AND BERNIE



Central South, Value Music Retail Chains To Merge

BY ED CHRISTMAN

NEW YORK—The planned merger between Central South Music Sales and Value Music marks the second time this summer that a marriage between two independently financially sound chains has occurred, as music specialty merchants attempt to negotiate the increasingly tough retail market.

The deal, which has a signed letter of intent with a closing expected in late summer, will create a new company with 123 stores and about \$140 million in revenue. Nashville-based Central South runs 73 stores under the logos of Sound Shop and Music for Less; Valley Music operates 50 stores, mainly under the name Music for a Song, with two

locations carrying the Spin Street logo.

Also this week (29), the merger between CD World and Streetside to create a 19-store chain with \$33 million in revenue (*Billboard Bulletin*, May 9) is expected to close.

In the deal announced July 23, Central South will own 60% of the new company, with Value Music owning the rest, although the board of directors will be split evenly between the two parties. Central South president Randy Davidson says the new entity will include the Central South one-stop operation but not the Christian and gospel music distribution business, which Central South will wholly retain.

The company will use the Central

'When you put these companies together, one plus one equals three.'

—ROB PERKINS, VALUE MUSIC

South warehouse and the Value Music computer systems, Davidson confirms. The new company will have a \$25 million revolving credit

facility, supplied by Fleet Financial.

Davidson says the merger will result in the adoption of the best business practices of both chains. Rob Perkins, president/CEO of Atlanta-based Value Music, adds, "When you put these companies together, one plus one equals three." Davidson will be CEO and Perkins president of the merged company.

Davidson says that the merger is a perfect marriage because both organizations have tremendous integrity. Perkins adds, "We have been friendly

competitors for many years and have mutual respect for one another."

Discussing how the merger came about, Davidson says, "Everyone knows the state of the industry. It became necessary [for] the two companies [to] come together to form a much stronger organization." Similarly, David Lang, who will head the merged CD World/Streetside chain, agrees that the environment is forcing strong chains to merge in order to remain competitive with discount department stores and consumer electronic chains.

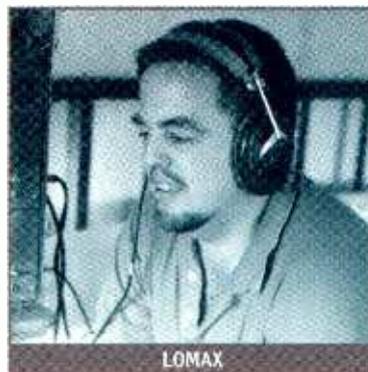
Alan Lomax's Musical Legacy Endures

BY CHRIS MORRIS

LOS ANGELES—In his 1980 biography of folk singer Woody Guthrie—one of several artists whose art was advanced by Alan Lomax—writer Joe Klein describes Lomax as "a promoter as well as a collector, someone who found ways to bring the music and the message to the widest possible audience."

Lomax died July 19 in Safety Harbor, Fla. He was 87. The cause of his death was unreported, but the legendary folklorist's health had declined after two strokes in 1995.

Born Jan. 15, 1915, in Austin, Lomax was the son of John Lomax, an academic-turned-song collector and author of the seminal *Cowboy Songs*. As a teen, Alan accompanied his father on field trips for the Library of Congress in the South and West. On one 1933 trip to record convicts at Angola State Prison Farm in Louisiana, the Lomaxes discovered Huddie Ledbetter, a convicted murderer known as "Leadbelly"; after John Lomax helped secure the singer and 12-string guitarist's release from prison, the Lomaxes helped bring his music to international fame.



American folk movement of the '40s, then linked to the political left. His championing of performers like Pete Seeger and Seeger's group the Weavers led to Lomax's ostracism during the McCarthy era of the early '50s. From 1950 to '57, Lomax lived in England and recorded the folk music of Spain and Italy.

In later years, the venerable archivist continued to collect, record, publish, and popularize folk music of all stripes. His 1960 book *The Folk Songs of North America* is a standard text. His 1959-60 Southern field trip resulted in 19 albums issued by Atlantic and Prestige. He produced the documentary *The Land Where the Blues Began* (also an award-winning book) and PBS' *American Patchwork*. In recent years, his work was sampled by Robby on the hit album *Play* and anthologized on the *O Brother, Where Art Thou?* soundtrack; Rounder Records has been reissuing Lomax's archival work since 1997.

Lomax is survived by two daughters and his sister, Bess. Funeral services were held July 23.

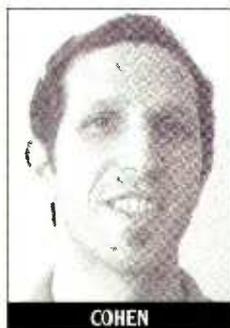
Alan continued to record for the Library of Congress into the '40s. His 1938 interviews with garrulous New Orleans jazz pioneer Jelly Roll Morton resulted in a 12-LP set and the book *Mister Jelly Roll*. He secured national radio exposure for Guthrie, whom he recorded for the national archive, and he also produced Guthrie's classic 1940 RCA Victor album *Dust Bowl Ballads*. He found bluesman Muddy Waters on a Mississippi plantation in 1941 and became the first to record him.

As both a performer and proselytizer, Lomax was associated with the

Executive Turntable



SCHUON



COHEN



HUBERT

BROADCASTING: Andy Schuon is named president of programming for Infinity Radio in New York. He was president/CEO of Pressplay.

RECORD COMPANIES: Dan Cohen is named head of marketing for Palm Pictures in New York. He was head of marketing for Girlie Action.

Lillian Matulic is promoted to senior VP of publicity for MCA Records in Santa Monica, Calif. She was VP of publicity. MCA Records also names Michele Smith to director of music video production and broadcast media in Santa Monica, Calif. She was senior director of marketing for Virgin Records.

Robert Koch is promoted to VP of international for Koch Entertainment in New York. He was managing director of Koch Records Germany.

The RCA Victor Group names Susan Jacobs to VP of worldwide publicity and David Einstein to VP of promotions in New York. They were, respectively, an independent consultant and editor of *Gavin*.

Siegfried H. Dannhausen is promoted to VP of production for BMG in Weaverville, N.C. He was senior director of central manufacturing for BMG International.

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

Shelly Sumpter is promoted to VP of talent for Nickelodeon and

Nick Records in Santa Monica, Calif. She was senior director of talent.

Katina Bynum is promoted to senior director of marketing for Universal Records in New York. She was director of marketing.

Steven Bresalier is promoted to controller, director of finance for Verve Music Group in New York. He was manager of financial operations.

Nicole Ehrlich is promoted to manager of video production and promotion for Extasy Records in Los Angeles. She was video commissioner.

PUBLISHING: Laurent Hubert is promoted to VP of international for BMG Music Publishing Worldwide in New York. He was senior director of Latin America online development and print.

Ron Solleveld is named VP of international for BMI in New York. He was VP of international for BMG Music Publishing Worldwide.

Tracie Verlinde is promoted to senior director of writer/publisher relations for BMI in Los Angeles. She was director of writer/publisher relations.

Kirsten Wilson is promoted to senior manager of international finance for Universal Music Publishing Group in Los Angeles. She was manager of international finance.

Oscar Mazzola is promoted to manager of the film soundtrack division for EMI Music Publishing in Los Angeles. He was A&R coordinator.

Elton John Producer Gus Dudgeon Remembered

BY PAUL SEXTON

LONDON—Calling him "an incredibly talented producer and a very dear friend," Elton John said in a statement that he was "devastated" to learn of Gus Dudgeon's death. Dudgeon, 59, was best-known for his 1970s production for John, which yielded such hits as "Your Song," "Rocket Man," and "Goodbye Yellow Brick Road."

Dudgeon, a veteran record producer, was killed July 21 when his car veered off a road in England near Reading, Berkshire. His wife, Sheila, was also killed in the accident. They were returning home from a 50th birthday party for Chris Hook, formerly of 1970s band Voyager, which Dudgeon produced.

Dudgeon was a founder of the Music Producers Guild (MPG), whose chairman, Andrew East, says the producer "never lost sight that it was the music that was important and continually supported new talent." Williams' colleague Robin Millar adds: "We're being suitably grave about Gus' death, but I stayed up 'til 2 last night listening to his stuff, and I don't think you can be depressed after that."

Born in Surrey, England, Sept. 30, 1942, Dudgeon

began his career as a tea boy at Olympic Studios and by his early 20s was an in-house engineer at Decca Records' studios in West Hampstead. Early sessions there included the Rolling Stones and Marianne Faithfull.

The first album to credit Dudgeon as producer was U.K. rock act Ten Years After's eponymous 1967 debut on Deram. The following year, he set up his own production company, becoming one of the U.K.'s earliest freelance producers. In 1969, he was at the desk for David Bowie's first hit, "Space Oddity."

His relationship with John began on the artist's eponymous 1970 set, the first of 12 they made together. Dudgeon also oversaw albums by, among others, Chris Rea and XTC.

He had lately been working with British band Slinky and on a tribute album to erstwhile musical comedy act the Bonzo Dog Band, whom Dudgeon produced in the 1960s.

The funeral service will be held at St. Andrews Church, Church Street, Cobham, Surrey, England, at 1:30 p.m. on Thursday (1). A memorial service is planned for September.

Additional reporting by David Stark in London.



DUDGEON

ARTISTS & MUSIC

'Everything Is Good' For New-Look Gaither Vocal Band

BY DEBORAH EVANS PRICE

NASHVILLE—Change is inevitable, particularly in the music business. When longtime Gaither Vocal Band member Mark Lowry announced he was leaving the award-winning Southern Gospel quartet, patriarch Bill Gaither enlisted new member Russ Taff and forged ahead. The first fruit of the new configuration—which includes David Phelps and Guy Penrod—is *Everything Good* (Aug. 13, Spring House). “Losing Mark was a big loss for us, but you don’t ever replace anybody—you go someplace different,” Gaither says. “That’s what we are doing.”

Long known as the driving force in the Southern gospel music community, Gaither is responsible not only for penning such classic tunes as “He Touched Me” and “Because He Lives” with his wife, Gloria, but also for giving the entire Southern gospel world a boost with his top-selling series of *Homecoming* videos.

On *Everything Good*, the Gaither Vocal Band once again serves up traditional Southern gospel music yet incorporates other styles and influences to create a rich musical stew. “There are three or four tunes that have a Mills Brothers feel to them,” Gaither says. “‘I’m Not Going to Worry’ is one of them [as is] ‘Forgive Me.’ It’s a gentler and friendlier Vocal Band because we know how to belt, but I said, ‘Let’s find some gentler sounds,’ and I think we did.”

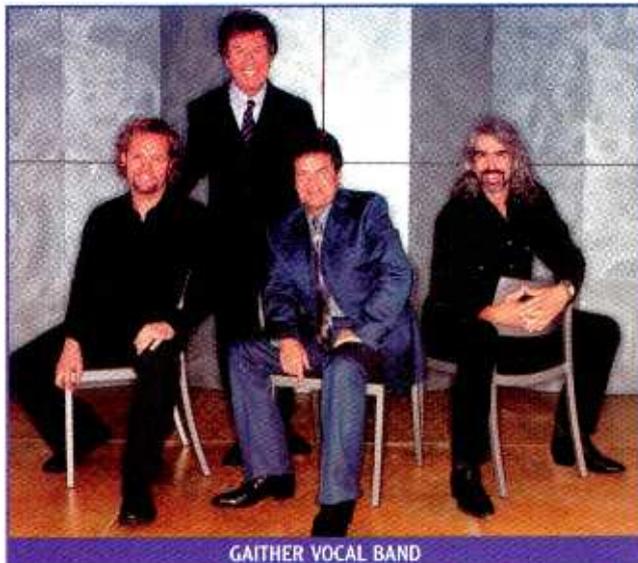
Gaither is excited about the dimension Taff brings to the group and says they were careful about integrating his talents. “He’s been a free agent, and it was time to put a harness on him but still keep his energy,” Gaither says, praising the “character” in Taff’s voice.

“When people hear him they say, ‘He’s been through some pain—you can hear it in his voice.’ He’s been around for a while and already had a major solo career.”

Indeed, Taff is one of contemporary Christian music’s most acclaimed artists, with five Grammy Awards and eight Dove Awards to his credit. He began his career with the legendary Imperials, then went on to record eight solo albums. He had a brief country career, recording for the Warner Bros. country division in the mid-’90s. Taff filled in on some Vocal Band dates in the mid-’90s, when

Michael English left the group, and says the main reason he joined the group was how much he enjoyed working with Penrod, Phelps, and Gaither. That camaraderie grew during the studio experience.

“It was uncharted territory for me, being back in a group again, but Bill, Guy, and David allowed me to be me and didn’t try to put me in a box. I was thrilled,” says Taff, who will continue recording solo



projects. (Phelps has recorded two sets and this spring received a Dove nomination for male vocalist of the year for his solo efforts.) One of the highlights on *Everything Good* is Taff’s lead vocal on the Larry Gatlin-penned “Heartbreak Ridge and New Hope Road.” Taff says, “It’s great. When life has been hard on you, that song so fits.”

Gaither, who received ASCAP’s first Christian songwriter of the century award in 2000, says one of his goals on the project

was to lift spirits. “We tried to get out some of the depression of last fall,” he says. “We decided to send out some positive messages that say, ‘I’m not going to moan and groan about it the whole time. I’m going to keep singing the message of the gospel and enjoying life even in bad and tough times.’”

Brian Smith, VP of store operations for Marietta, Ga.-based Value Music Concepts, says, “It is terrific. I’m spreading the word.”

Everything Good marks the Gaither Vocal Band’s first release on the Spring House label, of which Gaither is the sole owner. Previous projects were issued on Spring Hill Music Group, a label owned by Gaither and several partners. “Spring House has had so much success with the [*Homecoming*] videos, and we haven’t done that much audio stuff. Since the Vocal Band is such an important part of the video sales, we thought it made sense to put the Vocal Band with the same marketing people. This fall, we are also coming out with the two videos that we did at Carnegie Hall. We’ll get some synergy that way, combining efforts.”

Let Freedom Ring and *God Bless America* are the two video projects taped last spring featuring the regular cast of *Homecoming* performers and special guests. “They are both patriotic and tied into the whole spirit of the country,” Gaither says of the video/DVD releases due Sept. 10.

According to Spring House director of marketing Christine Bailey, the label plans to aggressively market the release to both Christian and general-market retail. “In [the Christian Booksellers Assn. market], we’ll be featuring the new release on the Gaither permanent display in 700 stores. It will also be featured on the Chordant [Spring Hill’s distributor] Interactive display,” Bailey says, adding there will also be visibility in Target, Best Buy, Kmart, and Wal-Mart.

According to Bailey, two singles will be issued. “I’m Gonna Sing” will go to Southern gospel radio, and “When the Rains Come” will be serviced to inspirational stations.

The Gaither Vocal band is managed by Bill Gaither and booked by Spring House. Gaither also owns his own music publishing companies.

'Tracks' Leads Kortes To A Deal With Bar None

BY JIM BESSMAN

NEW YORK—Mary Lee Kortes was reluctant to tackle Bob Dylan’s 1975 album *Blood on the Tracks* at Soho club Arlene’s Grocery (Words & Music, *Billboard*, Jan. 26), but the resulting live album with her band, Mary Lee’s Corvette (originally released on her own Leonora Records earlier this year), has brought her a new record deal—not to mention a new manager and booking agent.

Kortes, whose acclaimed previous album *True Lovers of Adventure* came out on Wild Pitch in 1999, has now signed with Weehawken, N.J.-based Bar None Records, which is rereleasing *Blood on the Tracks* Aug. 13. The Koch-distributed indie looks to release Kortes’ band’s next album next year.

Meanwhile, Kortes has also signed with Mike Maska of Big Hassle Management, and she has a new agent in Mike Leahy of Concerted Efforts, both based in New York. She’s preparing a short tour for the end of August, and she will also go out in September and October.

Kortes’ heightened career activity is largely due to heavy Internet response

to the disc’s initial release. “I sent it to dylancoveralbums.com; it got a good review, and it got posted on other sites,” says Kortes, who also credits notice from *Billboard* and radio airplay by veteran New York air personality Vin Scelsa for spreading the word. “I started getting e-mails from Iowa, California, Italy, Sweden, and Japan and was pretty astonished that people had gotten to my Web site.”

The disc was even picked up by Dylan’s official Web site, bobjdylan.com, which has it on the home page with an upload of “You’re a Big Girl Now.”

Kortes quickly learned the nuts and bolts of Internet marketing, and among the increasing orders that came in was one from Bar None head Glenn Morrow. She says, “He called a few weeks later and wanted to license it and hear the next record.”

Morrow notes, “I loved the idea. Hearing the songs sung from a female perspective brought a whole new twist to a classic record. The fact that it’s a live recording and so ‘in the moment’ is very much the way Dylan makes records.”

Lincroft, N.J., NPR-affiliated non-

commercial triple-A station WBJB music director Jeff Raspe agrees that covering Dylan is “a pretty petrifying situation to put yourself into. But she and her band more than pull it off. From ‘Tangled Up in Blue’ to ‘Buckets of Rain,’



they simply pay homage to one of the rock era’s most classic of ‘classic’ albums by one of history’s finest songwriters.”

Kortes—a guitarist/vocalist who is joined on *Blood on the Tracks* by guitarists Andy York and Rod Hohl, bassist

Brad Albetta, keyboardist Andy Burton, and drummer Diego Voglino—was originally eager to perform the album when she learned that the club hadn’t found anyone to cover it at one of its three-part “classic album nights” last fall.

“Martin’s Folly was going to perform *After the Gold Rush*, and George Gilmore was doing the Band’s [self-titled] ‘Brown Album,’” she recalls. “I called Owen Comaskey over at Arlene’s and naively said, ‘I’m your man!’ I don’t know if nobody else wanted to do it because it was too daunting, because I then realized just how many of the words I actually knew—which was fewer than I thought. I started practicing and practicing, and I thought, ‘Who am I kidding? It’s too difficult to memorize all the words and sing them in a way that’s not an imitation but has emotional impact.’”

Overcoming her impulse to back out, Kortes decided to learn to play harmonica three days before the gig and after one full band rehearsal went through with it. It was midnight on a rainy Sunday, two hours later than scheduled.

“I was afraid it would be horrible, but

it ended up being glorious—one of those nights where magic happens,” says Kortes, who had fortuitously given the soundman a cassette for recording the show.

“It’s amazing how she’s taken these songs and pulled the real cohesive melodies out of them,” says Fred Osuna, owner of Laser’s Edge Compact Discs in Birmingham, Ala., who will promote the album in listening posts and with Dylan product.

Bar None is pursuing programs aggressively at retail, says Morrow, who hopes also for “an NPR story” and anticipates great press response. “People have heard *Blood on the Tracks* a million times,” he says, “and suddenly you hear it again—but it’s new.”

Having heard four new Mary Lee’s Corvette tracks that “sound like hits to me,” Morrow adds that the Dylan disc is the first half of a “great one-two punch” for Magda Lane Music (ASCAP) writer Kortes at Bar None.

“We’ll introduce Mary Lee through the Dylan record,” he says, “but she has a body of work that’s very strong right now that we’ll unleash on the world next year.”

Bedingfield: An Overnight Hit

Island's U.K. Newcomer Finds Success Almost By Accident

BY CHARLES KAREL BOULEY

British newcomer Daniel Bedingfield is shaking up the somewhat over-analyzed, preformatted, almost cookie-cutter process of releasing a single from a new artist.

His British smash "Gotta Get Thru This" (Island in the U.S., Polydor in the U.K.) raced up the U.K. pop charts, landing at the No. 1 position, and it's now blowing away listeners and programmers at top 40 and rhythm-crossover radio in the U.S. It jumps 77-46 on this issue's Hot 100.

It all started a little over a year ago, when Bedingfield took a rather obscure (and affordable) computer program called Making Waves audio and crafted "Gotta Get Thru This," as well as four other songs, on a walloping £1,000 budget (about \$1,500).

"I make a track. I pitch the vocal up because I'm not expecting to give it to anybody apart from a DJ," Bedingfield recalls. "I gave it to the world's biggest garage DJ, EZ; he put it on the *Pure Garage 4* compilation and poof!, it becomes a big dance track and goes to No. 1. It's crazy. It's absolutely crazy."

What's even crazier is that Bedingfield didn't think the infectious, soul-inflected single was even the right song to release.

"I was ready for success, but not with that song," he says with a laugh. "If I had to pick the first single, knowing what I know now I would have picked 'Gotta Get Thru This.' Trying to pick another single off the album that will be representative of what the album is about will be tough. It's like Stevie Wonder, Michael Jackson, and Sting stuck in a room together with some jungle beats."

That's an astute observation. Bedingfield's album, *Gotta Get Thru This* (due Aug. 27), is filled with soulful rhythms merged with hook-laden lyrics and surprisingly mature vocals for a musical freshman. It's the kind of pop musical sophistication that one would expect from a performer who is as seasoned as Jackson, yet one born out of the sheer, youthful thrill of being able to record.

ENOUGH EXCUSES—CREATE!

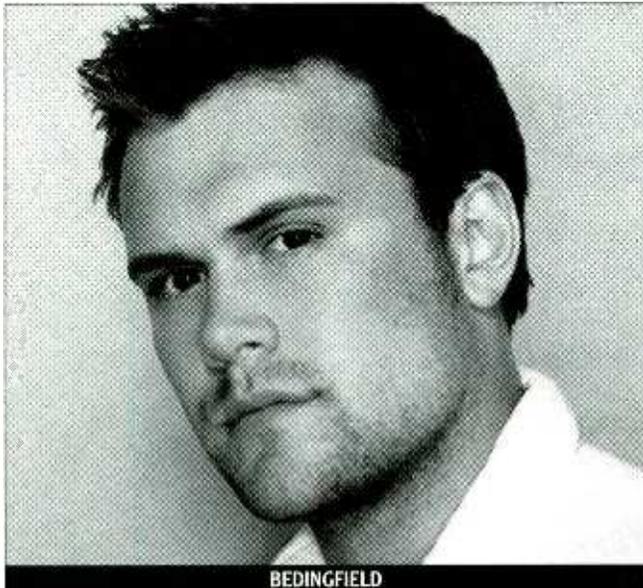
"If you are creative nowadays there is no excuse to not do what you love," Bedingfield says with great enthusiasm. "Other than poverty, there's no excuse. The big studios are shutting down, and the little home studios are taking over. It will allow for more sounds, but it will make people a lot more lazy. A lot of these programs now just mix up tracks and create a

new track. The Beatles had four tracks on tape. They had to make vital decisions about what to save, what to mix down. Sometimes, they'd make mistakes. But that's what's great; that's music. But, nowadays, you've got so many choices that it's very important to keep the feel of music."

REACTING TO DEMAND

While Bedingfield concentrates on the music, Island has had to shift into high gear quickly to keep pace with the song's immediate U.S. appeal. Given that some labels take almost a year to set up a release and Island had mere weeks, it can present challenges.

"Instead of taking time, we're going



BEDINGFIELD

to take care in setting this up. We will be fanatical about the detail on this," explains Stu Bergen, executive VP of Island Records. "We believe in him as an artist, not as a song. A single wasn't all we were interested in. In fact, we're not releasing a commercial single on this. He's an artist with amazing songs. The acoustic version shows what a great song 'Gotta Get Thru This' is; he's an artist who can write and produce."

Writing and producing was something Bedingfield had to do in a hurry. After the song went to No. 1 in Britain, labels were clamoring for him. But the song wouldn't wait for him to write an album; it kept building a fan base quickly.

"The labels seem to trust me. They let me write it all, choose the producers, even choose what the album sleeve looks like. I'm going to try hard to not misplace that trust. I can say this: I've spent more than a £1,000 now, that's for sure!" Bedingfield says with a chuckle.

NOT JUST A DANCE ARTIST

The first single could easily be categorized as a dance single—a genre that doesn't often carry the credibility of pop or label appeal for an album commitment. But Bedingfield isn't worried about being seen as a dance-music artist.

"The cool thing is people seem to be getting my songs without me really having to do much. All I need to help them understand is that I'm not just a dance artist; I'm more of an R&B artist with lots of dance and guitars chucked in."

He continues, "If the next song is just as good and is not dance, you won't get labeled as strictly a dance artist. I'm pretty damned sure that most of the singles on my album are as good or better as 'Gotta Get Thru This' because I never thought 'Gotta Get Thru This' was truly exceptional. I like being wrong in this case!"

His performance on *Top of the Pops*, where he went acoustic and then segued into the pop/dance version "really helped sell the building on Daniel," Bergen adds. "The demographic is very broad, but pop and rhythm-crossover audiences will be the mainstay. We're not in the business of saying who can and cannot like our artist."

Bedingfield is a bundle of enthusiasm and energy, and that translates to his music. His good mood is completely contagious, musically and otherwise. His single is hitting, his album is promising, and he has a "killer publishing deal" with Sony to indulge

another of his loves, writing. That deal has already spawned work with Mariah Carey, and others are lining up.

KISSING BABIES

Bedingfield is currently on an American radio promotional tour, "kissing babies," as he puts it, and will be filming a new video for the current single. This one will have a larger budget than its U.K. counterpart. The next Polydor single, due out in the U.K. at Christmastime, is "You're Not the One," and it will dispel any belief that Bedingfield is a one-hit wonder.

"Daniel is what keeps this business going," Bergen says. "He's not formulaic. There's not one set way that things have to happen. Truly gifted people make music that connects to people. However it came together, it's really about the music and the connection it makes to the audience."

Bedingfield, who is managed by Neale Easterby at Empire Management in London, is proof-positive that hits can still happen spontaneously and without planning, budget meetings, or marketing strategies. He's proved that talent and a little money can go a long way and can provide the fuel to propel a young artist on the adventure of a lifetime.



by Melinda Newman

FAMILY STAND: When Robert Randolph & the Family Band take the stage, virtually anything can happen. Randolph starts off calmly enough, seated behind his pedal steel guitar, his nimble fingers flying over the 13 strings. But, eventually, at some point during the night, he's going to kick the chair out from under him and dance around the stage as if he's a marionette on strings. "There are times when I'll look at a videotape after the show is over and I won't even remember what



RANDOLPH

I did," he says with a laugh. "I hurt my foot doing that. I'm in pain right now."

Some folks are familiar with Randolph through his appearance on Arhoolie's 1999 *Sacred Steel Live*, or through his participation in *the Word*, a collective that also includes **John Medeski**, and members of *the North Mississippi Allstars*. "But I'm still basically new," says the 24-year-old New Jersey native, who began playing in the Pentecostal church.

Randolph, whose music sounds like a jumbled alliance of **Stevie Ray Vaughan**, **Jimi Hendrix**, and *the Allman Brothers Band*, is beginning work on his Warner Bros. debut, which will be the followup to the astounding *Live at the Wetlands*, released on his own Dare Records. (Warner has picked up that album for a September release.)

But don't expect Randolph to stray too far from his church upbringing. "There are things I won't sing about. I won't be talking about violence or cuss words," he says. "We'll try to keep it positive and uplifting and about how people should love each other and not about how much money we've got now."

STUFF: Fred Croshal, GM at Maverick Records, has decided to leave his post when his contract is up at the end of the year. Croshal started at the label six years ago as head of sales. "I'm just ready to explore the next chapter of my life," he says. His position is expected to be filled . . . Swedish rock band *the Hives* have signed with Universal Music U.K. for a multi-album worldwide deal. No word

yet on which Universal Music Group-owned label will release the band in the U.S. Also, no word on what this means for Warner Bros., which made a two-record deal with Epitaph to release the current U.S. album, *Veni Vidi Vicious* and the band's next release. A Warner representative declined to elaborate. A Universal Music U.K. spokesman says, "Universal does not reveal the terms of its artists' contracts" . . . Following the closure of Gold Circle Records, **Meredith Brooks**, whose album *Bad Bad One* had just been released, has moved over to Best Buy-affiliated Redline Entertainment, which is distributed via RED. The record company has already begun working new single "Crazy." Brooks is also producer and co-writer of **Jennifer Love Hewitt's** current single, "Bare-Naked." Redline has also signed the **Black Crowes' Chris Robinson** . . . New Zealand singer/songwriter **Greg Johnson**, who has released a number of albums through EMI New Zealand, has formed a worldwide joint venture with Los Angeles-based Immergent Records (exclusive of New Zealand).

40 OVER AND OVER AGAIN: The upcoming months offer about 40 different opportunities for **Beatles** fans to celebrate the formation of the Fab Four. First cause for celebration is this month: On Aug. 18, 1962, drummer **Ringo Starr** played his first gig with the band, replacing **Pete Best**. In the little-known-fact department: Starr took over as drummer only after **Johnny Hutchinson of the Big 3** passed on the gig, according to *Q Rock Stars Encyclopedia*.

The next obvious anniversary date is Oct. 5, the 40th birthday of the release of the Beatles' first single, "Love Me Do," in the U.K. If that doesn't work for you, there's always the 40th anniversary of the Feb. 25, 1963, U.S. release of "Please Please Me/Ask My Why" by the Beatles (misspelled thusly), although it didn't chart. You could wait until Jan. 18, 2004—that's the 40th anniversary of the group's debut on the U.S. singles chart with "I Want to Hold Your Hand."

More important than the actual days are the presents coming the public's way: A spokesman for Apple Corps (the Beatles-owned label) confirms that it is working on a number of anniversary projects but declined to go into detail. However, there are several Beatles treats already announced, including the DVD release of *A Hard Day's Night* Sept. 24 (*Billboard*, July 27), as well as the fall DVD releases of *The Beatles Anthology* (that originally aired on ABC in 1995) and a live album and DVD captured on Sir **Paul McCartney's** 2002 Driving U.S.A. tour (see story, page 34).

Flaming Lips' New Warner Set Reminds Us To Live For The Now

BY JONATHAN COHEN

Some of the best music is the kind that can't be described easily—or better still, can't be described at all. Over the past two decades, Oklahoma City's Flaming Lips have produced plenty of it, guided by an offbeat creative yearning with seemingly boundless ambition.

Yoshimi Battles the Pink Robots, which streeted July 16 via Warner Bros., is the latest superlative sonic salvo fired by a band responsible for everything from an enduring alt-rock anthem (1994's top 10 airplay hit "She Don't Use Jelly") to 1997's *Zaireeka*, a single album split onto four separate CDs.

The album debuts this week at No. 50 on The Billboard 200, marking the group's first appearance on the chart since 1995.

The new set expands on the glorious, widescreen experiments of 1999's *The Soft Bulletin*, which despite having sold only 100,000 units in the U.S. (according to Nielsen SoundScan), was hailed by many critics as one of the most compelling albums released in the last decade. Again working in tandem with producer Dave Fridmann, the Lips spent more than a year crafting the skewed masterpiece that is *Yoshimi*.

Indeed, since the late '90s departure of guitarist Ronald Jones, Lips principals Wayne Coyne, Steven Drozd, and Michael Ivins have operated less and less like a traditional band. For one, a song must be finished from beginning to end (including recording and mixing) before work on another commences. Idea fragments are paired with outlandish and complex counterparts, with no regard for the difficulty of eventually reproducing them live.

"We decided, let's think of us as being a studio creation," Coyne says. "For better or worse, I think our best moments are something intangible that comes out of the speakers. It's not a performance. In a sense, because we work with Dave Fridmann and he's our friend, he freed us of worrying about reproducing it. He said, 'Look fellas. Let's make music. It's your problem to present it to people later.'"

Like its predecessor, *Yoshimi* is crammed with curious details (a booming announcer's voice, a live audience that repeatedly applauds for no apparent reason, the hyperactive chirping of Boredoms drummer Yoshimi P-we). Yet somehow, the songs overflow with beautiful melodies, from the gently grooving artificial-intelligence rumination "One More Robot/Sympathy 3000-21" to the heart-heavy "It's Summertime" and "In the Morning of the Magicians" and the endearingly playful "Yoshimi Battles the Pink Robots Pt. 1."

Coyne's unique, frank narratives wrestle with living in the present and ponder the possibilities of the future. The death of his father had a major

impact on the lyrics for *The Soft Bulletin*, but the untimely passing of a close friend early in the *Yoshimi* sessions ultimately empowered Coyne to channel his emotions through words and music.

"The idea is that as we become older and look at what life is really all about, do we all end up with our face against the wall saying, 'Life is too hard to look at?,' " he asks. "I wanted it not to be that way. I want to be able to say, 'Let's look at life and understand it and let's know what it is.' We have something to smile about. Our friends are all going to die. So what? That means you should live right now."

It all makes for an uncommonly affecting album, and beyond giving scores of print interviews to explain the intricacies of the project, Coyne is helping spread the word in other ways. "Wayne flew to our convention in early May, played the record for us, and told us what every song was

about," says Coalition of Independent Music Stores (CIMS) president Don VanCleave.

Coyne also recorded track-by-track



FLAMING LIPS

commentary for a promotional CD to be played along with the set at listening parties, which began June 28 in 20-plus markets. The band (managed by

Scott Booker for Hellfire Enterprises in Los Angeles) also played at L.A.'s Amoeba Music on street date and appeared on Santa Monica, Calif.-based noncommercial KCRW's *Morning Becomes Eclectic* and the NPR-distributed World Café shows that week.

For Warner Bros., the initial focus will be on college radio, where a three-track promo CD led by "Do You Realize?" has quickly cracked the top 10. "This is definitely the most anticipated record at the college format right now," Fritschi says. "But this is a record we can take to commercial radio."

The Lips unveiled the new material on a U.K. tour earlier this month, which served as a warm-up for the band's stint on this summer's inaugural *Unlimited Sunshine* outing. That trek, also featuring Cake, Modest Mouse, and De La Soul, runs from July 31 to Aug. 31. Afterward, the group (booked by Trip Brown at American Artists Corporation in L.A.) heads to

Japan and Europe before returning to the States for a fall headlining swing.

As with *The Soft Bulletin* tour, pre-recorded backing tracks will be employed to do justice to the new songs (published by Lovely Sorts of Death/EMI/Blackwood, BMI) and compensate for the lack of a permanent drummer. "People seem to be interested in Steven playing drums on some tracks," Coyne says. "He's an entertaining drummer, so we're going to try to find a way to let him play drums and do other stuff."

Despite its lofty themes, Coyne hopes the set stands up as "something nice to listen to. At the beginning, our records are made by obsessive guys who think these molecular details will make all the difference. But before they're released, they go through the left side of the brain, which says, 'What about something pleasant?' If we're lucky, one side keeps the other in check."

Signs Pointing To Success For Wind-Up's Seether

BY CATHERINE APPELFELD OLSON

Although, collectively, the song titles on Seether's Wind-up Records debut, *Disclaimer* (Aug. 20), suggest a bleak outlook on life, Shaun Morgan, the rock act's singer/songwriter/guitarist, admits he actually is quite optimistic these days.

"I wrote some of the songs on the album when I was 16, so I've distanced myself from those experiences," the now-23-year-old Morgan says. "And when I revisit the songs, it is actually quite cathartic."

Indeed, accounts of a painful coming of age in his native South Africa in tracks like "Driven Under" and "Pig" are interspersed with latter-day messages of healing and redemption, such as first single "Fine Again," which shipped to mainstream and modern rock radio formats June 25 and has been lighting up the phones at some stations since late spring.

"The single is doing incredibly well, and we are not necessarily a radio station where the audience reacts instantly to new music," says Gary Schoenwetter, PD at KSJO San Jose, Calif., which started spinning "Fine Again" May 28.

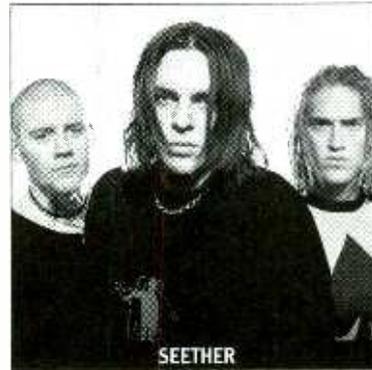
"Now, having had the chance to listen to the whole record, my belief is that much stronger that Seether is going to go all the way," he adds. "There are multiple songs worthy of airplay."

It was the songs—Morgan's potent lyrics magnified by swelling instrumentation—that landed Morgan and bassist/vocalist Dale Stewart the attention of Wind-up president Steve Lerner. After hearing an album Seether recorded on South African label Musketeer, Lerner brought the band to the States. Drummer Nick Oshiro soon joined,

and the three headed into a Los Angeles studio with producer Jay Baumgardner to begin recording.

"They delivered a very important record to us," Lerner says. "Now it's up to us to deliver for them."

To heighten awareness on a broad scale, Seether will hit the road in August with the Ozzfest troupe (sis-



SEETHER

ter Wind-up act Drowning Pool will play the main stage). It is a far cry from the intimate shows the band played back home in Johannesburg.

"Our country is so small that you could do a tour of every major city in two or three weeks," Morgan says. "We mostly played places with 300 or so people, and we would make friends and see familiar faces at all the shows."

That kind of intimacy is being cultivated via an unusual marketing campaign Seether conceived while filming the "Fine Again" video with director Paul Fedore. The concept of featuring "sign people"—anonymous men and women holding soul-baring signs such as "I Used to Be Them," "Guilty," and "I Hate You . . . I Hate Myself"—carried over to teaser ads currently airing on MTV, MTV2, and MuchMusic, a Web site (peoplewithsigns.com) where fans

can share their own demons, and album artwork.

In fact, Wind-up will release 10 different album covers—each featuring a different sign person conveying a different message—when *Disclaimer* hits retail.

"There is a depth and intensity to Seether that goes beyond hearing their music on the radio or listening to the CD," Lerner says. "We wanted to come up with a way to express the emotion of the album and strike people's fancy."

For Morgan, the more ways to bring the band's messages out from within, the better. "My hope is that we get taken seriously based on our songs—that people like what I have to say."

Seether is managed by Jeff Hanson at Orlando, Fla.-based JHMP. The band is booked by Vicky Wenzel at New York-based Pinnacle Entertainment. The group's songs are published by Seether Publishing and Dwight Frye Music. All rights are administered by Dwight Frye Music.

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Haven Finds Sanctuary In U.S. On Virgin

BY CHARLES DAUGHERTY

With specialty-radio support and natural cross-market appeal, U.K. rock act Haven's Virgin debut, *Between the Senses* (Aug. 27) is virtually guaranteed sanctuary on stateside shores.

The Cornwall-born quartet has massed an impressive, well-earned line of industry support since being discovered by original Smiths manager Joe Moss in 1998. After moving to the more urban Manchester and being introduced to ex-Smiths guitarist-turned-producer Johnny Marr,



HAVEN

Haven quickly yielded a return on the investment with the set of songs that became *Between the Senses*, released in the U.K. Feb. 4 on Radiate/Virgin. Lead singer and song-writer Gary Briggs explains, "Everything came together so quickly; it was clearly inspirational. So many ideas were born in the studio. It was amazing to spend time feeling our way around the music and seeing where it would take us."

The collaboration spawned four well-received singles. "It was only a short matter of time before plans were cemented to formally introduce Haven in the U.S.," notes Jay Schatz, its stateside manager.

Haven's sound on *Between the Senses* is a partnership between the haunting falsetto of Briggs's voice and a steely, persistent guitar presence. The set balances rock ballads with a folk-like delivery. Briggs delivers soul-searching questions and angst-ridden regret on standout gems like "Let It Live," "Out of Reach," and "Say Something."

The U.S. version of the album will feature a remix of "Let It Live," the first U.S. single, and two tracks not available on the U.K. pressing.

Up next for Haven is a U.S. tour in September, following a run of U.K. summer festivals. Haven is managed by Joe Moss internationally and by Jay Schatz at Firsthand in North America. The band's booking agent is Jon Pleeter at the Agency Group. Haven's songs are published by Universal Music U.K.

Sound Tracks



by Carla Hay

TV THEMES AND 'DEXTER': On Aug. 20, Rhino Records is giving music buyers a double-dose of TV soundtrack music, with two sets on the opposite ends of the musical spectrum. One is an album of songs from past TV shows, while the other is a collection of hip-hop music from the Cartoon Network series *Dexter's Laboratory*.

For junkies of retro TV, there's a treasure trove to be found in *TV Land Presents Favorite TV Theme Songs*.

The album's 40 tracks are culled from several of the most popular shows from the 1950s to the 1980s: *I Love Lucy*, *Dragnet*, *The Twilight Zone*, *Bonanza*, *The Andy Griffith Show*, *The Beverly Hillbillies*, *The Addams Family*, *The Munsters*, *Gilligan's Island*, *Green Acres*, *I Dream of Jeannie*, *Batman*, *The Monkees*, *Star Trek*, *Mannix*, *Hawaii Five-O*, *The Brady Bunch*, *Happy Days*, *The Partridge Family*, *Maude*, *All in the Family*, *Good Times*, *The Jeffersons*, *The Rockford Files*, *S.W.A.T.*, *Laverne & Shirley*, *Chico and the Man*, *Welcome Back Kotter*, *What's Happening*, *Barney Miller*, *Charlie's Angels*, *The Love Boat*, *Taxi*, *Diff'rent Strokes*, *The Dukes of Hazzard*, *Magnum P.I.*, *Hill Street Blues*, *Dynasty*, *The Greatest American Hero*, and *The Golden Girls*.

Several of the songs make their CD debut with this collection, including the theme from *The Brady Bunch*, *Hawaii Five-O*, *I Love Lucy*, and *The Golden Girls*.

"Much of the marketing for the album will be done on TV, says Warner strategic marketing product manager **Komeka Freeman**. "There will be a direct-response TV campaign, and the spots will start running in August on channels like TV Land. We've found that direct-response ads do well for these kinds of albums. This album is the perfect example of the world's greatest reissue label joining forces with the world's greatest rerun network."

Freeman adds that unlike other TV theme compilations, Rhino's *Favorite TV Theme Songs* album "has the themes as they were recorded for the shows; the songs on the album aren't rerecordings of the originals."

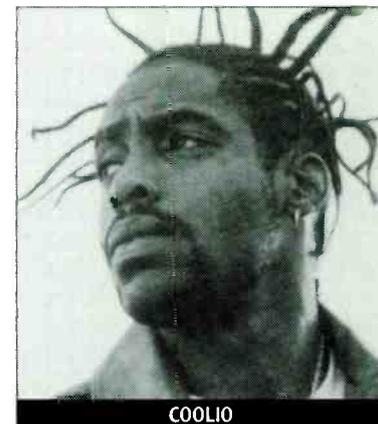
Such promotional items for the album as refrigerator magnets will be distributed to retailers. There will also be cross-promotion for the album on rhino.com and tvland.com

The appeal of the album, says Freeman, is the same reason why people watch TV Land: "People love it because it reminds them of their childhood."

The first soundtrack to *Dexter's Laboratory* is an EP titled *Dexter's Laboratory: Home Boy Genius*, *The Hip Hop Experiment*. The set's seven songs are "Dexter's Laboratory Open-

ing Theme," "Dexter (What's His Name)" from **Coolio**, "Love According to Dexter" from **Pfife Diggy**, "Mandark's Plan" from **YZ**, "Sibling Rivalries" from **De La Soul**, "Secrets" from the **Black Eyed Peas** **Will.I.Am**, and "Back to the Lab" from **Prince Paul**.

Coolio says that he was happy to come up with a song for the *Dexter's Laboratory* soundtrack since he's a fan of the show. "I watch a lot of cartoons because I have kids. I actually watch more cartoons than movies," he says with a laugh. "They called me to do a song for *Dexter's Laboratory* and I didn't really know what I wanted to do



COOLIO

at first, but I knew I wanted it to be positive and lively."

The artist says that when it came time to record the song, he thought it was important to consult the opinions of certain people first: "I had my children in the studio with me. They watch *Dexter's Laboratory* and they represent the audience for the show, so it made sense to ask them for their opinions. I played them a demo of the songs and they told me what they thought." Next up for Coolio will be the release of *El Cool Magnifico* (Oct. 15, D3 Entertainment in the U.S./Canada, ZYX label in Europe).

There will be three music videos released to promote the soundtrack: "Dexter (What's My Name?)," "Secrets," and "Back to the Lab." The Cartoon Network will air the videos beginning in August.

A commercial for the soundtrack is playing before *The Powerpuff Girls* movie, which is currently in theaters. The ad will also be on *The Powerpuff Girls* DVD-Video and VHS home video, due for release in November. Ads for the EP will appear in various media, from the Cartoon Network to such hip-hop magazines as *The Source* and *Urb*. Cross-promotions for the soundtrack will be made with *Dexter's Laboratory* trading cards, books, and Game Boy products.

Club DJs and college radio will get a limited vinyl edition, adds Rhino senior marketing manager **Pamela Morrison**.

Billboard

TOURING QUARTERLY 3

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Vai Launches Favored Nations Subsidiary For Acoustic Music

BY CLAY MARSHALL

Five months after winning a Grammy Award, Favored Nations, the indie label founded by guitar virtuoso Steve Vai, has announced it will soon launch an imprint devoted purely to acoustic music. Like its parent label, Favored Nations Acoustic will be distributed by RED.

Since its 1999 inception, Favored Nations has achieved success with predominantly instrumental sets by the likes of Eric Johnson, Johnny A., and



Steve Lukather & Larry Carlton. The latter pair joined forces on *No Substitutions*, earning a 2001 Grammy for best pop instrumental album.

Last year, the label released *Intuite*, an instrumental set by acoustic guitarist Pierre Bensusan. Vai says that album served as the catalyst for starting Favored Nations Acoustic. "There's an intimacy in listening to someone that has a beautiful command over their instrument," he says. "That's the kind of artistry I want to cultivate with this label."

Favored Nations Acoustic will issue its inaugural titles this fall. Sept. 10 sees the release of *Invisible Threads*, a collaboration between Andy Summers (ex-Police) and jazz guitarist John Ethridge, as well as Peter Huttlinger's *Naked Pop*, which sees the famed fingerpicker tackling works by such acts as the Beatles, Sting, and Stevie Wonder. Two weeks later, the label will release sets by two internationally renowned acoustic virtuosos: Italy's Peppino D'Agostino and Australia's Tommy Emmanuel.

"An acoustic guitar has a tendency to touch certain buttons that other kinds of music don't," Vai explains. "These people are very well-respected in their communities, and there's an audience for it, too. Granted, it's not yet a tremendous audience, but it's great music, and it's something we can build an awareness of."

David Counter, director of marketing for the label, wants to build the new imprint's reputation using similar methods applied to its parent. "Once people see that logo, they know it's quality music by people that Steve Vai picked," he says, adding that the label will likely release titles every two months.

The Classical Score



by Steve Smith

TRUE COMPANION: For nearly seven decades, *The Oxford Companion to Music* has played an important role in the lives of countless students and music lovers worldwide. Created single-handedly in 1938 by British musicologist **Percy A. Scholes**, the project sought to provide a comprehensive overview of music that was intended primarily for the layman. Scholes offered entries on an expansive range of topics, occasionally touched by a quirky, irreverent wit. After many updates, in 1983 editor **Denis Arnold** introduced *The New Oxford Companion to Music*, a two-volume edition that used multiple contributors and included extensive entries on popular music and non-Western musical traditions.

This month, a new edition of the venerable tome reaches bookstores, combining aspects of both previous editions. Overseen by critic/editor **Alison Latham**, the new book reverts to the single-volume format (at 1,400 pages, a little more than 600 pages fewer than its predecessor). Like Arnold, Latham employed numerous contributors. In returning to the original scale, however, Latham had to redefine the book's mission for a new generation that enjoys access to a greater variety of resources, not to mention the Internet.

"Oxford wanted me to reuse and revise as much of the Arnold edition as possible," Latham says. "But Arnold's edition included an enormous amount of articles on non-Western music. I decided it would be better to give priority to Western art music. This book really could be called 'The Oxford Companion to Western Classical Music.'"

Latham was able to rein in the book's scope due to the availability of academic courses and the bodies of literature devoted specifically to ethnomusicology and popular music that have arisen since the last edition.

"I included those topics inasmuch as they impinged on the general music lover's experience and interest but gave them rather less coverage," she explains. "Instead of a lengthy overview of gamelan music that explains modes, scales, and the differences between Balinese and Javanese traditions in minute detail, for example, the new edition provides a concise entry that provides basic information and a bibliography for further investigation—considerably more useful to a reader who encounters a passing reference to gamelan while studying **Debussy**."

Latham introduced a handy index of significant figures (musical and otherwise) who were mentioned in the text but did not merit an entry of their own, from **Shakespeare** to **Eminem**. As an additional space-sav-

ing measure, illustrations were largely omitted. Even so, her version of the companion includes more than 8,000 entries covering composers, performers, musical styles and terminology, instruments, and significant compositions, some 70% of which are new or completely rewritten. More extensive articles are devoted to the most prominent composers and topics, such as **Mozart** and opera. Broader social and historical relationships are also investigated, including "Women in Music," "Politics and Music," and "Music on the Internet."

Like many classical music resources that hail from England, *The Oxford Companion to Music* occasionally reveals a British slant. Though most of her contributors were British, Latham employed



American and Canadian specialists to balance coverage. The guide covers a wide range of American subjects, including a useful explanation of minimalism and entries for such contemporary artists as **Bang on a Can** composers **David Lang** and **Michael Gordon** (though curiously, third partner **Julia Wolfe** is omitted).

When it came to covering pop music, Latham didn't have to look far for guidance. "I went to people who currently teach those subjects and asked their advice about updating," she says. "But living in [my] house is a bit like a **Charles Ives**-ian experience, because I've got three sons who all listen to different things." Brief entries include basic working definitions of such genres as salsa, grunge, and rap.

Also among her priorities was downplaying technical jargon and emphasizing clarity in the writing, a goal Latham achieved admirably. "I was determined that this book should not be a dictionary as such," she says. "Although it obviously has a lexicographical function, I wanted it to be extremely readable, to make it useful both for students who need a reference book and also families who go to concerts or have CD collections. The spirit and tradition of *The Oxford Companion* is that it has a wide appeal."

McCartney Back In The U.S. For The Fall

Clear Channel Entertainment, AEG Reunite And Are Joined By House Of Blues Concerts For 'Joyful' Tour

BY RAY WADDELL

NASHVILLE—The return of Paul McCartney to U.S. shores for another run of arena dates this fall also heralds another unlikely collaboration between competing promoters Clear Channel Entertainment (CCE) and AEG Live, both of which promoted dates on McCartney's hugely successful spring tour.

As expected, McCartney announced another round of U.S. arena concerts for September/October (*Billboard*, July 6), with the 23-date Back in the U.S. tour set to begin Sept. 21 at the Bradley Center in Milwaukee and wrap at the America West Arena in Phoenix Oct. 29. The tour will primarily play markets that were missed during McCartney's spring Drivin' USA tour; the only repeats are Chicago (Sept. 24), Boston (Oct. 1), Cleveland (4), and two Southern California dates (Oct. 25 and 28).

The tour-promotion model has been somewhat unique but ultimately successful. "This has been a very good collaboration between rival companies," admits Barry Marshall, producer of the tour through his London-based Marshall Arts. "It

was very important that we didn't have any sort of point scoring. Everyone understands that Paul runs the tour and his business, and we all work for him. We leave the egos at home and put our abilities to work."

Once again, McCartney's tour will be weighed toward CCE promotions, although AEG Live has a proportionately larger share this time around, with involvement in nine shows. Also on board is House of Blues (HOB) Concerts, which will promote an Oct. 18 concert at the Rose Garden in Portland, Ore.

Marshall says he was thrilled that HOB was involved this time. "I've admired the House of Blues team a long time; they're very good. They deserved a date, and we're very pleased to have them," he says. "I'm also delighted with [CCE touring VPs] Brad Wavra and Craig Evans—they have been first-class, and they really care. Likewise, John Meglen and Paul Gongaware [co-presidents of AEG Live subsidiary Concerts West], along with [AEG Live CEO] Randy Phillips, all took a personal interest."

For AEG Live, a subsidiary of sports and entertainment giant Anschutz Entertainment Group,

nailing down more McCartney dates is a coup. The company will promote concerts at Xcel Center in St. Paul, Minn. (Sept. 23); Boardwalk Hall in Atlantic City, N.J. (28); Raleigh Entertainment & Sports Arena in



PHILLIPS

Raleigh, N.C. (Oct. 7); Savvis Center in St. Louis (9); Schottenstein Center in Columbus, Ohio (10); Ford Center in Oklahoma City (15); and the Tacoma Dome in Tacoma, Wash. (19), and will co-promote with CCE dates at Staples Center in Los Angeles (28) and the Arrowhead Pond in Anaheim, Calif. (25).

Phillips sees working with McCartney again as a validation of sorts for his company's niche in the marketplace. "I know for a fact that the artist, tour director Barry Marshall, and his people were blown away by the job we did. At least that's what was expressed to us," Phillips says. "In fact, we have a bigger share [of dates] than last time. There really is room for another strategic player like us out there."

PERFECT MAGIC

From Marshall's perspective, routing and producing the tour was a matter of combining the right promoter with the right building in each market. "To me, it just felt right. This business is still about people, and these are great people who still take a lot of pride in what they're doing," he says. "We'd like to have had more people involved, but the trouble is if you get too many people, it gets complicated."

The touring process has gone smoothly partly because the cast of characters didn't turn over completely from date to date. For example, tour production director Jerry Stickells and CCE production man-

ager Dave Clark were on hand for every date. "There was a consistent team of producers out there," Wavra says. "This is a complicated show artistically and technically. Barry Marshall expected nothing less than perfection, and achieving perfection on 27 consecutive dates is hard to accomplish. You need the right people in the right spots doing their job every day, and Barry put the right people in the right spots from the beginning. And that translated [into] magic every night onstage."

As well as magic at the box office: Last spring, McCartney grossed \$53.2 million from 27 shows and drew 407,183 people. The top-grossing stop was a two-night stand at the MGM Grand Garden Arena in Las Vegas that took in \$5.6 million; \$4 million doubles were also notched at Dallas' Reunion Arena, Madison Square Garden in New York, and the United Center in Chicago. Ticket prices will remain the same this fall, mostly in the \$50-\$250 range.

Obviously, arena managers were happy at a chance for more McCartney dates, even though only Los Angeles, Anaheim, Chicago, and Boston are repeats from the spring tour. "The truth is, we ended up with 23 shows, but there were easily 40 out there, if we had had the time," Phillips says. "Everybody wanted these dates. Besides being a huge revenue generator, it's also a prestige date for these buildings."

Still, Marshall says the main reason McCartney is returning to the U.S. to tour is because he enjoyed himself so much the first time around. "When an artist can sing songs [he] wrote 30 years ago, 25 years ago, or yesterday and enjoy them all, what more can you ask for? Not one person, building, or venue wasn't very accommodating. They were pleased to be there, as we all were."

Wavra, too, believes more dates are out there. "There were a lot more cities that could have been played. And who knows—if Paul McCartney has the same experience, and the audiences are as responsive and enthusiastic, we can only hope that cities that haven't had the chance to experience this concert of a lifetime will have that opportunity."

Marshall hinted that, while U.S. touring is likely finished after the fall run, McCartney may sign on for more international touring following Back in the U.S. "This has been the most joyful tour I've ever been involved in," Marshall says. "In this business, there are special moments you savor forever, and this is the happiest tour I've ever been involved in, on every level."

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For a complete itinerary, check out billboard.com/tours.

Geldof Views His U.S. Visit With Some Trepidation

BY RAY WADDELL

NASHVILLE—Bob Geldof will play a rare slate of North American dates this fall in support of his intensely personal new release, *Sex, Age & Death* (Global Music Pulse, *Billboard*, Sept. 8, 2001) on Eagle Records. While only 10 large club/small-theater concerts are currently booked, hopes are that Geldof will return to the continent in early 2003.

The North American dates are Geldof's first since the early 1990s, although he tours Europe regularly. The former Boomtown Rats frontman recently wrapped up a successful European leg, will play Australia in October, and will then return to Europe for Christmas. In total, Geldof will play some 120 concerts in 2002.

"That's the most in a while, but I play a few most years," Geldof says. "It's rather self-indulgent, because [playing live] is the thing I love best."

Sex, Age & Death is Geldof's first record in five years, a hiatus he attributes to "my life going into a freefall for about five years, rather than artistic laziness." His lack of new product and a stateside touring presence leads Geldof to question his box-office power in the U.S.

While admitting he may sound "woefully pessimistic," Geldof wonders, "Will there be people that want to see me in the South? I'd love to do Texas, Florida, but will people want to

see me? The thing I envision is a poster on the street saying, 'Bob Geldof appearing,' and the universal response being, 'Bob Geldof doing what?' Over here, people have different ideas about me. There's the Rats Bob, the Live Aid Bob, and maybe some people who followed my solo stuff."

Even so, the critical acclaim that has been heaped on the new album should be gratifying. "The record itself is the end achievement, and everything else is academic and a bonus," he says. "After 27 years of songs, I'm not particularly flattered or dismayed by good or bad reviews at this point."

Geldof says he loves playing in North America and whether he returns does not depend on how profitable the shows are. "If they break even, I'm cool."

Sets on the upcoming shows will span Geldof's entire career. "A lot of people want to hear songs they know, but I can only do songs I feel myself—I won't pantomime," he says. "These particular songs [on the new album] are so raw and absolutely personal, they have not received the objectivity others have over the years, and I doubt they ever will."

Geldof says he is able to perform the new songs live by "internalizing" and indeed opens shows with three straight from *Love, Sex & Death*. Audiences respond enthusiastically, he observes. "I don't know if it's the personal element or people applying it to their own lives."

Geldof describes the personal events of the past few years, well-documented in the tabloids, as a "grim story that ended in Shakespearean levels of tragedy. What happened to me was unsayable," he continues. "Music is a sort of higher language—like poetry but more so—with many layers of meaning in tones and melodies. For



GELDOF

me, [the record] was not a catharsis, not a release, not a relief, just an attempt to put a shape to the experience."

BUT CAN IT SELL TICKETS?

Despite Geldof's trepidation, Barbara Skydel, the responsible agent for Geldof at the William Morris Agency in New York, says talent buyers were excited about the opportunity to bring in Geldof. "We've missed him," she

says, adding that Geldof will cover a lot of territory in a short period of time. The tour hits major markets in the Northeast, Midwest, West Coast, and Northwest. "We only had a certain time frame, and we wanted to cover the whole country."

The tour begins Sept. 20 at the Palais Royale in Toronto and plays Boston (22); New York (23); Chicago (24); Minneapolis (25); Anaheim, Calif. (27); Los Angeles (28); San Francisco (29); and Seattle (30) before wrapping at the Rage in Vancouver Oct. 2.

Chad Queirolo, talent buyer for the 1,200-capacity Showbox in Seattle, believes Geldof's show has strong potential in the market but isn't a given. "At first I wasn't sure it was a big enough play for this room," he admits, adding that after talking to local music writers and others, he feels better about being somewhat of a test market for the show. "I'll accept that. Seattle has a great music scene, with a ton of great bands. When influential people like [Geldof] come in, you see a lot of familiar faces, and a lot of people come out of the woodwork. I think we'll fill the room."

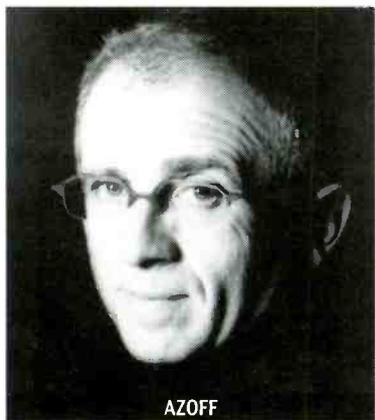
Tickets range from \$15 to \$35. Promoters include House of Blues, Clear Channel Entertainment, Jam Productions, and in-house promoters at clubs.

Venue Views™



by Ray Waddell

STILL IN THE FAST LANE: Having drawn more than 400,000 people and grossed about \$38 million from a 32-date tour of secondary markets, **Eagles** are poised to return with a vengeance in 2003 with a new album and major arena tour. According to Eagles manager **Irving Azoff**, this year's tour was a success on every level. "From my point of view, this was the best Eagles tour



AZOFF

ever," Azoff says. "Musically, it was the best band they've ever put together, and the chemistry onstage was just amazing. We're now in our third generation of Eagles fans, and in my 30 years in this business I've never seen such a sustained audience response over 30 songs and three hours, 20 minutes of music."

Arena managers were equally thrilled; merchandise per caps averaged \$12.16 a head, topped by \$16.30 at the **Ford Center** in Oklahoma City. Others notched similar numbers. "It was absolutely one of the greatest shows that we've ever seen," says **Bill Holmes**, director of the **Mississippi Coast Coliseum** in Biloxi, Miss., where Eagles grossed \$2.2 million for the tour's only double, July 19-20. Food and beverage did \$7.80 a head and merch more than \$13. **Michael Marion**, director of the SMG-managed **Alltel Arena** in North Little Rock, Ark., was also high on their July 2 date, which grossed a building record of \$1.2 million. Merch per caps was \$13, and food per caps was \$7.39.

"Everything was big about this show," Marion says. "It generated a ton of excitement in this market."

Bruce Fingeret, president of F.E.A. Merchandising in Tenafly, N.J., was merchandising director for the tour. "It doesn't get any better than this," he says. "We went into Wichita, Kan., and did \$14.60 a head. We went into Las Vegas at the **Joint** and did \$17 a head. At **Lawlor Events Center** in Reno [Nev.], we broke **Kiss'** record."

This year's tour was booked by the William Morris Agency and produced by Concerts West. Given that most shows sold out quickly, marketing and promotion was geared to hit hard upfront. "We had great ad materials to work with, and the band and management put their faith in us to market aggressively," Concerts West director of marketing **Amy Morrison** says. "We approached it on a regional basis, which we wouldn't in a primary market tour. We went with radio, TV, and print out into tertiary markets as far as a 200-mile radius." A market-specific Internet presale campaign via Yahoo accounted for as much as 35% of sales and sold out Yahoo's allotment in each market.

North American arena managers have reason to rejoice, because Azoff promises that Eagles will hit it hard next year. "Based on the response we just saw, this band is bigger than ever," he says. "This was just a tune-up tour to get them tight to finish the album and tape a TV special. There will be a new album and tour, starting in the spring of next year. We're going to do at least 100 shows in major markets. It will be an all-arena tour, except for a few special instances."

The heat generated this time out bodes well for next year, but beyond saying that tour merchandiser Fingeret will be back on board, Azoff plays it close to the vest in terms of players in the 2003 trek. While a new label deal is under consideration, who the tour promoter would be has not been disclosed.

ROUTEBOOK: The Back to the Few tour will feature **Relient K**, **Bleach**, **Philmore**, and **Holland**. The 40-plus date tour begins Sept. 21 at **Park West** in Chicago and will play such markets as Minneapolis, Seattle, Houston, Dallas, Denver, Nashville, Atlanta, and Boston before wrapping at the **Agora Theatre** in Cleveland Nov. 10. Venues are all over the map, including high schools, auditoriums, clubs, and churches.

30 Seconds to Mars will spend four weeks this summer opening for **Incubus**, beginning Aug. 31 at **Lawlor Arena** in Reno. The band spent six weeks earlier this year opening for **Puddle of Mudd**. A debut album on Immortal/Virgin is due Aug. 27.

Sparrow Records act **the Elms** have been tapped to open for **Peter Frampton** for several of Frampton's August and September tour dates. The Elms are booked by the William Morris Agency in Nashville.

AUGUST 3
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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
EAGLES	Mississippi Coast Coliseum, Biloxi, Miss. July 19-20	\$2,190,740 \$125/\$85/\$55	21,000 two sellouts	Concerts West
CHER, CYNDI LAUPER	FleetCenter, Boston July 8-9	\$1,847,262 \$79.75/\$35.25	27,232 28,750 two shows	Clear Channel Entertainment
DAVE MATTHEWS BAND, NORTH MISSISSIPPI ALL STARS	MARS Music Amphitheatre, West Palm Beach, Fla. July 5-6	\$1,419,365 \$46.50/\$31.50	40,193 41,489 two shows	Clear Channel Entertainment
EAGLES	Birmingham Jefferson Convention Complex, Birmingham, Ala. July 17	\$1,192,930 \$95/\$75/\$55	14,658 sellout	Concerts West, Fantasma Prods.
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, ZAKK WYLDE'S BLACK LABEL SOCIETY	Tweeter Center at the Waterfront, Camden, N.J. July 12	\$1,079,643 \$81.75/\$37.75	24,874 sellout	Clear Channel Entertainment
MARC ANTHONY	Madison Square Garden, New York July 12	\$983,893 \$95/\$39.50	15,291 sellout	Clear Channel Entertainment
BRITNEY SPEARS, LUIS FONSI	Ford Center, Oklahoma City July 19	\$954,881 \$75/\$49.50/\$39.50	16,315 sellout	Concerts West
BRITNEY SPEARS, LUIS FONSI	American Airlines Center, Dallas July 22	\$897,651 \$75/\$49.50/\$39.50	15,421 sellout	Concerts West
BRITNEY SPEARS, LUIS FONSI	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. July 9	\$853,326 \$75/\$49.50/\$39.50	14,784 sellout	Concerts West, Metropolitan Entertainment Group
MARC ANTHONY	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. July 7	\$815,946 \$91.50/\$34	13,900 14,029	Clear Channel Entertainment
JOHN MELLENCAMP, SHANNON McNALLY	Verizon Wireless Music Center, Noblesville, Ind. July 12	\$767,914 \$65/\$25	24,574 sellout	Clear Channel Entertainment
BRITNEY SPEARS, LUIS FONSI	National Car Rental Center, Sunrise, Fla. July 13	\$753,593 \$75/\$49.50/\$39.50	11,421 sellout	Concerts West, Fantasma Prods.
BRITNEY SPEARS, LUIS FONSI	CenturyTel Center, Bossier City, La. July 18	\$749,181 \$75/\$49.50/\$39.50	12,232 sellout	Concerts West
RUSH	Tweeter Center for the Performing Arts, Mansfield, Mass. July 12	\$723,355 \$65/\$30	15,222 19,800	Clear Channel Entertainment
BRITNEY SPEARS, LUIS FONSI	Alltel Arena, North Little Rock, Ark. July 20	\$718,214 \$65/\$49.50/\$39.50	13,218 sellout	Concerts West
TOM PETTY & THE HEARTBREAKERS, BRIAN SETZER TRIO	PNC Bank Arts Center, Holmdel, N.J. July 6	\$706,270 \$59.50/\$26	16,607 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, NORTH MISSISSIPPI ALL STARS	Alltel Pavilion at Walnut Creek, Raleigh, N.C. July 11	\$702,332 \$46.50/\$31.50	19,541 20,000	Clear Channel Entertainment
BRITNEY SPEARS, LUIS FONSI	MCI Center, Washington, D.C. July 10	\$697,175 \$75/\$49.50/\$39.50	11,309 sellout	Concerts West, Metropolitan Entertainment Group
DAVE MATTHEWS BAND, NORTH MISSISSIPPI ALL STARS	Verizon Wireless Amphitheatre, Charlotte, N.C. July 12	\$680,534 \$46.50/\$31.50	18,867 sellout	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, BRIAN SETZER TRIO	Tweeter Center for the Performing Arts, Mansfield, Mass. July 11	\$666,578 \$54.50/\$27.50	17,448 19,900	Clear Channel Entertainment
JAM'N 94.5 SUMMER JAM: JA RULE, FAT JOE, ASHANTI, P. DIDDY, B2K, JERMAINE DUPRI, & OTHERS	Tweeter Center for the Performing Arts, Mansfield, Mass. June 29	\$650,071 \$57/\$20	19,900 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, NORTH MISSISSIPPI ALL STARS	AmSouth Amphitheatre, Antioch, Tenn. July 9	\$639,629 \$46.50/\$31.50	18,460 18,744	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, ZAKK WYLDE'S BLACK LABEL SOCIETY	Montage Mountain Amphitheater, Scranton, Pa. July 10	\$613,302 \$79.50/\$36.50	13,075 17,417	Clear Channel Entertainment
BRITNEY SPEARS, LUIS FONSI	Charlotte Coliseum, Charlotte, N.C. July 11	\$597,854 \$75/\$49.50/\$39.50	11,135 sellout	Concerts West
BRITNEY SPEARS, LUIS FONSI	TD Waterhouse Centre, Orlando, Fla. July 14	\$590,200 \$65/\$49.50/\$39.50	10,474 sellout	Concerts West, Fantasma Prods.
EAGLES	BancorpSouth Center, Tupelo, Miss. July 16	\$587,515 \$85/\$65	7,369 sellout	Concerts West, Fantasma Prods.
RUSH	PNC Bank Arts Center, Holmdel, N.J. July 11	\$564,820 \$72.75/\$26	12,477 16,462	Clear Channel Entertainment
RUSH	Nissan Pavilion at Stone Ridge, Bristow, Va. July 9	\$541,958 \$75/\$26	12,141 22,556	Clear Channel Entertainment
CREED	Verizon Wireless Virginia Beach Amphitheater, Virginia Beach, Va. July 11	\$530,032 \$50/\$35.50	12,864 20,000	Clear Channel Entertainment
JOHN MELLENCAMP, SHANNON McNALLY	DTE Energy Music Center, Clarkston, Mich. July 9	\$521,215 \$55.50/\$25	13,846 15,274	Clear Channel Entertainment, Palace Sports & Entertainment
MARC ANTHONY	PNC Bank Arts Center, Holmdel, N.J. July 9	\$503,793 \$89.25/\$26	8,730 16,988	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, BRIAN SETZER TRIO	Hersheypark Stadium, Hershey, Pa. July 14	\$454,256 \$49.75/\$39.75/\$35	10,698 16,023	Clear Channel Entertainment
DRQ SUMMER HEAT RAVE: JA RULE, ASHANTI, P. DIDDY, DJ ENCORE, FAT JOE, MICHELLE BRANCH	DTE Energy Music Center, Clarkston, Mich. June 23	\$451,116 \$49.31/\$29.31	15,202 sellout	Palace Sports & Entertainment
DARIUSH, EBI	Great Western Forum, Inglewood, Calif. July 4	\$447,070 \$150/\$100/\$55/\$25	10,327 17,156	Niederlander Organization, Tapesh Corp.
RUSH	Saratoga Performing Arts Center, Saratoga Springs, N.Y. July 6	\$424,169 \$81/\$26	8,884 25,120	Clear Channel Entertainment

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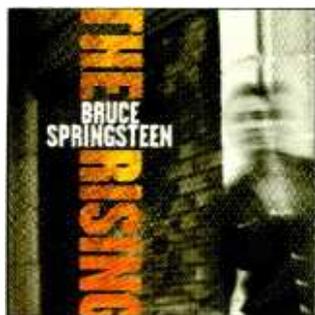
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PRODUCERS: Richie Havens, Randy Crafton
Stormy Forest/Evangeline GEL4040
 Although they come few and far between—*Wishing Well* is his first in nearly a decade—the release of a new Richie Havens album has become both a genuine treat for his devotees and yet another chance for him to easily win lifelong fans. Havens has long been one of that rare breed of troubadour that needs only a single exposure—a concert, a live TV or radio performance, whatever—to win over a listener/viewer completely. And his rich baritone, one of the most memorable and distinctive voices of the past 40 years, and strikingly unique strumming doesn't disappoint here, especially on the perfectly Middle Eastern-tinged "The Well" and his take on "Love Is Alive." With all respect to the artist's self-penned songs—six of the 10 cuts, including "The Well," are his—the most exciting moment arrives at the end of the disc, where Havens delivers a stunning cover of Pink Floyd's "On the Turning Away." Havens and Floyd—what a perfect match! "Slow Down," ironically the most upbeat track on the disc, is a wonderful change of pace, the type that Havens should try more often. However clichéd it may sound, this acoustic soul giant truly seems to be getting more inspiring and graceful with age.—**WO**

★ PINA

Quick Look
PRODUCER: Ben Findlay
RealWorld 7243 5 37480
 Austrian-born singer/songwriter Pina Kollars came to the attention of RealWorld's Peter Gabriel via her duet with Larla Ó Lionáird ("Go on Through") featured on *Afro Celt Sound System's Volume 3: Further in Time*. Her debut for RealWorld is not world music, however. Pina, who fancies alt-rock and a shadowy sort of modern folk—wrote all 10 songs here. A gifted instrumentalist and a writer of compelling lyrics, Pina's ragged, plaintive

S P O T L I G H T S



BRUCE SPRINGSTEEN

The Rising
PRODUCER: Brendan O'Brien
Columbia 86600
 Bruce Springsteen's much-heralded return to the studio with his E Street Band does not disappoint. "Lonesome Day" is a gently thrumming, pulsing gem reminiscent lyrically of *Darkness*-era bitterness, while "Into the Fire" is a stylish blend of lilting guitars, syncopated power, and killer Springsteen vocals. The record waxes E Street retro with breezy fare like "Waitin' on a Sunny Day," the cool "Let's Be Friends (Skin to Skin)," the joyful "Mary's Place," and gospel-tinged "My City of Ruins." Elsewhere, "Further on up the Road" is a balls-out rocker, while "The Fuse" smolders with menace. Brendan O'Brien's production brings a lot to the party, from well-placed strings to contemporary beats and edge, bringing wall-of-sound power to "Countin' on a Miracle" and brisk clarity to the vulnerable "Empty Sky." Obviously inspired by world events, Springsteen's lyrics are more yearning, spiritual, and redemptive than ever. Impassioned and bold, this record is a triumph. The future is now.—**RW**

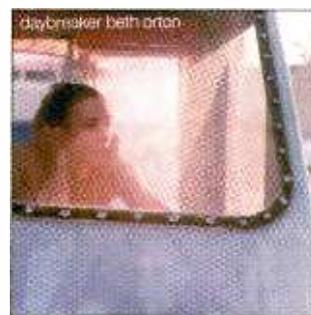
voice provides the third facet that makes *Quick Look* an extraordinary debut. The bruised quality of her voice—most vivid on the elemental track "Debt Song"—is so appealing to the ear that it becomes the mood of the album. Whether she's delving into rock, as on "The Tower," or working the gothic-folk feel of "Josephine," Pina's touch is musical magic.—**PVV**

SOUNDTRACK

Topdog/Underdog
PRODUCERS: various
MCA 2978
 The concept of a soundtrack to a straight stage play may seem odd, but it makes perfect sense for the Pulitzer Prize-winning *Topdog/Underdog*. As much about brothers—Lincoln and Booth played by, respectively, Jeffrey Wright and Mos Def—as it is about the African-American experience, *Topdog/Underdog* is a moving piece of artwork that works both on the stage and as a recording. This collection offers elements of



blues, jazz, R&B, and hip-hop. Actors Mos Def and Wright bookend the set with two new tracks that serve as aural composites of their respective characters. Mos Def's "3-Card" embodies both the aggression and brazen qualities of his character, while Wright recreates "Lincoln's Blues," which sheds light on his character's broken-down spirit. Other highlights include Muddy Waters' "Got My Mojo Workin'" and Wayne Shorter's "Face of the Deep."—**RH**



BETH ORTON

Daybreaker
PRODUCERS: various
Astralwerks 7243 5 39918
 On her third studio release—which features production by Ben Watt and William Orbit, among others—Beth Orton continues blending organic and electronic sounds, mixing them to an often entrancing cohesion. The opening track, "Paris Train," floods listeners with a mixture of programming bleeps and echoes, warm string arrangements, and dramatic, cryptic phrasings. Orton has a flair for penning languid, spacious songs whose forlorn characters seem as adrift as the music's fleeting acoustic guitar chords and absentminded piano tinkles. Guests here include Ryan Adams, who wrote one of the CD's more hushed offerings, the moody, cello-accented "This One's Gonna Bruise"—a tune that showcases Orton's ghostly pipes. "Anywhere" begins with a snatch of an old-timey film soundtrack before moving into Brazilian-tinged horns and lounge vocal stylings. Other standouts include "God Song," a somebody-been-done-wrong country ditty featuring Emmylou Harris.—**KIT**

Like many of his peers, Sam Jones doesn't drive a wedge between the two bands, whose influences show up in varying degrees on his debut disc, *My Front Porches*. Like so many of his singer/songwriter peers, Jones—who has made a name for himself as a rock photographer and as the director of the new Wilco documentary *I Am Trying to Break Your Heart*—no doubt blurs the line between

★ SAM JONES

My Front Porches
PRODUCERS: Sam Jones, Tim Bomba
NTD 7830
 If you came of age in the '70s or '80s, chances are good that you don't see the divide between the type of sweetly soulful Americana practiced by the Jayhawks and the dramatic, whiskey-bent electricity of the Afghan Whigs to be all that vast.

Sid and Springsteen, between *The Last Waltz* and *Alive*, between Neil Young and Neil Diamond. That's not to say *My Front Pages* explodes into Sex Pistols or Kiss-worthy pyrotechnics or wears a silly, '70s-pop hat. Instead, it's perhaps an explanation of why this 10-track set is so wonderfully schizophrenic, leaping from guitar-driven midtempo that feature exhilarating, Royal Truxian eruptions ("Hopped Up Bastard") to breathy Britpop ("Astronauts in Motion"); harmonica-laden, Dust Bowl balladry (the sweet "Freeway," probably the album's best track) to bouncy, Bacharachian piano pop ("Smile When You Frown"). And that is perhaps what sets this group of songs apart from the pack right now. While the generation of artists to which he belongs was most certainly exposed and influenced by perhaps the most diverse group of rock and pop music in the history of rock'n'roll, too few have the courage to embrace and showcase their various influences on disc. Jones' courage comes through loud and clear, and it's that courage that makes the album a winning debut.—**WO**

FOZZY

Happenstance
PRODUCERS: Rich Ward, Shawn Grove
Megaforce 1981
 Fozzy, the greatest heavy-metal band you never heard, returns to the U.S. after being enslaved by a 20-year recording contract in Japan. (And artists here thought the seven-year statute in California was a crime.) Mongoose McQueen—who bears a suspicious resemblance to Worldwide Wrestling star Chris Jericho—leads this quintet in its quest to reclaim the music and subsequent '80s glory that was "stolen" from it by such icons as Ronnie James Dio and Judas Priest. Fozzy serves up hits like Scorpions' "Big City Nights" and W.A.S.P.'s "Love Machine" in an entertaining mix of testosterone, theater, and impressive skill that joyfully embraces the over-the-top vocals and power chords of the era. The four original tunes, especially the fantastic "To Kill a Stranger" and the sublime "Crucify Yourself," pay homage to progressive acts like Fates Warning and Dream Theater. Keep an ear out for special guest guitar hero Lord Edgar Bayden Powell (formerly Sir Galahad) who lists "gui-

(Continued on next page)

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

DUKE ELLINGTON/CHARLIE MINGUS/MAX ROACH
Money Jungle
REISSUE PRODUCER: Michael Cuscuna
ORIGINAL PRODUCER: Alan Douglas
Blue Note 7243 5 38227 2 9

Although long controversial for several reasons—such as disappointingly woolly sound and rumors of clashes between volatile young "Charlie" Mingus and the almost-always imperturbable Duke Ellington—*Money Jungle* still stands as one of the most exciting summits ever between jazz royalty and young lions. This has never been more true than with this reissue. Producer Michael Cuscuna and remix/remastering

engineer Ron McMaster have revisited the session tapes, not only refurbishing the sound at 24-bit but adding two previously unreleased alternate takes. The original poor-sounding seven-track United Artists LP and still-opaque 13-track CD is now a sonically bold 15-track treasure. The title tune sets the proceedings off right, as Ellington's muscular new number gives the leader and the bassist a chance to spar (with Mingus' obsessively agitated lines still seeming just this side of bizarre). Other Ellington tunes new to the session were the gorgeous ballad "Fleurette Africaine," rollicking "Very Special," and very Monk-like



"Wig Wise." There are also fresh takes on Ellington standbys (such as a weirdly dissonant version of "Car-

van"), plus an earthy sequence of blues. This new, improved *Money Jungle* is yet another feather in Cuscuna's many-plumed hat.—**BB**

FREDDIE HUBBARD

Red Clay
REISSUE PRODUCER: Didier C. Deutsch
ORIGINAL PRODUCER: Creed Taylor
Epic/Legacy EK 85216
 By far the best item in Legacy's reissue series devoted to the late-'60s/early-'70s fusion label CTI is the 1970 Freddie Hubbard disc *Red Clay*—which is, by the way, also the virtuosic trumpeter's most consistently compelling album by a long shot. Featuring a killer band of Her-

bie Hancock on electric piano, Joe Henderson on tenor sax, Ron Carter on bass, and the 20-year-old Lenny White on drums, the widely influential *Red Clay* comprises five tracks of funky yet ambitious post-bop jazz. The 12-minute title track is a soulful avant-blues classic, while Hubbard and company's sanguine take on John Lennon's "Cold Turkey" is one of the most enterprising jazz covers ever. Included as a bonus on this superbly remastered reissue is a 19-minute jam on "Red Clay" featuring Hubbard's scorching trumpet juxtaposed with such fellow CTI stars as guitarist George Benson and sax man Stanley Turrentine.—**BB**

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

(Continued from preceding page)

tar, Excalibur, and chainmail" as his instrumental credits. All hail Fozzy—the greatest band to ever share a name with a Muppet.—**CLT**

KRISTIAN HOFFMAN & PRODUCERS: Earle Monkey eggBERT 80032

Add Kristian Hoffman's name to the ever-growing list of tunesmiths setting out to establish themselves as recording artists in their own right. Hoffman is a quirky Los Angeles writer whose claim to fame is penning the '80s-era cult fave "Total Eclipse" by Klaus Nomi. Though & is not Hoffman's first crack at performing (he's also helmed several avant-garde bands that include the Mumps and Swinging Madisons), it is his best shot at introducing his music to a sizable audience—thanks in large part to a plethora of offbeat but engaging duets with such artists as Rufus Wainwright, Paul Reubens (yes, Pee Wee Herman), and Lydia Lunch. Hoffman's creaky voice is an acquired taste, but his gift for sticky-sweet melodies and clever lyrics is undeniable. In all, a fun and festive breather from the major-label factory conveyor belt of wannabes and soundalikes. Contact: 323-663-4082.—**LF**

R&B/HIP-HOP

► MARIO Mario PRODUCERS: various J 0026

With the recent revival in teen R&B, it might be easy for an act to get lost in the shuffle. J newcomer Mario has nothing to worry about, thanks to an impressive eponymous debut. For starters, the 15-year-old Baltimore native had the guts to cover Biz Markie's "Just a Friend" which, as the set's lead single, is a certified radio smash. The age-appropriate "Braid My Hair" proves that the singer can also slow things down; at the same time, the love song is a fine showcase for his youthful tenor. Mario dabbles in neo-soul on the Alicia Keys-produced, piano-fueled "2 Train." Here, Mario may remind some listeners of a young Donnell Jones. Surely the album's highlight, "2 Train" is what separates Mario from the rest of the pack—proving that he is about more than syrupy sweet hooks and schoolyard crushes.—**RH**

KNOC-TURN'AL L.A. Confidential Presents Knoc-Turn'Al PRODUCERS: various Elektra 2817

It's been a minute since a West Coast MC seriously hit the charts running. Knoc-Turn'Al is poised to change that with his Elektra debut, *L.A. Confidential Presents Knoc-Turn'Al*. The Los Angeles native, who made a name for himself via soundtrack work with the likes of Dr. Dre and DJ Quik, turns up the heat on this funk-filled set. *Knoc-Turn'Al* opens with the MC's first Elektra single, "The Knoc." Produced by and featuring Dr. Dre, as well as Missy Elliott, this left coast banger is an underrated gem. On the guitar-driven "Str8 Westcoast (Remix)," Knoc-Turn'Al is joined by guests Warren G, Shade Sheist, Nate Dogg, and Xzibit. Knoc-Turn'Al also proves he can step up the pace on the Kanye West-produced "Muzik," which features a thrashing sample from Paul McCartney's "Old Sir, Siam" that works too well with Knoc-Turn'Al's aggressive lyrics.—**RH**

COUNTRY

► TOBY KEITH Unleashed PRODUCERS: James Stroud, Toby Keith Dreamstreet 50254

Toby Keith's ninth album makes a statement right out of the gate with the gutsy, powerful "Courtesy of the Red, White and Blue (The Angry American)." Things lighten up with the likable country funk of "Who's Your Daddy" and the jumpin' Mexicali romp "Good to Go to Mexico," then "Beer for my Horses" is a tough, Western-themed duet with Willie Nelson. His supercharged vibrato is built for a ballad, and here he serves up the melancholy "Losing My Touch" with world-weary aplomb. "Huckleberry" is a romantic, big-hearted midtempo, "Ain't it Just Like You" is a polished gem, and the softly percolating "Rock You Baby" is a country power ballad. Toby Keith has developed into a superstar for a reason, and he keeps getting better.—**RW**

★ DALE WATSON Live in London . . . England! PRODUCER: Chuck Rhodes Audium 8157

Dale Watson is a fearless Texas singer/songwriter/guitarist with a strong reverence for retro country and drinkin' songs, blended with a rebel spirit and tattooed-rocker mentality. Watson and

his crack outfit rip through 20 real country songs, including the pining tip of the hat "Real Country Song" and pulsing "Legends (What If . . .)." "Can't Be Satisfied" is a Waylon-esque twangfest, and then "Heart of Stone" and the gorgeous "I Hate These Songs" are languid roadhouse lounge. When Watson steps outside his own stellar material, he opts for such writers as Jimmie Rodgers, Merle Haggard, and John R. Cash, and does them proud. He shifts into contemporary country butt-kickin' mode with "Nashville Rash" and a pissed-off "Country My Ass" (with Hank III) and pours more heart into a four-song encore than some acts do into a career. Some may think he's caught in a time-warp, but he is absolutely one bad-ass country singer.—**RW**

LATIN

► VOLUMEN CERO Luces PRODUCER: Gustavo Menéndez Warner Music Latina 47517

The major-label debut from Miami alternative pop-rock band Volumen Cero arrives after years of toiling in the city's remarkably unreceptive local music scene. That Volumen Cero has made its bones (so to speak) the old-fashioned way—by playing, playing, playing—is apparent in the group's cohesive sound, a blend of crunchy guitars and fine melodies that yield good ol' rock'n'roll with no Latin fusion pretensions. Rather than branch out in experimental wooziness, Volumen Cero sticks to the basics and comes out winning with a collection of hard-hitting, well-crafted—yet very middle-of-the-road—songs, replete with catchy, poppy hooks. Particularly strong tracks include "Dime"—with the plaintive chorus off-setting the relentless guitar work—and the more boisterous "Ginger Ale." These are better rounded-off tracks than the single, "Hollywood," whose promising storyline lyrics eventually lead nowhere.—**LC**

► JERRY RIVERA Vuela Muy Alto PRODUCERS: Rey Neira, Julio Reyes, Emanuele Ruffinengo, Ramón Sánchez BMG U.S. Latin 74321 94877

In his second stab at pop, salsa star Jerry Rivera opts for a hipper, more dance-oriented sound than in his more stylized pop outing last year. Perhaps more important, he includes five salsa tracks, which keep him on firm footing with his salsa fan base; as it also turns

out, even though Rivera has the voice to maneuver styles, he sounds particularly convincing in his salsa turf. Still, the title track—which in its original pop version sports a techno/flamenco beat—serves Rivera well; upbeat fare is more his element than sweeping ballads, where he sounds OK but doesn't transcend. With this in mind, such tracks as "Herida Mortal" are forgettable, while "Ella," a hip-hop laced salsa, delivers extra punch. The transition from tropical to pop is a tough one, but Rivera seems to have found a happy medium here.—**LC**

WORLD MUSIC

JUSTIN ADAMS Desert Road PRODUCER: Justin Adams World Village 468009

Justin Adams has been a working musician for 20 years. In that time, he has produced the French act LoJo and played with artists like Jah Wobble, Sinéad O'Connor, and Robert Plant (he's touring with Plant now). Busy, indeed. *Desert Road* marks his first solo album. Adams played most of the instruments on the record, including guitar, bendir, organ, and n'goni; he also did the programming and wrote the songs. Tuareg guitar music is a clear influence here, as is Malian music in general. In doing his own thing, Adams has dramatized the sympathy between certain Western musical styles, such as the blues and sub-Saharan music. Adams sings as well, but this album is mainly an instrumental journey into the solitude and exoticism of the northeastern Sahara. The essence of Adams' idea is best expressed in the tunes "Majnoun & Leila," the title track, and "Blue Man."—**PVV**

BLUES

★ JOE LOUIS WALKER In the Morning PRODUCER: Randy Labbe Telarc 83541

As a guitarist, vocalist and songwriter, Joe Louis Walker forges a distinctive sound with *In the Morning*, his debut outing for Telarc. Walker is a veteran artist whose appeal comes in part from his native feel for soul and gospel. The title track, a tune that instantly summons the infectious Stax R&B and the pop-gospel sounds of the 1960s, and the cool blend of blues and R&B on "Do You Wanna Be With Me?" highlight the ease with which Walker works these genres into one vibe. On the blues side, the record opens with "You're About to Lose Your Clown," a tasty,

midtempo blues number, animated by a rolling bass line and a sharply phrased Walker guitar solo. Another definitive moment comes with his acoustic rendition of the country blues number "Strangers in Our House."—**PVV**

GOSPEL

► KAREN CLARK SHEARD 2nd Chance PRODUCERS: various Elektra 2A-62767

Five years after her solo departure from gospel's legendary Clark Sisters, Sheard returns with a big, bold effort and all the right pieces in place. One of the daughters of late gospel pioneer Dr. Mattie Moss-Clark, Sheard truly gives life and breath to the old adage, "gospel in her blood." A formidable production team mans the boards, including PAJAM (Paul Allen and J. Moss), Missy "Misdemeanor" Elliott, Donald Lawrence, and Karen herself. The material they sink their teeth into is strong from the first bite to the last. "Brand New Day" is smooth R&B, "Be Sure" has a jazzy, orchestral flavor, and Lawrence's "If I Can't Say a Word" is an angelic ballad. The album closes with Sheard's stirring pronouncement, "It's Not Over." One can only heartily agree. *2nd Chance*, in fact, sounds like a brand new day.—**GE**

CLASSICAL

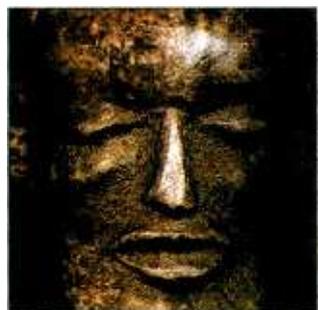
★ RICHAFORT: Requiem, Motets Huelgas-Ensemble/Paul van Nevel PRODUCER: Markus Heiland Harmonia Mundi 901730

Although little is known about his life, Franco-Flemish composer Jean Richafort was a mainstay of the 16th-century top 40, not only with his scores in high circulation across Europe but with other famous composers basing works on his themes. His 35-minute, six-voice Requiem—dedicated to that greatest of late-medieval/early-Renaissance composers, Josquin Desprez—is regarded as his masterpiece, and it certainly sounds like one in the hands of Belgian conductor Paul van Nevel and his Huelgas-Ensemble. The group sings Richafort's darkly melodious, chant-laced polyphony with a sound like molten amber. Although they don't carry the inspired weight of the Requiem, several lovely motets and chansons balance out the disc, which was atmospherically but clearly recorded by the ace engineer Markus Heiland of Tritonus.—**BB**

N O T E W O R T H Y

MISTY IN ROOTS Roots Controller PRODUCER: Misty in Roots RealWorld 7243 8 12620

This has to be the comeback album of the year. It's been 12 years since this seminal U.K. roots reggae act released a studio album. *Roots Controller* restores Misty in Roots to the primacy the act enjoyed in the 1980s. The band was not inactive during the previous decade, gigging in Africa and at Peter Gabriel's WOMAD festival, so the superb musicianship heard on *Roots Controller* should come as no surprise. Misty in Roots was always a group with an activist agenda, and that



mentality informs the tune "Cover Up," which deals with the 1993 murder of Stephen Lawrence in London.

The group's social conscience is also on point with the live track "Ghetto of the City" and "Dance Hall Babylon." It's such a fine experience to hear this veteran reggae ensemble working its in-the-pocket dancehall sound again.—**PVV**

AMERIE All I Have PRODUCER: Rich Harrison Rise/Columbia 5959

The recent success stories of Ashanti and Tweet may have some wondering if there is room for another R&B chanteuse on the charts. Well, with an artist like Amerie, who arrives with a powerful debut, the



charts are surely hers for the taking. The 22-year-old Washington, D.C., resident offers a combination of

beauty, style, and sweet R&B on the appropriately titled *All I Have*. Lead single "Why Don't We Fall in Love" has already broken through at radio. Short and sweet—the track clocks in at less than three minutes—it is well on its way to becoming a summer anthem. Amerie evokes a bit of Janet Jackson on the sensual "Nothing Like Loving You." With its syn-copated bassline, the song is a perfect mood-enhancer. Other highlights include "I Just Died" and the Mary J. Blige-inspired "Need You Tonight." Following in the footsteps of Blige, Amerie mixes sensuality and honesty into her own brand of hip-hop soul.—**RH**

SINGLES

Edited by Chuck Taylor

POP

VANESSA CARLTON *Ordinary Day* (4:00)

PRODUCER: Ron Fair
WRITER: V. Carlton
PUBLISHERS: Rosasharn Publishing/Universal Music, BMI
A&M Records (CD promo)
Vanessa Carlton, the innovator of the current little-girl-rocker revolution that helped launch Avril Lavigne and Michelle Branch, may, in fact, have the toughest time with a successful follow-up. Top 5 debut "A Thousand Miles" was such a unique song with its strong piano lines, whirling, almost manic melody, and seeming stream-of-consciousness lyric. Unfortunately, Carlton's second single, "Ordinary Day," is stamped from the very same mold as "Miles," showcasing the prodigious piano skills of this talented young woman and again sporting a stop-and-start sort of melodic structure. True, Carlton has connected with the *TRL* crowd, which goes a long way toward maintaining a high profile, but we might have steered toward a different single from the gold *Be Not Nobody*: perhaps the more melancholy "Pretty Baby" or thoughtful "Paradise." More than 75 top 40 stations are supporting "Ordinary Day" early in the game, so perhaps momentum will carry it forward. But A&M must be careful to share the different sides of its delicate prize, who—with proper nurturing—could be the Tori Amos of her generation.—**CT**

R&B

TANK *One Man* (3:58)

PRODUCER: Tank
WRITER: D. Babbs
PUBLISHERS: Tank1176 Music/Black Fountain Music/EMI April Music, ASCAP
Blackground (CD promo)
Tank once again shares his sensitive side on the lead single from his forthcoming sophomore set, *One Man*. The title track is a sensual, midtempo ditty that follows closely in the footsteps of last year's "Maybe I Deserve," which peaked at No. 7 on the Hot R&B/Hip-Hop Singles & Tracks chart. Tank, who wrote and produced the single, croons his good-guy sentiments with conviction over the piano-driven track. Preferring the simpler things in life, the singer is more than willing to give it all up for his woman—and they say chivalry is dead! "One Man" should be a perfect fit for both mainstream and adult R&B radio. Tank's proven track record at radio, along with his strong female following, could make Tank... the man.—**RH**

COUNTRY

GENE WATSON *No Trash in My Trailer* (3:20)

PRODUCER: not listed
WRITERS: B. Hill, M. Dekie
PUBLISHERS: Warner Bros. Music/Foll Heated Melodies/Square D Music, ASCAP
RMG Records 8202-3 (CD promo)
Gene Watson possesses one of country music's truly great voices, on par

SPOTLIGHTS



LIFEHOUSE *Spin* (4:09)

PRODUCER: Ron Aniello
WRITERS: Wade, Aniello
PUBLISHERS: B. Chills/Songs of DreamWorks/Aniello Music, BMI
DreamWorks 13993 (CD promo)
Even though it never rang the No. 1 bell on The Billboard Hot 100, Lifehouse's "Hanging by a Moment" was the No. 1 single of 2001, thanks to sheer staying power—it logged more than a year on the chart, not dropping off until this past February. Those are some pretty big loafers to fill, but from the sound of the trio's new "Spin"—the first single from the forthcoming sophomore set *Stanley Climbfall*—these guys could still be hoofing it in the streets come Christmas and beyond. "Spin" is a wonderfully constructed rock song with a number of different musical subsections, all of which showcase the potent pipes and song-writing skills of lead singer/guitarist Jason Wade (who sounds more than ever like Creed's Scott Stapp, who, in turn, sounds like Pearl Jam's Eddie Vedder). Lifehouse has managed to drum up a keen balance between pure, guitar-fueled rock and hook-sodden, creatively executed pop—and this song deserves a lengthy stay on the playlists of both formats. "Spin" is high-quality stuff: passionate, gritty, and relying wholly on the artistry of Wade and comrades Sergio Andrade and Rick Woolstenhulme. This Lifehouse looks set to shine for quite some time. Look for the new album Sept. 17.—**CT**

HEATHER HEADLEY *He Is* (3:46)

PRODUCERS: the Family Stand
WRITERS: P. Lord, J. Smith
PUBLISHER: not listed
RCA 0786369376 (CD promo)
Alicia Keys, step aside, girl. It's time to make room for Miss Heather Headley, the latest, greatest, oh-so-cool singer of soul. Already a good friend of Broadway—as the Tony Award-winning originating star of *Aida*—Headley possesses an extravagantly elegant sensuality, and she puts it in a good headlock on debut single "He Is." Headley's voice is as loose and



easy-flowing as silk drapes against a summer breeze, winding and climbing and oozing in whatever direction she sees fit. Around her, the Family Stand sets up groovy organ rhythms, a lite hip-hop beat, gospel-bred instrumentation, and a choir of angelic voices as she sings about the divine gifts put forth by... either God or one hell of a special man. Headley is a one-of-a-kind talent who deserves the same sort of high-profile industry ushering as the likes of Erykah Badu several years ago—she is the real thing. Upcoming RCA set *This Is Who I Am* partners the diva with many of the day's top producers—a hopeful sign that RCA means business with its bold new talent. Mainstream and adult R&B stations should gobble up this high-class new talent like sweet candy.—**CT**



CYNDI LAUPER *Shine* (3:44)

PRODUCERS: Cyndi Lauper, William Wittman
WRITERS: C. Lauper, W. Wittman
PUBLISHERS: Rella Music/Sony Publishing, BMI; Weedy Wet Songs, ASCAP
Rella Music (CD single)
Those 30 and over likely remember the early '80s pop-culture battle between Cyndi Lauper and Madonna: Almost hands-down, the media agreed, Lauper possessed the richer talent and would be the one to make it for the long haul. But over time, the masses took more of a shine to the ever-present Madonna, and after a decade or so, Lauper was relegated to the pop annals—even though she has never really stopped making quality, albeit lower-profile music. Now, some 20 years after her launch with "Girls Just Want to Have Fun," Lauper issues her best song in years with the midtempo ballad "Shine," which emanates with all the glory of that ardent, God-blessed voice. Lauper, who wrote and produced the song with William Wittman, offers unconditional support, singing, "You can shine, I won't deny you/Don't be afraid, it'll all be OK." As always, Lauper resonates with both strength and a shimmer of vulnerability—she packs more sentiment into just the word "Shine" than many performers might deliver in an entire aria. This is mint, vintage Cyndi Lauper, a song that fans will rank with her best—it's that good. Now, if only those savvy journalists from the '80s could teach radio programmers a thing or two.—**CT**

with some of the great traditionalists, a la Merle Haggard and George Jones. These days Watson is sounding better than ever, as his recent work on RMG Records demonstrates. In this case,

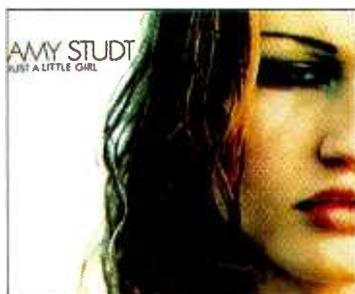
though, the song is a lightweight little ditty, not particularly worthy of his impressive pipes. On the chorus, he croons, "There ain't been no trash in my trailer since the day I threw

you out of here." It's humorous, and Watson delivers a wink-in-the-eye performance. Perhaps every song doesn't have to be the caliber of "I Hope You Dance." So for those who

NEW & NOTEWORTHY

AMY STUDD *Just a Little Girl* (3:40)

PRODUCER: Yak Bondy
WRITERS: A. Studd, Y. Bondy
PUBLISHERS: 19 Songs/BMG Music/Edel
Universal 20829 (CD promo)
U.K. export Amy Studd (like "stoodt") is set to break bad stateside with her melodic debut "Just a Little Girl." Like many of her stateside contemporaries in the Avril Lavigne/Michelle Branch vein, the teenager writes her music, plays guitar and piano, and sings alongside a pretty aggressive gust of guitars. Lyrically, Studd tells off those who view her youth as a liability, start-



ing softly and sweetly with "sometimes I feel you're not listening" before waving her finger in the air and

launching into, "You say I'm just a little girl/But there's a hell of a lot more to me/Don't ever underestimate what I can do." The chorus here is a brain-tickler, offering great promise from this talented 16-year-old, who began writing songs at the age of nine. Reaction from radio has been surprisingly brisk from the moment of release, including take-off airplay in top 10 markets. It looks like Studd will be the latest, greatest Brit (who, by the way, is managed by *Pop Idol* guru Simon Fuller) to make good in the States—and deservedly so.—**CT**

like their country with a sense of fun and cheeky humor, this should garner interest.—**DEP**

ROCK

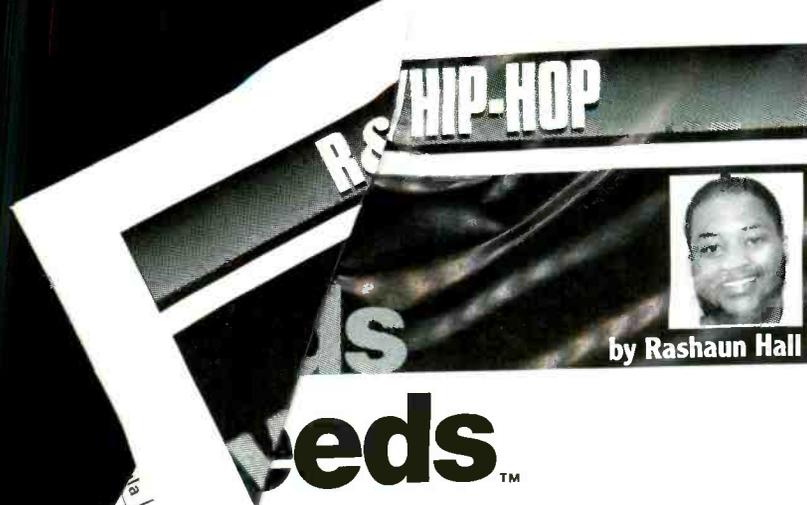
BREAKING BENJAMIN *Polyamorous* (3:04)

PRODUCER: Ulrich Wild
WRITER: B. Burnley
PUBLISHER: Breaking Benjamin Music, ASCAP
Hollywood Records 11519 (CD promo)
Among the scores of new bands amping their way onto the top 40 and active and/or modern-rock charts, Breaking Benjamin possesses a meaner edge than most, conjuring Nitzer Ebb before Nickelback. As a result, "Polyamorous" sounds almost like a throwback to the days when pummeling a performance into tatters was more the name of the game than a congenial vocal amid a wall of wailing guitars. Lead Ben Burnley also handles writing duties for the band, and—so the story goes—band guitarist Aaron Fink and bassist Mark James Klepaski were so convinced by his talent that they fled Universal signing Lifer to join up (along with drummer Jeremy Hummell). The quartet is produced by Ulrich Wild, who has worked with Static X and Powerman 5000—so the sound throughout the forthcoming *Saturate* is bound to be hard and fast. Rock stations are already painting the town red with this track, making the group's name a quickly self-fulfilled prophecy. This Benjamin has broken.—**CT**

DANCE

MAD'HOUSE *Like a Prayer* (3:16)

PRODUCERS: M Bambi Mukendi, Stephane Durand
WRITERS: Madonna, P. Leonard
PUBLISHERS: Bleu Disque Music/Johnny Yuma Music/WB Music/Webo Girl/Orangejello Music
Radikal Records 99125 (CD promo)
High-energy remakes of hit songs are a dime a dozen among a certain clutch of indie labels. But every once in a while, that dime turns to gold. For one, DJ Sammy & Yanou are proving their mettle as they catapult up the Hot 100 with their festive remix of Bryan Adams' "Heaven." Now, from New Jersey-based Radikal Records, comes a bouncy, bubbly Belgian import of Madonna's "Like a Prayer," which has lit up the charts in Germany, France, and the Netherlands—and is now stirring up the airwaves at stations in New York and Miami. French producers M Bambi Mukendi and Stephane Durand are behind the mix, which features 20-year-old Turkish singer Buse Unlu—who sounds so much like Madonna here that you're hard-pressed to know that it's not. The result is a light, toe-plinking anthem—available in three mixes on the CD single—that adds a Saturday night party zing to the ubiquitous Madonna classic. With Kelly Osbourne's "Papa Don't Preach" earning some respect out there, could we be in for a full-fledged attack of the Madonna clones? Oh, why not?—**CT**



by Rashaun Hall

Knoc-Turn'Al has kept his fans in the loop for his collaboration with Dr. Dre and DJ Quik, the Los Angeles native steps out on his own with his Elektra debut, *L.A. Confidential Presents Knoc-Turn'Al*. Out July 30, the six-track set, dubbed a "mini-album," should satisfy the appetites of fans hungry for new material from the artist.

"The decision [to release a mini-album] was made because of the amount of anticipation for my album," Knoc-Turn'Al says. "I really wasn't ready to put my [full-length] album out, because I needed to make sure that I did what I'm supposed to do on my end—deliver to the fans the best music I can give them."



KNOC-TURN'AL

"What ended up happening was that I had 17 songs that were out on the Internet, but only six of them were on my album," the MC continues. "So I took them off my album and kept the other songs. From the remaining songs, I chose the best six and put [them] on the mini-album. We also enhanced the CD so that you get live and raw footage from different cities and tours that I've been on. You also get an enhanced version of the 'Knoc' video."

Among the six songs are the aforementioned "The Knoc," his debut Elektra single that features Missy "Misdemeanor" Elliott and Dr. Dre, as well as "Muzik," which features a sample of Paul McCartney's "Old Siam, Sir."

"It must have been a favor from God," the MC says of how he acquired the hard-to-get sample from McCartney. "He must have liked the song. They told him it was a rap song that the sample needed to be cleared for, and he wasn't particularly fond of a rapper trying to use his music. But he was unbiased enough to listen to it, and it turns out he liked the song. I just appreciate the fact that Paul McCartney

would take the time out to listen to something that he thought he wouldn't like."

"Muzik" will also be featured on the soundtrack to the forthcoming Luc Bresson-written film, *The Transporter*.

Knoc-Turn'Al expects to have his full-length debut ready to go by the fourth quarter. "I'm trying to be here for a while," he says. "I'm trying to be an icon. I'm not trying to just get this quick money and leave. I love and enjoy music, and I have a passion to do this. This is something I've always wanted to do."

IS THAT YOUR FINAL ANSWER?: You think you know R&B and hip-hop music? Well, let Scott Poulson-Bryant and Smokey D. Fontaine put you to the test with their new book, *What's Your Hi-Fi Q? From Prince to Puff Daddy: 30 Years of Black Music Trivia* (Fireside/Simon & Schuster). The founding editor of *Vibe* and former music editor of *The Source*, respectively, have compiled thousands of R&B/hip-hop-based trivia questions to boggle, baffle, and just plain befuddle music lovers.

To celebrate the release of the book, the duo will co-host an in-store launch party/book signing Aug. 8 at the MTV Store in New York. The event will include a special photo exhibit by Ernie Paniciolli, "the dean of hip-hop photography."

FUBU'S FIRST: With the ink barely dry on its recently signed distribution pact with Koch Entertainment (*Billboard*, July 13), FUBU Records, a division of FB Entertainment, has signed New Orleans-based rap group **54th Platoon** as its first act.

Although the group was featured on the label's previously released *The Goodlife*—distributed by Universal Records—54th Platoon, along with the other acts on the album, was never officially signed to the label.

The four-man outfit, consisting of **JS, Nu Black, Nut,** and **T.L.**, are hard at work in the studio on their forthcoming debut set, due this fall. The album will feature production from **Manny Fresh, Tye Fyffe, Megahertz, Epitome,** and many others.

"Holdin' It Down," produced by **Lil Jon** of **Lil Jon & the Eastside Boyz**, will serve as the set's lead single. A video for the track has been shot by director **J. Jesse Smith**. Look for both the single and video to drop in early August.

Billboard® HOT R&B/HIP-HOP AIRPLAY™

AUGUST 3 2002			AUGUST 3 2002			AUGUST 3 2002		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Hot In Herre NELLY (F0 REEL/UNIVERSAL) ^{1 Wk At No. 1}	26	22	Anything JAHEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	51	52	Good Man RI (J)
2	2	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BOY/ARISTA)	27	31	Heaven I Need A Hug R. KELLY (JIVE)	52	54	If I Could Go! ANGIE MARTINEZ (ELEKTRA/VEEG)
3	4	Down 4 U RIV GOTTI PRESENTS THE INC. (MURDER INC./DEF. JAM/IDJMG)	28	39	I Care 4 U AALIYAH (BLACKGROUND)	53	51	Keep Lovin' You DAVE HOLLISTER (MCA)
4	7	Nothin' N.O.R.E. (DEF. JAM/IDJMG)	29	32	Way Of Life LIL WAYNE (CASH MONEY/UNIVERSAL)	54	56	Most High JERZEE MONET (DREAMWORKS/INTERSCOPE)
5	8	Just A Friend 2002 MARIO (J)	30	28	What If A Woman JOE (JIVE)	55	60	One On One KEITH SWEAT (ELEKTRA/VEEG)
6	9	Happy ASHANTI (MURDER INC./A&M/IDJMG)	31	29	Gots Ta Be B2K (EPIC)	56	58	Can U Help Me USHER (ARISTA)
7	3	Oh Boy CAM'RON (ROC-A-FELLA/DEF. JAM/IDJMG)	32	34	Burnin' Up FAITH EVANS (BAD BOY/ARISTA)	57	—	Cleanin' Out My Closet EMINEM (WEBAFTERMATH/INTERSCOPE)
8	5	halfcrazy MUSIQ (DEF. SOUL/IDJMG)	33	23	Without Me EMINEM (WEBAFTERMATH/INTERSCOPE)	58	53	In The Morning MARY MAR (COLUMBIA)
9	14	Dilemma NELLY FEAT. KELLY ROWLAND (F0 REEL/UNIVERSAL)	34	30	Full Moon BRANDY (ATLANTIC)	59	62	One Man TANK (BLACKGROUND)
10	6	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	35	40	Tainted SLUM VILLAGE FEAT. DWELLE (BARAK/PRIORITY/CAPITOL)	60	67	I Do (Wanna Get Close To You) 3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)
11	10	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	36	37	All Eyes On Me MONICA (J)	61	—	Connected For Life MACK 10 (CASH MONEY/UNIVERSAL)
12	13	Grindin' THE CLIPSE (STAR TRACK/ARISTA)	37	35	I Need A Girl (Part One) P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	62	57	Whoa Now B. RICH (ATLANTIC)
13	15	Move B***h LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/IDJMG)	38	42	Trade It All FABOLOUS (EPIC)	63	61	Guess Who's Back SCARFACE (DEF. JAM SOUTH/IDJMG)
14	12	Why Don't We Fall In Love AMERIE (RIS/COLUMBIA)	39	36	Rainy Dayz MARY J. BLIGE FEAT. JA RULE (MCA)	64	—	Hey Ma CAM'RON (ROC-A-FELLA/DEF. JAM/IDJMG)
15	11	Call Me TWEET (THE GOLD MIND/ELEKTRA/VEEG)	40	38	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	65	68	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)
16	18	Someone To Love You RUFF EN'DZ (EPIC)	41	55	Feel It Boy BEENIE MAN FEAT. JANET (VP/VIRGIN)	66	—	On My Block SCARFACE (DEF. JAM SOUTH/IDJMG)
17	25	Gangsta Lovin' EVE FEAT. ALICIA KEYS (IRUFF RYDERS/INTERSCOPE)	42	45	In Da Wind TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	67	59	I'm Back AZ FEAT. EL SHABER (MOTOWN)
18	21	Good Times STYLES (RUFF RYDERS/INTERSCOPE)	43	48	I'd Rather LUTHER VANDROSS (J)	68	66	We Ready ARCHIE EVERSOLE FEAT. BUBBA SPARKOOP (PHAT BOY/MCA)
19	27	Stingy GINUWINE (EPIC)	44	33	Down A** Chick JA RULE FEAT. CHARL BALTMORE (MURDER INC./DEF. JAM/IDJMG)	69	64	Don't Say No, Just Say Yes AVANT (MAGIC JOHNSON/MCA)
20	16	Foolish ASHANTI (MURDER INC./A&M/IDJMG)	45	43	Gimme The Light SEAN PAUL (BLACK SHADOWZ/HARD/VP)	70	74	Stylin' FOX BROWN (DEF. JAM/IDJMG)
21	17	U Don't Have To Call USHER (ARISTA)	46	47	Basketball LIL BOO WOVW (SO SO DEF/COLUMBIA)	71	72	Rule NAS FEAT. AMERIE (LIL WIL/3SO DEF/COLUMBIA)
22	19	You Know That I Love You DONELL JONES (UNTOUCHABLES/ARISTA)	47	50	Po' Folks NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	72	—	My Dad's Gone Crazy EMINEM FEAT. HAILE JADE (WEBAFTERMATH/INTERSCOPE)
23	20	My Neck, My Back KHIA FEAT. DSD (DIRTY DOWN/ARTEMIS)	48	49	Wish I Didn't Miss You ANGIE STONE (J)	73	—	Luv U Better LIL COOL J (DEF. JAM/IDJMG)
24	26	Two Wrongs WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	49	41	Makin' Good Love AVANT (MAGIC JOHNSON/MCA)	74	71	I'm Gonna Be Ready Y. JALANDA ADAMS (ELEKTRA/VEEG)
25	24	Baby ASHANTI (MURDER INC./A&M/IDJMG)	50	44	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)	75	65	How Come You Don't Call Me ALICIA KEYS (J)

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Billboard® HOT R&B/HIP-HOP SINGLES SALES™

AUGUST 3 2002			AUGUST 3 2002			AUGUST 3 2002		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	12	Two Wrongs WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA) ^{1 Wk At No. 1}	26	36	Guess Who's Back SCARFACE (DEF. JAM SOUTH/IDJMG)	51	65	Ova JAZ-O (KINGZ KOUNTY/RANCORE)
2	2	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	27	57	Put It Inside WON-G FEAT. DA BRAT (TNO/ORPHEUS)	52	58	One Mic NAS (LIL WIL/COLUMBIA)
3	3	I Don't Really Know BRANDY MOSS-SCOTT (HEAVENLY TUNES)	28	51	I Do (Wanna Get Close To You) 3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)	53	48	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
4	5	Mother RAY CHARLES (E-NATE/CROSS OVER)	29	—	Hyde Ha BIG LOGIC (GODDINN/VISION/ORPHEUS)	54	47	Gots Ta Be B2K (EPIC)
5	4	Hot In Herre NELLY (F0 REEL/UNIVERSAL)	30	37	Blue Jeans YASMEEN (MAGIC JOHNSON/MCA)	55	38	In Da Wind TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
6	1	Day + Night ISYSS FEAT. JADAKISS (ARISTA)	31	41	Ghetto Millionaire DEM Ghetto Playas (DEEP END)	56	70	Bang My Hit ROZELLE PRESENTS O.A.F.A.M. (BRAINSTORM)
7	15	Move B***h LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/IDJMG)	32	30	Tainted SLUM VILLAGE FEAT. DWELLE (BARAK/PRIORITY/CAPITOL)	57	49	You Know That I Love You DONELL JONES (UNTOUCHABLES/ARISTA)
8	7	My Dogs CHUCK-N-BLOOD (FOREALAH JAMZ)	33	63	So High GADA (NUFF/NUFF/PYRAMID/ORPHEUS)	58	26	Line 'Em Up FREEWAY FEAT. YOUNG CHRIS (ROC-A-FELLA/DEF. JAM/IDJMG)
9	13	Crawl To Me KEMI (MACK DAWG)	34	23	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	59	—	H! Vitg3 Evidence LUNY PLAZ FEAT. PHARRELL MONCH & BLU BUATT (BEATSWARNER BROS.)
10	10	Just A Friend 2002 MARIO (J)	35	33	U Don't Have To Call USHER (ARISTA)	60	—	Let The Good Times Roll RJ02 (DEFINITIVE JUX)
11	8	Grindin' THE CLIPSE (STAR TRACK/ARISTA)	36	—	No Panties TRINA FEAT. TWEET (SLIP-N-SLIDE/ATLANTIC)	61	—	Will Destroy LIL RU (HOW YOU LOVE THAT)
12	11	Nothin' N.O.R.E. (DEF. JAM/IDJMG)	37	32	Welcome To New York City CAM'RON (ROC-A-FELLA/DEF. JAM/IDJMG)	62	45	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
13	16	Ballin' Boy NO GOOD (ARTIST/DIRECT)	38	—	Lil' Buddy QUE BO GOLD (UNIVERSAL)	63	39	Rainy Dayz MARY J. BLIGE FEAT. JA RULE (MCA)
14	9	Who Wants This? SMILEZ & SOUTHWEST (ARTIST/DIRECT)	39	35	Bigger Than Life C.3.0 (IMAMA S'BOY)	64	—	Dream Girl LIL D (UNIVERSAL)
15	6	Throw It Up LILICIT BIZNEZ FEAT. COO COO CAL (FELDNIDUS)	40	46	Relax Your Mind BOYZ II MEN FEAT. FAITH EVANS (ARISTA)	65	—	Dansin Wit Wolvez STRIK 9INE (FADJ/ECMO)
16	19	Happy ASHANTI (MURDER INC./A&M/IDJMG)	41	27	Call Me TWEET (THE GOLD MIND/ELEKTRA/VEEG)	66	72	Hush Lil' Lady COREY FEAT. LIL ROMEO (NODTIME/MOTOWN)
17	14	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BOY/ARISTA)	42	25	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)	67	—	All Eyes On Me MONICA (J)
18	18	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	43	28	Full Moon BRANDY (ATLANTIC)	68	—	Take You Home With Me a.k.a. Body/Get This Money R. KELLY & JAY-Z (ROC-A-FELLA/DEF. JAM/IDJMG)
19	17	Slow Dance LOU MOSLEY (JENSTAR)	44	52	Good To You TALIB KWELI (RAWKUS/MCA)	69	—	Dead Disnee E.L.P. (DEFINITIVE JUX)
20	20	Way Of Life LIL WAYNE (CASH MONEY/UNIVERSAL)	45	44	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	70	—	Beat Your Chest!! LIFER S (ALL OUT/STONEY BURKE)
21	21	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	46	40	Soldier's Heart R. KELLY (JIVE)	71	53	Round Up LADY MAY FEAT. BLU CANTRELL (ARISTA)
22	22	Who U Rollin Wit? LIL TYKES FEAT. ODN WON (MAMA S'BOY)	47	42	Holla At A Playa JIM CROW (ORCA-SCARECROW/INTERSCOPE)	72	—	The Left Hand Path CAGE (EASTERN CONFERENCE)
23	24	Oh Boy/The Roc (Just Fire) CAM'RON (ROC-A-FELLA/DEF. JAM/IDJMG)	48	31	Girlfriend R. SYNC FEAT. NELLY (JIVE)	73	—	Fiesta R. KELLY FEAT. JAY-Z (JIVE)
24	29	Whoa Now B. RICH (ATLANTIC)	49	34	If I Could Go! ANGIE MARTINEZ (ELEKTRA/VEEG)	74	—	Roll Wit Me PRETTY WILLIE (02/REPUBLIC/UNIVERSAL)
25	56	Live Big SACARO (ELEKTRA/VEEG)	50	—	The Cha Cha Slide Pt. III Roll Like This MR. C THE SLIDE MAN (M.O.B./ORPHEUS)	75	62	It's The Weekend LIL J (HOLLYWOOD)

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

AUGUST 3
2002

Billboard TOP R&B/HIP-HOP ALBUMS

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	NELLY FO REEL 017747/UNIVERSAL (12.98/18.98)	NUMBER 1 4 Weeks At Number 1 Nellyville	1	50	51	58	YOLANDA ADAMS ● ELEKTRA 62690/EEG (12.98/18.98)		
2	3	3	EMINEM ▲ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	51	42	29	VARIOUS ARTISTS SO SO DEF/COLUMBIA 86699/CRG (8.98 EQ CD)	So So Def Presents: Defini...	
3	2	86	STYLES RUFF RYDERS 493339*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	2	52	62	60	AALIYAH ▲ BLACKGROUND 10082* (12.98/18.98)		
4	4	2	VARIOUS ARTISTS MURDER INC./DEF JAM 063033*/IOJMG (12.98/18.98)	Irv Gotti Presents The Inc	2	53	36	38	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)		
5	7	5	ASHANTI ▲ MURDER INC./JAM 586830*/IOJMG (12.98/18.98)	Ashanti	1	54	48	45	RUFF ENDZ EPIC 85691* (12.98 EQ/12.98)	Someone To	
6	5	—	E-40 SICK WID' IT/JIVE 41808/ZOMBA (11.98/17.98)	The Ballatician: Grit & Grind	5	55	60	61	ALICIA KEYS ▲ J 20002 (12.98/18.98)	Songs In A	
7	8	7	DONELL JONES UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	2	56	72	68	MYSTIKAL ● JIVE 41770*/ZOMBA (12.98/18.98)	Taran	
8	6	4	N.O.R.E. DEF JAM 586502*/IOJMG (12.98/18.98)	God's Favorite	3	57	58	53	DJ PAUL D EVIL 3600/STREET LEVEL (10.98/17.98) [M]	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summ...	
9	9	6	VARIOUS ARTISTS ▲ BAD BOY 7300*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	2	58	63	44	LAURYN HILL ▲ COLUMBIA 86580/CRG (16.98 EQ/19.98)	MTV Unplugged No. 2.0	
10	—	—	MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98)	HOT SHOT DEBUT Incredible	10	59	52	50	NORMAN BROWN WARNER BROS. 47995 (18.98 CD) [M]	Just Chillin'	50
11	12	8	TRUTH HURTS AFTERMATH 493331*/INTERSCOPE (12.98/18.98)	Truthfully Speaking	4	60	54	64	INDIA.ARIE ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	3
12	11	—	ONYX OTHER PEOPLES MONEY/IN THE PAINT 8268*/KOCH (12.98/17.98)	Bacdafucup: Part II	11	61	57	55	ANGIE STONE ● J 20013* (12.98/18.98)	Mahogany Soul	4
13	14	13	BIG TYMERS ● CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1	62	—	—	SOUNDTRACK NEWLINE/MAVERICK 48310/WARNER BROS. (18.98 CD)	Austin Powers In Goldmember	62
14	—	—	JERZEE MONET DREAMWORKS 450870/INTERSCOPE (12.98 CD)	Love & War	14	63	55	63	USHER ▲ ARISTA 14715* (12.98/18.98)	8701	3
15	16	14	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses	13	64	79	84	BRENT JONES + T.P. MOBB PACESSETTER HOLY ROLLER 20323/EMI GOSPEL (11.98/18.98) [M]	beautiful	35
16	18	11	CAM'RON ROC-A-FELLA/DEF JAM 586876*/IOJMG (12.98/18.98)	Come Home With Me	1	65	66	73	RAYVON BIG YARD 112757*/MCA (14.98 CD) [M]	My Bad	65
17	—	—	JUICY J NORTH NORTH 3601 (10.98/17.98)	Triple 6 Mafia Presents Juicy J — Chronicles Of The Juice Man: Underground	17	66	64	52	VARIOUS ARTISTS ● SONY/UNIVERSAL/EMI/ZOMBA 86591/CRG (12.98 EQ/18.98)	Off The Hook	10
18	15	12	MUSIQ DEF SOUL 586772*/IOJMG (12.98/18.98)	Justisen (Just Listen)	1	67	64	43	B RICH ATLANTIC 83555*/AG (7.98/11.98)	80 Dimes	32
19	19	18	NAPPY ROOTS ● ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	3	68	68	43	NAS ILL WILL/COLUMBIA 86685/CRG (8.98 EQ CD)	From Illmatic To Stillmatic The Remixes (EP)	32
20	13	10	SOUNDTRACK SO SO DEF/COLUMBIA 86676*/CRG (6.98 EQ/13.98)	Like Mike	10	69	44	32	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)	Luther Vandross	2
21	10	9	WYCLEF JEAN COLUMBIA 86542*/CRG (12.98 EQ/18.98)	Masquerade	2	70	67	72	REMY SHAND MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	15
22	22	27	RL J 20012 (12.98/17.98)	RL:Ements	6	71	71	67	JENNIFER LOPEZ ▲ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1
23	26	30	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IOJMG (12.98/19.98)	Word Of Mouf	1	72	69	62	WILSON MEADOWS M-M 9520/BGR (11.98/17.98)	Choices	73
24	21	16	AZ MOTOWN 018074/UMRG (12.98/18.98)	AZiatic	5	73	65	54	MC EIHT D3 9998/RIVERA (18.98 CD)	Underground Hero	54
25	23	17	DAZ DILLINGER DCF/FREE 006/D.P.G. (17.98 CD)	This Is The Life I Lead	15	74	73	71	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	12
26	17	21	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	17	75	76	79	MAXWELL ▲ COLUMBIA 87136*/CRG (12.98 EQ/18.98)	Now	1
27	20	15	VARIOUS ARTISTS MCA 112875* (18.98 CD)	Steve Harvey Compilation: Sign Of Things To Come	12	76	80	65	GLENN LEWIS EPIC 85787* (12.98 EQ/17.98)	World Outside My Window	2
28	25	22	ARCHIE EVERSOLE PHAT BOY 112928*/MCA (14.98 CD)	Ride Wit Me Dirty South Style	16	77	59	69	WILL DOWNING GRP 589610/VG (18.98 CD)	{Sensual Journey}	11
29	24	19	TWEET ● THE GOLD MIND/ELEKTRA 82746/EEG (12.98/18.98)	Southern Hummingbird	2	78	79	56	R. KELLY & JAY-Z ▲ ROC-A-FELLA/DEF JAM 586783*/JIVE/IOJMG (12.98/18.98)	The Best Of Both Worlds	1
30	27	24	BRANDY ▲ ATLANTIC 83483*/AG (12.98/18.98)	Full Moon	1	79	53	33	SOUNDTRACK HOLLYWOOD 16238 (18.98 CD)	Bad Company	11
31	28	26	RAPHAEL SAADIQ UNIVERSAL 016654*/UMRG (12.98/18.98)	Instant Vintage	6	80	81	74	GRAVEDIGGAZ EMPIRE MUSIC/WEA 39017 (16.98 CD)	Nightmare In A-Minor	38
32	43	25	NATURE CASINO 8004*/SEQUENCE (18.98 CD)	Wild Gremlinz	21	81	56	49	THE DAYTON FAMILY IN THE PAINT 8313/KOCH (12.98/17.98)	Welcome To The Dope House	20
33	39	51	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1	82	83	88	JOE ● JIVE 41786/ZOMBA (12.98/18.98)	Better Days	3
34	32	47	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29	83	85	88	MARVIN SAPP VERITY 43192/ZOMBA (11.98/17.98) [M]	I Believe	62
35	42	17	AVANT ● MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	2	84	96	75	FROST HIT A LICK 8399/KOCH (17.98 CD)	Still Up In This S#*+!	30
36	34	28	DJ QUIK EUPHONIC/LANEWAY/BUNGALO 970008/UMRG (18.98 CD)	Under Tha Influence	7	85	90	78	PASTOR TROY MADD SOCIETY/UNIVERSAL 014173/UMRG (12.98/18.98)	Face Off	13
37	29	23	CIPHA SOUNDS/MR. CHOC RAWKUS 112817*/MCA (18.98 CD)	Rawkus Records Presents: Soundbombing III	8	86	87	66	ANN NESBY IT'S TIME CHILD 017391/UNIVERSAL (12.98/18.98)	Put It On Paper	8
38	40	37	MARY J. BLIGE ▲ MCA 112808* (12.98/18.98)	No More Drama (2002)	3	87	88	88	C-MURDER D3 9993/RIVERA (18.98 CD)	Tru Dawgs	15
39	31	34	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	12	88	50	48	CORMEGA LEGAL HUSTLE 9214*/LANDSPEED (11.98/17.98) [M]	The True Meaning	25
40	37	35	NAUGHTY BY NATURE TVT 2340* (13.98/17.98)	Icons	5	89	90	74	VARIOUS ARTISTS J 20034 (12.98/18.98)	This Is Ultimate Dance!	69
41	38	39	SIR CHARLES JONES MARDI GRAS 1060 (10.98/18.98) [M]	Love Machine	28	90	82	94	SLUM VILLAGE BARAK 8003*/SEQUENCE (18.98 CD) [M]	Dirty District	78
42	49	46	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2	91	92	99	LATHUN MOTOWN 016704/UMRG (18.98 CD) [M]	Fortunate	44
43	33	36	JA RULE ▲ MURDER INC./DEF JAM 586437*/IOJMG (12.98/18.98)	Pain Is Love	1	92	93	93	NATAS NUMBER 6 5603 (18.98 CD) [M]	Godlike	56
44	—	—	COO COO CAL INFINITE 1350 (10.98/18.98)	Still Walkin	44	93	94	98	T.I. GHET-O-VISION 14681/ARISTA (11.98/17.98)	I'm Serious	27
45	41	31	YING YANG TWINS COLLAPK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	8	94	95	82	PETEY PABLO ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	7
46	30	20	WILL SMITH OVERBROOK/COLUMBIA 86189*/CRG (12.98 EQ/18.98)	Born To Reign	13	95	87	82	VANESSA WILLIAMS BAJADA 5392/LIGHT (9.98/15.98)	Vanessa	48
47	46	40	B2K ● EPIC 85457 (12.98 EQ/18.98)	B2K	1	96	77	76	MESHALL NDEGECELLO MAVERICK 47389/WARNER BROS. (18.98 CD)	Cookie: The Anthropological Mixtape	21
48	47	57	N*E*R*D* VIRGIN 11521 (10.98 CD)	In Search Of...	31	97	77	76	CHOOBAKKA BIG DADDY 73002 (18.98 CD) [M]	My Time	41
49	45	41	CEE-LO ARISTA 14682* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	2	98	86	—	BONEY JAMES WARNER BROS. 48004 (17.98 CD)	Ride	27
						99	—	—	JOE SAMPLE PRA/VERVE 589508/VG (18.98 CD)	The Pecan Tree	73
						100					

AUGUST 3
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Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	BOB MARLEY AND THE WAILERS ◆ 96 Weeks At Number 1 Legend	298	13	15	DR. DRE ▲ 3 DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	284	
2	4	2PAC ▲ 9 AMARU/DEATH ROW 490301*/INTERSCOPE (18.98/24.98)	Greatest Hits	187	14	JUVENILE ▲ 4 CASH MONEY/UNIVERSAL 153162/UMRG (12.98/18.98)	400 Degreez	184	
3	5	2PAC ▲ 9 DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	328	15	DR. DRE ▲ 6 AFTERMATH 490486*/INTERSCOPE (18.98/18.98)	Dr. Dre — 2001	127	
4	2	EMINEM ▲ 8 WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	74	16	MARY J. BLIGE ▲ 3 UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	128	
5	3	NELLY ▲ 9 FO REEL/UNIVERSAL 157443*/UMRG (12.98/18.98)	Country Grammar	108	17	AL GREEN ▲ 4 HI/IN THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	385	
6	14	MARY MARY ▲ 2 C2/COLUMBIA 63740/CRG (7.98 EQ/11.98)	Thankful	105	18	MARY J. BLIGE ▲ 3 MCA 111156* (12.98/18.98)	My Life	173	
7	8	MAKAVELI ▲ 1 DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	214	19	JILL SCOTT ▲ HIDDEN BEACH 621377/EPIC (11.98 EQ/17.98) [M]	Who Is Jill Scott? Words And Sounds Vol. 1	88	
8	6	THE NOTORIOUS B.I.G. ◆ 10 BAD BOY 73011*/ARISTA (18.98/24.98)	Life After Death	243	20	JAY-Z ▲ FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/18.98)	Reasonable Doubt	241	
9	10	BONE THUGS-N-HARMONY ▲ 7 RUTHLESS 69443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	232	21	DMX ▲ 4 RUFF RYDERS/DEF JAM 558222*/IOJMG (12.98/18.98)	It's Dark And Hell Is Hot	180	
10	11	2PAC ▲ AMARU/JIVE 41836/ZOMBA (11.98/17.98)	Me Against The World	308	22	R. KELLY ▲ 7 JIVE 41625*/ZOMBA (19.98/24.98)	R.	83	
11	9	EMINEM ▲ 8 WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	121	23	THE TEMPTATIONS MOTOWN 153362/UMRG (6.98/11.98)	The Best Of The Temptations: 20th Century The Millennium Collection Volume 2	16	
12	7	THE NOTORIOUS B.I.G. ▲ 4 BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	355	24	EARTH, WIND & FIRE LEGACY/COLUMBIA 85779/CRG (11.98 EQ/17.98)	Greatest Hits	5	
					25	KEITH SWEAT ▲ 3 VINTERTAINMENT/ELEKTRA 80763/EEG (11.98/17.98)	Make It Last Forever	313	

▲ Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for 200,000 units (Platino). △ Certification for 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. Heatsseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FSOL Resurfaces On Hypnotic



by Michael Paoletta

Y: Swedish trio **Alcazar**—arrives on these shores with a story to tell. Since forming three years ago, the dance-pop act has watched its debut single, the **Sheila & B. Devotion**-sampling “Crying at the Discotheque” (originally issued on BMG Sweden in 2000), become a certified European hit.



ALCAZAR

“‘Crying at the Discotheque’ proved to be one of those hits to stick around for a long time,” notes **Alex Hall**, product manager of Scandinavian and Benelux repertoire for Munich-based BMG Europe/GSA International. “Nearly all European territories tell the same story: It worked at clubs, it worked at TV, and nobody could get it off radio.”

In Hungary, the disco-kissed track went to No. 1. In Germany, Italy, and Belgium, the single went top five and was certified gold.

According to Lundstedt, the single first took off in Finland, followed by Italy, France, Greece, and Spain. “Only then did it become a hit in Sweden,” he says, chuckling. “And we’ve got Napster to thank for the song’s early success, because DJs who couldn’t find the single in their own markets were downloading the track to play in their clubs.”

“It was being heard in all the clubs in the Mediterranean resort towns,” he continues. “So, you had all these European tourists hearing the track while on holiday and then returning home demanding their Alcazar.”

Neil Tennant of **Pet Shop Boys** was one such early fan. “‘Crying at the Discotheque’ sums up the Pet Shop Boys perfectly,” he told *Billboard* earlier this year (Beat Box, *Billboard*, April 27). We wouldn’t be surprised if Tennant is also a fan of the act’s Web site (alcazarworld.com).

Last year, Alcazar followed up “Crying” with the **Chic**-borrowing

“Sexual Guarantee.” Earlier this year, the act’s full-length *Casino* surfaced, followed by a festive cover of **Human League**’s “Don’t You Want Me.”

On Aug. 20, *Casino*—co-produced by **Alexander Bard**, formerly of Sweden’s **Army of Lovers**—makes its U.S. debut via New York-based E-Magine Entertainment. Recently, the label sent promo-only vinyl copies of “Crying”—with remixes by **Illicit**, **Mindtrap**, and **Pinocchio**—to club and mix-show DJs. Additionally, the song’s stylishly campy video was delivered to numerous outlets, including MTV and VH1.

The domestic version of *Casino* differs from its international counterpart in that it features 10 songs (instead of 15) from the European release, as well as remixes of the three European smash singles. Unfortunately, the very tired, Latin-splashed “Ritmo del Amor” remains. But we can live with this misstep, particularly when it is saddled alongside such effervescent gems as “Almost Famous,” “Paradise,” and “Paris in the Rain.”

For E-Magine CEO **Christoph Rücker**, securing Alcazar for the U.S. was a no-brainer—as well as non-problematic, given that all labels within BMG’s U.S. family had passed on bringing Alcazar here. (RCA Victor came close last year when it included “Crying” on the *Queer as Folk: First Season* soundtrack.)

“The group arrives here with a proven track record in Europe, Asia, and Australia,” Rücker explains. “At the same time, Alcazar, like Sweden’s **ABBA** and **Ace of Base** before them, makes fun pop music. There was no way I could say no to Alcazar.”

Surely, such words bring a collective smile to the members of Alcazar. “America has always been a faraway dream of ours,” the blond-tressed Merkel acknowledges. “For us, it’s a big deal that the album’s coming out in the U.S. As an artist, you always want to share what you’ve done with as many people as possible.”

The red-haired Johansson concurs, adding, “We take everything one step at a time. You never know if something’s going to find an audience. We’ve been lucky that our first single has had such a long survival time. And now, we’re heading to America.”

Alcazar is confirmed to perform at the closing-night party of the ninth annual *Billboard* Dance Music Summit, which takes place Sept. 30-Oct. 2 in New York. For more info, log on to billboardevents.com.

BY TAMARA PALMER

SAN FRANCISCO—Future Sound of London (FSOL), consisting of Brian Dougans and Gaz Cobain, returns to the recording world for the first time in six years with *The Isness*. It arrives Aug. 13 via Hypnotic/Cleopatra and follows 1996’s *Dead Cities*.

Since FSOL’s relationship with Virgin U.K. (Astralwerks in the U.S.) officially dissolved last year, *The Isness* marks a new chapter in the duo’s history. At the same time, the new disc is also a triumph and progression for two very different partners tempestuously bonded by a very special project.

In 1997, Cobain went to India to explore both the limits of his personality and physiology, attempting to find the source of a mysterious ailment that was eventually attributed to the mercury fillings in his mouth.

The more reclusive Dougans, who rarely consents to interviews, remained in London and improved his studio craft, researching new software and recording techniques. When Cobain returned the following year, he shocked Dougans by withdrawing from the studio they had created together to write songs at home on his guitar.

Rather than let it discourage him from the partnership, Dougans decided to turn Cobain’s songs into acoustic and electronic collaborations. But, in signature fashion, Cobain was thinking along slightly different lines.

“Gaz had more grandiose ideas, which involved orchestras, drummers, bass players, sitar players, and choirs,” Dougans recalls of the new album’s genesis. By the time the four-years-in-the-making set was complete, the contributors were many, ranging from former Captain Beef-

heart guitarist Gary Lucas to the curiously modern Electric Gospel Choir.

‘FREE HAND TO JAM’

According to Dougans, one of the most exciting collaborations occurred with Donovan. The ‘60s teen idol does not appear in any recognizable form on the album, yet their studio sessions yielded several versions of different songs that may prompt the beginning of a new project at some point, Dougans acknowledges.



FSOL

“Musicians came, jammed, and then left,” Dougans offers. “Basically, all the musicians were given a free hand to jam and do what they wanted. Improvisation was key. We then took everything that had been done and sifted through it like we were rummaging around a second-hand shop, piecing it all together to create the maddest costume you’ve ever worn. From simple acoustic guitar and vocal tracks, we built the album up to monstrous 80-track layers of skyscraper sound.”

The retro, prog-rock vibe that pervades *The Isness*—at times obscuring the intricate modern digital production that was involved—has already drawn criticism from some electronic disciples who were hoping for something more in line with the pair’s earlier material.

• **Layo & Bushwacka!**, “Love Story” (XL Recordings/Beggars Group single). Bluesy piano tinklings, congas for days, and a leather-smacked, rocky-road bassline merge for one of the most psychedelic acid-house trips to emerge in quite some time. Expect this anthemic peak-hour slab of house music, which samples **Captain Beefheart**, to be heard on all dancefloors; a track like this knows no boundaries. **Blue States** deliver a chilled-to-perfection soundscape, while **Tim Deluxe** creates progressive mixes for extra-large dancefloors. Major.

• **Liberty X**, “Just a Little” (V2 single). What happens when five rejects from the wildly successful U.K. reality-based TV show *Popstars* band together to form a group? Hit sin-

The Beat Box Hot Plate

gles (“Thinking It Over,” “Just a Little”) and a smash album (*Just a Little*). Now, Liberty X makes its U.S. debut with this perky R&B/pop jam. **Bump & Flex** provide a bumpin’ 2-step remix that sounds very comfortable alongside **Daniel Bedingfield**’s “Gotta Get Thru This.”

• **Percy X**, “Time to Jack” (Soma Recordings U.K. single). The retro-smacked “Time to Jack” is proving to be a monster in nü-electro environments. **Radioactive Man** (aka **Two Lone Swordsman**’s **Keith Tenniswood**) provides a meaty remix that’s equal parts **Kraftwerk** and the **Munich**

Some retailers even believe that Cleopatra’s simultaneous releases of *Papua New Guinea Translations* (featuring new FSOL remixes of the duo’s 1992 hit “Papua New Guinea”) and a reissue of the act’s debut album, 1992’s *Accelerator*, could fare better with the dance/electronic contingent than the new album. The rerelease of *Accelerator* includes a bonus CD featuring remixes of “Papua New Guinea” by Satoshi Tomiie, Blue States, Hybrid, and Andrew Weatherall.

“When people get wind of how different the new album is from previous works, the old stuff might sell a little better,” Mike Battaglia of Amoeba Music in San Francisco predicts. “I think a lot of hardcore ambient and techno freaks won’t feel the new album, but people have been waiting for six years, so that could be reason enough for it to sell well.”

Cleopatra owner Brian Perera says the label will market and advertise *The Isness* alongside *Papua New Guinea Translations* and *Accelerator*. Record-release parties are planned for clubs in New York, Chicago, Los Angeles, and San Francisco. The first single to be culled from *The Isness* is “The Mello Hippo Disco Show,” which is scheduled to street in September.

Perera believes the new album has the potential to expand beyond the club music realm. “I see it crossing over to progressive rock and new-age fans,” he notes. “[FSOL] has only done a few club tracks; the rest have been more on the chill-out tip. With this in mind, I don’t see them losing old fans, only gaining new ones.”

FSOL’s longtime manager is Martyn Barter of London’s Freedom Management. The duo’s songs are handled by Skratz Music Publishing.

Machine. Discified bonus track “Club X” is a **Fatboy Slim** staple.

• **Various artists**. *The Soulful House Experience* (Nervous album). Nervous has gathered many winning tracks from its catalog for this appropriately titled, **Christopher “KC” Anderson**-mixed disc. Key jams include **Kim English**’s new “Treat Me Right,” **E Man**’s “Caves of Altimira,” **Viola**’s “Little Girl,” and **Frank Delour Featuring Leslie Carter**’s “Living for Love.”

• **P.O.D.**, “Boom” (Atlantic single). P.O.D. and **Crystal Method** are quite the perfect match, as evidenced by this amped-up re-tweaking. The track’s in-your-face attitude is only heightened by Method’s bombastic beats.

MICHAEL PAOLETTA

AUGUST 3
2002

Billboard HOT DANCE MUSIC

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	2	4	NUMBER 1	1 Week At Number 1	
1	2	4	THE SOUND OF GOODBYE (ROBBIE RIVERA AND ABOVE & BEYOND MIXES)	NERVOUS 20512	Perpetuous Dreamer
2	5	5	THAT SOUND	TOMMY BOY SILVER LABEL 2375/TOMMY BOY	Rosabel
3	6	13	SHIFTER	KINETIC 54720	Timo Maas Featuring MC Chickaboo
4	1	2	THE NEED TO BE NAKED	TOMMY BOY 2366	Amber
5	4	1	LOVE AT FIRST SIGHT	CAPITOL 77724	Kylie Minogue
6	7	11	RAINY DAYZ (THUNDERPUSS REMIX)	MCA PROMO	Mary J. Blige Featuring Ja Rule
7	3	3	I'LL BE WAITING (BROTHER BROWN REMIXES)	TRAFFIC 1001/MINISTRY OF SOUND	Full Intention Presents Shena
8	12	19	I FEEL SO FINE	STRICTLY RHYTHM 12624	K.M.C. Featuring Dhany
9	16	38	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. PROMO	Cher
10	14	28	FREE YOUR MIND	STAR 69 12431	Celeda
11	13	16	SOUTHERN SUN	MAVERICK 42437/REPRISE	Oakenfold
12	8	9	FOLLOW ME (REMIXES)	STRICTLY RHYTHM 12623	Aly-Us
13	20	32	AFTER 2	DEFINITY 016	Pete Moss Featuring Terra Deva
14	32	—	TREAT ME RIGHT (GUIDO OSORIO & JON CUTLER REMIXES)	NERVOUS 20488	Kim English
15	10	6	BLAME	GROOVILICIOUS 275/STRICTLY RHYTHM	Sono
16	21	24	BURN FOR YOU	GROOVILICIOUS 277/STRICTLY RHYTHM	Kreo'
17	19	22	I GOT THE MUSIC IN ME	JUNGLE RED 012	Erin Hamilton
18	24	39	HAPPY HOUR	CUTTING 455	Norty Cotto
19	26	33	HE LOVES ME (LYZEL IN E FLAT) (ILLEGAL REMIX)	HIDDEN BEACH PROMO/EPIC	Jill Scott
20	11	7	TRIPPIN' (BROTHER BROWN & AGENT SUMO REMIXES)	GROOVILICIOUS 276/STRICTLY RHYTHM	Oris J Presents Delsena
21	18	15	WE ARE ALL MADE OF STARS (DJ TIESTO, TIMO MAAS, & BOB SINCLAIR MIXES)	V2 27745	Moby
22	36	—	POWER PICK		
22	36	—	ALIVE (THUNDERPUSS REMIX)	EPIC PROMO	Jennifer Lopez
23	27	42	DON'T SAY GOODBYE (REMIXES)	UNIVERSAL 015860	Paulina Rubio
24	23	29	SECRET (REMIXES)	MCA 155955	Luis Fonsi
25	29	40	I'M A WOMAN	ASTRALWERKS 38831	Cassius And Jocelyn Brown
26	9	8	LAZY	SKINT 79754/COLUMBIA	X-Press 2
27	17	12	IN MY MEMORY (REMIXES)	NETTWERK 36327	DJ Tiesto Featuring Nicola Hitchcock Of Mandalay
28	28	36	BREATHE IN	MCA PROMO	Frou Frou
29	34	35	HOW IT'S GONNA BE (REMIXES)	DRAGON/DEF SOUL 582915*/DJJMG	LovHer
30	38	44	BOOMERANG	MIDNIGHT 88485	Cirrus
31	40	49	SICK (REMIXES)	TOMMY BOY SILVER LABEL 2377/TOMMY BOY	Sneaker Pimps
32	41	—	YOU GOTTA BELIEVE (SUPERCHUMBO MIX)	TOMMY BOY SILVER LABEL 2374/TOMMY BOY	Fierce Rufing Diva
33	22	18	BACKFIRED	MAV 067/TOMMY BOY	Masters At Work Featuring India
34	37	37	I SEE THE LIGHT	FUTURE GROOVE 69190/MUTE	Desert
35	15	10	ONE STEP TOO FAR	CHEEKY 15129/ARISTA	Faithless Featuring Dido
36	33	20	THE MUSIC'S NO GOOD WITHOUT YOU	WARNER BROS. PROMO	Cher
37	44	50	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	COLUMBIA 79751	Marc Anthony
38	49	—	GET ME OFF (SUPERCHUMBO & PEACHES REMIXES)	XL 38836/ASTRALWERKS	Basement Jaxx
39	25	17	COME WITH US	FREESTYLE DUST/ASTRALWERKS 46426/VIRGIN	The Chemical Brothers
40	50	—	WHERE DO WE GO FROM HERE (THE REMIXES)	REPRISE 42444	Filter
41	—	—	HOT SHOT DEBUT		
41	—	—	LET YOUR WILL BE DONE (REMIXES)	UNIVERSAL PROMO	Ann Nesby Featuring Ricky Dillard & New G
42	39	31	BRIGHTER DAY	ULTRA 1115	R.H. Factor
43	43	34	TUMBA	COLUMBIA PROMO	Angelique Kidjo
44	—	—	SHOW ME	STAR 69 1238	Suzanne Palmer
45	—	—	WOMAN	DREAMWORLD IMPORT	Mia
46	31	14	ONE DAY IN YOUR LIFE	OAYLIGHT PROMO/EPIC	Anastacia
47	46	43	TREMBLE	RADIKAL 99115	Marc Et Claude
48	—	—	RUNNING	TRIGGER IMPORT/BMG	DJ Marc Aurel
49	—	—	WORK IT OUT (VICTOR CALDERONE & MAURICE JOSHUA MIXES)	MUSIC WORLD/MAVERICK PROMO/COLUMBIA	Beyonce
50	30	23	MORE THAN A WOMAN (RICHIE SANTANA MIXES)	BLACKGROUND PROMO/VIRGIN	Aaliyah

Maxi-Singles Sales

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1	NUMBER 1	6 Wks.	
1	1	1	HEAVEN	ROBBINS 72057	DJ Sammy & Ya
2	3	2	DAYS GO BY	CREDENCE 77712/CAPITOL	
3	4	5	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	
4	2	3	SONG FOR THE LONELY (THUNDERPUSS, ILLICIT & ALMIGHTY MIXES)	WARNER BROS. 42422	
5	6	8	SHADOWS IN THE NIGHT	WEIR BROTHERS 002/MODERN VOICES	Michael D
6	5	6	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	
7	—	—	BABY'S GOT A TEMPER	XL/MUTE/MAVERICK/REPRISE/WARNER BROS. 42456	Prodigy
8	7	7	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
9	—	—	WALKING IN THE SKY	MCA 019126	DJ Encore Featuring Engelina
10	11	11	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
11	13	24	FULL MOON (ERNIE LAKE & FULL INTENTION MIXES)	ATLANTIC 85320/AG	Brandy
12	14	—	WHERE DO WE GO FROM HERE (THE REMIXES)	REPRISE 42444/WARNER BROS.	Filter
13	12	10	SOMETHING	ROBBINS 72056	Lasgo
14	8	4	LOSE CONTROL (DESCONTROLATE)	DURMAR/PYRAMID 90290/ORPHEUS	Yohany
15	10	9	THEY SAY VISION (DANCE REMIXES)	MCA 155961	Res
16	9	12	YOU CAN'T GO HOME AGAIN!	MCA 582896	DJ Shadow
17	15	13	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
18	16	17	THE SOUND OF GOODBYE	NERVOUS 20512	Perpetuous Dreamer
19	—	—	DON'T SAY GOODBYE (REMIXES)	UNIVERSAL 015860/UMRG	Paulina Rubio
20	20	15	WILL I?	ROBBINS 72055	Ian Van Dahl
21	17	18	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink
22	24	—	LOVE AT FIRST SIGHT	CAPITOL 77724	Kylie Minogue
23	19	19	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
24	18	14	ONE STEP TOO FAR	CHEEKY 15129/ARISTA	Faithless Featuring Dido
25	21	16	EARTH (BEN WATT REMIX)	MAVERICK 42453/WARNER BROS.	MeShell Ndegeocello

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

Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	7	NUMBER 1	7 Weeks At Number 1	
1	1	7	DIRTY VEGAS	CREDENCE 39986/CAPITOL	Dirty Vegas
2	3	11	MOBY	V2 27127	18
3	2	—	VARIOUS ARTISTS	J 20034	This Is Ultimate Dance!
4	4	—	OAKENFOLD	MAVERICK 46204/WARNER BROS.	Bunkka
5	5	—	THE HAPPY BOYS	ROBBINS 75030 [M]	Trance Party (Volume Two)
6	NEW	—	SPACE MONKEYZ VS. GORILLAZ	PARLOPHONE/VIRGIN 40382/ASTRALWERKS	Laika Come Home
7	7	—	DJ ENCORE	ULTRA 1123 [M]	DJ Encore Presents: Ultra Dance 02
8	6	—	DJ SHADOW	MCA 112337	The Private Press
9	8	—	LOUIE DEVITO	LEE VEE 0002/MUSICRAMA	Louie DeVito's Dance Factory
10	9	—	FATBOY SLIM	MINISTRY OF SOUND 695006/MCA	Live On Brighton Beach
11	10	—	VARIOUS ARTISTS	VERVE 589087/VG	Verve/Remixed
12	11	—	ZERO 7	QUANG/ULTIMATE DILEMMA 5007/PALM [M]	Simple Things
13	12	—	DJ IRENE	SURGE 0002/WARLOCK [M]	Phonosynthesis
14	13	—	VARIOUS ARTISTS	RAZOR & TIE 89041	Pulse
15	14	—	VARIOUS ARTISTS	ARISTA 14778	Ultimate Dance Party — The Best Of!!
16	19	—	DAFT PUNK	VIRGIN 49605	Discovery
17	16	—	JAZZANOVA	ROPEAD/PE 93121/AG	In Between
18	NEW	—	SEB FONTAINE	PERFECT 90700/THRIVE	Horizons
19	22	—	BASEMENT JAXX	XL 10423/ASTRALWERKS [M]	Rooty
20	18	—	SOUNDTRACK	RAMPORTAL 12064/VIRGIN	Blade II
21	17	—	APHRODITE	MTA 27128/2	Aftershock
22	15	—	SOUNDTRACK	RCA VICTOR 63921	Queer As Folk: The Second Season
23	23	—	VARIOUS ARTISTS	RAZOR & TIE 89052	Monster Disco
24	21	—	VARIOUS ARTISTS	UNIVERSAL 017004/UMRG	Global Hits 2002
25	20	—	AVALON	SPARROW 51936	02/Avalon Remixed

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

Billboard HOT DANCE BREAKOUTS

Club Play	Maxi-Singles Sales
1 WALKING ON FIRE Evolution Featuring Jayn Hanna NETTWERK	1 FIRST KISS (PRIMER BESO) Nayer ZOOM
2 SAFE FROM HARM Narcotic Thrust Featuring Yvonne John Lewis YOSHITOSHI	2 TREMBLE Marc Et Claude RADIKAL
3 I NEVER KNEW Gloria Gaynor LOGIC	3 SHOW ME Suzanne Palmer STAR 69
4 TAKE ME WHERE YOU ARE Fiori 24/7	4 TRIPPIN' Oris J Presents Delsena GROOVILICIOUS
5 OBJECTION (TANGO) Shakira EPIC	5 EXPLORATION OF SPACE Cosmic Gate RADIKAL

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

Writers Help Vassar Birth Cd' On Arista Nashville

CE Phil Vassar
these days. "It's

as a lot to smile
eponymous debut CD,
in 2000, was certified gold and
as spawned five hit singles, including
"Just Another Day in Paradise," "Six-
Pack Summer," and "That's When I
Love You." In May, the piano-pound-
ing singer/songwriter won the Academy
of Country Music's top new male
vocalist award, and he's been steadily
adding to his fan base with high-ener-
gy performances on Kenny Chesney's
No Shoes, No Shirt, No Problems tour.
On the personal front, he recently
married longtime girlfriend/frequent
co-writer Julie Wood.

"I feel good about everything," Vassar says. "I feel I've worked hard for it. I don't feel like anything was just given to me. It's a great time for me and my family. We thank God every day."

Vassar is riding high as he looks forward to the Aug. 6 release of his sophomore effort, *American Child* (Arista Nashville). Was he nervous or worried about the sophomore slump? "I don't think so," he muses. "I felt really good about the songs. I cut three of the songs that were [originally] going to go on the first album, so I'm excited about getting a chance to cut them [now]. Some of the stuff is new. It was a journey, but it was fun."

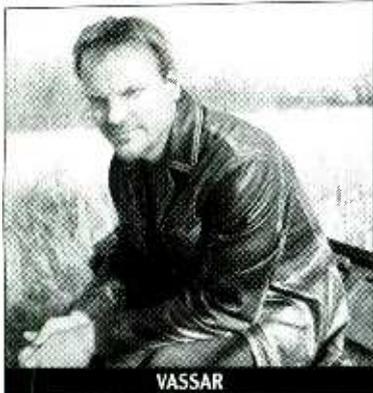
INTERESTING PARTNERS

One of the things that made the journey to completing the new album so enjoyable for Vassar was the collaborative process. He co-wrote all 12 cuts on *American Child*, and in addition to composing with successful Nashville tunesmiths Craig Wiseman and Tim Nichols, Vassar also co-wrote with Miles Zuniga of Fastball and Rob Thomas of Matchbox Twenty.

"It's interesting to see what everybody is doing," Vassar notes of co-writing outside the country community. "You never know what you are going to get. Sometimes it works, and sometimes it totally doesn't work. It really worked this time, and I had fun. I think it's cool because they bring something totally different, a different perspective from a different genre. It's neat to do it every once in a while—step outside the lines. It's fun to see what you come up with."

Vassar penned "Time's Wastin'" with Zuniga. With Thomas, he penned the insightful "Someone You Love," a

song that has something of a Matchbox Twenty-ish lyric filtered through Vassar's own inimitable style. "We both use a lot of words," Vassar says of Thomas. "That's one of the things I love [about] writing with him."



Another of Vassar's favorites on the album is "I Thought I Would Never Forget." "I wrote [it] with Tim Nichols," he says. "It's really a true story. I started cleaning out my basement and came across things I forgot or didn't even know I had anymore. It was stuff from high school and college, and it was interesting how the song came out of that."

Seeing memorabilia from times he'd shared with an old girlfriend struck a nerve. "I remember how when we broke up it was such a big deal," he recalls. "You think you are going to die and it was so devastating, and then 10-15 years later, I can't remember. It was all sort of hazy, but at the time I thought I'd never forget anything about it."

On *American Child*, Vassar easily moves from such poignant observations to more light-hearted fare, like the humorous "Athens Grease," about an Athens, Ga., mechanic who is never happier than when his hands are in grease. There's also the fun country romp "Houston," which offers an interesting take on a relationship in trouble.

Another song that holds a special place in his heart is the title track. "It talks about me growing up and about [my daughter] Haley," says Vassar, who is managed by Greg Hill of Greg Hill Management. "I didn't know what to write in the bridge of the song. Then I started thinking about how my dad never met his dad [a soldier who died in battle], and I didn't know how to tie it in and solidify the whole song. Then it just worked out in the studio."

Vassar co-produced the album with Byron Gallimore. "I'm lucky to work with him," Vassar says. "He just gives you enough rope to hang yourself, but he is not going to let anything sound bad. Nothing is going to get past him. I just feel confident he won't let me fall off the cliff."

Before launching his artist career, Vassar was already known as one of Music Row's top songwriters, having penned such hits as Jo Dee Messina's "I'm Alright" and "Bye, Bye," Tim McGraw's "My Next Thirty Years," and Alan Jackson's "Right on the Money." He was named ASCAP's country songwriter of the year in 1999 and ASCAP's country artist/songwriter in 2001.

Launching a successful artist career often takes a toll on a songwriter's productivity, but it hasn't on Vassar. "I write on the road all the time; that's actually when I write now," says Vassar, who is signed to EMI Music Publishing. "It took me about a year or eight months to get used to it. Then once I really got into the routine, to me, it's the best place to do it. Craig Wiseman comes out or Tim Nichols comes out on the road, and we just write. Then when I get home I can enjoy that. I can go out and cut my grass or something."

AS VISIBLE AS POSSIBLE

Arista Nashville director of artist development and marketing Cindy Mabe says Vassar took a step forward on this album. "He had nothing but hits off that first album," Mabe observes, "but he's branching out a little bit further, and it shows his growth as an artist."

RCA Label Group executive VP Butch Waugh says, "The tour has been incredible; to get the reaction and the energy from the audience has given him confidence not just in himself as a songwriter but as a performer and artist. Now he's going to be a headliner."

"Tour exposure has helped out Vassar a lot," says Brian Smith, VP of store operations for Marietta, Ga.-based Value Music Concepts, adding that Vassar's first album sold well for his chain. "The timing was right on that first album. It was upbeat, and it was one of those records where everything just clicked." He anticipates the second one will follow suit.

Booked by Creative Artists Agency, Vassar will headline a tour of theaters and small arenas this fall with Carolyn Dawn Johnson joining him on the bill. In addition to the exposure on the road, Vassar has garnered extra visibility via his participation in Wal-Mart's campaign to promote literacy. Vassar wrote and performed the single "Words Are Your Wheels" for the fundraising effort and was joined by special guests Chesney, Brooks & Dunn, Martina McBride, and Sara Evans. The song is available exclusively at Wal-Mart locations.

"The main goal is to keep Phil as visible as possible during the life of this project," Waugh says. "Phil has so much energy. He's up for anything."

Clark, Brandt, Johnson Among The Top CCMA Award Nominees

BY LARRY LeBLANC

TORONTO—The nominees for this year's Canadian Country Music Awards were announced in Toronto July 22 with five nominations each for veterans Terri Clark, Paul Brandt, and Carolyn Dawn Johnson and five nominations for Alberta newcomers Emerson Drive.

The annual awards, presented by the Canadian Country Music Assn. (CCMA), will be held at Pengrowth Saddledome in Calgary, Alberta, Sept. 9 and televised live nationally in Canada on CBC-TV and in the U.S. on CMT, with a later rebroadcast by CMT Canada.

Also released was the CCMA's 2002 Fans' Choice category finalists. The fan-voted finalists are Brandt, Clark, Johnson, Adam Gregory, and Jason McCoy. The winner will be announced during the awards show. As of Aug. 1, fans can vote online at ccma.org.

While a talent lineup has not been finalized, the CCMA indicates the show will feature guest appearances by such U.S. country acts as Kenny Rogers, Diamond Rio, and Keith Urban. The fol-

lowing is a partial list of nominees:

Female artist: Lisa Brokop, Terri Clark, Patricia Conroy, Carolyn Dawn Johnson, Michelle Wright.

Male artist: Paul Brandt, Adam Gregory, Jason McCoy, Duane Steele, Rick Tippe.

Group or duo: Doc Walker, Emerson Drive, the Ennis Sisters, the Good Brothers, Poverty Plainsmen.

Roots artist or group: Scotty Campbell, Great Big Sea, Natalie MacMaster, Mike Plume Band, Jimmy Rankin.

Rising Star Award: Doc Walker, Emerson Drive, the Ennis Sisters, Aaron Lines, Jake Mathews.

Single: "Cowboy Hats," Chris Cummings; "Empty," Terri Clark; "I Don't Want You to Go," Carolyn Dawn Johnson; "I Should Be Sleeping," Emerson Drive; "Small Towns and Big Dreams," Paul Brandt.

Album: *Curve*, Doc Walker; *Emerson Drive*, Emerson Drive; *Small Towns and Big Dreams*, Paul Brandt; *Small World*, Steve Fox; *Song Dog*, Jimmy Rankin.

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

Warner Bros. Revamps Nashville Staff

BY PHYLLIS STARK

NASHVILLE—Warner Bros. Records in Nashville got a mid-year overhaul with the recent firing of several staffers and the quick installation of a new team of senior executives.

Joining the company are chief creative officer Paul Worley, senior VP of publicity Jules Wortman, and senior VP of promotion David Haley. Gator Michaels joins as director of national promotion. Kurt Willms comes aboard as a publicist.

Out are VP of promotion Jack Purcell, a 17-year veteran of the company, along with three members of his team—national promotion director Brad Howell and regional promoters Jim Dorman and Darlene Starr. Also dismissed from the label are marketing assistant Patsy Wells and creative coordinator Paul Pitalo.

The new staffers all arrive with solid résumés. Worley is a veteran record producer and a former A&R executive at Sony Music Nashville. Haley previously was senior VP of promotion at MCA Nashville. Wortman, who most recently ran Nashville-based publicity company Wortman Works, previously was VP of publicity and video at MCA Nashville. Her Wortman Works clients included several Warner Bros. artists.

Michaels was VP of promotion at Dreamcatcher Records in Nashville until recently. Willms previously worked as public-relations manager at Wortman Works.

Haley and Michaels are already on the job. The other new staffers are expected to start in early August. Chris Palmer remains in place as GM/senior VP of marketing.



Live'n' It Up. BMI Nashville recently threw a celebration honoring songwriters Tony Martin, Mark Nesler, and Tom Shapiro for penning the No. 1 George Strait hit "Living and Living Well." Pictured, from left, are Nesler, Martin, Shapiro, and BMI assistant VP of writer/publisher relations Harry Warner.

TO OUR READERS

Nashville Scene will return next week.

AUGUST 3
2002

Billboard® TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			WEEKS ON CHART	SALES							WEEKS ON CHART	SALES			
1					NUMBER 1 / HOT SHOT DEBUT DARRYL WORLEY DREAMWORKS 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	1	38	33	36		VARIOUS ARTISTS TIME LIFE 18701 (19.98 CD)	Time-Life's Tr...		
2	1	1			KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	39	36	33		ELVIS PRESLEY RCA 65115/BMG HERITAGE (59.98/69.98)	Elvis: Today, Ton...		
3	2	2			SOUNDTRACK ▲ ⁶ LOST HIGHWAY 170069/MERCURY (12.98/19.98)	O Brother, Where Art Thou?	1	40	39	37		LEANN RIMES ● CURB 78738 (11.98/17.98)			
4	3	3			ALAN JACKSON ▲ ² ARISTA NASHVILLE 67033/RLG (12.98/18.98)	Drive	1	41	38	38		CYNDI THOMSON ● CAPITOL 26210 (10.98/17.98)			
5	6	5			MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	42	44	31		WAYLON JENNINGS BGM HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Je...		
6	5	4			SHEDAISY LYRIC STREET 165015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	3	43	42	44		BRAD MARTIN EPIC 65115/SONY (7.98 EQ/11.98) [M]	Wings Of A Honky Tonk An...		
7	8	6			BRAD PAISLEY ● ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	44	43	43		PATTY LOVELESS EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Sou...		
8	9	8			TIM MCGRAW ▲ ³ CURB 77978 (12.98/18.98)	Greatest Hits	1	45	40	40		EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive		
9	4	—			DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	4	46	41	35		CLEDUS T. JUDD MONUMENT 85897/SONY (11.98 EQ/17.98) [M]	Cledus Envy	19	
10	10	7			GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4	47	47	49		STEVE HOLY CURB 77972 (11.98/17.98) [M]	Blue Moon	7	
11	11	9			TOBY KEITH ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	48	46	48		MARK CHESNUTT COLUMBIA 86540/SONY (11.98 EQ/17.98)	Mark Chesnutt	23	
12	12	10			TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98)	Set This Circus Down	1	49	48	42		VARIOUS ARTISTS RCA 67036/RLG (12.98/18.98)	Sharp Dressed Men: A Tribute To ZZ Top	7	
13	13	12			KENNY CHESNEY ▲ ² BNA 67976/RLG (12.98/18.98)	Greatest Hits	1	50	57	57		PACESETTER STEVE AZAR MERCURY 170268 (11.98/17.98) [M]	Waitin' On Joe	29	
14	14	11			BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	51	52	55		REBA MCENTIRE ● MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1	
15	15	13			KELLIE COFFEY BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5	52	53	53		DIAMOND RIO ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5	
16	17	15			LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1	53	50	45		HANK WILLIAMS JR. CURB 78725 (7.98/17.98)	Almeria Club	9	
17	16	14			SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)	Coyote Ugly	1	54	55	52		MONTGOMERY GENTRY ● COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6	
18	18	17			GREATEST GAINER BLAKE SHELTON WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3	55	49	47		TY HERNDON EPIC 86642/SONY (17.98 EQ CD)	This Is Ty Herndon: Greatest Hits	32	
19	7	—			ANDY GRIGGS RCA 67006/RLG (11.98/17.98)	Freedom	7	56	54	50		TOMMY SHANE STEINER RCA 67041/RLG (16.98 CD)	Then Came The Night	6	
20	20	18			VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country	2	57	51	51		TIFT MERRITT LOST HIGHWAY 170273/MERCURY (14.98 CD)	Bramble Rose	47	
21	19	19			ALISON KRAUSS + UNION STATION ● ROUNDER 610495/DJMG (11.98/17.98)	New Favorite	3	58	62	59		RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) [M]	Morning Wood	18	
22	21	16			TRICK PONY ● WARNER BROS. 47927/WRN (11.98/17.98)	Trick Pony	12	59	58	54		CHRIS LEDOUX CAPITOL 34571 (10.98/17.98)	After The Storm	14	
23	23	23			SARA EVANS ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6	60	56	56		KASEY CHAMBERS WARNER BROS. 48028 (18.98 CD) [M]	Barricades & Brickwalls	13	
24	22	24			THE FLATLANDERS NEW WEST 6040 (17.98 CD) [M]	Now Again	19	61	59	60		VARIOUS ARTISTS ROUNDER 610499/DJMG (11.98/17.98)	O Sister! The Women's Bluegrass Collection	35	
25	25	27			TRACE ADKINS CAPITOL 30618 (10.98/17.98)	Chrome	4	62	61	58		ALAN JACKSON ▲ ARISTA NASHVILLE 69335/RLG (12.98/18.98)	When Somebody Loves You	1	
26	24	22			JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)	Burn	1	63	63	73		RHONDA VINCENT ROUNDER 610474/DJMG (10.98/17.98)	The Storm Still Rages	59	
27	26	20			TRAVIS TRITT ▲ COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8	64	63	73		CLINT BLACK RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8	
28	30	29			TRACY BYRD RCA 67009/RLG (11.98/17.98)	Ten Rounds	12	65	70	68		TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1	
29	29	25			CHRIS CAGLE ● CAPITOL 34170 (10.98/17.98) [M]	Play It Loud	19	66	60	21		VARIOUS ARTISTS CURB 78727 (5.98 CD)	The Best Of America	21	
30	27	28			GEORGE STRAIT MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	67	72	67		KENNY ROGERS D/D 8640/MADACY (17.98 CD)	Kenny Rogers Love Songs	67	
31	28	26			WILLIE NELSON LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5	68	71	64		CHRIS LEDOUX CAPITOL 38207 (46.98 CD)	The Capitol Collection (1990-2000)	63	
32	31	30			GARTH BROOKS ▲ ³ CAPITOL 31330 (10.98/18.98)	Scarecrow	1	69	65	66		TRAVIS TRITT WARNER BROS. 78296/RHINO (11.98 CD)	The Lovin' Side	48	
33	32	32			GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	70	64	63		KEVIN DENNEY LYRIC STREET 165320/HOLLYWOOD (12.98 CD) [M]	Kevin Denney	14	
34	45	34			RALPH STANLEY DMZ/COLUMBIA 86625/CRG (18.98 EQ CD) [M]	Ralph Stanley	22	71	67	62		JAMIE O'NEAL ● MERCURY 170132 (11.98/17.98) [M]	Shiver	14	
35	34	39			SOUNDTRACK LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10	72	69	70		JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2	
36	35	46			PAT GREEN REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7	73	75	71		VARIOUS ARTISTS MADACY 3654 (30.98 CD)	Country Favorites	71	
37	37	41			CAROLYN DAWN JOHNSON ARISTA NASHVILLE 69339/RLG (10.98/16.98)	Room With A View	8	74	68	61		HANK WILLIAMS III CURB 78728 (17.98 CD) [M]	Lovesick Broke & Driftn'	17	
								75	66	65		HAYSEED DIXIE DUALTONE 01118 (17.98 CD) [M]	A Hillbilly Tribute To Mountain Love	39	

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dor). △ Certification of 200,000 units (Platino). ▲² Certification of 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 3
2002

Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		WEEKS ON CHART	SALES						WEEKS ON CHART	SALES			
1	1			NUMBER 1 RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	111	13	13			HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	423
2	2			DIXIE CHICKS ▲ ¹⁰ MONUMENT 88195/SONY (12.98 EQ/18.98)	Fly	151	14	14			TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	190
3	4			DIXIE CHICKS ▲ ¹¹ MONUMENT 88195/SONY (10.98 EQ/17.98) [M]	Wide Open Spaces	234	15	16			THE JUDDS CURB 77965 (7.98/11.98)	Number One Hits	106
4	3			NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD) [M]	Nickel Creek	85	16	18			TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/17.98)	Greatest Hits - From The Beginning	289
5	5			SHANIA TWAIN ◆ MERCURY 536003 (12.98/18.98)	Come On Over	246	17	15			JOHNNY CASH ● LEGACY/COLUMBIA 69273/SONY (7.98 EQ/11.98)	16 Biggest Hits	172
6	6			LEE ANN WOMACK ▲ ³ MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	113	18	19			TIM MCGRAW ▲ ⁴ CURB 77886 (7.98/11.98)	Everywhere	211
7	7			BROOKS & DUNN ▲ ³ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	253	19	21			ALISON KRAUSS ▲ ² ROUNDER 6103257/DJMG (11.98/17.98) [M]	Now That I've Found You: A Collection	279
8	12			JOHN DENVER MADACY 4750 (5.98/9.98)	The Best Of John Denver	212	20	23			GARTH BROOKS ▲ ¹⁴ CAPITOL 97424 (19.98/26.98)	Double Live	192
9	8			FAITH HILL ▲ WARNER BROS. 47373/WRN (12.98/18.98)	Breathe	141	21	24			TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	131
10	9			GARY ALLAN ▲ MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	137	22	20			LEE GREENWOOD ▲ CAPITOL 98568 (11.98 CD)	American Patriot	32
11	11			ALAN JACKSON ▲ ⁵ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	352	23	—			THE CHARLIE DANIELS BAND ▲ ³ EPIC 65634/SONY (7.98 EQ/11.98)	A Decade Of Hits	609
12	10			WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	202	24	—			GEORGE JONES LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 Biggest Hits	92
							25	—			LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	Lonely Grill	142

● 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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dor). △ Certification of 200,000 units (Platino). ▲² Certification of 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard® HOT COUNTRY SINGLES & TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

AUGUST 3 2002

WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST	IMPRINT & NUMBER/PROMOTION LABEL
31	31	34	3	1	MY TOWN	Montgomery Gentry	COLUMBIA ALBUM CUT
32	32	32	3	1	FORGIVE	Rebecca Lynn Howard	MCA NASHVILLE 172242
33	34	39	4	1	THESE DAYS	Rascal Flatts	LYRIC STREET ALBUM CUT
34	33	35	4	3	LOOK AT ME NOW	Sixwire	WARNER BROS. ALBUM CUT/WRN
35	36	36	4	3	COUNTRY BY THE GRACE OF GOD	Chris Cagle	CAPITOL 77896
36	35	38	4	5	IF THAT AIN'T COUNTRY	Anthony Smith	MERCURY 172241
37	37	37	4	5	MINE ALL MINE	SheDaisy	LYRIC STREET ALBUM CUT
38	40	40	4	7	LIFE HAPPENED	Tammy Cochran	EPIC ALBUM CUT
39	39	41	4	8	SING ALONG	Rodney Atkins	CURB ALBUM CUT
40	41	42	4	1	CADILLAC TEARS	Kevin Denney	LYRIC STREET ALBUM CUT
41	42	43	4	10	FALL INTO ME	Emerson Drive	DREAMWORKS ALBUM CUT
42	48	57	4	11	STRONG ENOUGH TO BE YOUR MAN	Travis Tritt	COLUMBIA ALBUM CUT
43	43	44	4	12	TELL ME WHERE IT HURTS	Tommy Shane Steiner	RCA ALBUM CUT
44	46	52	4	1	THE LAST MAN COMMITTED	Eric Heatherly	DREAMWORKS ALBUM CUT
45	44	56	4	8	EVERYTHING CHANGES	Little Big Town	MONUMENT ALBUM CUT
46	54	—	1	15	'TIL NOTHING COMES BETWEEN US	John Michael Montgomery	WARNER BROS. ALBUM CUT/WRN
47	38	33	4	1	I'M GONE	Cyndi Thomson	CAPITOL 77729
48	45	45	4	17	HARD CALL TO MAKE	J. Michael Harter	BROKEN BOW ALBUM CUT
49	60	58	4	18	ONE DAY CLOSER TO YOU	Carolyn Dawn Johnson	ARISTA ALBUM CUT
50	49	47	4	2	MARIA (SHUT UP AND KISS ME)	Willie Nelson	LOST HIGHWAY 172243/MERCURY
51	47	53	4	20	THAT'S WHY I SING THIS WAY	Daryle Singletary	AUDIUM ALBUM CUT
52	51	51	4	21	THE BALL	James Otto	MERCURY 172244
53	53	—	1	21	I DON'T PAINT MYSELF INTO CORNERS	Trisha Yearwood	MCA NASHVILLE ALBUM CUT
54	50	50	4	23	I'M IN THE MOOD	Alabama	RCA ALBUM CUT
55	58	—	1	24	A FEW SHORT YEARS	Ty Herndon	EPIC ALBUM CUT
56	57	—	1	25	STARS ON THE WATER	George Strait	MCA NASHVILLE ALBUM CUT
57	—	—	1	26	AT THE END OF THE DAY	Kellie Coffey	BNA ALBUM CUT
58	—	—	1	28	BEAUTIFUL GOODBYE	Jennifer Hanson	CAPITOL ALBUM CUT
59	—	—	1	27	BEER FOR MY HORSES	Toby Keith Duet With Willie Nelson	DREAMWORKS ALBUM CUT
60	—	—	1	28	WAITIN' ON JOE	Steve Azar	MERCURY ALBUM CUT

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

AUGUST 3 2002 Billboard® TOP BLUEGRASS ALBUMS™

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	SOUNDTRACK	LOST HIGHWAY/MERCURY 170069/DJMG	0 Brother, Where Art Thou?
2	2	2	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL	Halos & Horns
3	3	2	ALISON KRAUSS + UNION STATION	ROUNDER 610495/DJMG	New Favorite
4	4	2	RALPH STANLEY	DMZ/COLUMBIA 86625/CRG [M]	Ralph Stanley
5	5	2	SOUNDTRACK	LOST HIGHWAY 170221/MERCURY	Down From The Mountain
6	3	3	VARIOUS ARTISTS	TIME LIFE 18701	Time-Life's Treasury Of Bluegrass
7	5	5	PATTY LOVELESS	EPIC 85651/SDNY	Mountain Soul
8	7	7	VARIOUS ARTISTS	ROUNDER 610499/DJMG	0 Sister! The Women's Bluegrass Collection
9	14	14	RHONDA VINCENT	ROUNDER 610474/DJMG	The Storm Still Rages
10	8	8	HAYSEED DIXIE	QUALITONE 01118 [M]	A Hillbilly Tribute To Mountain Love
11	11	11	THE DEL MCCOURY BAND	CELLI/LYRIC STREET 902006/HOLLYWOOD	Del And The Boys
12	15	15	JERRY DOUGLAS	SUGAR HILL 3938	Lookout For Hope
13	10	10	RICKY SKAGGS	SKAGGS FAMILY/LYRIC STREET 901003/HOLLYWOOD	History Of The Future
14	13	13	VARIOUS ARTISTS	BMG HERITAGE 43600/RCA	Bona Fide Bluegrass & Mountain Music
15	9	9	VARIOUS ARTISTS	ROUNDER 610511/DJMG	Bluegrass Goes To Town: Pop Songs Bluegrass Style

AUGUST 3 2002 Billboard® TOP COUNTRY SINGLES SALES™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	3	THE IMPOSSIBLE	UNIVERSAL SOUTH 172241/UMRG	Joe Nichols
2	2	2	CAN'T FIGHT THE MOONLIGHT	CURB 73116	LeAnn Rimes
3	7	7	HONEY DO	DREAMWORKS 450914/INTERSCOPE	Mike Walker
4	4	4	I SHOULD BE SLEEPING	DREAMWORKS 450362/INTERSCOPE	Emerson Drive
5	8	8	UNBROKEN BY YOU	LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle
6	3	3	GOD BLESS THE USA	CURB 73128	Lee Greenwood
7	5	5	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin
8	6	6	OSAMA-YO' MAMA	CURB 73130	Ray Stevens
9	9	9	HOW DO I LIVE	CURB 73022	LeAnn Rimes
10	—	—	NIGHT DISAPPEAR WITH YOU	LYRIC STREET 164050/HOLLYWOOD	Brian McComas

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

BY TERESA AGUILERA

MEXICO CITY—After taking its music around continents as diverse as North and South America, Europe, Asia, and Africa, Banda el Recodo is closer to fulfilling Cruz Lizárraga's dream of taking *banda* to the whole world.

Lizárraga is now dead, but his youngest sons, Alfonso and Joel, helmed Banda el Recodo for a tour of Japan and Australia last month that culminated in the group being recognized as the official musical representative of the Mexican soccer team at the World Cup.

Barely one month later, Banda el Recodo is readying the release of its latest album on Fonovisa, *No Me Sé Rajar* (I Don't Know How to Back Down), due in stores July 30. Conceived as a tribute to *ranchera* icon Vicente Fernández, the disc features such Fernández hits as "Volver, Volver," "Por Tu Maldito Amor," "No Me Sé Rajar," and "Las Llaves de Mi Alma."

"The compilation was very hard to do, because there were so many songs to choose from," says bandleader Alfonso Lizárraga, who also produced the album. "We went to visit Vicente in his ranch, and he was very kind with us,

Mexico's Banda El Recodo Goes For More Territories

giving us total support for the project." Fernández celebrates 35 years in the business this year and will be honored



BANDA EL RECODO

Sept. 17 as the Latin Academy of Recording Arts and Sciences' man of the year. "For me it's an honor that Banda el Recodo thought [enough] about me to make a tribute like this," Fernández says. "I had always admired them."

Recently, though, the focus of the project shifted from a straightforward Fernández tribute to a collection of established *ranchera* hits. Fonovisa senior label manager Sara Eva Perez says, "They're songs that have been performed by Vicente Fernández but that have also been performed by other artists."

While Banda el Recodo's last album included previously unreleased material, in the past the band has covered the hits of such artists as José José and Juan Gabriel. This time, though, the band included several dance remixes, designed to highlight how the *banda* genre can work with a variety of musical styles.

Perez says, "We basically wanted to reach a broader market, because the *banda* genre doesn't lend itself to certain places." She adds that Banda el Recodo's audience had been requesting that the group do remixes for a while. The album's title track is being released in its original *banda* format and as a dance remix version.

Lizárraga, who died seven years ago, was honored June 19 at a massive concert in Mazatlán, Sinaloa, which was attended by more than 16,000 people and featured guest performances by such acts as El Coyote y Su Banda and Pilar Montenegro. During the event, the group received a gold album for U.S. sales of its album *Contigo Por Siempre*, which has sold more than 1 million copies in the U.S. and Mexico.

It was the latest tribute to a band that has gained the title of La Madre de Todas las Bandas (the mother of all bands) since it was founded in 1938. Lizárraga, who lived in the Northern Mexican state of Sinaloa, decided to change the structure of the then-traditional groups of four or five musicians that he had heard during his childhood into a huge band full of instruments, with the aim of conveying a more fun, optimistic sound. He brought together 10 other adventurers—the ensemble would eventually grow to 16 members—adding to the existing *tambora* (a big vertical drum) more trumpets, trombones, tubas, and his trademark clarinet. He named the band Banda el Recodo.

The group traveled the country until 1951, when it was signed by RCA and became the darling of major *ranchera* stars—from José Alfredo Jiménez to Juan Gabriel—who sought their "banda sinaloense" accompaniment. In the '90s, the band added its own lead singer, Julio Preciadoto, to the original instrumental ensemble and signed a successful deal with Fonovisa that has yielded numerous massive hits. Preciadoto now has a successful solo career.

Following Lizárraga's death at 77, his widow, María de Jesús Lizárraga, took over the band's management. She and her sons, all clarinetists in the band, gave the group a new look by adding two young singers with distinct personalities: Carlos Sarabia and Luis Antonio López.

After a tour of Japan, the band will visit China and India early next year.

Latin Notas™

by Leila Cob...

LATIN LEGACY: A veritable history of Latin music in the U.S. is to be found in Columbia/Legacy's releases of catalog material from **Machito & His Afro-Cuban Orchestra** (*Machito & His Afro-Cuban Orchestra: Mambo Mucho Mambo—The Complete Columbia Masters*), **Xavier Cugat** (*Xavier Cugat: The Original Latin Dance King*), and **the Fania All-Stars** (*Qué Pasa? The Best of Fania All-Stars*), as well as in a Latin jazz compilation featuring recordings spanning several decades, *Ritmo de la Noche* (Rhythm of the Night).



The idea of doing compilations is certainly not new, particularly at a time when Latin music is enjoying renewed interest from the mainstream and catalog releases are more popular than ever. But this collection concentrates on Latin music produced in the U.S. and on artists whose historical significance is rarely mentioned anymore—even though in their heyday, they were mainstream stars, particularly Machito and Cugat—and musical pioneers.

"My recollection growing up was seeing Cugat on *The Ed Sullivan Show* with [wife] Charo, and it was a bit of a joke," series producer Jerry Rappaport says. "And I think most people forgot he had one of the big Latin jazz bands. After going into this project, I have much more respect for Xavier Cugat than I did before."

Rappaport, who has worked on most of the reggae and Caribbean reissues for Sony and who last year worked on two **Mongo Santamaría** projects, went through Cugat's very extensive Columbia repertoire to come up with a 20-plus track collection that includes the original version of "Babalú" and features several of Cugat's big-band vocalists, including **Miguelito Valdés**.

The Machito project, which includes everything the Cuban-born singer/arranger/bandleader recorded for Columbia Records in the early '50s, is priceless as a reminder of the birth of Afro-Cuban jazz through Machito's work with his brother-in-law, **Mario Bauzá**. The more surprising Fania disc features cuts culled from four albums the group

recorded for Columbia in the '70s with the intention of crossing over into the English-language market.

Rappaport says, "I personally felt the more disco-ish tunes were somewhat dated, but if you focused on the more R&B hybrids, those songs stand the test of time." Radically different from the straight-ahead, hard-hitting salsa with which Fania is associated (although that can also be found on tracks like "Juan Pachanga," featuring **Ruben Blades** on vocals), the disc boasts a strong R&B fusion sound and such guest artists as singers **Celia Cruz** and **Johnny Pacheco**, along with instrumentalists **Steve Winwood** and **David Sanborn**. All titles were released July 23.

POSSE POST: As expected, **Adrian Posse** has been confirmed as the new managing director for BMG U.S. Latin, based in Miami and reporting directly to **Rodolfo López Negrete**. Posse was appointed interim managing director in May, following the departure of **Gabriel Alvarez**. In addition to his managing director duties, he will continue as BMG VP of A&R for the Latin region.

CHART NEWS: **Rogelio Martínez** debuts at No. 18 with *Atrévete a Olvidarme* (Fonovisa), while **Celia Cruz** re-enters at No. 37 with *La Negra Tiene Tumbao* (Sony) after a successful European tour. **Los Temerarios** hold steady at No. 1 with their new studio album, *Una Lágrima No Basta* (Fonovisa), while their greatest-hits collection, *Historia Musical*, stays at No. 6. This brings to five the number of Univision Music Group albums in the top 10 slots of the *Billboard* Top Latin Albums chart, as **Jennifer Peña** (UMG) is at No. 3, **Pilar Montenegro** (UMG) is at No. 7, and **Grupo Bryndis** (Disa) is at No. 10.

PIRACY COUP: Earlier this month, California law-enforcement agencies, with assistance from the Recording Industry Assn. of America, executed a series of raids in Inglewood, San Mateo, Fresno, and Alameda County that resulted in the seizure of thousands of counterfeit CDs and numerous arrests.

Six arrests were made at the Cherry Auction and Selma Swap Meets in Fresno for failure to disclose the origin of a recording. In San Mateo, 13 street vendors were arrested and are being held without bond pending trial, on charges of failing to disclose the origin of a recording and criminal conspiracy. Additional charges are pending with the San Mateo County District Attorney's Office.

The new album titled "Perro Malagradecido".
Is a 12 track album filled with the
corrido sound that has made
Los Originales de San Juan infamous
across the country and México.



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THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION																																																															
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL							IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL																																																																	
1	1	1	4	LOS TEMERARIOS FONOVISA 0529 (10.98/16.98)		Una Lagrima No Basta	1	50	52	—	2	SOUNDTRACK SONY DISCOS 84951 (15.98 EQ CD)		El Clon	50																																																															
2	4	2	16	CHAYANNE SONY DISCOS 84667 (10.98 EQ/16.98) [M]		Grandes Exitos	1	51	71	68	18	ARACELY ARAMBULA DISA 727025/UG (8.98/13.98)		Solo Tuya	35																																																															
3	2	4	6	JENNIFER PENA UNIVISION 310053/UG (8.98/13.98) [M]		Libre	2	52	48	45	10	BANDA EL RECODO LA SIERRA/UNIVISION 310057/UG (9.98/13.98)		14 Exitos De La Banda El Recodo	14																																																															
4	5	5	9	JUANES SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]		Un Dia Normal	2	53	53	65	14	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18.98 CD)		Las 100 Clasicas Vol. 1	27																																																															
5	3	3	9	THALIA EMI LATIN 39753 (10.98/17.98) [M]		Thalia	1	54	50	48	13	CHARLIE ZAA SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98) [M]		De Un Solo Sentimiento	3																																																															
6	6	6	11	LOS TEMERARIOS DISA 727024/UG (8.98/13.98)		Historia Musical	1	55	—	—	1	CUISILLOS DE ARTURO MACIAS MUSART 2752/BALBOA (7.98/12.98)		Homenaje A Joan Sebastian	55																																																															
7	7	7	27	PILAR MONTENEGRO UNIVISION 310026/UG (9.98/13.98) [M]		Desahogo	2	56	40	41	6	VARIOUS ARTISTS DISA 724030/UG (7.98/13.98)		De Este A Oeste	40																																																															
8	16	16	4	VARIOUS ARTISTS DISA 724040/UG (7.98/13.98)		La Hora Sonidera	8	57	60	66	15	MELODY SONY DISCOS 84665 (9.98 EQ/13.98)		De Pata Negra	27																																																															
9	9	15	15	MARC ANTHONY COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)		Libre	1	58	58	49	7	CONJUNTO PRIMAVERA FONOVISA 80793 (13.98/18.98)		En Vivo Vol. 2	28																																																															
10	10	10	8	GRUPO BRYNDIS DISA 728990/UG (17.98 CD)		Hablando De Amor Poemas	10	59	49	51	10	LAURA PAUSINI WARNER LATINA 41070 (10.98/16.98)		Lo Mejor De Laura Pausini-Volvere Junto A Ti	9																																																															
11	12	9	73	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 29745 (9.98/14.98)		Shhh!	1	60	64	63	16	LOS BUKIS FONOVISA 6166 (8.98/12.98)		Greatest Hits	39																																																															
12	8	14	9	ELVIS CRESPO SONY DISCOS 84662 (9.98 EQ/15.98)		Urbano	4	61	—	—	18	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 71815 (8.98/14.98)		En Vivo..El Hombre Y Su Musica	13																																																															
13	11	8	42	ALEXANDRE PIRES RCA 87883/BMG LATIN (14.98 CD) [M]		Alexandre Pires	3	62	56	56	22	VARIOUS ARTISTS DISA 729002/UG (9.98 CD)		Siempre Romanticos	37																																																															
14	15	13	16	VICENTE FERNANDEZ SONY DISCOS 84282 (10.98 EQ/15.98) [M]		Historia De Un Idololo Vol. 2	2	63	55	53	15	VARIOUS ARTISTS UNIVISION 310051/UG (9.98/13.98)		20 Inmortales Pegaditas	10																																																															
15	14	11	24	VARIOUS ARTISTS DISA 727015/UG (8.98/13.98)		Las 30 Cumbias Mas Pegadas	1	64	—	—	15	CONTROL EMI LATIN 36731 (9.98/13.98)		Todo Bajo Control	10																																																															
16	13	19	20	MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8.98 EQ/13.98) [M]		Confesiones	8	65	54	47	7	CHICOS DE BARRIO WEA/EMX 46533/WARNER LATINA (13.98 CD)		En La Esquina	26																																																															
17	30	32	4	VARIOUS ARTISTS LIDERES 950415 (7.98/13.98)		15 Postales De Amor	17	66	63	70	22	LOS INVASORES DE NUEVO LEON EMI LATIN 34432 (12.98 CD)		20 Exitos	37																																																															
18	NEW	1	1	ROGELIO MARTINEZ FONOVISA 86216 (8.98/12.98)		Atrévete A Olvidarme	18	67	69	60	24	LOS RIELEROS DEL NORTE FONOVISA 84202 (8.98/12.98)		Los Mejores Exitos	30																																																															
19	20	31	4	LA MISSION 3 APONTE 60108 (7.98/13.98)		A Otro Nivel	19	68	65	52	18	CHUY VEGA UNIVISION 310040/UG (10.98/14.98)		Naci Cadete: 20 Super Cadetazos	21																																																															
20	NEW	1	1	VARIOUS ARTISTS DISA 727027/UG (8.98/13.98)		Pegaditas De...Ayer Y Hoy	20	69	62	58	21	VARIOUS ARTISTS MOCK & ROLL 950322/LIDERES (8.98/14.98)		Solo Exitos Underground: Only Hits	21																																																															
21	17	17	15	INTOCABLE EMI LATIN 37745 (9.98/15.98) [M]		Suenos	1	70	57	50	9	JAY PEREZ SONY DISCOS 84978 (6.98/11.98)		Hombre En La Luna	27																																																															
22	18	12	4	EL GRAN COMBO DE PUERTO RICO RCA 94428/BMG LATIN (24.98 CD)		40 Aniversario: 1962-2002	7	71	66	73	45	LALEY WEA ROCK 40949/WARNER LATINA (10.98/16.98) [M]		MTV Unplugged	13																																																															
23	35	33	5	VARIOUS ARTISTS MOCK & ROLL 950410/LIDERES (6.98/11.98)		Puras Cumbias Sonideras	23	72	68	72	55	MARCO ANTONIO SOLIS FONOVISA 0527 (10.98/16.98) [M]		Mas De Mi Alma	1																																																															
24	22	18	9	LOS ORIGINALES DE SAN JUAN UNIVISION 310053/UG (9.98/13.98)		20 Grandes Exitos	18	73	70	61	37	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) [M]		Dejame Entrar	1																																																															
25	25	22	37	VICENTE FERNANDEZ SONY DISCOS 84195 (10.98 EQ/16.98) [M]		Historia De Un Idololo Vol. 1	1	74	67	62	40	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) [M]		Baladas Rancheras	3																																																															
26	27	40	4	MANNY MANUEL UNIVERSAL LATINO 017029 (14.98 CD)		Manny Manuel	21	75	59	57	1	LOS REHENES DISA 720025/UG (4.98/7.98)		15 Hits Vol. 1	48																																																															
27	19	25	17	SIN BANDERA SONY DISCOS 84806 (11.98 EQ CD)		Sin Bandera	18	<p>Albums with the greatest sales gains this week: ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold); ▲ RIAA certification for net shipment of 1 million units (Platinum); ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro); △ Certification of 200,000 units (Platino); ▲ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker: Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.</p>																																																																						
28	21	26	18	ROCIO DURCAL LIDERES 950382 (13.98 CD)		Todo Exitos De Rocio Durcal	21	<table border="1"> <thead> <tr> <th>LATIN POP ALBUMS</th> <th>TROPICAL/SALSA ALBUMS</th> <th>REGIONAL MEXICAN ALBUMS</th> </tr> </thead> <tbody> <tr> <td>1 CHAYANNE GRANDES EXITOS (SONY DISCOS)</td> <td>1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)</td> <td>1 LOS TEMERARIOS UNA LAGRIMA NO BASTA (FONOVISA)</td> </tr> <tr> <td>2 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)</td> <td>2 ELVIS CRESPO URBANO (SONY DISCOS)</td> <td>2 JENNIFER PENA LIBRE (UNIVISION/UG)</td> </tr> <tr> <td>3 THALIA THALIA (EMI LATIN)</td> <td>3 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)</td> <td>3 LOS TEMERARIOS HISTORIA MUSICAL (DISA/UG)</td> </tr> <tr> <td>4 PILAR MONTENEGRO DESAHOGO (UNIVISION/UG)</td> <td>4 EL GRAN COMBO DE PUERTO RICO 40 ANIVERSARIO: 1962-2002 (RCA/BMG LATIN)</td> <td>4 VARIOUS ARTISTS LA HORA SONIDERA (DISA/UG)</td> </tr> <tr> <td>5 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! 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Brauer, Kahne Transferring McCartney Live Magic To Disc

BY CHRISTOPHER WALSH

NEW YORK—Often found in an SSL 9000 J Series-equipped room at Quad Recording Studios in New York, producer/engineer Michael Brauer has spent most of July in the 9000-equipped Studio One at London's Sarm West. Armed with a substantial arsenal of eclectic and vintage outboard gear, Brauer and producer David Kahne are mixing 36 live tracks from Sir Paul McCartney's recent *Driving USA* tour for several upcoming releases.

Brauer, who spent several years in the 1980s mixing and producing for London-based labels, is creating a 2-channel mix of the live tracks while simultaneously preparing for a subsequent 5.1 mix for a DVD release documenting the tour.

"The tour is so good," Brauer enthuses. "It's beyond the imagination that he could have written that many hits. When I saw him [at Madison Square Garden], I got a rush from my head down to my toes."

Concerts were recorded direct to Tascam MX-2424 hard-disk recorders, Brauer explains, then transferred to Steinberg's Nuendo digital audio workstation (DAW) platform. "It sounds fantastic," he says of the MX-2424. "It's probably around 40 tracks: If [McCartney] is playing the piano, there might be four tracks

for the acoustic piano, but if he's not, those are four less tracks. Other times, he might be playing the guitar and Brian [Ray] plays bass. There's basically four tracks for Wix [keyboardist Paul Wickens, who also plays accordion and guitar], then four tracks available for Paul on the piano. And there's six tracks for audience."



L-R: KAHNE, McCARTNEY, BRAUER

Kahne, who produced McCartney's *Driving Rain* (Capitol) at Henson Studios in Hollywood, Calif., does any editing in Nuendo before giving tracks to Brauer to mix. "Normally," Brauer says, "everyone's been doing [Pro Tools] HD, but the Nuendo sounds great."

Brauer is adding compression to

McCartney's vocal and bass with hardware from his own racks, processing two multitracked vocals on separate tracks. "The main one was through the [Inward Connections] Vac Rac [TLM-1] limiter/EQ; the second was either a Decca, [Empirical Labs] Distressor, or Dept. of Commerce, an old vocal compressor that is vicious! On the bass, I used either the E.A.R./Moog EQ and/or the Avalon 737 [tube preamplifier/compressor/EQ]. I put the bass up on two channels; the 737 was put up for fatness and the E.A.R. for definition."

Brauer is mixing to half-inch analog tape for stereo; for 96kHz resolution for DVD, the 5.1 mix will go to Pro Tools HD. His objective, he explains, is to put the listener 10 to 15 rows from the stage. Along with the concert experience the CD and DVD will replicate, he adds, mixing decisions are made in no small part by the songs as originally recorded by the Beatles. "I grew up with these songs, and I want to maintain their integrity," Brauer says. "David also makes sure that the spirit of the song is again brought out. And Paul is here to listen to it. I've got all the original songs from the show on my iPod, so I'll listen to it, asking myself, 'What were the elements that made it so cool?' A classic is a classic—you don't want to mess with it."

Studio Monitor™

by Christopher Walsh



K-CI AND K-SERIES: Solid State Logic's latest offering, the XL K Series analog console, has quickly found a home in audio facilities worldwide, installed—or soon-to-be-installed—in 13 studios. An evolution of the popular 9000 J Series, the K Series, designed to fulfill all requirements for the DVD-Audio and Super Audio CD (SACD) formats including surround mixing, is proving popular with top mix engineers.

about it is familiar. The computer is not very different. The look and feel of the board is the same."

Engineer **Dave Way**, who has mixed recordings for **Macy Gray**, **Christina Aguilera**, and **Ronan Keating**, among many others, has similar observations of the SSL K Series. "As open as the J 9000 was," Way says, "this is even more open and seems to have more top end and clarity. The automation, obviously, is a lot faster, which saves a lot of time. It's nice not to have to sit there and wait while you save. The overall setup is that much easier to work on. If you want to work at lightning speed, there's nothing stopping you." Way expects to mix Gray's next album in surround for possible SACD release and has a 5.1 mix for Keating scheduled for August.



K-Complete. Mix engineer Rob Chiarelli, seated, with producers Gregg Pagani, left, and Pete Amato at Larrabee Studios in West Hollywood, Calif. (Photo: David Goggin)

Larrabee West is currently one of three Los Angeles-area studios to purchase a K Series, along with Pacific Recording Studios and the Mix Room. New York's Hit Factory officially opened two new, K Series-equipped studios July 24. Pressure Point Recorders in Chicago and new facilities Paragon Studios in Cool Springs, Tenn., and Angel Mountain Productions in Bethlehem, Pa., have also announced a K Series purchase.

Los Angeles-based Larrabee Sound Studios, comprised of seven studios in three locations, was the first facility to install a K Series console, fully renovating Studio A at its original location, known as Larrabee West, to accommodate the new board. Since its May installation, engineer **Rob Chiarelli** has logged considerable time in Studio A, mixing projects for **K-Ci & JoJo**, **LeAnn Rimes**, international artist **Laura Pausini**, and **Will Smith**, including *Born to Reign* and a 5.1 mix for *Men in Black II*.

"The best thing about it," Chiarelli says, "is it sounds even better than the J. The sound of it is a little more open than the J, which is cool. The computer is 100% faster. I can work and save, and compare multiple mixes, or try different things and compare them a lot easier. The flexibility is better because of that."

While he, like most engineers, has been asked for only a modest number of 5.1 mixes, Chiarelli has utilized the K Series' UltiPan spatial panning software, also giving it high marks. "It's pretty crazy how you can automate the panning for the 5.1 matrix," he says. "The ability to connect Pro Tools to the center section monitor is also incredible. I guess the coolest thing is it's not a total departure from the J, so everything

One of L.A.'s largest recording facilities, Larrabee now comprises the two-studio West location; three SSL J Series-equipped studios collectively known as Larrabee North; and the former Andora Studios, featuring two Neve 8078-equipped rooms, now known as Larrabee East. "I purchased my first SSL in 1979," explains Larrabee owner **Kevin Mills**. "I had one of the first E Series SSLs in L.A.—coincidentally, installed in the old Studio A—and one of the first J Series SSLs in L.A., which I purchased in 1995. And now the first K. The feedback has been terrific."

"It goes without saying that SSL is a worldwide industry standard," Mills continues. "There's always smaller competitors, and they never seem to establish a solid foothold. What people like about the SSL is it works, it works well, and no matter where they are working—like if my clients suddenly have to go to New York, or Miami, or Tokyo, or London—they can sit behind an SSL and work. There's something to be said for that. The knock against SSL in the '80s was, 'It just doesn't sound good.' But since the J console, people can't say that. More than ever, the same is true with the K Series."

AUGUST 3
2002

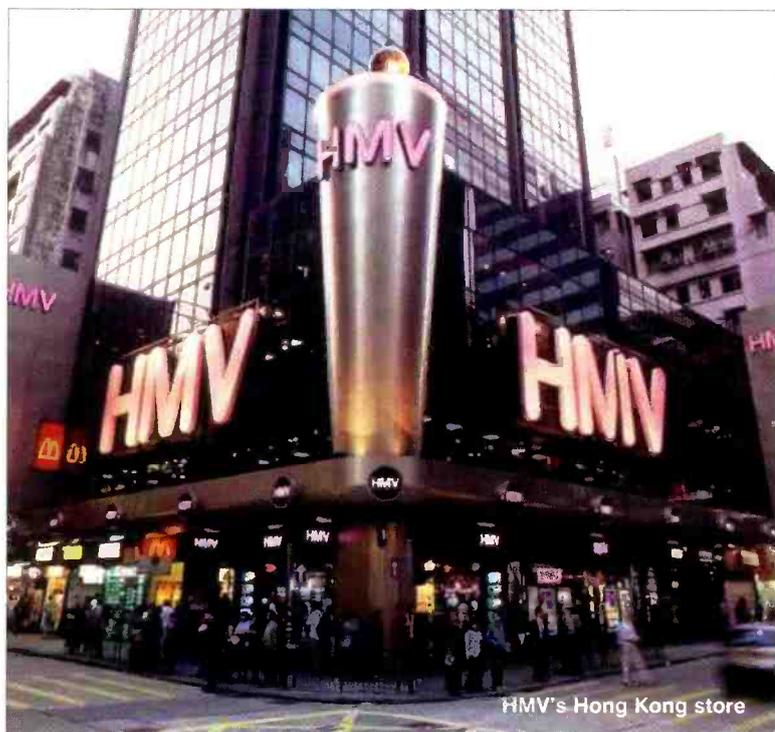
Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 27, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	HOT IN HERRE Nelly/ The Neptunes (Fo' Reel/Universal)	HOT IN HERRE Nelly/ The Neptunes (Fo' Reel/Universal)	THE GOOD STUFF Kenny Chesney/ B. Cannon, N. Wilson, K Chesney (BNA)	HOT IN HERRE Nelly/ The Neptunes (Fo' Reel/Universal)	DRIFT & DIE Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Brian Garten	RIGHT TRACK (New York) Brian Garten	EMERALD (Nashville, TN) Billy Sherrill	RIGHT TRACK (New York) Brian Garten	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg
CONSOLE(S)/ DAW(S)	Neve VX	Neve VX	SSL 4064	Neve VX	Neve 8068
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348	Pro Tools	Studer A827, Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 467	Pro Tools	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Rich Travali	HIT FACTORY (New York) Rich Travali	EMERALD (Nashville, TN) Billy Sherrill	HIT FACTORY (New York) Rich Travali	SOUNDTRACK (New York) Andy Wallace
CONSOLE(S)/DAW(S)	Neve VR	Neve VR	SSL 4064	Neve VR	SSL 4072 G+
RECORDER(S)	Studer A827	Studer A827	Sony 3348	Studer A827	Studer A820
MIX DOWN MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 499	BASF 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	GEORGETOWN (Nashville, TN) Denny Purcell	HIT FACTORY (New York) Herb Powers	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UNI	UNI	BMG	UNI	UNI

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Asia Pacific Quarterly



HMV's Hong Kong store

Market Downturn And Piracy Take A Toll On Retail's Promotional Role In Hong Kong

BY WINNIE CHUNG

HONG KONG—A few years ago, it wasn't uncommon to find the likes of Mariah Carey, Ricky Martin and Jennifer Lopez passing through Hong Kong and doing a spot of promotional interviews or appearances at music retailers. But the Hong Kong music industry today, battered and bruised by the combined onslaught of the Asian financial crisis and piracy, is facing an alarming shrinkage rate.

The latest IFPI figures estimate that the market has dropped another 15% in the first quarter of this year, bringing the total shrinkage of the market to almost 50% since the 1997 economic crisis. This dwindling pie doesn't leave much for local promotions, much less flying in major international artists for showcases and appearances.

"[Holding showcases] can be difficult," says Mark Lankester, managing director of Warner Music Hong Kong. "Besides cost, there are other considerations as well. It depends on how big the store is and whether it can handle the crowds. And, in some cases in the past, we've had shoplifters use them as an opportunity to go in and pilfer CDs."

Space tends to be the biggest problem in cramped Hong Kong. With Tower Records withdrawing totally from Hong Kong, HMV is the only retailer at the moment with the store space to accommodate large numbers of fans. There are only three larger retail chains in Hong Kong—HK Record, CD Warehouse and A&B Sound—and most of these only operate stores between 1,000 and 2,000 square feet in size.

Continued on page APQ-2

Reaching Out To North America

Online and specialty retailers seek to sell Asian music to a growing population

BY MIKE LEVIN

Among North America's multiple ethnic groups, Asians are a marketer's dream: more affluent, technologically savvy and willing to consume. Yet even though the Asian-American populations in the U.S. and Canada more than doubled during the past 20 years, mainstream retailers have rarely dissected, or efficiently targeted, the tastes of this varied group.

The music industry in North America has largely failed to tap this market with Asian repertoire to any great degree. The story of that failure spotlights a confusing mix of perception, priorities and piracy, and whether the plot changes will depend on how well retailers learn just who is buying Asian music today and how they want to get it.

Throughout the '80s and early '90s, Cantonese-language pop (Cantopop), produced in Hong Kong, was in huge demand in Asian communities on the East and West Coasts. Major-label affiliates in Hong Kong shipped about 10% of their product to New York, Los Angeles and San Francisco through independent distributors. Almost all those records ended up in mom-and-pop shops in Chinatowns, because major retailers and distributors didn't see the value in securing sourcing and marketing for this musical niche.

By mid-decade, sales of Cantopop and its sibling Mandarin pop were decimated by bootleg product that bumped legitimate records out of most retail shops. Japanese pop (J-pop), with its sophisticated diversity of styles, became the new focus, partly because it appealed to non-Asians, as well as non-Japanese, and partly because its availability

from legitimate sources improved dramatically.

Today, the Internet is the primary avenue for Asian music into North America. Much of the Asian music sold online is legitimate, with sites offering an excellent selection and prices lower than imports. Yet the majority of

ago, it was Chinese pop making waves. Then this sort of idol pop dropped right off, which catapulted J-pop with its hipper, more cosmopolitan style. But it's still a struggle. The hardest thing to do is develop a stable customer base because, if you have a big selection, you end up sitting on most of it. And the stores in Chinatowns can really undercut you with bootlegs." A concern heard throughout the industry.

Expanding Asian populations tend to migrate to specific communities in North America, and with them comes an incredible proliferation of local retailers catering to local sensibilities, especially in cultural industries like music, movies and food.

Price sensitivity in these communities is generally higher than in the rest of America.

The most affluent groups are Chinese, Koreans and Japanese. As the U.S. ethnic-Asian population rose from 6.9 million in 1990 to 10.2 million in 2001, 65% of the newcomers were Chinese. Filipinos were second, followed by Koreans, South Asians (Indians) and Japanese, according to the U.S. Census Bureau.

California has always been the top destination for Asian immigrants. Today, 4.2 million Asian-Americans live in the state, mostly in San Francisco and Los Angeles. New York is second, with 1.2 million, followed by Hawaii, with about 700,000. While these centers are not likely to lose top ranking, they are no longer the only destinations. Seattle, Las Vegas, Atlanta, Dallas, Houston and Phoenix are attracting new waves. In fact, 7.6% of Seattle residents were ethnic Asian in 2001. The Canadian

Continued on page APQ-4



Independent music stores serve New York's Chinatown.

Asian music is acquired online through file-swapping networks like AudioGalaxy, which compensate no one. Estimates from record companies and retailers on both sides of the Pacific put the genre's piracy rate at about 50% to 60% of overall sales, with pop the main target for online pirates because it is the most transient and price-sensitive.

Asian new-age, world and traditional crossover music—distributed primarily by independents—are current examples of repertoire that is finding legitimate sales niches. Yet some mainstream pop sellers, like Tower Records and online retailer YesAsia.com, also believe they are well along in understanding attitudes among consumers of Asian music in North America. They may succeed where labels and their distributors failed.

"Asian music has always moved in cycles, with certain areas breaking out," says Paul Kennedy, national imports coordinator for Tower Records. "Three years

The Specialized Market Of Chinese-American Music Buyers

Exporting Chinese repertoire to the U.S. is a low priority for Asian labels

BY WINNIE CHUNG

HONG KONG—The Chinese music market in Asia is plagued by one inherent problem: the fact that there are so many different Chinese dialects. Although Cantonese and Mandarin (or Putonghua) are the two most common dialects, it means that a market that wasn't quite that big to start with is already divided in two.

Transplant that scenario to North America and the numbers of potential music buyers dwindle to negligible figures, record executives in Asia say, which is the main reason why distribution of Asian—or Chinese—products to North America isn't exactly high on the priority list for Asia's record companies. "It's a very specialized market," says Sony Music Asia president Richard Denekamp. "The Chinese population is very small in the U.S."

Chinese (including Taiwanese) accounted for only 2.5 million of the 287 million U.S. population, according to the 2000 U.S. Census, and only 0.9 million of Canada's 31 million people. Most of the Chinese population is concentrated in New York, Los Angeles, San Francisco, Toronto and Vancouver.

"These statistics illustrate the potential to sell Chinese music in North America is rather small, and that reaching these people—who have no [dedicated] radio or TV—is difficult and probably expensive," says Denekamp, who points out that Sony is seeing more of a buying trend among the older generation of Chinese who still have a connection to the Chinese media. "The younger generation isn't as connected. They want to know [more about] what's going on in America with the Eminems and Linkin Parks."

THE INDIE NETWORK

Sony Music in the U.S. has a division, Sony Music Imports, that works with specialized wholesalers and distributors to import and sell repertoire not directly released by Sony's U.S. labels, knowing that these specialty companies can better serve the mom-and-pop music shops in the nation's Chinatowns and other ethnic communities. Sony Music Imports coordinator Will Farnan says Asian music accounts

for some 10% of the divisions' sales, mostly through online retailer YesAsia.com and the World Journal, a mandarin-language publication which has retail shops in 14 U.S. markets.

Warner Music had previously imported Asian repertoire through its Canadian affiliate but found it more economical to deal directly with Asian wholesalers, who, in turn, work with the specialty retailers.

"Mainly, Hong Kong wholesalers will handle distribution for Cantonese products while Taiwanese wholesalers will handle the Mandarin products, but they'll both deal directly with the people in the Chinatowns," says Calvin Wong, Warner Music Southeast Asia's VP of marketing. "Of course, we also work with online retailers like Yesasia.com, but the numbers are very small."

Most labels move about 6,000 to 8,000 units from Hong Kong and Taiwan annually. Of these, the biggest sellers—such as Sony's Coco Lee and Warner's Sammi Cheng—move only about 2,500 units per release. "It's really nothing major, so the American guys aren't really motivated to push much harder," says Warner's Wong.

One music executive who laments the lack of a distribution network is Landow Lee, president of NMG Entertainment and a principal of music distributor and retailer Music Tower. NMG Entertainment owns NMG Records, which represents pop idol Andy Lau and actor-singer Dicky Cheung. Music Tower—which has retail outlets in Los Angeles—handles North American distribution for NMG and EEG Records, which has the biggest stable of Canto-pop artists in Hong Kong.

"We have a distribution network with some wholesalers and some going direct to stores. But the distribution network just isn't in place. Not only are the Chinese markets spread out, but each pocket only represents small numbers," says Lee, who estimates that more than 90% of the North American sales are made in Los Angeles, New York, San Francisco, Toronto and Vancouver.

Lee says Asia's different pricing systems for music products also make it difficult to estimate how many units are moved from Hong Kong or Taiwan in total. "For first orders, the wholesalers would go to the main suppliers in Hong Kong or Taiwan because they get it quicker. But for second orders, they can be taking their stock from Malaysia or China, where the unit

price of CDs is lower. Taiwan, which has lower prices, also releases a lot of albums that aren't released elsewhere in Asia," he says.

FEW AND FAR BETWEEN

In Asia, sales numbers can be boosted by in-store and television appearances, movie roles or concerts. In the U.S., as Denekamp points out, these promotional avenues are few and far between. Except for the one or two Chinese channels on cable—for which programming is usually slower than its Asian counterparts—there are few other channels where potential buyers can be exposed to Chinese music.

Off and on, Canto-pop singers will venture across the Pacific to perform in the major cities or casinos in Las Vegas and Atlantic City, but such appearances are the exception to the rule.

For Sony's Coco Lee, sales were boosted because the L.A.-based singer has already released an English-language album through Sony in the U.S. Warner's Cheng and NMG's Lau have benefited more from their popular appearances in hit Chinese movies that, more often than not, feature singles from their albums.

"It's one of the reasons why we're very keen on developing our Web sites, as they represent a very subtle form of publicity for us," says Wong at Warner, which recently worked with msn.com on a full Webcast of a concert by new sensation Stefanie Sun Yan-zi.

But one of the biggest problems facing North American distribution, says NMG's Lee, is the lack of vigilance over piracy in urban Chinatowns. "No one is really looking at the problem, so a lot of retailers unwittingly also stock pirate copies. We have an agreement with our retailers, of course, but the problem is still there with other retailers. At one time, we used to move tens of thousands of units for Andy Lau. Now, it has dropped to a couple of thousand," he adds.

While the sale of pirated music product hampers efforts to boost the legitimate market for Chinese repertoire in North America, record executives acknowledge that it is a problem the industry will grapple with for a long time to come. ■



Sony's Richard Denekamp

RETAIL'S ROLE

Continued from page APQ-1

Record labels are trying to work their way around that problem by holding autograph sessions or showcases in podium areas of larger shopping malls to benefit all CD retailers in the mall. Even then, such events aren't happening as often as retailers would like, mainly because of the lack of international stars passing through and, in the case of local repertoire, because only newer singers are willing to do these showcases.

BUNDLING SUCCESS

"Not a lot of local artists are available for such events. A lot of the more popular singers aren't too keen on these autograph sessions," says May Wong, administration manager at HK Record, which has stores in two of the bigger shopping malls in Hong Kong.

"We're happy to do in-store events," adds Emily Butt, director and GM of HMV Hong Kong and Singapore. "But, from the record companies' point of view, it is too expensive [to bring in foreign artists], and local artists want to charge an appearance fee once they become famous. We're happy to do it as an added service, but we're not going to pay promotion fees to help push their sales."

HK, which has built a reputation for classical repertoire, finds that classical artists are easier to present than pop stars because of the comparatively more active arts scene.

"We cannot afford to pay for these artists to come to Hong Kong, but quite a few stop by on their way to the bigger markets, like Taiwan or Japan. We'll try to work with the suppliers for a mini showcase or appearance. Those have been our most successful campaigns so far," says HK's Wong.

With both record labels and retailers trying to make their dollar stretch, price-point campaigns have become one of the main areas in which the two are collaborating. "Basically, that's one of the biggest means of collaboration between us and the retailers. Essentially, we look at the kind of discounts we can offer to the retailers and also at product-bundling," says Ariel Fung, Sony Music Hong Kong's managing director. One of the biggest product bundling successes for Sony has been the combined pack of a video compact disc of the movie *Crouching Tiger, Hidden Dragon* and an audio CD of its original soundtrack.

With international backing, HMV has the advantage over its competitors. Its store in the busy Tsim Sha Tsui area takes up five floors, which allows it to hang large promotional banners down the side of the building. Store space also allows for more display sections and light boxes. The chain also produces a free music magazine and operates a music

channel from a DJ booth in the store. All this means it can offer more bang for the buck, as far as promotional packages go.

"The stores are perfectly mapped out. The banners and posters are in the right place, and that all helps the impulse buyer. The radio channel doesn't hurt, but it's written into the package anyway," says Warner's Lankester, who cites Josh Groban's eponymous album as a successful example of the bundled-promotion package.

HMV Radio is seen as a better channel to push international repertoire more than local, and, although it is on an AM frequency, it provides a welcome addition to Hong Kong's very limited English-language broadcasting channels.

"The radio channel helps, but, basically, it is the added value that customers are after. For instance, we had a great campaign with Moby where every buyer also got a free T-shirt. You need that extra something to get customers to the check-out counter," says HMV's Butt.

PUSHING PRODUCT

The banners and the display booths are some of the main attractions that pull the EEG and Music Plus labels to HMV, says EEG managing director Gordon Cheng. EEG and Music Plus are both owned by the Emperor Entertainment Group and have the biggest stable of local artists in Hong Kong.

"These are good avenues of promotion for our stronger singers, such as Joey Yung and Nicholas Tse; we don't need to do that much for the idol singers. The bigger displays attract buyers because it sends a psychological message out that the label is really putting its resources behind that particular singer," says Cheng, who estimates that between 10% and 20% of its promotion budget goes toward retailer promotion.

The dedicated listening booths at the display stands also help push product, adds Cheng. "With the Joey Yung album, for instance, I think there are about five really great singles there. The radio stations will only allow us to plug three singles, but, with the listening booths, people can sample all the songs," he says.

Still, there are many other media outlets battling for a slice of the promotion budget these days. Traditional radio and television aside, karaoke houses have joint promotions with labels for exclusive premieres of karaokes.

New media outlets, such as Roadshow and Channel M—which provide video screens in almost all the buses in town—have also proven to be an effective advertising and promotion method. But one thing remains: As far as promotion goes, it all boils down to how far the dollar can stretch in difficult times. ■



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From Indonesia comes Penghargaan, and from the Philippines there's Pilipinas - award shows honoring the best in the nation.

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www.mtvasia.com

Music Retailers

A selective guide to noteworthy retailers in six key Asian markets

HONG KONG

A&B Sound
Stores: 3
Top executive: Derek Au Yeung, manager

CD Warehouse
Stores: 5
Top executive: Louis Lam, owner

HK Record
Stores: 2
Top executive: May Wong, administration manager
Email: hkr@hkrecord.com.hk

HMV Media
Stores: 4
Top executive: Emily Butt, director & GM
Email: customerservice@hmv.com.hk
Web site: www.hmv.co.hk

KOREA
Hot Tracks
Stores: 4 (within Kyobo Bookstores)
Top executive: Jin Hong-Hyun, VP
Web site: www.hottracks.co.kr

Shinnara
Stores: 3
Top executive: Kang Youn-Shan, VP

SKC Plaza
Stores: 10
Top executive: Yeom Ju-Yong, VP
Web site: www.skcp Plaza.co.kr

MALAYSIA
Salem Cool Planet
Stores: 6
Top executive: Elaine Yap, director of parent company, Ultimate Vista
Email: surfb@pd.jaring.my
Web site: www.surfnet.com.my

SINGAPORE
HMV Singapore
Stores: 2
Top executive: Emily Butt, director & GM
Email: customerservice@hmv.com.hk
Web site: www.hmv.co.hk

REACHING NORTH AMERICA

Continued from page APQ-1

cities of Toronto and Vancouver also rank high, each with about 500,000 Chinese, Korean and Japanese residents.

American numbers are predicted to grow to 14.5 million in 2010 and 18.8 million by 2020. The statistics are all the more important when put together with earnings. Income in Asian households averaged about \$46,000 in 2001, ahead of second-place Caucasians, at about \$39,000. But high income doesn't always translate into sales, especially for music.

The poor selection of legitimate mainstream repertoire meant, until recently, Asian-music fans had to rely on imported CDs and tapes, which often cost twice as much as local product. "For folks in the U.S. who complain about CD prices being \$17.99, there's no way they're going to dig into their pockets to pay \$30 to \$35," says Kumi Iida, president

Asian repertoire remains more miss than hit, as much a victim of inconsistent supply and marketing as music quality.

"I would like to do more with Asian pop, but the U.S. market is so hard to crack. J-pop has more range and is more likely to get a break," adds Kennedy. "But marketing [Asian music] is difficult because it's so sporadic and area-specific."

In March 2001, Tower bet it could tap the market by opening a dedicated world-music store in New York's East Village—a purist's dream, with prices to match.

"A large percentage of our stock is imports, and the Japanese imports are really expensive," says the store's world/Latin buyer John Coughlan. "Our volume is going up slowly because this [repertoire] is definitely a word-of-mouth thing. To make it big, you'd need more in-stores and more advertising."

Coughlan credits the rise of Japanese animated entertainment (anime) as the main reason J-pop is finding new fans among non-Asians. Anime movies, games and soundtracks of videos on local Public Broadcasting stations are driving North America's first real taste of non-idol Asian pop.

"It's hot right now, but so was [Japanese hitmaker] Hikaru Utada when she did R&B. Tastes are always shifting, and it's very tough to keep up with specific titles," says Coughlan, adding that the outlet stocks limited Chinese and Korean pop. "We use Asian labels wherever we can for that stuff, but bootlegging kills us. So I send [customers] to Chinatown or Flushing [one of the primary Korean communities within New York]."

Yet, if pop music is a continuing headache for Asian-music retailers, those who deal in other contemporary repertoire from Asia are far more upbeat.

Allegro Music has seen a steady rise in the sales of new-age, traditional and contemporary world-fusion music from Asia during the past decade. Allegro markets to higher-end, older consumers, those less prone to searching out pirated CDs and tapes. And, as the Asian genre grows, Allegro finds close to half its sales going to non-Asians.

"I think the ever-growing Asian communities helped establish [demand for] this type of music. But they also created a greater acceptance of things Asian among Caucasian-Americans," says Allegro's world-music manager, Aaron C. Yeagle. "Let's face it, the hardest part [of any distributor's job] is trying to find good crossover product, and we've been fortunate to work with great Asian labels."

Two of its top suppliers are Pacific Moon, a Japanese new-age/world label, and HUGO Media Group, a Hong Kong contemporary-classical and world-fusion outfit. Because consumers

don't differentiate between styles, Allegro is able to use one marketing plan for both and split costs.

HUGO executive VP Josef Bomback calls marketing in the U.S. a "nightmare" because of its resistance to Asian titles. But this hasn't compromised growth. The company has increased titles steadily, to about 400 on three labels, since targeting the U.S. from a branch office in Cleveland



Towers' John Coughlan

in 2000. It has found a customer base among college-educated, over-30 consumers throughout the country.

FUTURE SALES

Yeagle says Allegro leaves the online sales of its Asian titles to the labels. HUGO has no online English-language presence but is planning one this year. Pacific Moon has an extensive Web site at www.pacificmoon.com. Independent and alternative distributors estimate that less than 10% of sales come from online, although this is growing rapidly among consumers in non-urban areas who may not have access to the repertoire.

Yet it is Asian communities full of young, cash-rich, pop-music fans that offer the best potential for future sales. And it's a market e-tailers like YesAsia are going after full tilt.

The online demographics for Asian-Americans are impressive. A SINA.com survey shows that 97% of Chinese-Americans own a home computer, 73% use the Internet and 65% of those go online every day. Figures for ethnic Japanese and Koreans are similar.

YesAsia, based in San Francisco, is arguably the leading supplier of legitimate Asian pop in North America. The company has focused on offering a strong selection and domestic prices in the \$12-\$18 range since starting operations in 1998. Ninety per-

cent of the company's sales is pop music; the rest is Chinese traditional and opera. It supplies major customer markets in California and New York out of a San Francisco warehouse.

"Our sourcing capabilities are much better now, which is why our growth during the past year has been accelerating," says Joseph Lam, the company's Hong Kong-based marketing and product manager. He declines to give sales-volume figures but puts annual sales increases in "steady double digits."

Lam admits that file-swapping is one of the biggest threats but is convinced there's a huge consumer base that wants authentic product, which, for many Asian releases, means premiums and gifts included with the CD. It's a marketing style that labels in Hong Kong and Taiwan have been using for 20 years.

YesAsia's Japan GM Bill Haw is in charge of supplying the company's fastest-growing sector: J-pop.

"We feel that e-commerce is a more-efficient channel than physical retail outlets for servicing this niche market, which is spread across an immense geographic area," says Haw. "We believe that the main demographic driving sales of Japanese repertoire in North America is Chinese from Hong Kong and Taiwan, followed by Koreans."

Korean pop now outstrips Chinese pop because of its freshness and quality, notes Lam. YesAsia bought K-pop retailer Angelpop in 2001 and will open a business-development office in Korea later this year. Japanese- and Korean-language Web sites were added in June.

"While Asian-pop sales are dropping a bit, I think our penetration rate can be increased through partnerships with Yahoo! and Chinese magazines," Lam adds. "The market [in North America] is there, but do we have the energy to get it right?"

That's the question first asked by the major labels in the early '80s and a thousand times since by every distributor watching as the Asian-American population rises steadily. Solving piracy may seem an insurmountable task, but guiding perceptions and priorities to unleash the potential of Asian music in America should be far easier.

Mike Levin (mlevin@saltspring.com) is a former Far East bureau chief for Billboard.



Sembawang Music
Stores: 11
Top executive: Dave Boo, managing director
Email: semba1@singnet.com.sg

TAIWAN
Rose Records & Ta-Chung Records
Stores: 55
Top executive: Wayne Chen, VP & general counsel of parent company, GigaMedia Inc.
Web site: www.giga.net.tw

THAILAND
CD Warehouse
Stores: 6
Top executive: Marcel Jacquat, GM
Email: marcel@cdwarehouse-asia.com
Web site: www.cdwarehouse-asia.com

Mangpong
Stores: 67
Top executive: Yajai Tri-Akattit, president
Web site: www.mangpong.co.th

MGA (operators of Imagine stores)
Stores: 30
Top executive: Pongthep Siribovornkiat, managing director
Email: pongthep@mgacyber.com

Power Buy
Stores: 38
Top executive: Pravit Anantavasilpa, president
Email: pva@powerbuy.co.th
Web site: www.powerbuy.co.th

Email and/or Web site information is included where available. Listing compiled by Winnie Chung in Hong Kong, Tim Culpan in Taiwan, Mark Russell in Korea, Andrew Hiransornboon in Thailand and Steven Patrick in Malaysia.

of Asian MusicSource.com, a San Francisco-based company specializing in Asian-American entertainment.

The HMV chain in the U.S. and Canada has, for many years, considered importing more Asian repertoire at the behest of major labels. But, as U.S. purchasing manager Jeff Davidson puts it, "Lots of small independent stores located in Asian communities are so good at what they do that I don't think we would be able to compete."

FINDING NEW FANS

There is, however, a niche for higher-priced imports from Japan, which can also include reissues and compilations of Western artists that aren't readily available via North America retailers. Tower's Kennedy calls the fans of this repertoire the "purists" who will pay a premium to make sure their collections are complete. Tower has a solid sourcing pipe from Japan. But

LARGEST ASIAN-AMERICAN GROUPS IN THE U.S.

Chinese (including Taiwanese): 2.5 million
Filipino: 1.8 million
South Asian (Indian): 1.7 million
Korean: 1.2 million
Vietnamese: 1.1 million

FASTEST-GROWING ASIAN-AMERICAN GROUPS IN THE U.S.

	1990	2000	% Change
Chinese (including Taiwanese):	1.6 million	2.5 million	56%
Filipino:	1.2 million	1.8 million	50%
South Asian (Indian):	1.2 million	1.7 million	42%
Korean:	1 million	1.4 million	40%
Japanese:	0.7 million	0.8 million	14%

Source: U.S. Census



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

INTERNATIONAL

EMI Faces Distribution Revamp Shareholders Hear Plans For Europe At Annual General Meeting

BY GORDON MASSON

LONDON—Phase two of the “new” EMI Group redesign will include a major overhaul of its European distribution network, chairman Eric Nicoli told shareholders July 19 at the company’s annual general meeting in London.

Phase one, Nicoli explained, involved restructuring EMI Recorded Music to compete effectively in today’s market—including shedding 1,800 employees and dropping 25% of the record labels’ acts. Phase two will focus on ensuring EMI is shaped to effectively compete in the future. This will see the group reconfiguring information technology systems to allow better financial reporting and forecasting, developing more efficient marketing and promotion campaigns, and rationalizing distribution, especially in Europe.

Nicoli pledges the group’s strategy will also rely on the aggressive exploitation of such new formats as DVD and other revenue channels such as the Internet, broadband, and wireless. The key goal, according to Nicoli, is to “develop from a record company to a music company.”

Shareholders used the forum to launch some blistering attacks on the board and former EMI Recorded Music chairman Ken Berry and his former wife, Nancy, former vice chair of Virgin. The £6 million (\$9.5 million) severance package for Ken Berry came in for particular scrutiny, but Nicoli countered criticism by explaining that the deal, although “unpalatable,” was consistent with the terms and conditions of Berry’s contract and was below the levels that counterparts elsewhere in the music industry might expect. Nicoli says that the remuneration system for EMI Recorded Music executives has since been overhauled, with lower base salaries introduced and bonuses tied to performance. Berry’s successor, Alain Levy, has agreed to such terms.

Nicoli also notes that EMI’s share-price slide of 70% from its peak in January 2000 is consistent with other publicly traded media companies, adding that EMI outperformed rivals AOL Time Warner, Vivendi Universal, and Sony.

Non-executive director Dominic Cadbury admits it is now the job of the board of directors to restore shareholder confidence by improving the group’s financial results. “It’s all to play for this year,” he says. “If [the company] doesn’t achieve a turnaround [in results], this board has a very dim future.” But, he adds, “I would be pretty confident about the results coming through.”

While not revealing figures, Nicoli says results during the first quarter of EMI’s financial year were in line with the group’s expectations and possibly ahead of what people outside of the company expect: “We are on course to produce a substantial improvement in operating performance.”

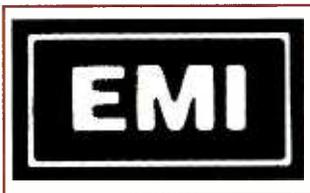
At Recorded Music, the company is targeting operating margin of 11%-13% within three years. Levy assured shareholders that inroads are being made into the issue of piracy, with new technology being utilized for both physical and online theft, while Levy himself is

lobbying governments that he believes are not doing enough to help combat piracy.

Calling EMI Music Publishing chairman Marty Bandier “the best music publisher in the whole world,” Nicoli revealed at the meeting that the company would complete the acquisition of the Jobete song catalog in early 2003 by purchasing the 50% that it currently does not own from Motown founder Berry Gordy. Nicoli noted that Jobete contains the “classic standards of the Motown era.”

Shareholders also heard that Peter Georgescu, chairman emeritus of Young & Rubicam, will become a non-executive director of EMI Group Sept. 1. He succeeds

Hugh Jenkins, who is retiring from the board.



Italian Government Rejects Motion To Lower CD Taxes

BY MARK WORDEN

MILAN—The Italian record industry, battered by piracy and slumping sales, has expressed its disappointment with the decision by the Italian government to reject a parliamentary motion, presented by opposition parties here, to lower the current level of VAT (value-added tax, or sales tax) on CDs from 20%.

The government move came despite assurances made to industry representatives in March by culture minister Giuliano Urbani that the government would lower the tax to 10% by the summer (*Billboard Bulletin*, March 15).

Urbani made his commitment at a meeting following this year’s annual Sanremo Festival, which the industry used to bring attention to its problems. But it proved to be one promise

that his colleagues were unable—or unwilling—to keep, given that the government is under pressure both from the European Union and the International Monetary Fund to get its financial house in order.

The parliamentary motion called for the sales tax on records to be lowered to 4%, the same level as that for books, another “cultural product.” That level already applies to the increasing number of (mainly catalog) CDs sold as supplements to magazines and papers through the country’s newsstand network. A cut to 4% was seen as an ambitious target; several industry insiders had privately expressed the view that a compromise level would be reached.

But speaking in parliament July 16, the government’s under secretary for economics and finance, Daniele Molgora, rejected the motion as being out of line with EU practice. He cited the European Commission’s VAT directive No. 388/77, which allows individual members to

lower the sales tax on certain products, listed in Annex H of the document. The International Federation of the Phonographic Industry (IFPI) and European independent labels body Impala are lobbying for recorded music to be added to Annex H (*Billboard*, July 13), and the Italian government’s decision is a blow to their efforts.

Molgora did, however, express support for the motion’s call for CDs to receive the same treatment as other cultural products, and he did say that the government would support EU plans to unify the sales tax on CDs. That in itself should mean a reduction in the case of Italy, which has one of the highest levels in Europe.

Enzo Mazza, director-general of the IFPI-affiliated Italian major-labels body FIMI, tells *Billboard*: “The government’s rejection of the motion is obviously very disappointing, given the industry’s current crisis—even if its support for the EU plan to unify the sales tax has to be seen in a positive light.” Nor is the battle entirely lost. Mazza says: “The Italian parliament still has to discuss the [budget], and another motion could be introduced.”

The week in politics wasn’t entirely negative for Italy’s beleaguered record industry. On July 11, the country’s ruling right-wing coalition, led by media magnate prime minister Silvio Berlusconi, passed a tough Immigration Bill, part of which includes immediate deportation for immigrants arrested for copyright and trademark infringement. As Senegalese street vendors play a key role in the distribution of pirate CDs, the move was welcomed by anti-piracy group Federazione Contro la Pirateria Musicale.

South Korea Under Scrutiny Prosecutors Probe Corruption In Nation’s Music Business

BY MARK RUSSELL

SEOUL—South Korea’s music industry has become the target of a sweeping government investigation into alleged bribery and corruption.

Since July 15, the Seoul District Prosecutors Office has been issuing summons to officials from various talent agencies, record labels, and TV music programs for questioning about large sums of money moved in dubious transactions.

Prosecutors searched four of the nation’s largest entertainment agencies—SM Entertainment, Sidus, GM Planning, and Doremi—July 12. Eight executives from those companies have since been banned from leaving the country. One prosecutor says the office plans a wide-ranging continuing investigation, which could take a couple of months. “It will be in depth,” the prosecutor says, “and will

not involve just a token slap on the wrist.”

Industry insiders claim the investigations center on “conflict of interest” stock sales, chart fixing, payola, and inappropriate lobbying for talent. Prosecutors have arrested Kim Jong-jin, managing director of M-Net, Korea’s leading music-video cable channel. They allege he received more than 50 million won (\$40,000) in bribes from various managers to promote their artists.

At the same time, the Fair Trade Commission (FTC), a state regulatory body, has announced that it is investigating SM Entertainment and eight other management companies for collusion and anti-competitive practices. The FTC is looking at the management companies to see whether they bought favors for their clients from the PDs and executives of broadcasting companies.



Down London 'Way: Red Hot Chili Peppers played a recent string of European dates to coincide with the release of *By the Way*, which is currently topping album charts across Europe. Leading execs from Warner Music International (WMI) met with the band shortly before it hit the stage at the 12,500-capacity London Arena. Pictured standing, from left, are WMI VP of international marketing Thomas Starckjohann, Warner Music Europe executive VP Gero Caccia, band member Flea, Warner Music Europe senior director of marketing Jon Uren, band members Chad Smith and Anthony Kiedis, and Warner Music Europe president Paul-René Albertini. Kneeling in front is band member John Frusciante.



MAZZA



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(ORMPA PUBLICATIONS INC.) 07/24/02		(OFFICIAL UK CHARTS CO.) 07/22/02		(MEDIA CONTROL) 07/24/02		(SNEP/FP/TITE-LIVE) 07/23/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	3	3
2	NEW	2	2	2	2	2	2
3	2	3	NEW	3	3	3	1
4	NEW	4	NEW	4	4	4	5
5	5	5	4	5	5	5	10
6	6	6	3	6	8	6	6
7	NEW	7	NEW	7	6	7	8
8	NEW	8	7	8	12	8	4
9	NEW	9	6	9	9	9	9
10	4	10	5	10	7	10	7
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	NEW	8	NEW	11	NEW	12	16
13	18	21	NEW	13	20	15	18
14	19	27	NEW	18	21	20	25
18	NEW	30	NEW	20	29	23	27
19	NEW	33	NEW	21	30	24	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
2	6	2	2	2	4	2	3
3	3	3	NEW	3	2	3	2
4	2	4	11	4	3	4	4
5	NEW	5	4	5	5	5	5
6	7	6	8	6	6	5	6
7	5	7	6	7	10	7	7
8	4	8	NEW	8	7	8	8
9	12	9	7	9	9	9	12
10	10	10	5	10	8	10	11
CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 08/03/02		(AFVVE) 07/24/02		(ARIA) 07/22/02		(FIMI) 07/22/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
2	2	2	RE	2	2	2	NEW
3	4	3	3	3	4	3	2
4	3	4	4	4	5	4	3
5	5	5	8	5	10	5	4
6	10	6	7	6	3	6	NEW
7	7	7	5	7	8	7	6
8	8	8	9	8	12	8	8
9	6	9	6	9	14	9	5
10	9	10	NEW	10	6	10	9
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
1	17	14	NEW	17	NEW	13	16
2	16	15	NEW	26	29	14	NEW
3	RE	17	NEW	27	31	23	32
5	RE	19	RE	29	36	25	28
22	RE	20	RE	36	NEW	28	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	1	1	1
2	2	2	3	2	3	2	2
3	3	3	2	3	2	3	4
4	1	4	4	4	5	4	6
5	4	5	RE	5	NEW	5	3
5	5	6	7	6	6	6	5
7	6	7	5	7	42	7	7
8	7	8	10	8	7	8	9
9	10	9	8	9	9	9	8
10	8	10	9	10	11	10	10

EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

(MUSIC & MEDIA) 07/24/02

LAST WEEK	THIS WEEK	TITLE	ARTIST
	1	WITHOUT ME	EMINEM INTERSCOPE
	2	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
	3	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC/COLUMBIA
	7	J'AI DEMANDÉ LA LUNE	INOCHINE COLUMBIA
	4	PERDONO	TIZIANO FERRO EMI
	8	I'M GONNA BE ALRIGHT	JENNIFER LOPEZ FEATURING NAS EPIC
	6	STACH STACH	BRATISLA BOYS M6 INT.
	10	ANYONE OF US (STUPID MISTAKE)	GARETH GATES S/RCA
	5	CUM CUM MANIA	FELICIEN M6 INT./SONY/BMG
	11	HOT IN HERRE	NELLY UNIVERSAL

HOT MOVER SINGLES

15	NEW	SHOOTING STAR	FLIP 'N' FILL ALL AROUND THE WORLD
18		23	WHENEVER, WHEREVER SHAKIRA EPIC
19		39	AU SOLEIL JENIFER ISLAND
24	NEW		YOUR SONG ELTON JOHN & ALESSANDRO SAFINA MERCURY
28		35	BLACK SUITS COMIN' (NOD YA HEAD) WILL SMITH FEATURING TRA-KNOX COLUMBIA

ALBUMS

1	1	RED HOT CHILI PEPPERS	BY THE WAY WARNER BROS.
2	2	EMINEM	THE EMINEM SHOW INTERSCOPE
3	4	SHAKIRA	LAUNDRY SERVICE EPIC/COLUMBIA
4	3	OASIS	HEATHEN CHEMISTRY BIG BROTHER/SONY
5	5	NELLY	NELLYVILLE UNIVERSAL
6	6	MORCHEEBA	CHARANGO EAST WEST/WEA
7	7	CELINE DION	A NEW DAY HAS COME COLUMBIA/EPIC
8	22	ASHANTI	ASHANTI DEF JAM
9	31	BRYAN ADAMS	SPIRIT (SOUNDTRACK) A&M
10	9	NO ANGELS	NOW...US POLYDOR

THE NETHERLANDS

(STICHTING MEGA TOP 100) 07/22/02

LAST WEEK	THIS WEEK	TITLE	ARTIST
	1	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
	2	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
	9	PERDONO	TIZIANO FERRO EMI
	4	HOT IN HERRE	NELLY UNIVERSAL
	3	FEEST	K3 BMG

ALBUMS

1	1	RED HOT CHILI PEPPERS	BY THE WAY WARNER BROS.
2	2	SHAKIRA	LAUNDRY SERVICE EPIC
3	3	MARCO BORSATO	ONDERWEG POLYDOR
4	6	NELLY	NELLYVILLE UNIVERSAL
5	5	CELINE DION	A NEW DAY HAS COME COLUMBIA

SWEDEN

(GLF) 07/18/02

LAST WEEK	THIS WEEK	TITLE	ARTIST
	1	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
	2	KARLEKEN VANTAR	KENT RCA
	3	WITHOUT ME	EMINEM INTERSCOPE
	2	ST. MONICA	ULF LUNDELL ROCKHEAD
	6	ROCK U	SUPERNATURAL METRONOME

ALBUMS

1	1	RED HOT CHILI PEPPERS	BY THE WAY WARNER BROS.
2	1	MAGNUS UGGLA	KLASSISKA MASTERVERK COLUMBIA
3	3	KENT	VAPEN & AMMUNITION RCA
4	4	TOMAS LEDIN	HELA VAGEN ANDERSON
5	6	EMINEM	THE EMINEM SHOW INTERSCOPE

SWITZERLAND

(MEDIA CONTROL SWITZERLAND) 07/23/02

LAST WEEK	THIS WEEK	TITLE	ARTIST
	1	WITHOUT ME	EMINEM INTERSCOPE
	2	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
	3	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
	6	I'M GONNA BE ALRIGHT	JENNIFER LOPEZ FEATURING NAS EPIC
	5	XDONO	TIZIANO FERRO EMI

ALBUMS

1	1	RED HOT CHILI PEPPERS	BY THE WAY WARNER BROS.
2	2	OASIS	HEATHEN CHEMISTRY BIG BROTHER
3	3	EMINEM	THE EMINEM SHOW INTERSCOPE
4	5	SHAKIRA	LAUNDRY SERVICE EPIC
5	4	MORCHEEBA	CHARANGO WEA

IRELAND

(IRMA/CHART TRACK) 07/19/02

LAST WEEK	THIS WEEK	TITLE	ARTIST
	3	RAMP! THE LOGICAL SONG	SCOOTER EDEL
	1	LET ME BE THE ONE	SIX RCA
	2	ANYONE OF US (STUPID MISTAKE)	GARETH GATES RCA
	4	HERO	CHAD KRUEGER FEATURING JOSEY SCOTT ROADRUNNER
	6	WHEN YOU LOOK AT ME	CHRISTINA MILIAN DEF SOUL

ALBUMS

1	1	RED HOT CHILI PEPPERS	BY THE WAY WARNER BROS.
2	2	OASIS	HEATHEN CHEMISTRY BIG BROTHER
3	6	SHAKIRA	LAUNDRY SERVICE EPIC
4	3	EMINEM	THE EMINEM SHOW INTERSCOPE
5	5	NELLY	NELLYVILLE UNIVERSAL

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 07/23/02

LAST WEEK	THIS WEEK	TITLE	ARTIST
	1	WAS IST MIT DU?	PROFESSOR KAISER UNIVERSAL
	2	WITHOUT ME	EMINEM INTERSCOPE
	3	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
	4	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
	5	PERDONO	TIZIANO FERRO EMI

ALBUMS

1	1	RED HOT CHILI PEPPERS	BY THE WAY WARNER BROS.
2	2	EMINEM	THE EMINEM SHOW INTERSCOPE
3	5	SEER	JUNISCHEE COLUMBIA
4	3	SHAKIRA	LAUNDRY SERVICE EPIC
5	7	NO ANGELS	NOW...US POLYDOR

BELGIUM/FLANDERS

(PROMUVI) 07/24/02

LAST WEEK	THIS WEEK	TITLE	ARTIST
	1	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
	2	WITHOUT ME	EMINEM INTERSCOPE
	4	DE PIZZA DANS	DYNAMITE ARS
	3	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
	6	DESENCHANTÉE	KATE RYAN ANTLER-SUBWAY

ALBUMS

3	3	RED HOT CHILI PEPPERS	BY THE WAY WARNER BROS.
2	1	DREAMLOVERS	18 HITS III MOUSE
1	2	MARCO BORSATO	ONDERWEG POLYDOR
4	4	EMINEM	THE EMINEM SHOW INTERSCOPE
5	5	SAMSON & GERT	OH LA LA LA! (S & G 12) STUDIO 100

MALAYSIA

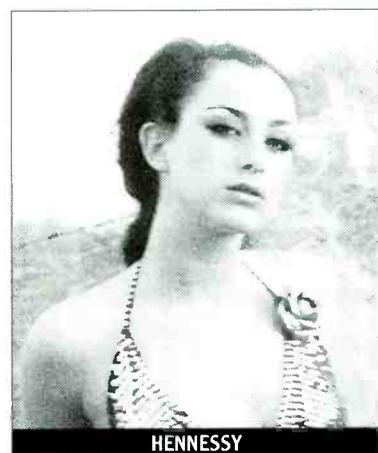
(RIM) 07/23/02

LAST WEEK	THIS WEEK	TITLE	ARTIST
	1	SPIDER	ALADIN NAR
	3	SITI NURHALIZA	SANGGAR MUSTIKA SUWAH
	2	SHEILA ON 7	07 DES SONY
	4	ELLA	PUTERI ROCK WEA
	5	AMY MASTURA	AKAN DATANG SONY
	6	UNIC	YOU AND I SEE NAR
	7	VARIOUS ARTISTS	3 DIMENSI KUMPULAN POP LELAKITERBAIK VOL. 2 WEA
	15	VARIOUS ARTISTS	POP NSR
	12	SPRING/SLAM	SENTUHAM SENSASI SPRING/SLAM SONY
	10	HADDAD ALWI & SULIS	ORCHESTRA—CINTA RASUL NSR

Global Music Pulse Edited by Nigel Williamson



HENNESSY'S HIGH: With a successful career as a child actor/model already under her belt, Irish teenager **Carly Hennessy** now turns her attention to music. Her MCA debut, *Ultimate High*, features the A-list songwrit-



HENNESSY

ing and production talents of the **New Radicals' Gregg Alexander** and **Danielle Brisebois**. The lead single is "I'm Gonna Blow Your Mind." The 18-year-old from Dublin appeared in that city's production of *Les Miserables* and then starred opposite **Julie Christie** and **Mary Elizabeth Mastrantonio** in the Irish Civil War film *Fools of Fortune*. MCA president **Jay Boberg** signed her on the spot after hearing her sing in his Los Angeles office. Hennessy says, "I listened to **Chrissie Hynde**, **Diana Ross**, **Madonna**, **Whitney Houston**—everyone. I never took voice lessons. It was something that came naturally." She appeared as **Bryan Adams' special guest** during an open-air concert at the end of last month in Dublin.

NICK KELLY

SISTER ACT: Sisters **Paola & Chiara** released their fourth album, *Festival*, June 28. Sony Columbia Italy expects it to build on the success of the duo's 2000 release, *Television*, which sold 100,000 copies in Italy and produced four hit singles. *Festival* was preceded May 24 by a single of the title track, and its Brazilian dance rhythm helped it top airplay charts. Sony Music Italy A&R director **Michele Barrile** says: "The album went platinum in Italy less than three weeks after its release, which is encouraging." The label's international exploitation manager, **Simona Rivetta**, adds: "The international campaign, which will concentrate on Europe and Latin America, will start in earnest in September. Overseas audiences are beginning to realize that Italy has more to offer than pizza and mandolins."

MARK WORDEN

A GREEK IN PARIS: Greek heart-throb **Sakis Rouvas** is in Paris to promote *Ola Kala*, his new Univer-

sal France album. Described as the "Ricky Martin of Greece," Rouvas has already performed at 20 live dates in France, and his single "Disco Girl" is enjoying ample airplay. The album, distributed in Greece by Capitol, is viewed as Rouvas' chance to break internationally. The 30-year-old star struck a deal with Universal France after singer **Nana Mouskouri** said she hadn't seen anything like him. Universal France product manager **Julien Sicault** says, "We were very impressed by what he did onstage—the way he sang and danced." Rouvas was voted singer of the year at the inaugural Greek Music Awards in April, and he has seven solo albums under his belt. *Ola Kala* contains three English-language tracks and is produced by **Desmond Child**. The disc will be released worldwide later this year.

MARIA PARAVANTES

LEE'S DEBUT: Universal Music Singapore has signed 19-year-old violinist **Min Lee**. Lee was last year's recipient of the country's Hong Kong and Shanghai Bank (HSBC) Youth Excellence award. Lee recently performed at HSBC's Anniversary Gala Dinner, which was attended by the president of Singapore, **S.R. Nathan**. Universal Music Southeast Asia president **Harry Hui** says, "Min Lee has the talent and charisma to make herself seen and heard on a truly global scale." Universal Music Singapore managing director **Gary See** reports "blue-chip" interest in *Debut*, her first album for the label.

STEVEN PATRICK

THE SWEDISH INVASION: **Sahara Hotnights** and **Alcazar**, both signed to BMG Sweden, are teaming with independent labels in their separate attempts to break into the U.S. market. Female rockers Sahara Hotnights will be handled by Jetset Records for the U.S. and Canada, while disco act Alcazar will be associated with E-Magine Music in the U.S. Both New York-based labels will start working the bands after the summer. Sahara Hotnights will tour the U.S. through the fall. The U.S. indie deals are part of BMG Sweden's A&R strategy for developing global artists. "I'm thrilled that these two very different but equally talented artists get a shot in the world's largest market," BMG Sweden managing director **Björn Lindborg** says, adding that the Sahara Hotnights track "Alright, Alright" will be featured in the movie *Jackass* (Paramount/MTV). Alcazar's first single release in the U.S. is scheduled to be "Crying at the Discoteque" (see Beat Box, page 23). The track has already sold 700,000 copies across Europe, according to BMG Sweden.

KAI R. LOFTHUS

COMMON CURRENCY

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

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

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
CELINE DION A New Day Has Come (S)					7	9				5
EMINEM The Eminem Show (U)	3		9	4	5	2		3	6	7
NELLY Nellyville (U)	2		5	5		3		2		4
OASIS Heathen Chemistry (S)			2	10					5	
RED HOT CHILI PEPPERS By the Way (W)	4	8	1	1	3	4	3	1	1	1
SHAKIRA Laundry Service (S)				2		10		4		2

Netherlands Slump Adds To Sales Fears

Europe Wonders Whether Decline Reflects Things To Come Across Continent

This story was prepared by Emmanuel Legrand in London and Menno Visser in Amsterdam.

As disappointing sales figures for the Netherlands—traditionally one of Europe's more vibrant markets—emerge, one of Europe's most experienced major-label execs has described the situation facing labels there as "frightening."

Across the European record industry, executives are anxiously eyeing the Netherlands' dramatic slump in shipments during the first half of this year, wondering whether the pattern there is a sign of things to come elsewhere on the Continent. During the January-June period, according to figures based on shipments from local trade body NVPI, Dutch album sales experienced a 14% slide in unit terms. The singles market there dropped by 35%. The market was hit especially hard in June, with album shipments down a massive 35% and singles dropping 46% in units, compared with June 2001. Value figures are not available.

That news followed recent figures from the International Federation of the Phonographic Industry (IFPI), scaled up from trade shipments reported by its members, showing that sales in the Dutch record market shrank at retail value by 1.4% to \$435.7 million in 2001, compared with the previous year. Unit sales fell by 8% during the same period. Of the Dutch market, London-based Sony Music Europe president Paul Burger says: "What is happening there is absolutely frightening."

But Burger cautions that the effects that the recent World Cup soccer championship have had on retail should be borne in mind when looking at the latest figures. "I would not draw conclusions too quickly for June, because I would not underestimate the impact of the World Cup—although the Dutch team did not qualify." Nonetheless, he concedes, "the picture is not good at all." The World Cup syndrome even had an effect on the relatively buoyant U.K. market, where market-leading music merchant HMV reported an 11% rise in sales at its HMV Europe division—mainly U.K. outlets—during May, followed by a fall of almost 3% in June, when the World Cup was at its height (*Billboard*, July 13).

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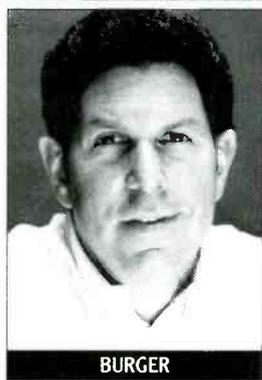
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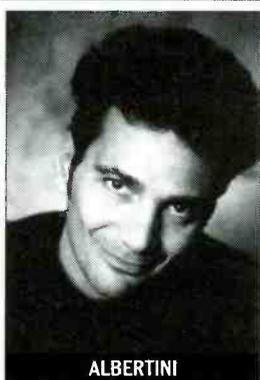
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BURGER



ALBERTINI



RONY



ROOS

they do dare [to do] it sneakily from the Internet."

Sony Music Benelux president Patrick Decam sees two other problems: "DVD is progressing at the expense of the CD, and there is also a lack of creativity—I don't hear anything spectacular." Both executives are, however, mildly optimistic about the second half of 2002 because of strong fall-release schedules.

Roos says his immediate remedy is to market and A&R as aggressively as possible and add value to products. He also says it is important to expand the distribution of music to nontraditional retail outlets.

Burger notes that the Dutch situation adds to fears about the declining market in Spain—hit especially hard by piracy in recent times—and a continuing poor performance in Germany. Other parts of Europe, notably Scandinavia, are also struggling. "I am very concerned with European figures for the first six months," Burger says. "We are in a very difficult period, and there are no signs that we are anywhere near coming out from the dark."

Another leading London-based European executive concurs. Warner Music Europe president Paul-René Albertini says, "Scandinavia and Germany are two worrying spots. I am particularly concerned by the drop in catalog and compilation sales in Germany."

In Berlin, Universal Music Germany chairman/CEO Tim Renner adds that the first-half figures for Germany are "even worse than last year."

THE BRIGHTER SIDE

On a more positive note, the two European markets that bucked the downward trend in 2001—the U.K. and France—look to be repeating the trick. While British half-year figures won't be available until mid-August, a spokeswoman for U.K. trade body the British Phonographic Industry confirms that May was "good," after a "slow" April. In France, according to figures from labels organization SNEP, shipments grew 6% in value and 5% in units during the first six months of 2002. Singles performed extremely well in France, with an 8% increase in both value and units. Even CD album sales grew by 3% in units and 5% in value. Full figures will be disclosed in August by SNEP.

Paris-based SNEP director general Hervé Rony acknowledges that those figures are "almost indecent, compared to what other countries are going through." In terms of repertoire, domestic artists accounted for 60.5% of French shipments during that period, and Rony suggests that the strength of domestic repertoire is one reason for the market's growth. But mindful of the threat of illegal copying, he adds: "I don't see any drop in sales of blank CD-Rs. It could be that the people who buy records in France are in the age group where downloading and CD-burning is not part of consumer habits."

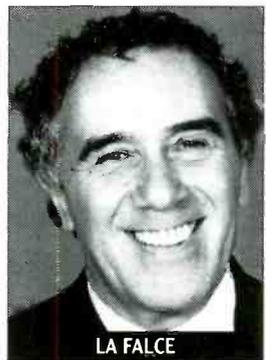
Burger concludes: "The current crisis forces us to rethink the way we do things. There are already significant changes under way in the industry. Clearly, the old model will not be supported by the declining market, and the new model still needs to reveal itself. In the meantime, we have to deal with the old model."

NEWSLINE...

Sony Music dominated Europe's album charts in the first half of 2002, taking an impressive lead over previous market leader Universal Music, according to statistics compiled by *Music & Media* based on the *Billboard* sister publication's weekly European Top 100 Albums chart. The chart is compiled each week from the national album sales charts of 18 European countries. Sony took a hefty 31.9% chart share in the albums sector, ahead of Universal's 18.9%; Sony also came second in a six-month survey based on the *Music & Media* Eurochart Hot 100 Singles chart, compiled weekly from a total of 16 national singles listings across Europe. The major had a singles chart share of 25.4%, behind Universal's 26.1%. Sony's performance was mostly the result of a trio of female artists who topped the chart throughout most of the period: Shakira, Anastacia, and Celine Dion. "It's always thrilling to have good chart shares," Sony Music Europe president Paul Burger comments. "Unfortunately, these are chart shares in a shrinking market. A few years ago, a share like this would have been an incredible source of satisfaction."

EMMANUEL LEGRAND

The Italian record labels' threat to boycott next year's Sanremo Festival of Italian Song seems to have disappeared following lengthy, intense negotiations about expenses among state broadcaster RAI, the city of Sanremo, International Federation of the Phonographic Industry (IFPI) affiliate FIMI, and independent labels association AFI. RAI has agreed to reimburse record labels for the transport and accommodation costs of their participants at Sanremo's annual live-music event—a long-running point of contention. Industry discontent with Sanremo has grown in recent years, in tandem with the festival's decline



LA FALCE

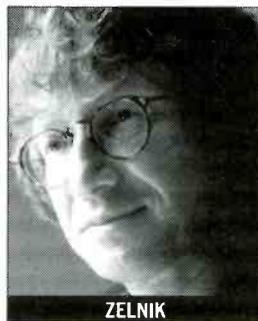
as a record-selling vehicle. The broadcaster has now agreed to pay a total of 1.35 million euros (\$1.34 million) in expenses to record companies for the 2002 event—an increase of 750,000 euros (\$740,000) on the amount originally offered to cover the contest, which took place in March. Universal Music Italy president/CEO Piero La Falce tells *Billboard* that a threat (later rescinded) not to send artists to the festival—along with a similar threat by EMI Italy (*Billboard*, March 9)—has been generally credited with encouraging RAI and Sanremo to negotiate. "This is a great piece of news, even if work still needs to be done on the festival itself," he says. "The event has, however, been saved, and now I think we can work together to make it as good as possible."

MARK WORDEN

The Swedish division of Norway's Hysj! Hysj! retail chain has filed for bankruptcy, sharing the recent fate of its Oslo-based parent company (*Billboard*, July 13). Hysj! Hysj! owned two Stockholm stores, Mega Skivakademien—the Swedish capital's largest music retail outlet—and Hysj! Hysj! Sturegallerian; both continue to operate throughout the bankruptcy procedures, albeit with limited liabilities in terms of cash refunds and gift-certificate redemptions. The extent of the chain's losses could not be determined by deadline, and no local executives could be reached. Meanwhile, Norwegian online music retailer Zailor has absorbed the online operations of the bankrupt retail chain. No financial details were announced.

KAI R. LOFTHUS

The organizers of Popkomm, the annual international music fair held in Cologne, Germany, are anticipating a 13% reduction in the number of exhibiting companies at this year's Aug. 15-17 event, down to about 700. Visitor numbers are also expected to decline to 15,000 from 17,000 last year. Uli Grossmaas, director of Popkomm organizer Music Komm, blames "poor general business conditions." According to figures from the IFPI, the German music market was worth \$2.13 billion at retail in 2001, down 9.2% on 2000. But Grossmaas notes that despite the predicted overall declines, the number of international companies represented at the conference is expected to rise by 60%. **WOLFGANG SPAHR**



ZELNIK

U.K. indie label Beggars Banquet will set up an office in France and shift its 20-year-old licensing deal with Virgin France to a new distribution agreement with indie label Naive, *Billboard* has learned. The Naive deal, effective from October, reunites Beggars Banquet founder and CEO Martin Mills with Naive co-founder and president Patrick Zelnik. "Beggars was one of the first U.K. labels I signed [a licensing deal with] when I launched Virgin France in the early '80s," Zelnik says. Beggars will operate in France near Naive's office and will be run by a small team including manager Laurent Rossi, who joins from indie Atmosphériques.

EMMANUEL LEGRAND

Tough Times Continue For Laid-Off Music Executives In Canada

As Slump In Record Market Persists, Limited Opportunities Force Label Staffers To Re-Evaluate Career Options

BY LARRY LeBLANC

TORONTO—The concept of “career planning” may be virtually unknown within Canada’s music industry, but with the market continuing to endure slow music sales, it’s rapidly becoming essential for major-label executives.

Hefty industry staff cuts here within the past five years—notably at Universal Music (following its 1998 merger with PolyGram), Warner Music, Sony Music, and HMV—are still fresh in the memories of Canadian music execs. Other job losses followed last year’s bankruptcies of independent music group Song Corp. (*Billboard*, May 26, 2001) and retail giant Sam the Record Man (*Billboard*, Nov. 10, 2001).

“This is a very small industry, and when there is a major blood-letting, there are so many people looking for jobs,” Warner Music Canada president/CEO Garry Newman notes. “You’re a 50-year-old promo rep—where do you go?”

The ongoing effects of the wide-

spread layoffs in the industry are neatly summed up by Geoff Kulawick, CEO/president of Toronto-based indie label Linus Entertainment: “I have more people knocking on my door for work these days than I get tapes from bands.”

With music retail remaining soft, neither Canadian-based affiliates of multinationals nor domestically owned distributors or labels are readily seeking to bring personnel—in some cases, high-caliber execs—back into the fold. As Sony Music Canada senior VP of sales Don Oates says, “Record companies aren’t hiring. When a position becomes available, it’s filled within a minute. When someone phones asking if there’s something available, the answer is always, ‘Not at this time.’”

Former label execs hoping to return to the music business face another problem: There are few prospective employers in Canada. Music distribution here is primarily handled by the five multinationals plus a handful key independents, and



KULAWICK

there is only a small number of appropriately sized domestic indie labels.

“The older you are, the more understanding you are that the reason for downsizing was to bring in younger, cheaper blood,” one unemployed source comments. “You see yourself as unavailable for positions you once held.”

Several industry figures note that it can be daunting approaching a prospective employer who may be a business friend—or closer. “People take your first call only because they are curious,” recalls PolyGram Group Canada former VP of finance Garry Hubbard, who left the company in 1991. “You find that you are not a player anymore. People you thought were buddies are business acquaintances.”

Randy Wells, former senior VP of A&M Records (Canada), a casualty of the Universal/PolyGram merger, agrees: “Once you were on top of the world; then you’re not. It’s like starting all over.”

Herb Forgie, who now works as a music industry consultant, following 18 years at Warner Music Canada, says, “My advice is to network immediately.” When Forgie left there last year, he was director of marketing and promotion for its domestic, international, and classical divisions. “As long as you’re quick to say you are not looking for work and would just like to spend time talking with people, they will keep in contact with you. Try to get your résumé in front of them, and then see if you fit into their world.”

Former Sony Music Canada director of artist marketing Amber Meredith, who left that company after five years in 2001 and now manages Crash Test Dummies singer Ellen Reid, says: “There’s a grieving process when layoffs happen, but afterwards, it’s important for people to know what they want before they pick up the phone and make calls.”

Most former label executives agree they did little to plan their managerial careers. As Meredith notes, “Because it is such an all-consuming business, many people spend time doing one thing and doing it as well as they can.” Kulawick notes, “Few record com-

pany people have marketable skills for any other business. My advice to label employees is to improve your education, get more training, and multi-task—or you might find yourself taken out.”

Universal Music Canada CEO/president Randy Lennox insists that “education and diversity are key to [executives] being successful. There are opportunities within our industry that are not being exploited. They should be seeing these opportunities.”

Sony former VP of international A&R and marketing Richard Zuckerman—who was laid off in 2000 after 15 years working for Sony in Canada and the U.K.—agrees. “You’ve got to think out of the box. You then discover assets you haven’t been using day to day.” Zuckerman works as a consultant to Celine Dion’s Feeling Productions and U.K.-based management firm Toy Box International.

Sacked last October after 24 years at Warner Music Canada, Kim Cooke (latterly senior VP/managing director of the U.S. division) was quickly picked up as a top-level representative by MapleMusic Recordings, launched in February by Toronto-based entertainment



LENNOX

company MapleCore with financial backing from Universal Music Canada.

“I didn’t expect to work in the music industry again,” Cooke confesses. “There aren’t many positions open, even in the good times. Fortunately, I had some strong supporters at Universal, but I also brought experience in marketing, A&R, promotion, and senior management with me. That really helped me out in finding a job.”

Royalty Deal Means More Cash For New Zealand Songwriters

BY JOHN FERGUSON

AUCKLAND—A new two-tiered royalty agreement has finally been hashed out between the Australasian Performing Rights Assn. (APRA) and New Zealand’s Radio Broadcasters Assn (RBA).

Negotiations concerning what royalties stations should pay for the right to broadcast music have been ongoing for 2½ years with the RBA, which represents the country’s leading commercial stations. The RBA had wished to retain the status quo, but the two bodies last week announced a new agreement—with immediate effect—that will see royalties determined by the level of a station’s music content. The tariff for a station with music content between 0% and 49.9% of airtime will now be 1% of gross advertising revenue; for a station with 50% or more music, the rate will be 2.6% of ad revenue.

Under the old system, the rates were 2.3% for FM stations and 2% for AM broadcasters. When those tariffs tended to have a higher music quotient than AM outlets.

The new agreement provides another broadcasting boost for New Zealand artists; in April, the RBA agreed to apply a voluntary local

music quota scheme (*Billboard*, April 20), under whose terms commercial stations will aim to achieve 20% local content levels by 2006.

Mike Chunn, director of operations for the New Zealand arm of APRA, says the new two-tier approach reflects the fact that a music station should pay more than a talk-back station. “The radio industry’s voluntary code for playing more New Zealand music looks set to increase the royalty pool for New Zealand music writers,” Chunn says. “Coupled with the new tariffs, New Zealand music writers stand to see a greater—and many would say more fair—return on their creative work.”

RBA executive director David Innes admits that the deal was the result of a long, drawn-out negotiation. “We thought there was a strong case for no change at all,” he says. “The final outcome is more than we wanted to pay and less than APRA wanted to charge, so it is probably a reasonable deal.”

The deal only covers RBA members; APRA has separate royalty agreements with state broadcaster Radio New Zealand and some smaller commercial operators. Chunn says no other new royalty deals are planned at present.



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MERCHANTS & MARKETING

New Wave Of Digital-Music Hardware Hitting Retail

Products Like Escient's Fireball And Audible.com's Otis Enable Consumers To Download, Record, Or Listen To New Sounds

BY STEVE TRAIMAN

NEW YORK—In-home and auto hardware for downloading, recording, and/or playing digital music is becoming available at more music and video retailers, which continue their transformation into total entertainment destinations.

Many of those devices were on display at the recent TechExpo at Javits Convention Center and at separate press events around New York. Included were Escient Convergence's FireBall digital-music system, audible.com's partnership with Roxio to burn downloaded audiobooks, Teac's Mini CD/MP3 Player, Casio's Exilim Digital Camera with MP3 Player, Kyocera's Smartphone with MP3 player, Olympus' Digital Voice Recorder/MP3 Player, Xitel's Hi-Fi Link, Verbatim's 48x CD-R recordable blanks, and the first Dataplay-enhanced hardware production prototypes.

The MP3 revolution began less than four years ago with the October 1998 debut of the first Rio player, and this year alone the Consumer Electronics Assn. (CEA) is forecasting sales of nearly 1 million units at an average \$118 retail. At the same time, the CEA estimates that about 45% of all households have CD-burning capability, mostly on their PCs.

PRODUCTS FOR EVERY BUDGET

At the higher end of the market, Escient's FireBall system (\$1,999 suggested retail) identifies, burns, catalogs, and manages both CDs and digital-music files, with a CD-R/RW drive for copies at six-times normal speed.

The 40 GB hard drive, with compression, provides up to 700 hours of music and works with a wide variety of leading changer brands. Escient senior VP Cat Fowler says that this June, FireBall added free access to 60 Sirius satellite radio stations, in addition to the 40 already being carried.

Toshiba "technical evangelist" Brian Foster demonstrated the Magnia SG20 Wireless Media Center, which lets users mix and match stored albums and digital, WMA, and MP3 files to create personal playlists. Offered with 15, 30, or 60 GB hard drives, it is priced between \$1,400 and \$2,100. A Voyetra Turtle Beach AudioTron "disless digital music player" (\$299 suggested retail) allows the stored music to be played on digital music systems, home theater setups, or computers.

Kyocera's new 7135 Smartphone (\$500-\$600 suggested retail) has Palm PDA functions and 16 MB of memory, with an onboard MP3 player that enables users to download and



Apple of Their iPod. Mediafour marketing manager Megan Keene shows how new XPlay software lets Windows PC users access and manipulate Apple iPod MP3 player files. (Photo: Steve Traiman)

listen to CD-quality sound with a stereo headset and remote. Slightly bigger than a credit card and about a half-inch wide, Casio's Exilim EX-MI digital camera has 12 MB of internal memory. "It will be available this month for \$349 [suggested retail] at Sam's Club and Fry's," business director Gary Schultz says, "with an MP3 player, movie player with sound, and voice recorder." Olympus DM-1 Digital Voice Recorder with MP3 Player (\$199 suggested retail) includes WOW software by SRS and a 64 MB SmartMedia Card to store and play up to an hour of CD-quality MP3 or WMA audio.

The biggest exit from the digital music market is a result of the recent Hewlett-Packard (HP)/Compaq merger. "After careful review during the integration planning process," an HP spokesperson says, "the new HP has chosen to discontinue its digital entertainment line. This includes the HP Digital Entertainment Center [introduced one year ago at \$999 and \$1,099], the Compaq iPAQ Music Center, portable MP3 audio players, and CD players."

On the more affordable side, audible.com introduced its Otis digital audio player. "It's free with an 18-month subscription to our audiobook download program, \$59 with a one-month purchase, or \$199 with no commitment," audible.com public

relations director Jon Korzen notes. "Costco will be testing our subscription program at eight stores later this summer." Roxio corporate communications manager Kathryn Kelly adds: "Our new partnership will provide a software solution to Audible-Manager to allow audible.com members to burn downloaded audiobooks to most CD-R/RW drives."

Australia-based Xitel supplies a range of PC-to-MiniDisc connectivity interfaces to Sony, managing director Barry Davis notes. At a \$49.95 estimated street price, HiFi-Link is a simple hardware unit that plugs into any USB port on a computer and into the RCA inputs of any stereo system. It then processes digital audio directly from the USB without any signal degradation, allowing consumers to turn their computers into powerful hi-fi components.

TWO NEW TECHNOLOGIES

Late last year, Teac introduced its proprietary format Mini CD/MP3 Player, which product development marketing manager Scott Ehrlich describes as "a new way to deal with MP3, with our eight-centimeter Mini CD-R offering 200 MB capacity for about 210 minutes of MP3 music." Available at CompUSA, Fry's, and J&R, among others, the player with Sennheiser earbuds is \$89.95 suggested retail or \$129.95 with a carry

bag and CD-R 10-pack (retail \$7).

An array of Dataplay hardware and initial software from Universal Music Group, BMG, and EMI was demonstrated at Dataplay media supplier Imation's booth. The launch of the innovative new technology—a quarter-sized, 500 MB optical disc able to store four CD-quality albums or up to 11 hours of MP3 files—is set for Aug. 26. Included were Dataplay-enabled recorder/players from iRiver, Evolution/MTV, and Musical for Circuit City, plus drives from Hyon Won and several other Asian vendors. "It's the only new technology to bring consumers into stores for the holidays," Imation marketing manager Jane Payfer predicts. "We're working on a number of chain-specific integrated displays."

ARRAY OF NEW SOFTWARE

New audio software runs the gamut from prosumer to consumer interest, giving retailers some broad options for high-margin impulse items.

SmartSound Sonicfire Pro's new versions for both Windows and Mac computers allow for the quick and efficient creation of customized music and sound-effects soundtracks, operations director Sharon Morgan notes. There are 43 content CDs—each \$129 suggested list—and the basic software package at \$349 includes two CDs. "It's all licensed music," she says, "acquired from Music Bakery, Sound Ideas, and Nightingale Music, among others, and it's sold royalty-free."

Apple's iPod MP3 player for its Mac

computers has won high marks for performance. Now, Mediafour president Brian Landwehr reports that his company has released its XPlay software at \$29.95 suggested retail, which makes the iPod a tightly integrated peripheral for Windows PCs. Based on the company's MacDrive technology, which lets PC users open and save files on Mac discs, XPlay makes the iPod appear to users as both a portable music player and a normal hard drive.

"Integration with Windows Explorer makes it easy to access and manipulate songs, playlists, and albums," marketing manager Megan Keene points out.

Perhaps the biggest impact on the digital music market is provided by the Verbatim subsidiary of Mitsubishi Chemical. The firm's patented Super Azo technology was reformulated to produce DataLifePlus 48x-certified CD-R discs. "Each disc can burn a full 700 MB of data—or 80 minutes of CD-quality music—in about two minutes," product manager Dean Linker says. The new discs already have been tested and certified by leading 48x computer drive manufacturers and are available at street prices of 99 cents for a single disc or \$8.99 for a 10-pack.

"It's a mix-and-match culture," CEA senior industry analyst Sean Wargo emphasizes. "Consumers desire and need to interact with their music, rather than be limited to radio airplay or prerecorded media. MP3 players were just the first stage of a larger trend toward portability of music content."



Audible Offerings. Roxio corporate communications manager Kathryn Kelly, left, and Audible public-relations director Jon Korzen preview an Otis digital audiobook player and Roxio "burning" software. (Photo: Steve Traiman)

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RIAA June Certifications

Following are the June Recording Industry Assn. of America certifications of album shipments:

MULTI-PLATINUM ALBUMS

Dixie Chicks, *Fly*, Monument/ Sony, 10 million.

Aerosmith, *Toys in the Attic*, Columbia, 8 million.

ABBA, *Gold—Greatest Hits*, Polydor/Atlas, 6 million.

Eminem, *The Eminem Show*, Web/Aftermath/Interscope, 4 million.

Enrique Iglesias, *Escape*, Interscope, 3 million.

Soundtrack, *Charlie's Angels*, Columbia, 2 million.

PLATINUM ALBUMS

(1 million units)

Lauryn Hill, *MTV Unplugged 2.0*, Columbia, her second.

Various artists, ***Wow Hits 2002***, Sparrow.

E-40, *In a Major Way*, Jive, his first.

Kenny Chesney, *No Shoes, No Shirt, No Problems*, BNA, his fourth.

Eminem, *The Eminem Show*, Web/Aftermath/Interscope, his third.

Various artists, ***P. Diddy & Bad Boy Records Present... We Invented the Remix***, Bad Boy/Arista.

GOLD ALBUMS

(500,000 units)

The Who, *30 Years of Maximum R&B*, MCA, its 16th.

Lauryn Hill, *MTV Unplugged 2.0*, Columbia, her second.

Various artists, ***Wow Hits 2002***, Sparrow.

Various artists, ***The Hard & the Heavy***, Redline Entertainment.

Kenny Chesney, *No Shoes, No Shirt, No Problems*, BNA, his fifth.

Cyndi Thomson, *My World*, Capitol Nashville, her first.

Avant, *Ecstasy*, Magic Johnson/MCA, his second.

Lil' Jon & the Eastside Boyz, *Put Yo Hood Up*, TVT, their first.

Bonnie Raitt, *Silver Lining*, Capitol, her ninth.

The Who, *My Generation: The Very Best of the Who*, MCA, its 17th.

Vanessa Carlton, *Be Not Nobody*, A&M/Interscope, her first.

MercyMe, *Almost There*, INO/Word/Warner Bros., its first.

Weezer, *Maladroit*, Geffen/Interscope, its fourth.

Various artists, ***Off the Hook***, Sony/Universal/EMI/Zomba.

Eminem, *The Eminem Show*, Web/Aftermath/Interscope, his third.

Various artists, ***P. Diddy & Bad Boy Records Present... We Invented the Remix***, Bad Boy/Arista.

Declarations Of Independents™

by Chris Morris



CLASS AND COURAGE: "Important" is a word too often abused in journalistic and musical circles. But that's the word that can be most specifically applied to the work of Vanguard Records co-founder **Seymour Solomon**, who died July 18 in Lenox, Mass., at the age of 80 after suffering a heart attack.

Solomon and his brother **Maynard** founded Vanguard in 1950 as an outlet for their enthusiasm for classical music. Taking advantage of the then-nascent LP format, they recorded artists like **Alfred Brendel**, **Peter Serkin**, and **Mischa Elman** for the label. These records—impeccably recorded and performed with vigor and grace—set the template for the label's future efforts in other genres. (Solomon would later reissue these albums on his Omega Classics and Vanguard Classics labels, which he established in the late '80s.)

It was Vanguard's forays into all facets of folk music that set the company apart from most other indies of the era. Like their contemporary **Mo Asch** of Folkways Records, Seymour and Maynard Solomon swam against the political tides of the time. In an era when signing a controversial artist was a potential one-way ticket to ostracism and bankruptcy, Vanguard courageously resuscitated the recording careers of the **Weavers** and **Paul Robeson**, who were then the targets of rampant opprobrium at the height of the McCarthy hysteria.

In the late '50s and '60s, the label became one of the major outlets for great contemporary folk and folk-blues recordings. The Solomons issued priceless sets culled from performances at the Newport Folk Festival, the seminal three-LP anthology ***Chicago/The Blues/Today!***, and classic studio albums by **Joan Baez**, **Richard & Mimi Fariña**, **Ian & Sylvia Tyson**, **Odetta**, **Buddy Guy**, **Junior Wells**, **Charlie Musselwhite**, **Skip James**, and **Mississippi John Hurt**, among many others.

The Solomons sold Vanguard to the Welk Music Group in 1985; under that aegis, the catalog remains independent, and the label continues to issue distinguished music.

Seymour Solomon's legacy is best defined by a few other words frequently misused in our business: Guts. Taste. Excellence. And most of all: class.

FLAG WAVING: **Mary Gauthier** has a simple but highly effective approach to songwriting. "When I sit down to write, I try to capture the world around me," the Louisiana-born singer/songwriter says. "I can't write about things I don't know... There's

sort of a journalistic quality."

That quality is ingrained in the affecting, powerful originals on ***Filth & Fire***, her third album and her first for Whately, Mass.-based Signature Sounds. It arrived in stores July 9.

Gauthier (pronunciation note: "Say 'Go-Shay,' y'all," her album jacket says) grew up as a hellion and an addict, and her finest songs consider the rough underside of life. One potent song, "Camelot Motel," surveys



GAUTHIER

sex, crime, and despair in a typical no-tell motel. Another of the album's highlights is "Christmas in Paradise," of which the vocalist says, "That's a true story about some guys who live under a bridge in Key West, Fla. I stumbled across them on Christmas day. There really was a Christmas tree hanging from the bridge... I put words in their mouth, but basically that's the truth."

Another standout, "After You're Gone," is an irresistible honky-tonk tune that reflects Gauthier's affection for country weepers. "I loved the outlaws—**Waylon** [Jennings] and **Willie** [Nelson], and I'm a huge **Billy Joe Shaver** fan," she says.

Now based in Nashville, Gauthier cut ***Filth & Fire*** in Austin with producer/musician (and former Flag Waver [Declarations of Independents, **Billboard**, March 11, 2000]) **Gurf Morlix**. That association and the singer's Louisiana roots have summoned comparisons to **Lucinda Williams**, who worked with Morlix for years. "I think that's gotten out of control," she says, while acknowledging some basic similarities to the much-acclaimed performer. "But it's an honor. I'll take it."

Gauthier tours endlessly (see her Web site, marygauthier.com, for her entertaining road journals) and will play festivals and clubs around the country through the fall. After a stint in Holland in early October, she will play dates opening for **Guy Clark**.

Retail Track™

by Ed Christman



BOLSTERING THE BRITS: In order to highlight its Best of the British promotion, the Virgin Entertainment Group (VEG) held a seminar for the entertainment media on how British music has been faring in the U.S. of late. And as readers know, the British aren't doing so well on the *Billboard* charts (*Billboard*, Sept. 9, 2000).

Mike Cohen, the director of the U.K. government trade board, kicked off the event by announcing that it is opening an office in New York to help facilitate U.K. music getting exposure here.

Virgin is doing its share. For example, senior VP of product and marketing **Dave Alder** says the chain

understanding the U.S. market.

There are key differences in marketing music here vs. in the U.K. that British bands have to be aware of in order to attack the American market appropriately, said **Bill Diggins**, president of Diggitt! Entertainment Management. For example, he said that the U.K. only requires a marketing campaign of six weeks, and "you know by the first day if it will make it. Here it takes 30 weeks to a year and a concerted effort between [band] management and the record label" to have a chance of getting a hit. He added, "Usually, the U.K. management team doesn't understand the U.S."



Bringing R.O.C.K. to the U.S.A. Pictured at the VEG seminar, from left, are Diggitt! Entertainment Management president Bill Diggins, Andy Cox from the band Cribabi, Palm Pictures GM Paul DeGooyer, Revolver Records managing director Paul Birch, VEG senior VP of product and marketing Dave Alder, V2 head of sales Jim Kelly, and Capitol Records VP of field sales Joy Feuer.

chose to promote **the Doves** recently instead of a sure shot like **Red Hot Chili Peppers**. That choice "is investing in the future," he said. "It's about risk-taking. Retail has a big part to play in breaking bands."

And quality music is exactly what the British offer, V2 head of sales **Jim Kelly** says. "There is an incredible resurgence in wonderfully compelling music coming out of the U.K. that needs to be heard and seen. [If that can happen], America will embrace it," he said.

Paul Birch, managing director of Revolver Records and chairman of the British Phonographic Industry International Committee, argued that the main reason that U.K. bands aren't making it here has nothing to do with understanding the market and everything to do with trade barriers. "The Americans have created barriers," he stated. "First the barriers were against parallel imports, [which lasted for a while before they were disengaged]. But now there are new barriers. One year ago, the American State Department said musicians have to wait 12 weeks [to get touring visas] or pay \$1,000 per head. If American bands want to tour the U.K., it's free and a seven-day wait."

This was one of many examples he provided, but the rest of the panelists disagreed, saying that it came down to

Capitol Records VP of field sales **Joy Fleur** said the importance of understanding the U.S. market can't be underestimated. "Radiohead management came out here for a week every single month to educate themselves on the U.S." and then educated the band on what to expect.

GOOD NEWS: Tower Records has announced that it has found the final piece needed to refinance the company. Tower will get a \$26 million loan from a syndicate of banks led by JP Morgan Chase, in addition to the \$125 million revolving credit facility from CIT Group/Business Credit (Retail Track, *Billboard*, July 6). The loan was needed to close the gap between the expected \$124 million generated by the sale of Tower Japan to Tokyo-based Nikko Principal Investments, which is expected to close Aug. 15, and the amount owed on the chain's old revolver with a syndicate of banks also led by JP Morgan Chase, which comes due after receiving a couple of extensions to Sept. 15. The refinancing gives Tower time to start generating some serious cash flow, which will eventually be needed because all of its debt now comes due in April-May 2005—the term loan and the new revolver in April and \$110 million in debentures in May.

Applause CEO Acquires Djangos Assets

BY MATTHEW BENZ

NEW YORK—Alan Brown, CEO of St. Paul, Minn., retail chain Applause Music and a leading investor in CD Warehouse, has acquired for \$1 million the assets of bankrupt Portland, Ore., retailer Djangos.com.

According to Brown, there were no other bidders for all of Djangos' assets, though other parties were said to be interested in parts of the business. Djangos' lawyer confirms the sale; Djangos executives did not return calls.

The purchase, via U.S. Bankruptcy Court in Oregon, gives Brown the djangos.com Web site, as well as stores under various names in Portland, Seattle, Los Angeles, San Diego, and Chicago. Brown, who has eight stores in the Twin Cities area, says he intends to keep Djangos' Web site and stores running under their current names.

As of April 1, Brown also owned a roughly 14% stake in CD Warehouse, which recently indicated a need for a "substantial capital injection" to stay afloat. He declined to comment on CD Warehouse's situation.

A proposed acquisition of CD Warehouse by Djangos fell apart earlier this year when Djangos filed for bankruptcy in March. At the time, Djangos executives insisted the merger deal could still be salvaged. Company chairman/CEO Steve Wood described the bankruptcy filing as "an opportunity to regroup, [which] actually could potentially enhance the opportunity to get a deal done with CD Warehouse." CD Warehouse chairman/CEO Christopher Salyer had also expressed interest in seeing the deal completed.

The premise of the merger was that djangos.com's e-commerce business would complement CD Warehouse's retail presence, which consists of some 47 stores selling new and used CDs. Geoffrey Madden (the investment banker

from New York firm Christman Peters & Madden who has been advising Djangos) had said that the combined firm would be profitable. (CD Warehouse has 234 separately owned franchise stores that were not part of the deal.)

Founded in 1999, Wood has described Djangos as "a small, developmental-stage company" in need of balance-sheet repair. Djangos made its initial \$1-per-share offer for CD Warehouse last October (*Billboard*, Oct. 27, 2001). Later that month, the purchase price was raised to \$1.50 per share, or \$5.49 million. Following the offer, the letter of intent was twice extended to give Djangos time to secure the financing it needed for the purchase. However, those funds never materialized, and Djangos filed for bankruptcy, citing the need for what Wood called "breathing room" from creditors that are applying pressure.

CD Warehouse apparently will have a "going concern" warning in its next filing with the Securities and Exchange Commission, as the company has issued a statement saying that two situations threaten the chain's longevity (*Billboard Bulletin*, July 18). CD Warehouse says its lender, GE Capital, amended the loan agreement covenants and reappraised the chain's inventory, reducing the amount available under the loan by \$1 million and leaving the company maxed out on its revolver. Also, lawsuits from franchisees seeking to terminate their agreements are hurting the company financially; \$175,000 was garnished from its accounts to pay an outstanding judgment; a further \$460,000 in royalty payments is to be paid out, pending resolution of another suit. In a statement, CD Warehouse says, "The combination of these events has intensified the need for a substantial capital injection to meet [our] current debts and obligations."

Additional reporting by Ed Christman in New York.



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Play The Music, Light The Lights: The Muppets Celebrate 25 Years

BY CATHERINE APPLEFELD OLSON

Though silver and gold are the colors most often associated with big anniversaries, the entertainment industry is seeing green as it embraces the 25th anniversary of *The Muppet Show*.

Kermit the Frog, Miss Piggy, Fozzie, and company, who first won the hearts of U.S. and U.K. TV audiences in September 1976, have been the subject of a campaign lasting more than a year orchestrated by the Jim Henson Co. The strategy stretches into the entertainment and merchandising realms and includes the release of new and nostalgic video programming, as well as the development of a new weekly Muppets TV series.

"Our objective with the anniversary program is to help platform the launch for new [Muppets] content," says Michael Polis, Jim Henson Co. senior VP of marketing worldwide and head of home entertainment. "The worst-case scenario is that we have a fantastic program that helps invigorate the Muppet brand. And if we achieve what we set out to do, we end up having a new ongoing television series, too."

MUPPETS GO MULTI-MEDIA

While the anniversary campaign has been building for nearly a year, the video and music industries will throw their hats into the ring in earnest this fall, with VHS and DVD releases on tap from Columbia TriStar and a new commemorative album from Rhino Records.

Columbia, which picked up rights to the Henson home entertainment library in 1997, will bring two *Best of the Muppet Show* collections to retail for the first time Sept. 3 (\$14.95 VHS, \$24.95 DVD). Until now, the titles—which contain three classic episodes each—have been sold only via direct response as part of a Muppets TV campaign orchestrated by Time-Life.

"The direct-response campaign was a really successful one for Time-Life, and the videos have had so much exposure on television. So we thought it was the right time to bring them to retail," Columbia director of marketing Suzanne White says. "They really remind consumers of the great nostalgia of the show, and they have a

variety of appeal to several markets."

White notes that the two initial releases were selected for their episodic content, as well as the appeal of their guest stars. Featured episodes include appearances by Julie Andrews, Elton John, Mark Hamill, and Paul Simon.

Columbia thus far has released all six of the Muppets feature films, including the most recent movie, *Muppets in Space*, as well as select Muppets specials. White also says the company will probably bring addi-

kids who are just being introduced to them, college students, and adults. It's a great brand."

The 27-song disc contains original songs from *The Muppet Show* and Muppets feature films, some of which have never been released on CD and/or have been out of print for almost a decade. The Rhino team is also compiling extensive liner notes, including a 36-page booklet written by a noted Henson historian.

"It's definitely the most elaborate packaging there's been for a Muppets release," DeGraff says. "We wanted it to be the definitive collection. We wanted to do it right."

Grounding the video and audio releases is the tremendous fan awareness the Muppets have maintained throughout the years. "We've had 96% awareness as a property all along. The awareness is huge," Polis says. "But there are so many different programs running now that will enhance the brand even more."

STILL RELEVANT

Indeed, Muppet characters from Miss Piggy to Pepe the Shrimp are making advertising appearances for properties from NASCAR to Virgin Atlantic Airlines to Long John Silvers and Denny's restaurants. As a testament to the characters' appeal to young adults, whimsical rock band Weezer invited the Muppets to appear in its new video for the song "Keep Fishin'."

Columbia will do its part to bolster awareness beginning in early October with a campaign that will promote its family product—including the Muppets titles and such other Henson properties as *Bear in the Big Blue House*—on 8 million General Mills cereal boxes.

While the nostalgia mill is working overtime, the Jim Henson Co. is also looking ahead to new ventures. The Muppets' first made-for-TV movie is in early production and is slated to air in prime time on NBC around the holidays. Additionally, Jim Henson Co. and Team Todd Productions are developing a weekly prime-time variety show in the vein of the original *Muppet Show* for the Fox Television Network. Although the creators "don't have a final concept nor a target date yet," according to Polis, the series will likely hit the airwaves in 2003.



Muppet Mania. Jim Henson Co. is celebrating the Muppets' 25th anniversary with such initiatives as VHS/DVD releases and a new TV series that is currently in development.

tional *Best of the Muppet Show* titles to retail in the future, though no specific plans have been made yet.

Adding to its Muppets canon, Columbia will release the new, direct-to-VHS (\$19.95)/DVD (\$27.96) *Kermit's Swamp Years* Sept. 3, a look back at Kermit's childhood that is hosted by the seasoned amphibian. The DVD contains a bloopers/outtakes section, audio commentaries, and trailers.

"We cut a pretty wide swath in terms of customer-age demographics," says Polis, who served as executive producer on the title. "We created that piece to appeal to kids [aged] 7-11 and parents with young children who grew up with *The Muppet Show*."

The wide demographic appeal of the Muppets—Polis says the target audience for the property these days is "0 to 99"—is also driving Rhino's *The Muppets 25th Anniversary Celebration—Who Let the Frogs Out*, set for release Sept. 17.

"Our target audience is really across the board," says Craig DeGraff, A&R/preproduction manager at Rhino. "One of the really great things about the Muppets is they appeal to

Picture This™



by Jill Kipnis

STAR-STUDED OPENER: The 21st annual Video Software Dealer's Assn. (VSDA) convention at the Rio Hotel & Casino in Las Vegas kicked off with the presentation of the inaugural Freedom of Expression Award to comedian **George Carlin**. The ceremonies also included the presentation of the Rising Star of the Year Award to **Selma Blair** and the Action Star of the Millennium Award to **Sylvester Stallone**.

Carlin told *Billboard* that he is a supporter of home video, likening it to the early music industry. "When I first started making LPs, it was a way of having a semi-permanent [record of my material]," he says. "[Home video] is just another form of this. It is nice to own your stuff."

During the opening ceremonies, VSDA president **Bo Andersen** praised the studios' courage in launching the DVD format five years ago. He received enthusiastic audience response for his comment that copyright protection still needs to be switched on. Also garnering applause was his statement that studios need to aggressively price VHS and maintain VHS stock.

The future of VHS was discussed during the panel "DVD & VHS—Balancing the Product Mix." The retailers focused on whether they should carry both widescreen and fullscreen DVDs. Technicolor Home Entertainment Services senior VP of worldwide sales **Paul Scott** seemed to be the sole VHS supporter, presenting these statistics: VCRs are in 96% of homes (with 60% of those homes having two or more VCRs), and more VHS cassettes were duplicated in the first half of 2002 than in the same period last year.

During the "DVD: The Extras and the Future of DVD Programming" panel, representatives from Artisan, New Line, Fox, and Buena Vista debated whether extras were directly related to sales. Fox senior VP of marketing **Peter Staddon** told *Billboard* that VHS "took the theatrical experience and shrunk it down to fit the television screen. With DVD, you add extras and features that enhance the experience. The question that came up is, When is enough enough, and when is too much too much? I don't think you can have a hard-and-fast rule on that."

The convention closed with the Home Entertainment Awards, determined by ballots sent to regular VSDA members. Eligible videos had to be released between Dec. 1, 2000, and March 31, 2002. The winners include:

Rental title of the year by a major: *The Fast and the Furious* (Universal).

Rental title of the year by an independent: *Traffic* (USA).

Sell-through title of the year by a major: *Shrek* (DreamWorks).

Sell-through title of the year by an independent: *The Sopranos*, seasons one and two (HBO).

Special-edition DVD of the year: *The Godfather DVD Collection* (Paramount).

Best VHS and DVD packaging: *Pearl Harbor* (Touchstone/Buena Vista).

SPIDER-MAN SET TO SOAR: Columbia TriStar Home Entertainment announced at VSDA that the home-video release of box-office smash *Spider-Man* is set for Nov. 1, and the title will be backed by the company's largest promotional campaign ever. The film will be available on VHS, as a two-disc DVD, and as a limited-edition DVD gift set.



Swinging Into Action. The VHS/DVD debut of *Spider-Man* is backed by a \$100 million-plus advertising campaign.

The two-disc DVD, available in widescreen or fullscreen with differential packaging, will include such extras as pop-on production notes and historical facts; director, visual-effects designer, and producer commentary; music videos of "Hero" by **Chad Kroeger** featuring **Josey Scott** and "What We're All About" by **Sum 41**; and a DVD-ROM comic book to feature comparison and countdown to *Spider-Man 2* feature. The gift set includes the widescreen version of the film, a reprint of the first Marvel comic featuring Spider-Man, and a collectable film cell from the movie.

Columbia executive VP of worldwide marketing **Lexine Wong** says that the title is being released on a Friday to "capitalize on an extra weekend of selling time. This will also capitalize on Halloween and possible midnight-madness events that retailers may have."

The partners involved in the film's theatrical campaign (Cingular Wireless, Dr Pepper, and Carl's Jr./Hardee's) will renew efforts for the retail release. The company's \$100 million-plus campaign includes ads on national TV networks, mall kiosks, and bus shelters; specialized radio buys; and outdoor billboards.

AUGUST 3 2002 Billboard TOP VHS SALES

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR	RATING	PRICE
1	1	NUMBER 1 JIMMY NEUTRON: BOY GENIUS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 338263	Animated	2001	G	29.99
2	NEW	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	2002	PG	22.98
3	2	A BEAUTIFUL MIND (AWARDS EDITION) UNIVERSAL STUDIOS HOME VIDEO 88877	Russell Crowe Jennifer Connelly	2001	PG-13	22.98
4	3	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
5	4	MAX KEEBLE'S BIG MOVE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 42484	Alex D. Linz Zena Grey	2002	PG	19.99
6	5	AIR BUD: SEVENTH INNING FETCH WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25129	Kevin Zegers	2002	G	19.99
7	9	SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr. James Coburn	2001	PG	22.99
8	6	GETTING THERE: SWEET 16 AND LICENSED TO DRIVE DUAL STAR VIDEO/WARNER HOME VIDEO 37891	Mary-Kate & Ashley Olsen	2002	G	19.96
9	9	DARRIN'S DANCE GROOVES RAZOR & TIE/VENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98
10	8	SCOOBY-DOO'S ORIGINAL MYSTERIES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1888	Scooby-Doo	2000	NR	14.95
11	12	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 60156	Paul Walker Vin Diesel	2001	PG-13	14.98
12	10	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 26088	Animated	2002	NR	14.99
13	20	STUART LITTLE COLUMBIA TRISTAR HOME VIDEO 05215	Geena Davis Michael J. Fox	1999	PG	14.95
14	11	OCEAN'S ELEVEN WARNER HOME VIDEO 22185	George Clooney Brad Pitt	2002	PG-13	22.98
15	15	DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24234	Animated	2002	NR	19.99
16	14	SCOOBY-DOO GOES HOLLYWOOD WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1378	Scooby-Doo	2002	NR	14.95
17	13	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
18	16	MEN IN BLACK (DELEUX EDITION) COLUMBIA TRISTAR HOME VIDEO 082653	Tommy Lee Jones Will Smith	1997	PG-13	24.95
19	21	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	2001	PG-13	14.95
20	39	BABY MOZART WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 61799	Animated	2000	NR	14.99
21	18	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95
22	17	THE SADDLE CLUB: ADVENTURES AT PINE HOLLOW WARNER HOME VIDEO 37517	Keenan McWilliam Sophie Bennett	2002	NR	14.95
23	19	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
24	27	DRAGONBALL Z: FUSION-LOSING BATTLE (EDITED) FUNIMATION 3543	Animated	2002	NR	14.95
25	26	RAT RACE PARAMOUNT HOME ENTERTAINMENT	Amy Smart John Cleese	2001	PG-13	14.95
26	NEW	BABY EINSTEIN: BABY BACH WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 161799	Animated	2002	NR	14.99
27	38	COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
28	NEW	SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13	14.95
29	NEW	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	Not Listed	1999	NR	12.98
30	23	THE MAJESTIC WARNER HOME VIDEO 22119	Jim Carrey	2001	PG	22.98
31	33	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	Spongebob Squarepants	2002	NR	12.95
32	22	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878853	Dora The Explorer	2002	NR	12.95
33	NEW	BABY EINSTEIN: BABY EINSTEIN WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 861798	Animated	2002	NR	14.99
34	25	OLIVER & COMPANY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 61724	Animated	1988	G	22.99
35	32	WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY HIT ENTERTAINMENT 2510	The Wiggles	2002	NR	14.95
36	29	AMERICAN PIE 2 (RATED) UNIVERSAL STUDIOS HOME VIDEO 60152	Jason Biggs Alyson Hannigan	2001	R	14.98
37	30	THE MANY ADVENTURES OF WINNIE THE POOH: 25TH ANNIVERSARY EDITION WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24583	Winnie The Pooh	1977	G	24.99
38	NEW	SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	Scooby-Doo	2002	NR	14.95
39	34	BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
40	36	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	Animated	2002	NR	26.99

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AUGUST 3 2002 Billboard TOP DVD SALES

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
1	NEW	NUMBER 1 THE ROYAL TENENBAUMS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24022	Gene Hackman Gwyneth Paltrow	R	29.99
2	NEW	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	PG	26.98
3	NEW	HART'S WAR MGM HOME ENTERTAINMENT 1003589	Bruce Willis Colin Farrell	R	26.98
4	2	JIMMY NEUTRON: BOY GENIUS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 338264	Animated	G	19.95
5	1	SHALLOW HAL FOX VIDEO 004003	Gwyneth Paltrow Jack Black	PG-13	27.98
6	3	BLACK HAWK DOWN COLUMBIA TRISTAR HOME VIDEO 06766	Josh Hartnett Ewan McGregor	R	27.96
7	4	A BEAUTIFUL MIND (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21450	Russell Crowe Jennifer Connelly	PG-13	29.98
8	6	MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7982	Billy Bob Thornton Halle Berry	R	24.99
9	5	A BEAUTIFUL MIND (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22350	Russell Crowe Jennifer Connelly	PG-13	29.98
10	9	HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson	PG	26.99
11	7	HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN) WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG	26.99
12	8	GOSFORD PARK UNIVERSAL STUDIOS HOME VIDEO 22281	Helen Mirren Maggie Smith	R	26.98
13	11	ORANGE COUNTY PARAMOUNT HOME ENTERTAINMENT 335924	Colin Hanks Jack Black	PG-13	22.95
14	13	OCEAN'S ELEVEN (WIDESCREEN) WARNER HOME VIDEO 22534	George Clooney Brad Pitt	PG-13	26.98
15	10	I AM SAM NEW LINE HOME VIDEO/WARNER HOME VIDEO 5537	Sean Penn Michelle Pfeiffer	PG-13	24.98
16	NEW	IMPOSTOR WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26564	Gary Sinise Madeleine Stowe	PG-13	29.99
17	12	MEN IN BLACK COLUMBIA TRISTAR HOME VIDEO 8771	Tommy Lee Jones Will Smith	PG-13	19.95
18	14	ROLLERBALL MGM HOME ENTERTAINMENT 1002801	Chris Klein Rebecca Romijn-Stamos	R	26.98
19	18	THE MOTHMAN PROPHECIES COLUMBIA TRISTAR HOME VIDEO 07808	Richard Gere Laura Linney	PG-13	27.96
20	24	THE OTHERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24188	Nicole Kidman	PG-13	29.99
21	19	KATE & LEOPOLD MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25747	Meg Ryan Hugh Jackman	PG-13	29.99
22	17	VANILLA SKY PARAMOUNT HOME ENTERTAINMENT 339364	Tom Cruise Penelope Cruz	R	29.99
23	20	HOW HIGH UNIVERSAL STUDIOS HOME VIDEO 21951	Method Man Redman	R	26.98
24	21	THE MAJESTIC WARNER HOME VIDEO 22119	Jim Carrey	PG	26.98
25	23	SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26508	Cuba Gooding Jr. James Coburn	PG	29.99

AUGUST 3 2002 Billboard TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	1	NUMBER 1 SHALLOW HAL FOX VIDEO 2003994	Jack Black Gwyneth Paltrow	PG-13
2	NEW	THE ROYAL TENENBAUMS BUENA VISTA HOME ENTERTAINMENT/TOUCHSTONE HOME VIDEO 24022	Gene Hackman Gwyneth Paltrow	R
3	2	A BEAUTIFUL MIND UNIVERSAL STUDIOS HOME VIDEO 88877	Russell Crowe Jennifer Connelly	PG-13
4	NEW	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	PG
5	NEW	HART'S WAR MGM HOME ENTERTAINMENT 1003585	Bruce Willis Colin Farrell	R
6	3	BLACK HAWK DOWN COLUMBIA TRISTAR HOME VIDEO 07133	Josh Hartnett Ewan McGregor	R
7	5	JIMMY NEUTRON: BOY GENIUS PARAMOUNT HOME ENTERTAINMENT 338263	Animated	G
8	4	ORANGE COUNTY PARAMOUNT HOME ENTERTAINMENT 335923	Colin Hanks Jack Black	PG-13
9	6	I AM SAM NEW LINE HOME VIDEO/WARNER HOME VIDEO 5535	Sean Penn Michelle Pfeiffer	PG-13
10	7	KATE & LEOPOLD MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25747	Meg Ryan Hugh Jackman	PG-13
11	8	MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7980	Billy Bob Thornton Halle Berry	R
12	9	VANILLA SKY PARAMOUNT HOME ENTERTAINMENT 339363	Tom Cruise Penelope Cruz	R
13	10	OCEAN'S ELEVEN WARNER HOME VIDEO 22185	George Clooney Brad Pitt	PG-13
14	13	THE OTHERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 64653	Nicole Kidman	PG-13
15	11	THE MAJESTIC WARNER HOME VIDEO 22326	Jim Carrey Martin Landau	PG
16	12	GOSFORD PARK UNIVERSAL STUDIOS HOME VIDEO 60379	Helen Mirren Maggie Smith	R
17	15	THE MOTHMAN PROPHECIES COLUMBIA TRISTAR HOME VIDEO 06628	Richard Gere Laura Linney	PG-13
18	14	ROLLERBALL MGM HOME ENTERTAINMENT 1002799	Chris Klein Rebecca Romijn-Stamos	R
19	NEW	IMPOSTOR BUENA VISTA HOME ENTERTAINMENT 26564	Gary Sinise Madeleine Stowe	PG-13
20	17	DOMESTIC DISTURBANCE PARAMOUNT HOME ENTERTAINMENT 337723	John Travolta Vince Vaughn	PG-13

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Events Calendar

JULY

July 29-Aug. 2, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, Los Angeles. 323-462-1108.

July 31, **10th Annual 99X Atlanta Local Music Awards (ALMAs)**, Earthlink Live, Atlanta. 404-577-8686.

July 31-Aug. 3, **Atlantis Music Conference**, Sheraton Atlanta Hotel. 770-499-8600.

AUGUST

Aug. 6, **BMI Urban Music Awards**, Club Tropigala, Fontainebleau Hotel, Miami Beach (by invitation only).

Aug. 7-9, **Billboard R&B/Hip-Hop Conference & Awards**, Roney Palace, Miami Beach. 646-654-4660.

Aug. 8-10, **Third Annual Latin Alternative Music Conference**, Puck Building, New York. 818-763-1397.

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

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

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

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

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

SEPTEMBER

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

Sept. 12-14, **Third Annual Americana Music Assn. Conference**, Hilton Suites, Nashville. 615-340-9596.

Sept. 12-15, **Second Annual Huntsville South Music Conference**, Von Braun Civic Center, Huntsville, Ala. 256-722-3150.

Sept. 18, **Third Annual Latin**

Grammy Awards, Kodak Theatre, Los Angeles. 310-392-3777.

Sept. 18-21, **Muscle Shoals Music Assn. Songfest Seminar**, various venues, Muscle Shoals, Ala. 800-941-6762.

Sept. 22-25, **CISAC World Congress**, Queen Elizabeth II Conference Centre, London. 20-7222-5000.

Sept. 29-Oct. 1, **Central South Gospel Retail Conference**, Hilton Downtown, Nashville. 615-833-5960.

Sept. 30-Oct. 2, **Billboard Dance**

Music Summit 2002, Marriott Marquis, New York. 646-654-4660.

OCTOBER

Oct. 5-8, **113th Audio Engineering Society (AES) Convention**, Los Angeles Convention Center. 212-661-8528.

Oct. 8-10, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

Oct. 10-12, **Hollywood Reporter/Billboard Film & TV Music**

Conference, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Oct. 14-20, **International Bluegrass Music Assn. World of Bluegrass Convention**, Galt House and Kentucky Center for the Arts, Owensboro, Ky. 270-684-9025.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Superdome, Sydney. mmcadam@aria.com.au.

Oct. 15, **VH1/Vogue Fashion Awards**, Radio City Music Hall, New York. 212-258-7800.

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 19, **Second Annual World Soundtrack Awards**, Bijloke Concert Hall, Ghent, Belgium. christian.deschutter@filmfestival.be.

Oct. 24, **MTV Video Music Awards Latinoamerica**, Jackie Gleason Theater, Miami Beach. 305-535-3700.

Oct. 25, **Fourth Annual Ritmo Latino Music Awards**, Kodak Theatre, Los Angeles. 818-763-1501.

Oct. 26, **Gospel Music Hall of Fame 2002 Induction Ceremony**, Marriott Renaissance Center, Detroit. 313-592-0017.

Oct. 29, **The Shortlist Music Project Second Annual Awards Ceremony**, Knitting Factory, Los Angeles. 323-465-3700.

NOVEMBER

Nov. 4, **ASCAP Country Awards**, Opryland Hotel, Nashville (by invitation only).

Nov. 4, **11th Annual Music Industry Trusts' Dinner Honoring Sir Elton John and Bernie Taupin**, Grosvenor House Hotel, London. 207-851-4000.

Nov. 5, **BMI Country Awards**, BMI Nashville office (by invitation only).

Nov. 5, **Christian Country Music**

Assn. Awards, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 5, **Second Annual Country Radio Broadcasters Hall Forum**, Nashville Renaissance Hotel. 615-327-4487.

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 7, **SESAC Country Music Awards**, SESAC Nashville office (by invitation only).

Nov. 7, **Musicians' Assistance Program (MAP) Awards**, House of Blues, Los Angeles. 310-559-9334.

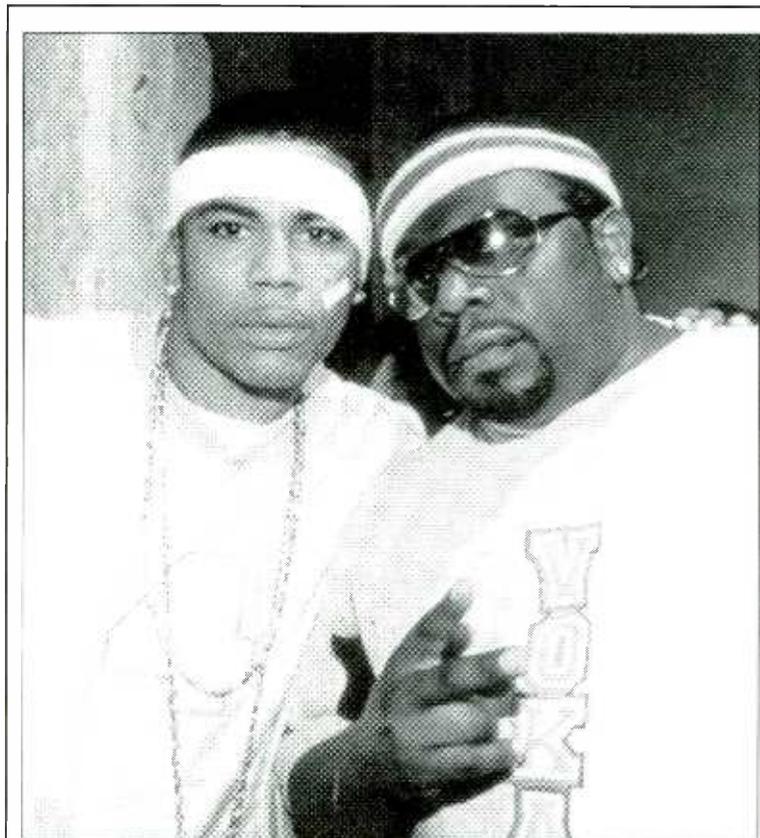
Nov. 12, **Billboard Music & Money Symposium**, St. Regis Hotel, New York. 646-654-4660.

DECEMBER

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4600.

Dec. 11, **NY Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.



Hot All Over. With the No. 1 R&B and The Billboard Hot 100 single "Hot in Herre" and his top-selling *Nellyville* tearing up the charts, Universal artist Nelly is enjoying the long, sultry summer of 2002. He is pictured, left, at the video shoot for the single with comedian Cedric the Entertainer.

Life Lines

"Just a Little Bit." His music is cited as a major influence on Jamaica's early ska musicians. He released his last album, *Memphis, Tennessee*, in 2000 on Canada's Stony Plain Records.

David R. Carter, 49, of a heart attack, July 19 in Northampton, Mass. Carter was an award-winning songwriter/performer. Admirers of his songwriting included Joan Baez, who used several of his songs in her act. In 1997, he joined Tracy Grammer in a musical partnership (Grammer was also his real-life partner), and the duo gained international prominence with three recordings on the Signature Sounds label. In addition to Grammer, Carter is survived by his father, stepmother, and sister.

Wilmer E. "Slick" Lawson, 65, of heart failure, June 22 in Nashville. A photographer for numerous musicians, Lawson shot the album

covers for records by George Jones and Tammy Wynette and toured with Loretta Lynn as her personal photographer. Before turning his lens on musicians, Lawson was one himself, playing upright bass with Boots Randolph and on *The Ralph Emery Show*. He is survived by his son, daughter, brother, and two grandchildren. In lieu of flowers, contributions may be made to St. Jude Children's Research Hospital, 501 St. Jude Place, Memphis, Tenn. 38105.

"Little" **Jimmy King**, 35, of unknown causes, July 21 in Memphis. Born Manuel Gales, the blues singer/guitarist was the brother of Eric and Eugene Gales of the Eric Gales Band. As a member of Albert King's band in the late '80s, he became the veteran blues guitarist's protégé and later cut four fiery albums for Rounder Records' Bullseye Blues imprint that updated his mentor's soulful style.

BIRTHS
Twin boys, Roman and Nyro Shaw Child, to **Curtis Shaw** and **Desmond Child**, May 8 in Miami Beach. Child is a Grammy Award-nominated songwriter/producer.

A girl, Sara Michelle Hall, to **Michelle** and **Mark Hall**, July 12 in Hendersonville, Tenn. Father is CEO of Fame Music and Muscle Shoals Records.

DEATHS
Rosco Gordon, 74, of a heart attack, July 11 in Queens, N.Y. R&B pioneer Gordon recorded during the '50s for the Chess, Duke, Modern, Vee-Jay, and Sun labels, scoring hits with "Booted," "No More Doggin'" and the blues/R&B evergreen,

Solution to this issue's puzzle (page 68)

G	U	M	P	P	A	S	T	E	D	B	I	B			
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- 3 ASHANTI, HAPPY
- 4 LIL BOW WOW, BASKETBALL
- 5 MARIO, JUST A FRIEND
- 6 LUOACRIS, MOVE B***H
- 7 IRV GOTTI PRESENTS THE INC., DOWN 4 U
- 8 KHIA, MY NECK, MY BACK
- 9 EMINEM, WITHOUT ME
- 10 TRUTH HURTS, ADDICTIVE
- 11 MUSIQ, HALFCRAZY
- 12 FAITH EVANS, BURNNIN' UP
- 13 N.O.R.E., NOTHIN'
- 14 LIL WAYNE, WAY OF LIFE
- 15 USHER, U DON'T HAVE TO CALL
- 16 TWEET, CALL ME
- 17 CLIPSE, GRINDIN'
- 18 DAVE HOLLISTER, KEEP LOVIN' YOU
- 19 BEYONCÉ, WORK IT OUT
- 20 WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)
- 21 DONELL JONES, YOU KNOW THAT I LOVE YOU
- 22 MS. JADE, BIG HEAD
- 23 BRANDY, FULL MOON
- 24 SCARFACE, ON MY BLOCK
- 25 STYLES, GOOD TIMES
- 26 ANGIE MARTINEZ, IF I COULD GO
- 27 B2K, GOTTS TA BE
- 28 JERZEE MONÉT, MOST HIGH
- 29 WYCLEF JEAN, TWO WRONGS
- 30 P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
- 31 R.L., A GOOD MAN
- 32 CAM'RON, OH BOY
- 33 B. RICH, WHOA NOW
- 34 TANK, ONE MAN
- 35 NIVEA, DON'T MESS WITH MY MAN
- 36 SLUM VILLAGE, TAINED
- 37 P. DIDDY, I NEED A GIRL (PART ONE)
- 38 ONYX, SLAM HARDER
- 39 JERMAINE DUPRI, WELCOME TO ATLANTA
- 40 MASTER P, ROCK IT
- NEW ONS
- TRINA, NO PANTIES
- DONELL JONES, PUT ME DOWN
- BENIEE MAN, FEEL IT BOY
- MUSIQ, DONTCHANGE
- LATOIYA WILLIAMS, FALLEN STAR
- MR. BIGG, TRIAL TIME
- NATURE, WHAT CHA KNOW

- 1 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
- 2 DIXIE CHICKS, LONG TIME GONE
- 3 KENNY CHESNEY, THE GOOD STUFF
- 4 DARRYL WORLEY, I MISS MY FRIEND
- 5 MARTINA MCBRIDE, WHERE WOULD YOU BE
- 6 ALAN JACKSON, DRIVE (FOR DADDY GENE)
- 7 BROOKS & DUNN, MY HEART IS LOST TO YOU
- 8 LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND
- 9 TRACE ADKINS, HELP ME UNDERSTAND
- 10 WILLIE NELSON, MARIA (SHUT UP AND KISS ME)
- 11 KELLIE COFFEY, WHEN YOU LIE NEXT TO ME
- 12 MONTGOMERY GENTRY, MY TOWN
- 13 BLAKE SHELTON, OL' RED
- 14 PINMONKEY, BARBED WIRE AND ROSES
- 15 LONESTAR, NOT A DAY GOES BY
- 16 BRAD PAISLEY, I'M GONNA MISS HER
- 17 GARY ALLAN, THE ONE
- 18 DIAMOND RIO, BEAUTIFUL MESS
- 19 KEITH URBAN, SOMEBODY LIKE YOU
- 20 REBECCA LYNN HOWARD, FORGIVE
- 21 PHIL VASSAR, AMERICAN CHILD
- 22 JO DEE MESSINA, DARE TO DREAM
- 23 CYNDI THOMSON, I'M GONE
- 24 BRAD MARTIN, BEFORE I KNEW BETTER
- 25 TIM MCGRAW, THE COWBOY IN ME
- 26 TOBY KEITH, MY LIST
- 27 MARTINA MCBRIDE, BLESSED
- 28 KENNY CHESNEY, YOUNG
- 29 RASCAL FLATTS, I'M MOVIN' ON
- 30 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
- 31 ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN
- 32 SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW
- 33 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
- 34 MONTGOMERY GENTRY, COLD ONE COMIN' ON
- 35 TOBY KEITH, I WANNA TALK ABOUT ME
- 36 AUSON KRAUSS & LINCOLN STATION, LET ME TOUCH YOU FOR AWHILE
- 37 NICKEL CREEK, THE LIGHTHOUSE'S TALE
- 38 JO DEE MESSINA, BRING ON THE RAIN
- 39 MARK CHESNUTT, SHE WAS
- 40 STEVE AZAR, I DON'T HAVE TO BE ME
- NEW ONS
- KEITH URBAN, SOMEBODY LIKE YOU (LIVE)
- DOLLY PARTON, OADGER THROUGH THE HEART

- 1 EMINEM, WITHOUT ME
- 2 NELLY, HOT IN HERRE
- 3 AVRIL LAVIGNE, COMPLICATED
- 4 BRITNEY SPEARS, BOYS
- 5 B2K, GOTTS TA BE
- 6 BIG TYMERS, STILL FLY
- 7 KYLIE MINOQUE, LOVE AT FIRST SIGHT
- 8 IRV GOTTI PRESENTS THE INC., DOWN 4 U
- 9 EVE, GANGSTA LOVIN'
- 10 MARIO, JUST A FRIEND
- 11 WEEZER, 'KEEP FISHIN'
- 12 ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS
- 13 PINK, JUST LIKE A PILL
- 14 KORN, THOUGHTLESS
- 15 P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
- 16 AMERIE, WHY DON'T WE FALL IN LOVE
- 17 RED HOT CHILI PEPPERS, BY THE WAY
- 18 VANESSA CARLTON, ORDINARY DAY
- 19 LIL BOW WOW, BASKETBALL
- 20 3LW, I DD IWANNA GET CLOSE TO YOU
- 21 PAPA ROACH, SHE LOVES ME NOT
- 22 DIRTY VEGAS, DAYS GO BY
- 23 SHAKIRA, OBJECTION (TANGO)
- 24 PAULINA RUBIO, DON'T SAY GOODBYE
- 25 BRANDY, FULL MOON
- 26 ASHANTI, HAPPY
- 27 INCUBUS, WARNING
- 28 JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
- 29 JENNIFER LOVE HEWITT, BARENAKED
- 30 N.O.R.E., NOTHIN'
- 31 VINES, GET FREE
- 32 NO DOUBT, UNDERNEATH IT ALL
- 33 BOX CAR RACER, I FEEL SO
- 34 OUR LADY PEACE, SOMEWHERE OUT THERE
- 35 JOHN MAYER, NO SUCH THING
- 36 MOBY, EXTREME WAYS
- 37 LINKIN PARK, PTS. OF AUTHORITY (POINTS OF AUTHORITY)
- 38 LUOACRIS, MOVE B***H
- 39 WYCLEF JEAN, TWO WRONGS
- 40 TWEET, CALL ME
- NEW ONS
- ANGIE MARTINEZ, IF I COULD GO
- EMINEM, CLEANIN' OUT MY CLOSET
- AUDIOVENT, THE ENERGY
- BENIEE MAN, FEEL IT BOY
- MONICA, ALL EYEZ ON ME
- FILTER, WHERE DO WE GO FROM HERE
- STYLES, GOOD TIMES
- FABOLOUS & P. DIDDY, TRADE IT ALL (PART 2)
- TRICK DADDY, IN THE WIND

- 1 CHAD KROEGER, HERO
- 2 SHERYL CROW, SOAK UP THE SUN
- 3 NO DOUBT, HELLA GOOD
- 4 JIMMY EAT WORLD, THE MIDDLE
- 5 JOHN MAYER, NO SUCH THING
- 6 PINK, JUST LIKE A PILL
- 7 DIRTY VEGAS, DAYS GO BY
- 8 AEROSMITH, GIRLS OF SUMMER
- 9 RED HOT CHILI PEPPERS, BY THE WAY
- 10 CREED, ONE LAST BREATH
- 11 MING TEA, DADDY WASN'T THERE
- 12 ALANIS MORISSETTE, PRECIOUS ILLUSIONS
- 13 OUR LADY PEACE, SOMEWHERE OUT THERE
- 14 CELINE DION, I'M ALIVE
- 15 NORAH JONES, DON'T KNOW WHY
- 16 DAVE MATTHEWS BAND, WHERE ARE YOU GOING
- 17 ANASTACIA, ONE DAY IN YOUR LIFE
- 18 COUNTING CROWS, AMERICAN GIRLS
- 19 THE CORRS, WHEN THE STARS GO BLUE
- 20 KID ROCK, YOU NEVER MET A MOTHERF**R QUITE LIKE ME
- 21 SHAKIRA, OBJECTION (TANGO)
- 22 BEYONCÉ, WORK IT OUT
- 23 PINK, DON'T LET ME GET ME
- 24 WEEZER, KEEP FISHIN'
- 25 SHERYL CROW, STEVE MCGQUEEN
- 26 ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS
- 27 BRANDY, FULL MOON
- 28 TOMMY LEE, HOLD ME DOWN
- 29 MARY J. BLIGE, RAINY DAYZ
- 30 NO DOUBT, UNDERNEATH IT ALL
- 31 FATBOY SLIM, WEAPON OF CHOICE
- 32 JEWEL, STANDING STILL
- 33 FOO FIGHTERS, LEARN TO FLY
- 34 DAVE MATTHEWS BAND, EVERYDAY
- 35 GOO GOO DOLLS, HERE IS GONE
- 36 LIFEHOUSE, HANGING BY A MOMENT
- 37 MADONNA, DON'T TELL ME
- 38 TRAIN, DROPS OF JUPITER
- 39 KYLIE MINOQUE, LOVE AT FIRST SIGHT
- 40 DEFAULT, WASTING MY TIME
- NEW ONS
- BENIEE MAN, FEEL IT BOY
- ELVIS PRESLEY VS. JXL, A LITTLE LESS CONVERSATION
- LENNY KRAVITZ, IF I COULD FALL IN LOVE
- MOBY, EXTREME WAYS



by Carla Hay

Music & Showbiz™

SWEET HIP-HOP MOVIE: Occasionally, Hollywood makes a feature film about the hip-hop industry in hopes that the movie will connect with fans and critics. Sometimes it's an intentional satire that gets mixed reviews (like the 1993 Chris Rock vehicle *CB4*), and sometimes it's just an embarrassing flop, like 1985's *Krush Groove* featuring **Run-D.M.C.** and **the Fat Boys**.

But *Brown Sugar*, starring **Taye Diggs** and **Sanaa Lathan**, gets it right on most levels. The Fox Searchlight romantic drama/comedy, which opens Oct. 11, is about two best friends since childhood—Dre (played by Diggs) and Sidney (Lathan)—who share a lifelong love of hip-hop.

Dre is an A&R executive at a hip-hop label, while Sidney is a hip-hop

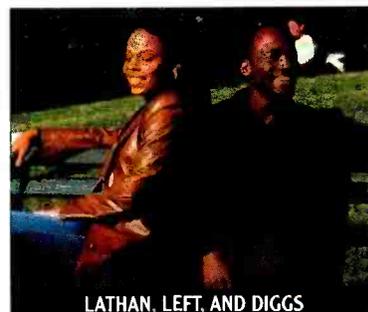
and I always saw it as music to enjoy. I never realized until I did this film that there are people who live and breathe hip-hop and take it so seriously that they feel they're nothing without [it]."

Supporting actors in *Brown Sugar* include **Queen Latifah** (who plays a friend of Sidney's) and **Mos Def**, who plays an aspiring rapper trying to maintain his integrity while seeking a record deal.

To prepare for his role, Diggs says, "I watched some friends of mine in the record industry. I even chatted with **P. Diddy** and told him that I wanted to follow him around for research. But we didn't get the chance because of scheduling conflicts."

With Diggs' musical background (he was part of the original cast of the Broadway hit *Rent*), has he ever wanted to be a recording artist? "I've thought about it, and the main reason why I'm doing more acting is because doors opened quicker for me in this area."

Fans will get to see more of Diggs' musical talent on display when he is featured in the Miramax film version of *Chicago*, due in theaters Dec. 25.



LATHAN, LEFT, AND DIGGS

journalist. Their often complicated relationship is at the center of the film, but *Brown Sugar* also addresses such real-life music-industry issues as art vs. commerce and how greed and cynicism affect the artist-development process. Get past the *When Harry Met Sally* plot, and you'll see that *Brown Sugar* offers pointed commentary on how the music business is run.

"I think it's a pretty accurate portrayal of the current state of hip-hop," Diggs says. "I grew up with hip-hop,

PTV: Although Diggs was unable to follow around **Sean "P. Diddy" Combs**, TV viewers will get the chance to look into Combs' life as a music mogul through the new MTV reality series *Making the Band II*. The half-hour weekly program, which premieres Oct. 12, will follow the formation of a new R&B/hip-hop group mentored by Combs. Reps for the show say that although Combs will be involved in the new group's career, there is no guarantee that he will sign the act to his Bad Boy label.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 3, 2002



Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

- 1 EVE, GANGSTA LOVIN' (NEW)
- 2 KYLIE MINOQUE, LOVE AT FIRST SIGHT (NEW)
- [OVEN FRESH]
- NO DOUBT, UNDERNEATH IT ALL
- THE STROKES, SOMEDAY
- LUOACRIS, MOVE B***H
- MARC COPELY, SURPRISE
- OAKENFOLD, STARRY EYED SURPRISE
- CAM'RON, HEY MA
- SPARTA, CUT YOUR RIBBON



Continuous programming
1515 Broadway, New York, NY 10036

- NEW
- THE STROKES, SOMEDAY
- AUDIOVENT, THE ENERGY
- STYLES, GOOD TIMES
- FABOLOUS, TRADE IT ALL
- TRICK DADDY, IN DA WIND
- ASH, BURN BABY BURN
- SEETHER, FINE AGAIN
- DJ SHADOW, SIX DAYS
- BEN KWELLER, WASTED & READY



Continuous programming
Hawley Crescent, London NW18TT

- 1 RED HOT CHILI PEPPERS, BY THE WAY
- 2 EMINEM, WITHOUT ME
- 3 ELVIS PRESLEY VS. JXL, A LITTLE LESS CONVERSATION
- 4 PINK, DON'T LET ME GET ME
- 5 LINKIN PARK, POINTS OF AUTHORITY
- 6 SHAKIRA, UNDERNEATH YOUR CLOTHES
- 7 GEORGE MICHAEL, SHOOT THE DOG
- 8 FUNK FOR SALE, LOCD
- 9 ROYKSOPP, REMIND ME
- 10 HOLLY ALLANCE, KISS KISS
- 11 COLDPLAY, IN MY PLACE
- 12 KYLIE MINOQUE, LOVE AT FIRST SIGHT
- 13 JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
- 14 DASH, STOP CRYING YOUR HEART OUT
- 15 WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)
- 16 NELLY, HOT IN HERRE
- 17 CHAD KROEGER, HERO
- 18 PAULINA RUBIO, DON'T SAY GOODBYE
- 19 KELLY OSBOURNE, PAPA DON'T PREACH



Continuous programming
9697 E. Mineral Ave., Englewood, CO 80112

- 1 KELLIE COFFEY, WHEN YOU LIE NEXT TO ME
- 2 DIXIE CHICKS, LONG TIME GONE
- 3 BROOKS & DUNN, MY HEART IS LOST TO YOU
- 4 GARY ALLAN, THE ONE
- 5 KENNY CHESNEY, THE GOOD STUFF
- 6 TOBY KEITH, COURTESY OF THE RED, WHITE AND BLUE
- 7 LONESTAR, NOT A DAY GOES BY
- 8 DARRYL WORLEY, I MISS MY FRIEND
- 9 ALAN JACKSON, DRIVE (FOR DADDY GENE)
- 10 PHIL VASSAR, AMERICAN CHILD
- 11 TAMY COCHRAN, LIFE HAPPENED
- 12 BRAD MARTIN, BEFORE I KNEW BETTER
- 13 DIAMOND RIO, BEAUTIFUL MESS
- 14 CYNDI THOMSON, I'M GONE
- 15 TRACE ADKINS, HELP ME UNDERSTAND
- 16 ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN
- 17 NICKEL CREEK, THE LIGHTHOUSE'S TALE
- 18 CHRIS CAGLE, COUNTRY BY THE GRACE OF GOD
- 19 SHEDAISY, MINE ALL MINE
- 20 MARK CHESNUTT, SHE WAS



Continuous programming
404 Washington Ave., Miami Beach, FL 33139

- 1 JUANES, A DIOS LE PIDO
- 2 PAULINA RUBIO, SI TU TE VAS
- 3 TALIA, TU Y YO
- 4 RICARDO MONTANER, YO PUEDO HACER
- 5 ENRIQUE IGLESIAS, ESCAPAR
- 6 SIN BANDERA, KILOMETROS
- 7 LALEY, INTENTA AMAR
- 8 CHAYANNE, Y TU TE VAS
- 9 LUIS FONSI, AMOR SECRETO
- 10 DIEGO TORRES, COLOR ESPERANZA



Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

- 1 SHAKIRA, OBJECTION (TANGO) (NEW)
- 2 MOBY, EXTREME WAYS (NEW)
- 3 BBMAK, OUT OF MY HEART (INTO YOUR HEAD) (NEW)
- 4 SAM ROBERTS, BROTHERDOWN (NEW)
- 5 EMINEM, WITHOUT ME
- 6 OUR LADY PEACE, SOMEWHERE OUT THERE
- 7 NELLY, HOT IN HERRE
- 8 P. DIDDY, I NEED A GIRL (PART ONE)
- 9 PINK, JUST LIKE A PILL
- 10 RED HOT CHILI PEPPERS, BY THE WAY
- 11 PUDDLE OF MUDD, DRIFT & DIE
- 12 JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
- 13 CHAD KROEGER, HERO
- 14 PAPA ROACH, SHE LOVES ME NOT
- 15 WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)
- 16 LIL BOW WOW, BASKETBALL
- 17 RASCALZ, CRAZY WORLD
- 18 ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS
- 19 SUM 41, WHAT WERE ALL ABOUT
- 20 TREBLECHARGER, HONORED MILLION



Three hours weekly
216 W Ohio, Chicago, IL 60610

- 1 RIVAL SCHOOLS, GOOD THINGS
- 2 RED HOT CHILI PEPPERS, BY THE WAY
- 3 SIMON AND MILO, IT'S NOT ME, IT'S YOU
- 4 MOTORHEAD, BRAVE NEW WORLD
- 5 FINCH, LETTERS TO YOU
- 6 THE GET UP KIDS, OVERDUE
- 7 MIDDTOWN, LIKE A MOVIE
- 8 SYSTEM OF A DOWN, AERIALS
- 9 SIMON AND MILO, IT'S NOT ME, IT'S YOU
- 10 ASH, BURN BABY BURN
- 11 SAVES THE DAY, FREAKISH
- 12 JIMMY EAT WORLD, SWEETNESS
- 13 MATHEW, EVERYBODY DOWN
- 14 ANDREW W.K., SHE IS BEAUTIFUL
- 15 HALFORD, BETRAYAL



5 hours weekly
223-225 Washington St, Newark, NJ 07102

- 1 PAPA ROACH, SHE LOVES ME NOT
- 2 THE VINES, GET FREE
- 3 MOBY, EXTREME WAYS
- 4 DISHWALLA, SOMEWHERE IN THE MIDDLE
- 5 THE HIVES, HATE TO SAY I TOLD YOU SO
- 6 HATEBREED, I WILL BE HEARD
- 7 JARVIS CHURCH, SHAKE IT OFF
- 8 SWITCHED, INSIDE
- 9 MOBY, SLEEPY
- 10 BETTY BLOWTORCH, HELL ON WHEELS
- 11 THE CATHOLIC GIRLS, BOYS CAN CRY
- 12 NONPOINT, YOUR SIGNS
- 13 NOCTURNAL RAGE, MISS MARY JANE
- 14 STYLES, GOOD TIMES
- 15 LUOACRIS, MOVE B***H
- 16 WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)
- 17 MS. JADE, BIG HEAD
- 18 MADE MEN, THE FRANKLINS
- 19 MOTLEY CRUE, GIRLS, GIRLS
- 20 TOMMY LEE, HOLD ME DOWN

NEWSLINE...

Heritage rock WVBZ Greensboro, N.C., PD Tim Satterfield adds duties as operations manager of Clear Channel's Greensboro cluster, which includes AC WMAG and country stations WTQR and WWCC. Meanwhile, WTQR names Bill Dotson PD/morning co-host. Dotson was PD of country KSSN Little Rock, Ark. . . . Heritage rock/triple-A KQMT Denver names Dan Michaels PD. He was PD of heritage rock WMGK Philadelphia . . . Adult top 40 WCKW Baton Rouge, La., morning host Jim Hanzo adds interim PD duties.

Compiled by Carla Hay.

WWPR Powers Up New York Ratings Battle

Clear Channel Outlet Nips At WQHT's Longtime Hip-Hop Dominance

BY DANA HALL
Airplay Monitor

NEW YORK—In its first Arbitron book, Clear Channel's (CC) WWPR (Power 105.1) New York moved from No. 14 as adult R&B WTJM (Jammin' 105) to No. 4, taking a sizable chunk out of long-time market dominator WQHT (Hot 97), which remains No. 2 in the market but has dropped 6.1-4.3 12-plus.

Four industry veterans led the charge for WWPR during its first four months—PD Michael Saunders, CC VP of urban programming Doc Wynter, senior VP of programming (and former Hot 97 PD) Steve Smith, and senior VP of programming Tom Poleman. We spoke with them about strategy, the star power of old-school, and why New York is the ultimate hip-hop market.

Power launched with a somewhat older target audience than Hot 97, with more gold and more R&B. Usually a station has to launch younger to get its foot in the door. Why did Clear Channel choose this approach?

Smith: I was at Hot for seven years, and when I left, the research showed that Hot owned the young hip-hop position 50-1. It was locked up. So, we didn't feel that going directly at Hot would be the right move. But there was an opportunity to do a radio station that was more female-friendly, less rap-heavy, and less teen-targeted that played a better mix of hip-hop and R&B. The old-school hip-hop fell right into that.

Four months into the station, do you need to choose either the younger or the older demo, or can you satisfy both ends of the spectrum?

Wynter: I don't think we need to choose one or the other. The 18- to 24-year-olds, which is the younger segment of our audience, still grew up with these songs, and so they still have passion for them. There isn't a line of

demarcation that you might typically see at adult R&B.

Smith: I think the old-school hip-hop is appealing to both young and old.

So few radio stations were playing any hip-hop gold. Why did you decide to add it on Power?

Wynter: The template for most hip-hop radio stations today is probably the template that Steve Smith started when he created Hot. Most R&B stations before that played hip-hop and R&B with a little gold, but it was with the debut of Hot that we started to see stations that played very little or no gold

or gold that was only two to three years old. And that's what we've been doing in radio the past few years, because it has proved to be very successful. But when we were pondering the launch of Power and talked about adding all this old school, we thought, "This could be huge." But I also wanted to see some research to be sure that there was still passion for these records: There was.

Smith: We needed a musical hook that would differentiate us. New York was and still is the epicenter of hip-hop. There were so many records between '93 and '99 that were huge in New York, but you simply didn't hear them anymore. I think people still believe that hip-hop is disposable.

Poleman: Anytime you have a

monster in the market like Hot, you look for what the audience is currently associating them with and figure out a product with a slight differential. For us, the flank position and the angle was to go a little older, and the old school was the way to do it without feeling too old.

What about balancing adults and young adults, presentationally? How "street" can your jocks sound without losing the adult demos?

Saunders: I've always been an advocate of reaching the streets but not pissing off the so-called "sophisticated" listener. I often refer to it as "going from the ghetto to the limo."

I want a 29-year-old woman to be able to listen and not get turned off or feel uncomfortable. There is a fine line that jocks must walk. Yet, at the same time, when you hear Flava Flav doing the traffic, I think that is street.

When you first signed on, you directly targeted Hot 97 with promos talking about its commercial

load. But not anymore.

Wynter: When we signed on, we were in attack mode. It was our job to point out the competitor's deficiencies. After that, we found that the listeners were pointing them out to us, so we no longer had to stress them.

Smith: One of the brilliant ideas we used in the launch, which was Doc's idea, was to do "10,000 joints in a row," which was totally a dig at Hot. It highlighted how many commercials they ran. But, after the initial impact of being commercial-free, everyone thought that we would fall off. Instead, in the second and third phase of the book, we actually grew, and we weren't doing 10,000 joints in a row at that time.

Wynter: And I have to add that it took [CC market manager] Andy Rosen and [former CC Radio CEO] Randy Michaels to not flood the station with commercials right after that. They said, "The audience told us that they like the fact that we are playing more music, so let's not change on them now."

Steve, is this the same Hot 97 that you helped create almost 10 years ago, or has the station changed significantly?

Smith: There are some things that



SAUNDERS



SMITH



POLEMAN



WYNTER

Michaels' Exit Sparks CCC Sell-Off

BY MATTHEW BENZ

NEW YORK—The sudden news of Clear Channel Radio CEO Randy Michaels' departure (*Airplay Monitor*, July 26) sparked a sell-off of the shares of parent Clear Channel Communications (CCC). In an effort to calm investors, the company advanced by one week the release of its latest financial results.

CCC said July 22 that Michaels will become CEO of a newly formed new-technologies division focusing on interactive, wireless broadband, and satellite technologies. CCC president/COO Mark Mays, who will oversee the radio unit until a permanent replacement is found, said in a statement "no sudden event or any poor performance" prompted Michaels' move,

which he termed a mutual decision.

But the next day, CCC shares closed down \$4.94, or 16.5%, at \$25. In a research note, Merrill Lynch analysts said it was "odd" that CCC did not have a permanent replacement for Michaels, whom they called "a very capable radio executive."

CCC stock stabilized July 24, as CCC reported second-quarter net income of \$238 million, or 40 cents per share. It had a net loss in the same period last year of \$237 million, or 40 cents per share, including \$644.9 million in depreciation and amortization expenses.

Total revenue was flat at \$2.17 billion. CCC's live-event arm saw revenue decline 11.2% to \$619.2 million; radio revenue rose 5.4% to \$991.3 million.

MTV VMA

Noms Announced

BY CARLA HAY

NEW YORK—With six nods each, Eminem, P.O.D., and Missy "Misdemeanor" Elliott lead the nominees for the 2002 MTV Video Music Awards, to be presented Aug. 29 at New York's Radio City Music Hall.

In the video of the year category, Eminem's "Without Me" and P.O.D.'s "Alive" are up against 'N Sync's "Gone," Linkin Park's "In the End," Nas' "One Mic," and the White Stripes' "Fell in Love With a Girl."

"Without Me" also received nods for best male video, best rap video, best direction in a video, best editing in a video, and viewers choice. "Alive" garnered nominations for best group video, best direction in a video, best special effects in a video, and viewers choice; another P.O.D. clip, "Youth of the Nation," is up for best rock video.

Elliott's "One Minute Man" (featuring Ludacris and Trina) earned nominations for best hip-hop video, best direction in a video, best special effects in a video, best editing in a video, best art direction in a video, and best cinematography in a video.

The 2002 MTV Video Music Awards will be hosted by Jimmy Fallon. Artists scheduled to perform include Bruce Springsteen & the E Street Band, Pink, and Eminem.

Other multiple nominees include Shakira's "Whenever, Wherever" and the White Stripes' "Fell in Love With a Girl," which received four nods each. "Whenever, Wherever" is up for best female video, best dance video, best pop video, and best cinematography in a video. In addition to its nomination for best video of the year, "Fell in Love With a Girl" received nods for best special effects in a video, best editing in a video, and breakthrough video.

Videoclips eligible for this year's awards show were those that premiered on MTV between June 9, 2001, and May 31, 2002. The viewers choice award is determined by phone and online voting at mtv.com. In addition to "Without Me" and "Alive," videos nominated this year in that category are B2K's "Uh Huh," Michelle Branch's "Everywhere," Enrique Iglesias' "Hero," and Brandy's "What About Us?"

The MTV2 Award—which debuted last year in recognition of videos that benefited from early MTV2 exposure—will again be selected by viewers through online voting. This year's nominees are Dashboard Confessional's "Screaming Infidelities," the Hives' "Hate to Say I Told You So," Norah Jones' "Don't Know Why," Musiq's "Halfcrazy," Nappy Roots featuring Jazze Pha's "Awnaw," and the Strokes' "Last Nite."

Winners for the rest of the categories are voted on by ballots distributed to about 500 music industry professionals and 500 MTV viewers.

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



BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter



by Geoff Mayfield

BUSTIN' LOOSE: RCA played expectations for the new **Dave Matthews Band** (DMB) album close to its vest, as published reports stated the label and the group's management would be thrilled if the title beat the half-million mark in its first week. *Busted Stuff* does even better, breaking through the gate with 622,000 units, the second-largest Nielsen SoundScan week in Matthews' career.

The band's last studio album, 2001's *Everyday*, was the only Matthews title to muster a larger sum—733,000 in its first week. *Stuff* is Matthews' third No. 1 on The Billboard 200 and the seventh to reach the top five.

Beyond the fact that both hit the top rung, there is a weird link between the new album and *Everyday*: Most of the songs on *Stuff* were on the aborted album that was replaced by last year's **Glen Ballard**-produced set. The unreleased project, produced by **Steve Lillywhite**, was a hot download among Matthews' fans on file-sharing sites, but the songs were newly recorded for *Stuff* by producer **Stephen Harris**.

Just as the arrival of a new **Red Hot Chili Peppers** set stirred last issue's Top Pop Catalog Albums chart, Matthews' earlier titles soar now, with Greatest Gainer ribbons on both The Billboard 200 (120-67, up 66.5%) and the catalog list (29-2, up 100%). Two more join

Top Pop Catalog at Nos. 10 and 16.

A second week at No. 1 is unlikely. *Everyday* saw more than a 50% decline in week two. A similar erosion for *Busted* would enable

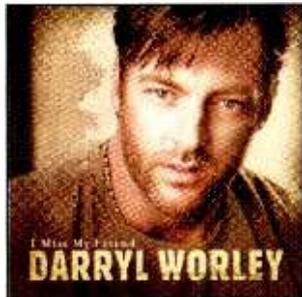
two new releases to pass it by, as **Toby Keith's** *Unleashed* and multi-act hit compilation *Now! 10* both seem on target to beat 300,000 units.

PIERCING THE GLOOM: Album sales still trail those of 2001 (see Market Watch, page 6), but The Billboard 200 does offer bright moments in the fast starts of rock bands **the Vines** and **the Flaming Lips**, gospel act **Mary Mary**, and country singer **Darryl Worley**.

The Vines are the first big signing during **Andy Slater's** tenure as president of Capitol. The band's "Get Free" bullets at No. 10 on Modern Rock Tracks and at No. 31 on Mainstream Rock Tracks, as their debut album *Highly Evolved* opens at No. 11 with 64,000 units.

Meanwhile, Mary Mary and Worley both avoid the dreaded sophomore jinx and, in fact, each exceeds their first album's peak, with the former opening at No. 1 on Top Gospel Albums and Top

Contemporary Christian, No. 10 on Top R&B/Hip-Hop Albums and No. 20 on the big chart (42,500 units). Its 2000 outing, *Thankful*, did reach the top of the two religious music lists but peaked at No. 22 on R&B/Hip-Hop Albums and No. 59 on The Billboard 200. That earlier collection sold 23,500 in its biggest sales week.



Riding the biggest radio hit of his career (see Singles Minded, this page), Worley shows even bigger growth, starting at No. 21 on the big chart and No. 1 on Top Country Albums (42,000 units). His first album never sold enough to reach The Billboard 200 and stalled at No. 33 on the country list in 2000.

The Flaming Lips hit a high note, too. After placing three albums on Heatseekers, including one that also reached The Billboard 200—where it peaked at No. 108—the Lips enter the big chart at No. 50. Incidentally, a refinement of our chart graphics brings a new symbol to our album lists to indicate titles that are, or once were, on the Heatseekers chart.

PROGRESS REPORTS: **Kylie Minogue** continues to stage a second act for her Capitol debut. This issue's 80-66 jump (up 16%) was aided by her visits to *Live With Regis and Kelly* and MTV's *Total Request Live*. Last issue's 107-80 leap was juiced by *The Tonight Show* and a repeat of her *Saturday Night Live* stop. It doesn't hurt that "Love at First Sight" is gaining traction at radio (33-28 on Top 40 Tracks), while Minogue and lead single "Can't Get You out of My Head" are featured in a frequently seen Bally Total Fitness TV ad. This marks the album's fourth straight gain over prior-week sales.

A new single, a new movie, and TV reruns are the ingredients for a 10% spike by **Celine Dion** (24-23), her second straight increase following eight weeks of decline. Dion's "I'm Alive," featured in *Stuart Little 2* and included in that film's soundtrack (No. 17 on Top Soundtracks), bullets at No. 16 on Adult Contemporary. Repeats of her appearances on *20/20* and *The Rosie O'Donnell Show* also ran during the tracking week.

The video release of **Mandy Moore's** movie *A Walk to Remember* brought that soundtrack back to The Billboard 200 last issue. It moves 64-62 with an 11% gain, while the cable bow of *Moulin Rouge* on Cinemax brings Pacesetter honors to its soundtrack (143-107, up 44%).

Singles Minded



by Silvio Pietrolungo, Minal Patel, Wade Jessen

RISE AND WRONG: **Bruce Springsteen** returns to The Billboard Hot 100 for the first time in five years (see Chart Beat, page 5), as "The Rising" is the Hot Shot Debut at No. 52. The title track from his latest album—which hits stores July 30—makes its impressive chart entry thanks to the release of a retail CD single, which scans 13,000 units. While that total would normally be enough in the current sales climate to top the Hot 100 Singles Sales chart, "The Rising" comes in at No. 2, kept from the top slot by Springsteen's labelmate **Wyclef Jean**, who surges 25-1 with "Two Wrongs."

"Wrongs," which features **Claudette Ortiz** from **City High**, also had a CD single hit stores to complement its previously released 12-inch vinyl. They combine for 13,500 pieces. "Wrongs" also tops the Hot R&B/Hip-Hop Singles Sales chart and is the Greatest Gainer/Sales winner on both Hot R&B/Hip-Hop Singles & Tracks (21-16) and the Hot 100 (63-39).

With "Wrongs" and "The Rising" taking the top two slots on the Hot 100 Sales chart, "A Little Less Conversation" by **Elvis Presley vs. JXL** falls from the No. 1 slot after three consecutive weeks to No. 3. It scans 12,000 units, a 500-piece decline from last issue.

This is the first time in three months that the top three retail singles each scan more than 10,000 units. In the May 4 issue, "N Sync Featuring Nelly's" "Girlfriend" ticked 15,500 units, "A Thousand Miles" by **Vanesa Carlton** hit 14,000, and **Mr. Cheeks'** "Lights, Camera, Action!" did 13,000.

On the Hot 100, "Conversation" rebounds 69-53 after dropping the past two weeks from its initial peak of No. 50. The record lost ground when sales declined from its first-week splash, with those declines outweighing the gains made on the radio side. With a small decrease in sales and a 6 million gain in airplay—its largest weekly gain to date—"Less" is able to bounce back.

Elsewhere on the Hot 100 Singles Sales chart, **LeAnn Rimes'** "Can't Fight the Moonlight," the all-time record-holder for weeks spent on the chart, hits triple digits: In her 100th week, she drops 22-27.

STAR WARS: After claiming top ink for two weeks and then stepping aside last issue for

Kenny Chesney's "The Good Stuff," **Toby Keith's** "Courtesy of the Red, White and Blue (The Angry American)" rebounds with a triple-digit spin increase to bullet at No. 2 on Hot Country Singles & Tracks, with only 66 detections separating the two titles. "Courtesy" improves 167 spins after dipping 135 detections last issue to claim the biggest increase among the chart's top three titles, which includes a 4-3 hop (+113) for **Gary Allan's** "The One," his highest position to date on this chart.

Undoubtedly enhanced by a prerelease media swirl for Keith's *Unleashed*—which is expected to arrive at No. 1 next issue on Top Country Albums—Keith's renewed airplay vigor dovetails with a July 21 CMT special titled *Toby Keith—Live, Uncut & Unleashed*. Sources at the network say overwhelming viewer response prompted a second run of the show July 26.

Elsewhere on Hot Country Singles & Tracks, **Darryl Worley** achieves his highest chart position to date, as "I Miss My Friend" gains 186 detections and rises 10-7. His prior high was "A Good Day to Run," which peaked at No. 12 in February 2001.

DON'T MESS WITH HER: While **Wyclef Jean Featuring Claudette Ortiz** earns Greatest Gainer/Sales honors on Hot R&B/Hip-Hop Singles & Tracks with "Two Wrongs," last issue's designee, "Don't Mess With My Man" by **Nivea Featuring Brian & Brandon Casey** (of **Jagged Edge**), holds a second week at No. 2 on Hot R&B/Hip-Hop Singles Sales. It retains its bullet with a 36% sales increase, prompting a 51-43 advance on Hot R&B/Hip-Hop Singles & Tracks. Sales of the 12-inch, which was recalled by Jive because it included a mix of the track that had not been cleared, still contribute to its rise, albeit minimally. An approved mix of "Don't Mess With My Man" on vinyl is slated to be reissued July 30. The title also gleans points from a gain in airplay, reaching an audience of 5.3 million at R&B radio.

Nivea first stepped onto the scene in November 2000 as a featured guest on labelmate **Mystikal's** "Danger (Been So Long)," landing both their first No. 1 on that chart in the Jan. 27, 2001, issue. It is the third charting single for the 18-year-old singer, following "Don't Mess With the Radio." Her eponymous debut album is due later this year.

Also on R&B/Hip-Hop Singles Sales, **Linkin Park** makes a surprise appearance as "Hi Vltg3 Evidence," featuring **Pharoahe Monch & DJ Babu**, debuts at No. 59. The track is from Linkin Park's forthcoming *Reanimation*, which places some of the group's prior work into the hands of noted producers. The original version of this song, simply titled "High Voltage," was on the band's DVD *Frat Party at the Pankake Festival*.

AUGUST 3
2002

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
					NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1								
1	NEW		1	DAVE MATTHEWS BAND RCA 68117 (11.98/18.98)	Busted Stuff	1	51	49	38	3	CHICAGO RHINO 76170 (24.98 CD)	The Very Best Of Chicago: Only The Beginning	38
2	1	1	4	NELLY FD REEL 017747/UNIVERSAL (12.98/18.98)	Nellyville	1	52	51	50	21	NAPPY ROOTS ● ATLANTIC 83524* /AG (11.98/17.98)	Watermelon, Chicken & Gritz	24
3	3	2	9	EMINEM ▲ ⁴ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	53	52	45	32	NO DOUBT ▲ INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9
4	2	—	2	RED HOT CHILI PEPPERS WARNER BROS. 48140* (18.98 CD)	By The Way	2	54	53	55	34	LUDACRIS ▲ ² DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IOJMG (12.98/19.98)	Word Of Mouf	3
5	4	5	7	AVRIL LAVIGNE ▲ ARISTA 14740 (17.98 CD)	Let Go	4	55	48	43	47	PUDDLE OF MUDD ▲ ² FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9
6	7	3	3	VARIOUS ARTISTS MURDER INC./DEF JAM 062033*/IOJMG (12.98/18.98)	Irv Gotti Presents The Inc	3	56	NEW	1		SOUNDTRACK MAVERICK 48310/WARNER BROS. (18.98 CD)	Austin Powers In Goldmember	56
7	6	—	2	STYLES RUFF RYDERS 493339*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	6	57	54	51	45	NICKELBACK ▲ ⁴ ROADRUNNER 618485/IOJMG (12.98/18.98)	Silver Side Up	2
8	9	6	14	ASHANTI ▲ ² MURDER INC./AJM 586830*/IOJMG (12.98/18.98)	Ashanti	1	58	32	19	4	WILL SMITH OVERBROOK/COLUMBIA 86189*/CRG (12.98 EQ/18.98)	Born To Reign	13
9	5	—	2	COUNTING CROWS GEFFEN 493356/INTERSCOPE (18.98 CD)	Hard Candy	5	59	50	42	11	MUSIQ DEF SOUL 586772*/IOJMG (12.98/18.98)	Justisen (Just Listen)	1
10	8	25	32	JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8	60	NEW	1		JERZEE MONET DREAMWORKS 450870/INTERSCOPE (12.98 CD)	Love & War	60
11	NEW		1	THE VINES ENGINEERD 37527*/CAPITOL (17.98 CD)	Highly Evolved	11	61	57	56	91	LINKIN PARK ▲ ⁸ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2
12	11	9	35	PINK ▲ ³ ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	62	64	—	14	SOUNDTRACK EPIC 86311 (18.98 EQ CD)	A Walk To Remember	34
13	10	4	3	AEROSMITH COLUMBIA 86700/CRG (17.98 EQ/24.98)	O, Yeah! Ultimate Aerosmith Hits	4	63	39	34	5	WYCLEF JEAN COLUMBIA 86542*/CRG (12.98 EQ/18.98)	Masquerade	6
14	12	10	7	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	2	64	55	53	20	BRANDY ▲ ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	2
15	21	20	21	NORAH JONES ● BLUE NOTE 32068/CAPITOL (17.98 CD) [M]	Come Away With Me	15	65	59	52	45	P.O.D. ▲ ² ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6
16	23	21	30	JOHN MAYER ▲ AWARE/COLUMBIA 85293*/CRG (17.98 EQ/18.98) [M]	Room For Squares	16	66	80	107	21	KYLIE MINOGUE ● CAPITOL 37670 (6.98/18.98)	Fever	3
17	14	12	6	SOUNDTRACK ● WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	11	\$\$\$ GREATEST GAINER \$\$\$						
18	15	7	6	KORN ▲ IMMORTAL 61488*/EPIC (12.98 EQ/18.98)	Untouchables	2	67	120	136	73	DAVE MATTHEWS BAND ▲ ³ RCA 67988 (11.98/18.98)	Everyday	1
19	18	11	10	VARIOUS ARTISTS ▲ BAD BOY 73052*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	1	68	60	64	49	MICHELLE BRANCH ▲ MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28
20	NEW		1	MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	20	69	67	69	35	HOOBASTANK ● ISLAND 589435/IOJMG (18.98 CD) [M]	Hoobastank	25
21	NEW		1	DARRYL WORLEY DREAMWORKS (NASHVILLE) 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	21	70	69	74	44	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
22	16	14	13	KENNY CHESNEY ▲ BNA 67036/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	71	46	—	2	ONYX OTHER PEOPLES MONEY/IN THE PAINT 8268*/KOCH (12.98/17.98)	Bacdafucup: Part II	46
23	24	26	17	CELINE DION ▲ ² EPIC 86420 (12.98 EQ/18.98)	A New Day Has Come	1	72	71	70	18	THE HIVES EPITAPH/SIRE 48327*/WARNER BROS. (17.98 CD) [M]	Veni Vidi Vicious	63
24	22	15	14	SHERYL CROW ▲ A&M 493280/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2	73	56	78	10	N*E*R*D* VIRGIN 11521 (10.98 CD)	In Search Of...	56
25	19	17	88	SOUNDTRACK ▲ ⁶ LOST HIGHWAY/MERCURY 170069/IOJMG (12.98/19.98)	O Brother, Where Art Thou?	1	74	66	63	43	JA RULE ▲ ³ MURDER INC./DEF JAM 586437*/IOJMG (12.98/19.98)	Pain Is Love	1
26	25	22	12	BIG TYMERS ● CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1	75	84	79	35	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7
27	17	8	4	N.O.R.E. DEF JAM 586502*/IOJMG (12.98/18.98)	God's Favorite	3	76	78	77	39	INCUBUS ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2
28	13	—	2	E-40 SICK WID' IT/JIVE 41808/ZOMBA (11.98/17.98)	The Ballistician: Grit & Grind	13	77	65	60	9	VARIOUS ARTISTS ● SONY/UNIVERSAL/EMI/ZOMBA 86591*/CRG (12.98 EQ/18.98)	Off The Hook	13
29	20	13	5	PAPA ROACH ● DREAMWORKS 450361/INTERSCOPE (12.98/18.98)	Lovehatetragedy	2	78	75	68	5	ANASTACIA DAYLIGHT 86010/EPIC (12.98 EQ CD)	Freak Of Nature	27
30	30	32	12	VANESSA CARLTON ● A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5	79	72	66	24	JENNIFER LOPEZ ▲ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1
31	26	24	18	VARIOUS ARTISTS ▲ ² UNIVERSAL/EMI/ZOMBA/SONY 84408/UMRG (12.98/19.98)	Now 9	1	80	61	54	5	PAULINA RUBIO ● UNIVERSAL 153300/UMRG (11.98/17.98)	Border Girl	11
32	27	28	7	DIRTY VEGAS ● CREEDENCE 39986/CAPITOL (17.98 CD)	Dirty Vegas	7	81	89	82	37	DEFAULT ● TVT 2310 (11.98 CD) [M]	The Fallout	51
33	41	47	10	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses	33	82	100	85	10	WEEZER ● GEFFEN 493241*/INTERSCOPE (18.98 CD)	Maladroit	3
34	36	35	36	SHAKIRA ▲ ³ EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	83	63	40	4	SHEDAISSY LYRIC STREET 165015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	23
35	28	18	3	SOUNDTRACK SO SO DEF/COLUMBIA 86676*/CRG (6.98 EQ/13.98)	Like Mike	18	84	86	81	28	SOUNDTRACK ● V2 27119 (12.98/18.98)	I Am Sam	20
36	31	49	9	MARC ANTHONY ● COLUMBIA 85300/CRG (6.98 EQ/18.98)	Mended	3	85	79	71	53	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11
37	35	31	42	JIMMY EAT WORLD ● DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	31	86	92	88	36	ALICIA KEYS ▲ ⁵ J 20002 (12.98/18.98)	Songs In A Minor	1
38	44	46	24	JACK JOHNSON ● ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales	38	87	88	73	24	MARY J. BLIGE ▲ ² MCA 112809* (12.98/18.98)	No More Drama (2002)	14
39	43	37	10	CAM'RON ROC-A-FELLA/DEF JAM 586786*/IOJMG (12.98/18.98)	Come Home With Me	2	88	90	75	28	BRAD PAISLEY ● ARISTA NASHVILLE 67880/RLG (11.98/17.98)	Part II	31
40	NEW		1	ROBERT PLANT UNIVERSAL 586962/UMRG (18.98 CD)	Dreamland	40	89	85	72	19	B2K ● EPIC 85457 (12.98 EQ/18.98)	B2K	2
41	45	44	35	CREED ▲ ⁵ WIND-UP 13075 (11.98/18.98)	Weathered	1	90	95	99	25	INDIA.ARIE ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	10
42	38	29	7	DONELL JONES UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	3	91	96	84	36	USHER ▲ ³ ARISTA 14715* (12.98/18.98)	8701	4
43	29	16	4	TRUTH HURTS AFTERMATH 493331*/INTERSCOPE (12.98/18.98)	Truthfully Speaking	5	92	87	80	9	BOX CAR RACER MCA 112894 (18.98 CD)	Box Car Racer	12
44	34	30	12	SOUNDTRACK ▲ ROADRUNNER/COLUMBIA 86402/IOJMG/CRG (12.98 EQ/18.98)	Spider-Man	4	93	NEW	1		JUICY J NORTH NORTH 3601 (10.98/17.98)	Triple 6 Mafia Presents Juicy J — Chronicles Of The Juice Man: Underground	93
45	33	33	39	ENRIQUE IGLESIAS ▲ ³ INTERSCOPE 493148 (12.98/18.98)	Escape	2	94	68	57	7	SOUNDTRACK LAVA/ATLANTIC 83543/AG (12.98/18.98)	Scooby-Doo	28
46	47	48	46	SYSTEM OF A DOWN ▲ ² AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	95	91	65	10	MOBY ● V2 27127 (10.98/18.98)	18	4
47	37	39	6	NEW FOUND GLORY DRIVE-THRU 112916/MCA (18.98 CD)	Sticks and Stones	4	96	81	59	16	TWEET ● THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	3
48	42	36	27	ALAN JACKSON ▲ ² ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	97	94	100	9	AMY GRANT A&M 493318/INTERSCOPE (18.98 CD)	Legacy...Hymns & Faith	21
49	40	41	5	OUR LADY PEACE COLUMBIA 86585/CRG (6.98 EQ/12.98)	Gravity	9	98	103	97	87	TIM MCGRAW ▲ ³ CURB 77978 (12.98/18.98)	Greatest Hits	4
50	NEW		1	THE FLAMING LIPS WARNER BROS. 48141 (13.98 CD)	Yoshimi Battles The Pink Robots	50	99	83	62	6	VARIOUS ARTISTS J 20034 (12.98/18.98)	This Is Ultimate Dance!	61
							100	74	58	6	THE WHO ● UTV 112877/MCA (24.98 CD)	The Ultimate Collection	31

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
101	99	98	37	BRITNEY SPEARS ▲ ⁴ JIVE 41776/ZOMBA (12.98/18.98)	Britney	1	151	77	—	2	ANDY GRIGGS RCA INASHVILLE 67006/RLG (11.98/17.98)	Freedom	77
102	105	113	32	MERCYME ● INDWARD 86133/WARNER BROS. (16.98 CD) [M]	Almost There	67	152	149	139	21	ALANIS MORISSETTE ▲ MAVERICK 47988/WARNER BROS. (18.98 CD)	Under Rug Swept	1
103	58	—	2	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	58	153	137	173	13	RL J 20012 (12.98/17.98)	RL:Ements	53
104	101	122	5	VARIOUS ARTISTS SIDE ONE DUMMY 71233 (6.98 CD)	Vans Warped Tour 2002 Compilation	55	154	168	175	16	JOHN TESH FAITH MD 34591/GARDEN CITY (11.98/17.98)	A Deeper Faith	56
105	93	67	14	BARRY MANILOW ▲ BMG HERITAGE 10600/ARISTA (12.98/18.98)	Ultimate Manilow	3	155	152	148	19	THE CORRS 143/LAVA/ATLANTIC 83533/AG (12.98/18.98)	VH1 Music First Presents: The Corrs — Live In Dublin	52
106	117	109	22	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4	156	NEW	—	1	SPACE MONKEYZ VS. GORILLAZ PARLOPHONE/VIRGIN 40362*/ASTRALWERKS (17.98 CD)	Laika Come Home	156
PACESETTER													
107	143	146	57	SOUNDTRACK ▲ ² INTERSCOPE 430205 (12.98/18.98)	Moulin Rouge	3	157	159	149	5	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	118
108	62	23	3	OASIS Epic 86586 (18.98 EO CD)	Heathen Chemistry	23	158	147	138	39	ARCHIE EVERSOLE PHAT BOY 112928*/MCA (14.98 CD)	Ride Wit Me Dirty South Style	83
109	NEW	—	1	THE STARTING LINE DRIVE-THRU 060063/MCA (12.98 CD) [M]	Say It Like You Mean It	109	159	182	—	2	TENACIOUS D ● EPIC 86234* (18.98 EO CD)	Tenacious D	33
110	70	27	3	GREEN DAY REPRISE 48208/WARNER BROS. (13.98 CD)	Shenannigans	27	160	161	134	93	GRATEFUL DEAD GRATEFUL DEAD 14084/ARISTA (31.98 CD)	Steppin' Out With The Grateful Dead England '72	160
111	106	86	4	VARIOUS ARTISTS EPITAPH 86646 (5.98 CD)	Punk -0- Rama 7	67	161	154	134	10	OZZY OSBOURNE EPIC 86525 (18.98 EO CD)	Live At Budokan	70
112	97	119	4	PLAY MUSIC WORLD/COLUMBIA 86607/CRG (8.98 EO CD) [M]	Play	97	162	145	117	3	VAN MORRISON EXILE/UNIVERSAL 589177/UMRG (18.98 CD)	Down The Road	25
113	110	106	62	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28	163	145	117	3	VARIOUS ARTISTS SO SO DEF/COLUMBIA 86689/CRG (8.98 EO CD)	So So Def Presents: Definition Of A Remix (EP)	117
114	108	95	22	GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	39	164	82	—	2	GLASSJAW WARNER BROS. 46286 (11.98 CD)	Worship And Tribute	82
115	76	61	6	SOUNDTRACK RCA 68118 (18.98 CD)	Mr. Deeds	61	165	NEW	—	1	SIMON & GARFUNKEL LEGACY/COLUMBIA 61513/CRG (18.98 EO CD)	Live From New York City, 1967	165
116	115	118	45	MICHAEL W. SMITH ● REUNION 10025/ZOMBA (11.98/17.98)	Worship	20	166	163	154	24	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/18.98)	Totally Country	12
117	111	103	57	ENYA ▲ ⁶ REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	167	133	110	7	CIPHA SOUNDS/MR. CHOC RAWKUS 112917*/MCA (18.98 CD)	Rawkus Records Presents: Soundbombing III	23
118	102	87	6	AZ MIDTOWN 018074/UMRG (12.98/18.98)	AZiatic	29	168	167	143	6	DAZ DILLINGER OCFF/FREE 006/O.P.G. (17.98 CD)	This Is The Life I Lead	109
119	109	91	4	LOS TEMERARIOS FONOVISA 0529 (10.98/18.98)	Una Lagrima No Basta	79	169	162	157	43	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/IDJMG (11.98/17.98)	New Favorite	35
120	118	102	47	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9	170	169	158	44	DIANA KRALL ▲ VERVE 549846/VG (12.98/18.98)	The Look Of Love	9
121	113	96	11	LAURYN HILL ▲ COLUMBIA 86580/CRG (16.98 EO/19.98)	MTV Unplugged No. 2.0	3	171	73	—	73	VARIOUS ARTISTS ▲ ² INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord	51
122	119	105	65	TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98)	Set This Circus Down	2	172	140	128	5	JERRY CANTRELL ROADRUNNER 61845/IDJMG (18.98 CD)	Degradation Trip	33
123	112	90	31	NAS ▲ ILL WIL/COLUMBIA 85736*/CRG (12.98 EO/18.98)	Stillmatic	5	173	161	142	90	U2 ▲ ³ INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3
124	121	121	20	THE WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN 27124*/V2 (18.98 CD) [M]	White Blood Cells	61	174	172	166	31	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 86130/CRG (12.98 EO/18.98)	Doggy Bag	11
125	98	76	9	SOUNDTRACK DMZ/COLUMBIA 86534/CRG (18.98 EO CD)	Divine Secrets Of The Ya-Ya Sisterhood	40	175	171	170	33	YOLANDA ADAMS ● ELEKTRA 62690/EEG (12.98/18.98)	Believe	42
126	126	120	95	KENNY CHESNEY ▲ ² BNA 67976/RLG (12.98/18.98)	Greatest Hits	13	176	185	—	88	LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12.98/18.98)	Greatest Hits	2
127	124	104	61	STAINED ▲ ⁴ FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1	177	157	152	13	WILCO NONESUCH 79669/AG (17.98 CD)	Yankee Hotel Foxtrot	13
128	139	127	17	AVANT ● MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	6	178	176	189	48	DROWNING POOL ▲ WIND-UP 13065 (18.98 CD)	Sinner	14
129	127	116	66	BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	4	179	160	140	38	THE CALLING ● RCA 67585 (17.98 CD) [M]	Camino Palmero	36
130	144	108	18	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD) [M]	The Places You Have Come To Fear The Most	108	180	164	144	36	TRICK PONY ● WARNER BROS. (NASHVILLE) 47927/WRN (11.98/17.98)	Trick Pony	91
131	122	111	5	OAKENFOLD MAVERICK 48704/WARNER BROS. (18.98 CD)	Bunkka	65	181	178	155	67	JAHAIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9
132	123	101	6	RAPHAEL SAADIQ UNIVERSAL 016654*/UMRG (12.98/18.98)	Instant Vintage	25	182	165	153	10	RUSH ANTHEM/ATLANTIC 83531*/AG (12.98/18.98)	Vapor Trails	6
133	107	131	12	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EO/18.98)	Heart To Yours	57	183	156	130	7	DJ QUIK EUPHONIC/LANEWAY/BUNGALO 97008/UMRG (18.98 CD)	Under Tha Influence	27
134	130	132	11	KELLIE COFFEY BNA 67040/RLG (10.98/18.98)	When You Lie Next To Me	54	184	166	161	78	JENNIFER LOPEZ ▲ ³ EPIC 85985 (12.98 EO/18.98)	J.Lo	1
135	142	141	4	THE HAPPY BOYS ROBBINS 75030 (17.98 CD) [M]	Trance Party (Volume Two)	135	185	184	181	11	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 54315 (18.98 CD)	Mamma Mia!	169
136	141	135	56	LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	9	186	196	—	37	TOOL ▲ TOOL DISSECTIONAL/VOLCANO 31160/ZOMBA (12.98/18.98)	Lateralus	1
137	116	94	5	A*TEENS STOCK/HOLM 018425/MCA (18.98 CD)	Pop 'Til You Drop!	45	187	175	164	13	CEE-LO ARISTA 14682* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	11
138	125	92	4	VARIOUS ARTISTS MCA 112875* (18.98 CD)	Steve Harvey Compilation: Sign Of Things To Come	73	188	NEW	—	3	12 STONES WIND-UP 13069 (9.98 CD) [M]	12 Stones	154
139	128	114	17	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KODIC (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	58	189	158	126	4	SOULFLY ROADRUNNER 618455/IDJMG (18.98 CD)	3	46
140	114	89	6	DAVID BOWIE ISO/COLUMBIA 86630*/CRG (6.98 EO/18.98)	Heathen	14	190	181	184	58	BLINK-182 ▲ ² MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1
141	136	133	103	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)	Coyote Ugly	10	191	189	167	37	ANGIE STONE ● J 20013* (12.98/18.98)	Mahogany Soul	22
142	148	150	20	311 ● VOLCANO 32184/ZOMBA (11.98/17.98)	From Chaos	10	192	179	171	21	CHER ● WARNER BROS. 47619 (12.98/18.98)	Living Proof	9
143	104	83	6	SOUNDTRACK EPIC 86670 (18.98 CD)	The Osbourne Family Album	13	193	150	123	3	NAS ILL WIL/COLUMBIA 86685/CRG (8.98 EO CD)	From Illmatic To Stillmatic The Remixes (EP)	123
144	132	115	15	GOO GOO DOLLS ● WARNER BROS. 48206 (18.98 CD)	Gutterflower	4	194	187	180	3	DJ ENCORE ULTRA 1123121.98 CD) [M]	DJ Encore Presents: Ultra.Dance 02	180
145	135	124	15	BONNIE RAITT ● CAPITOL 31816 (12.98/18.98)	Silver Lining	13	195	NEW	—	24	UNWRITTEN LAW INTERSCOPE 493139* (13.98 CD)	Elva	69
146	138	129	41	THE STOKES ● RCA 68101* (17.98 CD)	Is This It	33	196	194	191	80	SARA EVANS ▲ RCA (NASHVILLE) 67964/RLG (11.98/17.98)	Born To Fly	55
147	153	145	53	AALIYAH ▲ ² BLACKGROUND 10062* (12.98/18.98)	Aaliyah	1	197	197	NEW	—	KIDZ BOP KIDS RAZOR & TIE 89042 (11.98/17.98)	Kidz Bop	76
148	155	151	20	BLAKE SHELTON WARNER BROS. (NASHVILLE) 24731/AVRN (11.98/17.98)	Blake Shelton	45	198	177	163	17	SOUNDTRACK ● UNIVERSAL 017115/UMRG (19.98 CD)	The Scorpion King	5
149	146	125	88	THE BEATLES ▲ ⁸ APPLE 29325/CAPITOL (12.98/18.98)	Spirit: Stallion Of The Cimarron	40	199	NEW	—	7	3RD STRIKE HOLLYWOOD 162344 (12.98 CD)	Lost Angel	72
150	129	112	9	SOUNDTRACK A&M 493304/INTERSCOPE (15.98 CD)	Spirit: Stallion Of The Cimarron	40	200	173	—	5	ISRAEL KAMAKAWI'O'OLE BIG BOY 5807/THE MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World	135

● 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 EO, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 3 2002 **Billboard** TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1	44	DIANA KRALL ▲	VERVE 549846/VG	NUMBER 1 44 Weeks At Number 1 The Look Of Love
2	2	17	CASSANDRA WILSON	BLUE NOTE 35072/CAPITOL [M]	Belly Of The Sun
3	3	6	HERBIE HANCOCK/MICHAEL BRECKER/ROY HARGROVE	Directions In Music (Celebrating Miles Davis & John Coltrane) VERVE 509654/VG	
4	5	15	VARIOUS ARTISTS	VERVE 589620/VG	Verve//Unmixed
5	NEW	1	CASSANDRA WILSON	VERVE 589831/VG	Sings Standards
6	6	9	WAYNE SHORTER	VERVE 589679/VG	Footprints Live!
7	10	37	TONY BENNETT	RPM/COLUMBIA 85833/CRG	Playin' With My Friends: Bennett Sings The Blues
8	4	17	SOUNDTRACK	LEGACY/COLUMBIA 85350/CRG	Finding Forrester
9	13	8	NNENNA FREELON	CONCORD 2107	Tales Of Wonder
10	12	9	HARRY CONNICK, JR.	COLUMBIA 86077/CRG	Songs I Heard
11	8	11	MICHAEL FEINSTEIN	Michael Feinstein With The Israel Philharmonic Orchestra CONCORD 4827 [M]	
12	7	14	STEVE TYRELL	COLUMBIA 86006/CRG [M]	Standard Time
13	11	4	VARIOUS ARTISTS	TIME LIFE 30174	Jazz Masters - Classic Jazz
14	14	35	HARRY CONNICK, JR.	COLUMBIA 89794/CRG	30
15	17	41	JANE MONHEIT	N. CODED 4218/WARLOCK [M]	Come Dream With Me
16	19	9	PATTI AUSTIN	PLAYBOY JAZZ 7503/CONCORD	For Ella
17	15	21	RAMSEY LEWIS & NANCY WILSON	NARADA JAZZ 50774/VIRGIN	Meant To Be
18	22	10	JOHN COLTRANE	IMPULSE! 54936/VG	Coltrane For Lovers
19	16	7	CHET BAKER	PACIFIC JAZZ 35937/CAPITOL	Deep In A Dream
20	18	5	CURTIS STIGERS	CONCORD JAZZ 2124/CONCORD	Secret Heart
21	9	8	ROSEMARY CLOONEY WITH BIG KAHUNA AND THE COPA CAT PACK	Sentimental Journey: The Girl Singer And Her New Big Band CONCORD 4952	
22	21	3	THE CARIBBEAN JAZZ PROJECT	CONCORD PICANTE 2125/CONCORD	The Gathering
23	NEW	1	BILLIE HOLIDAY	VERVE 549081/VG	Ken Burns Jazz - The Definitive Billie Holiday
24	25	10	LOUIS ARMSTRONG	LEGACY/COLUMBIA 81440/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
25	20	10	BRIAN BROMBERG	A440 4001/RXKODISC	Wood

AUGUST 3 2002 **Billboard** TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1	6	CARRERAS-DOMINGO-PAVAROTTI	DECCA 466999/UNIVERSAL CLASSICS GROUP	NUMBER 1 6 Weeks At Number 1 The Best Of The 3 Tenors
2	2	11	SALVITORE LICITRA	SONY CLASSICAL 89923	The Debut
3	3	10	YO-YO MA	SONY CLASSICAL 89667	Classic Yo-Yo
4	5	6	JOSHUA BELL	SONY CLASSICAL 89505	Mendelssohn/Beethoven Violin Concertos
5	4	17	ANDREA BOCELLI ●	PHILIPS 546600/UNIVERSAL CLASSICS GROUP	Verdi
6	7	4	RICHARD JOO	COLUMBIA 85397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions
7	6	24	LUCIANO PAVAROTTI	DECCA/UTV 470331/UNIVERSAL CLASSICS GROUP	Romantica
8	8	10	VLADIMIR ASHKENAZY	DECCA 470933/UNIVERSAL CLASSICS GROUP	Number 1 Classical Album
9	9	8	EDGAR MEYER	SONY CLASSICAL 60956	Bottesini Concertos
10	11	3	JOSE CURA	FRATO 85821/AG	Boleros
11	10	10	YO-YO MA (WILLIAMS)	SONY CLASSICAL 89670	Yo-Yo Ma Plays The Music Of John Williams
12	12	12	VARIOUS ARTISTS	DECCA 470460/UNIVERSAL CLASSICS GROUP	Baroque Adagios
13	15	11	MARIA CALLAS	EMI CLASSICS 57230/ANGEL	The Very Best Of Maria Callas
14	NEW	1	ENRICO CARUSO	RCA VICTOR 82569	Italian Songs
15	NEW	1	VARIOUS ARTISTS	ALTISSIMO 8561	Patriotic Salute To The Military

AUGUST 3 2002 **Billboard** TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	2	24	ANDREA BOCELLI ▲	PHILIPS 589341/UNIVERSAL CLASSICS GROUP	NUMBER 1 22 Weeks At Number 1 Cieli Di Toscana
2	1	13	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ●	SONY CLASSICAL 89932	Star Wars Episode II: Attack Of The Clones
3	4	14	YO-YO MA & THE SILK ROAD ENSEMBLE	SONY CLASSICAL 89782	Silk Road Journeys: When Strangers Meet
4	3	4	JAMES GALWAY	RCA VICTOR 63950 [M]	The Very Best Of James Galway
5	5	23	DANIEL RODRIGUEZ	MANHATTAN 37964 [M]	The Spirit Of America
6	7	10	CHARLOTTE CHURCH ●	COLUMBIA 89710/CRG	Enchantment
7	8	35	SARAH BRIGHTMAN ●	NEMO STUDIO 33257/ANGEL	Classics
8	6	13	SARAH BRIGHTMAN	REALLY USEFUL/DECCA BROADWAY 589050/UNIVERSAL CLASSICS GROUP	Encore
9	10	16	RUSSELL WATSON	DECCA 468895/UNIVERSAL CLASSICS GROUP [M]	The Voice
10	9	22	SOUNDTRACK	DECCA 416191/UNIVERSAL CLASSICS GROUP	A Beautiful Mind
11	13	19	SARAH BRIGHTMAN ●	NEMO STUDIO 56968/ANGEL	La Luna
12	12	75	BOND	MRO/DECCA 467091/UNIVERSAL CLASSICS GROUP [M]	Born
13	14	45	VARIOUS ARTISTS	UNIVERSAL CLASSICS GROUP 89702/SONY CLASSICAL	Classical Hits
14	NEW	1	SASHA LAZARD	HIGHER OCTAVE 11552	Myth Of Red
15	NEW	1	KRONOS QUARTET	NONESUCH 73649/AG	Nuevo

AUGUST 3 2002 **Billboard** TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1	17	ENYA ▲	REFRASE 47426/WARNER BROS.	NUMBER 1 84 Weeks At Number 1 A Day Without Rain
2	2	7	JOHN TESH	GARDEN CITY 34593	The Power Of Love
3	4	48	JIM BRICKMAN	WINDHAM HILL 11589/RCA	Simple Things
4	3	4	TIM JANIS	TIM JANIS ENSEMBLE 1105	A Thousand Summers
5	6	17	SECRET GARDEN	DECCA 548678	Once In A Red Moon
6	5	8	OTTMAR LIEBERT	HIGHER OCTAVE 12959	In The Arms Of Love
7	8	3	VARIOUS ARTISTS	WINDHAM HILL 11501/RCA	Flamenco: Windham Hill Guitar
8	9	3	OTTMAR LIEBERT	EPIC 86362	The Best Of Ottmar Liebert
9	7	19	GOVI	HIGHER OCTAVE 11774	Mosaico
10	13	3	DAVID ARKENSTONE	PARAS 11254/RXKODISC	Sketches From An American Journey
11	11	18	YANNI	WINDHAM HILL 11588/RCA	Very Best Of Yanni
12	10	16	2002	REAL MUSIC 8803	Across An Ocean Of Dreams
13	12	14	YANNI ●	VIRGIN 79893	If I Could Tell You
14	14	18	VARIOUS ARTISTS	VIRGIN 50536	Pure Moods III
15	NEW	1	ROLAND HANNEMAN	MADACY SPECIAL PRODUCTS 8118/MADACY	Healing Garden Music-Relaxation

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

AUGUST 3 2002 **Billboard** TOP CLASSICAL BUDGET

1	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
2	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS
3	IMPERIAL CLASSICS UNITED MULTIMEDIA	VARIOUS ARTISTS
4	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
5	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS
6	CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS
7	BEST OF 25 CLASSICAL FAVORITES	VARIOUS ARTISTS
8	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS
9	25 ROMANTIC FAVORITES	VARIOUS ARTISTS
10	BEETHOVEN: PIANO SONATAS	VARIOUS ARTISTS
11	GOD BLESS AMERICA: UNITED WE STAND!	VARIOUS ARTISTS
12	CLASSICAL MASTERPIECES	VARIOUS ARTISTS
13	MOZART: 25 FAVORITES	VARIOUS ARTISTS
14	CLASSICS FOR RELAXATION & MEDITATION	VARIOUS ARTISTS
15	25 CLASSICAL FAVORITES	VARIOUS ARTISTS

AUGUST 3 2002 **Billboard** TOP CLASSICAL MIDLINE

1	BABY MOZART	VARIOUS ARTISTS
2	CLASSICAL CHILLOUT	VARIOUS ARTISTS
3	HYMNS TRIUMPHANT: VOLS. 1&2 LONDON PHILHARMONIC ORCHESTRA	VARIOUS ARTISTS
4	ROMANTIC PIANO ADAGIOS	VARIOUS ARTISTS
5	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS
6	EVENING ADAGIOS	VARIOUS ARTISTS
7	THE #1 OPERA ALBUM	VARIOUS ARTISTS
8	BABY VIVALDI	VARIOUS ARTISTS
9	BRIDE'S GUIDE TO WEDDING MUSIC	VARIOUS ARTISTS
10	10 GREATEST CLASSICS	VARIOUS ARTISTS
11	BABY BACH	VARIOUS ARTISTS
12	VIVALDI: CON MAND	VARIOUS ARTISTS
13	THE ONLY CLASSICAL CD YOU NEED	VARIOUS ARTISTS
14	IN TRIBUTE & CELEBRATION	ISAAC STERN
15	THERE IS LOVE	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.98. CDs with wholesale price lower than \$8.98 appear on Classical Budget.

AUGUST 3 2002 **Billboard** TOP KID AUDIO

1	KIDZ BOP KIDS	KIDZ BOP
2	READ-ALONG	DISNEY'S LULU & STITCH
3	VARIOUS ARTISTS	PRINCESS FAVORITES
4	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION
5	VARIOUS ARTISTS	TODDLER FAVORITES
6	VARIOUS ARTISTS	PLAYHOUSE DISNEY
7	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS
8	VEGGIE TUNES	BOB AND LARRY'S SUNDAY SCHOOL
9	THEY MIGHT BE GIANTS	NO!
10	THE WIGGLES	YUMMY YUMMY
11	BOB THE BUILDER	BOB THE BUILDER: THE ALBUM
12	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
13	VARIOUS ARTISTS	KID'S DANCE PARTY
14	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
15	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2
16	VARIOUS ARTISTS	I COULD SING OF YOUR LOVE FOREVER KID
17	VARIOUS ARTISTS	SONGS 4 WORSHIP KIDS
18	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS
19	VARIOUS ARTISTS	DISNEY'S SUPERSTAR HITS
20	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL. 4
21	VEGGIE TUNES	BOB & LARRY'S SUNDAY MORNING SONGS
22	VARIOUS ARTISTS	DANCE & SING! THE BEST OF NICK JR
23	VEGGIE TUNES	JUNIOR'S BEDTIME SONGS
24	VARIOUS ARTISTS	SONGS 4 WORSHIP KIDS: I SING PRAISES
25	READ-ALONG	MONSTERS, INC.

Children's recordings: original motion picture soundtracks excluded

AUGUST 3 2002 **Billboard** TOP CONTEMPORARY JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1	21	NORAH JONES ●	BLUE NOTE 32088/CAPITOL [M]	NUMBER 1 21 Weeks At Number 1 Come Away With Me
2	3	3	NORMAN BROWN	WARNER BROS. 47995 [M]	Just Chillin'
3	2	11	WILL DOWNING	GRP 581610/VG	(Sensual Journey)
4	4	5	GERALD ALBRIGHT	GRP 511655/VG [M]	Groovology
5	5	5	JOE SAMPLE	PRA/VERVE 589508/VG	The Pecan Tree
6	7	19	BONEY JAMES	WARNER BROS. 48004	Ride
7	6	12	VARIOUS ARTISTS	VERVE 589606/7VG	Verve//Remixed
8	10	36	CHRIS BOTTI	COLUMBIA 857537/CRG [M]	Night Sessions
9	9	8	JONATHAN BUTLER	WARNER BROS. 48273	Surrender
10	8	9	DOWN TO THE BONE	GRP 589609/VG [M]	Crazy Vibes and Things
11	12	13	VARIOUS ARTISTS	SHANACHIE 5089	Streetwise: Smooth Urban Jazz
12	11	11	PAUL HARCADALE	HARCADALE 90511/V2	Hardcastle III
13	13	3	EUGE GROOVE	WARNER BROS. 48007	Play Date
14	18	10	MIKE PHILLIPS	HIDDEN BEACH 86009/EPIC [M]	You Have Reached Mike Phillips
15	16	13	CRAIG CHAQUICO	HIGHER OCTAVE 12142/VIRGIN	Shadow And Light
16	14	45	PETER WHITE	COLUMBIA 85212/CRG [M]	Glow
17	19	9	CHUCK LOEB	SHANACHIE 5090	All There Is
18	21	17	JEFF GOLUB	GRP 089564/VG	Do It Again
19	15	45	VARIOUS ARTISTS	HIDDEN BEACH 85653/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 1
20	NEW	1	TOWER OF POWER	RHINO 74345	The Very Best Of Tower Of Power - The Warner Years
21	23	35	ANDRE WARD	ORPHEUS 70579 [M]	Feelin' You
22	24	45	HERB ALPERT	A&M 490886/INTERSCOPE	Definitive Hits
23	20	15	MEDESKI MARTIN AND WOOD	BLUE NOTE 359707/CAPITOL [M]	Uninvisible
24	NEW	1	3RD FORCE	HIGHER OCTAVE 12087/VIRGIN	Gentle Force
25	17	13	THE BRAXTON BROTHERS	PEAK 8507/CONCORD	Both Sides

● Albums with the greatest sales 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). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [M] Indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 3
2002

Billboard HEATSEEKERS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	THE STARTING LINE DRIVE-THRU 060063/MCA (12.98 CD)	Say It Like You Mean It	1	1	25	NEW	1	ZAO SOLID STATE 39443/TOOTH & NAIL (14.98 CD)	Parade Of Chaos
2	2	1	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD)	The Places You Have Come To Fear The Most	2	1	26	NEW	1	LINCOLN BREWSTER VERTICAL/INTEGRITY 82249/EPIC (16.98 CD)	Amazed
3	1	3	THE HAPPY BOYS ROBBINS 75038 (17.98 CD)	Trance Party (Volume Two)	3	1	27	29	41	TOBYMAC FORERUNNERS 25734 (17.98 CD)	Momentum
4	5	10	12 STONES WIND UP 13058 (9.98 CD)	12 Stones	4	1	28	22	48	SOLUNA DREAMWORKS 350235/INTERSCOPE (14.98 CD)	For All Time
5	4	4	DJ ENCORE ULTRA 1123 (21.98 CD)	DJ Encore Presents: Ultra.Dance 02	5	1	29	20	20	NICOLE C. MULLEN WORD 86127/WARNER BROS. (11.98/17.98)	Talk About It
6	3	5	THE FLATLANDERS NEW WEST 6040 (17.98 CD)	Now Again	6	1	30	18	26	ZOEGIRL SPARRROW 51826 (16.98 CD)	Life
7	10	8	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3018 (10.98/16.98)	Send A Revival	7	1	31	28	31	GERALD ALBRIGHT GRP 589655/VG (18.98 CD)	Groovology
8	NEW	1	MORCHEEBA SIRE/REPRISE 45347/WARNER BROS. (18.98 CD)	Charango	8	1	32	34	—	FLOGGING MOLLY SIDE ONE DUMMY 71230* (13.98 CD)	Drunken Lullabies
9	8	7	FLAW REPUBLIC/UNIVERSAL 014891/UMRG (18.98 CD)	Through The Eyes	9	1	33	31	43	SUGARCULT ULTIMATUM 076613/ARTEMIS (13.98 CD)	Start Static
10	13	12	CHAYANNE SONY DISCOS 84667 (10.98 EQ/16.98)	Grandes Exitos	10	1	34	33	29	OTEP CAPITOL 33346 (17.98 CD)	Sevas Tra
11	6	14	JENNIFER PENA UNIVIS/OW 310053/UG (9.98/13.98)	Libre	11	1	35	39	—	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98)	Praise Is What I Do
12	16	32	AUDIOVENT ATLANTIC 83544/AG (11.98 CD)	Dirty Sexy Knights In Paris	12	1	36	38	35	THE KATINAS GOTEE 72867 (16.98 CD)	Lifestyles
13	11	9	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud	13	1	37	47	25	THE CANTON SPIRITUALS VERITY 43169/ZDMBA (11.98/17.98)	Walking By Faith
14	32	34	DORINDA CLARK-COLE GOSPO CENTRIC 70033/ZDMBA (11.98/17.98)	Dorinda Clark-Cole	14	1	38	30	47	SALVADOR WORD 86134/WARNER BROS. (16.98 CD)	Into Motion
15	17	17	JUANES SURCO 017532/UNIVERSAL LATIN (16.98 CD)	Un Dia Normal	15	1	39	RE-ENTRY	4	DASHBOARD CONFESSIONAL DRIVE-THRU 170185/MCA (18.98 CD)	Swiss Army Romance
16	14	6	NORMAN BROWN WARNER BROS. 47995 (18.98 CD)	Just Chillin'	16	1	40	RE-ENTRY	5	RALPH STANLEY DMZ/COLUMBIA 86625/CRG (18.98 EQ CD)	Ralph Stanley
17	RE-ENTRY	3	THE FACULTY JAMTAM 1001 (13.98 CD)	Group Therapy	17	1	41	NEW	1	MAD AT GRAVITY ARTISTDIRECT 01034 (17.98 CD)	Resonance
18	7	13	THALIA EMI LATIN 39573 (10.98/17.98)	Thalia	18	1	42	40	—	MUSHROOMHEAD UNIVERSAL 016430/UMRG (18.98 CD)	XX
19	9	11	DJ PAUL D-EVIL 3600/STREET LEVEL (10.98/17.98)	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa	19	1	43	45	—	GOOD CHARLOTTE DAYLIGHT 85845/EPIC (11.98 EQ/17.98)	Good Charlotte
20	24	23	RAYVON BIG VARD 112757/MCA (14.98 CD)	My Bad	20	1	44	15	15	JAMES GALWAY RCA VICTOR 63950 (18.98 CD)	The Very Best Of James Galway
21	26	27	MARVIN SAPP VERITY 43192/ZDMBA (11.98/17.98)	I Believe	21	1	45	46	—	RELIENT K GOTEE 72842 (12.98 CD)	The Anatomy Of The Tongue In Cheek
22	19	16	PILLAR FLICKER 82606 (16.98 CD)	Fireproof	22	1	46	37	24	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98)	Love Machine
23	25	—	HOWIE DAY DAZE 85708/EPIC (11.98 EQ CD)	Australia	23	1	47	—	—	NORMAN HUTCHINS JDI 1263 (12.98/16.98)	Nobody But You
24	23	33	THURSDAY VICTORY 145* (15.98 CD)	Full Collapse	24	1	48	42	46	SOMETHING CORPORATE DRIVE-THRU 112887/MCA (14.98 CD)	Leaving Through The Window
							49	49	44	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 70016/ZDMBA (10.98/16.98)	Awesome Wonder
							50			KACI CURB 78716 (11.98/16.98)	I'm Not Anybody's Girl

AUGUST 3
2002

Billboard TOP INDEPENDENT ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	KHIA FEATURING DSD DIRTY DOWN 75132/ARTISTS (17.98 CD) [M]	Thug Misses	1	1	25	RE-ENTRY	7	THE FACULTY JAMTAM 1001 (13.98 CD) [M]	Group Therapy
2	2	—	ONYX OTHER PEOPLES MONEY/IN THE PAINT 8268*/KOCH (12.98/17.98)	Bacdafucup: Part II	2	—	26	20	17	DJ PAUL D-EVIL 3600/STREET LEVEL (10.98/17.98) [M]	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa
3	4	2	DEFAULT TVT 2310 (11.98 CD) [M]	The Fallout	3	—	27	27	29	THURSDAY VICTORY 145* (15.98 CD) [M]	Full Collapse
4	NEW	1	JUICY J NORTH NORTH 3601 (10.98/17.98)	Triple 6 Mafia Presents Juicy J — Chronicles Of The Juice Man: Underground	4	—	28	19	9	CORMEGA LEGAL HUSTLE 9214*/LANDSPEED (11.98/17.98) [M]	The True Meaning
5	3	—	DOLLY PARTON BLUE EYE 3945/SUGAR HILL (10.98/18.98)	Halos & Horns	5	—	29	17	20	VARIOUS ARTISTS SIDE ONE DUMMY 71232 (6.98 CD)	Atticus: ...Dragging The Lake.
6	5	7	VARIOUS ARTISTS SIDE ONE DUMMY 71233 (6.98 CD)	Vans Warped Tour 2002 Compilation	6	—	30	26	19	THE DAYTON FAMILY IN THE PAINT 8313/KOCH (12.98/17.98)	Welcome To The Dope House
7	6	3	VARIOUS ARTISTS EPITAPH 86846 (5.98 CD)	Punk -O- Rama 7	7	—	31	28	21	NOFX FAT WRECK CHOROS 641* (18.98 CD)	45 Or 46 Songs That Weren't Good Enough To Go On Our Other Records
8	7	4	LOS TEMERARIOS FONDISA 0529 (10.98/16.98)	Una Lagrima No Basta	8	—	32	31	11	FLOGGING MOLLY SIDE ONE DUMMY 71230* (13.98 CD) [M]	Drunken Lullabies
9	10	5	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD) [M]	The Places You Have Come To Fear The Most	9	—	33	30	33	SUGARCULT ULTIMATUM 076613/ARTEMIS (13.98 CD) [M]	Start Static
10	8	6	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	10	—	34	33	37	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98) [M]	Praise Is What I Do
11	11	8	DAZ DILLINGER OCF/FREE 006/D.P.G. (17.98 CD)	This Is The Life I Lead	11	—	35	NEW	1	VARIOUS ARTISTS D&D 641234* (16.98 CD)	D&D Project II
12	14	12	DJ ENCORE ULTRA 1123 (21.98 CD) [M]	DJ Encore Presents: Ultra.Dance 02	12	—	36	29	23	MC EIHT D3 9998/RIVIERA (18.98 CD)	Underground Hero
13	13	24	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World	13	—	37	32	27	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) [M]	Love Machine
14	12	16	THE FLATLANDERS NEW WEST 6040 (17.98 CD) [M]	Now Again	14	—	38	42	34	NORMAN HUTCHINS JDI 1263 (12.98/16.98) [M]	Nobody But You
15	24	13	NATURE CASINO 8004*/SEQUENCE (18.98 CD)	Wild Gremlinz	15	—	39	23	—	PIXIES SPINART 80109* (12.98 CD)	Pixies
16	15	10	NAUGHTY BY NATURE TVT 2340* (13.98/17.98)	licons	16	—	40	37	38	SOUNDTRACK KOCH 8406 (17.98 CD)	Bob The Builder: The Album
17	21	30	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3018 (10.98/16.98) [M]	Send A Revival	17	—	41	38	36	SLUM VILLAGE BARAK 8003*/SEQUENCE (18.98 CD) [M]	Dirty District
18	16	15	LOUIE DEVITO DET VEE 0002/MUSICRAMA (18.98 CD)	Louie DeVito's Dance Factory	18	—	42	NEW	1	CYNDI LAUPER RELLA 82015/DGLID (8.98 CD)	Shine (EP)
19	18	11	JIMMY BUFFETT MAILBOAT 7005 (10.98/18.98)	Far Side Of The World	19	—	43	40	42	O.A.R. EVERFINE 41123 (19.98 CD) [M]	Any Time Now
20	22	18	VARIOUS ARTISTS VP 1679* (9.98/16.98)	Reggae Gold 2002	20	—	44	36	25	TOM WAITS ANTI- 86629*/EPITAPH (17.98 CD)	Blood Money
21	9	—	THE MIGHTY MIGHTY BOSSTONES BIG RIG 71234*/SIDE ONE DUMMY (18.98 CD)	Jackknife To A Swan	21	—	45	44	35	THE GET UP KIDS HEROES & VILLAINS 370*/VAGRANT (15.98 CD)	On A Wire
22	NEW	1	COO COO CAL INFINITE 1360 (10.98/18.98)	Still Walkin	22	—	46	39	28	TOM WAITS ANTI- 86632*/EPITAPH (17.98 CD)	Alice
23	41	—	SOUNDTRACK COMEDY CENTRAL 30001 (12.98 CD)	Crank Yankers — The Best Uncensored Crank Calls: Volume 1	23	—	47	RE-ENTRY	15	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)	Elvis: The Very Best Of Love
24	25	14	VARIOUS ARTISTS SUB CITY 862/HOPELESS (9.98 CD)	Hopelessly Devoted To You Vol. 4	24	—	48	RE-ENTRY	19	VARIOUS ARTISTS MADACY 8372 (18.98 CD)	Ultimate Power Of Love
							49	RE-ENTRY	19	BAD RELIGION EPITAPH 86635* (17.98 CD)	The Process Of Belief
							50	47	41	ZERO 7 QUANGO/ULTIMATE DILEMMA 5007/PALM (11.98 CD) [M]	Simple Things

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

Billboard TOP INTERNET ALBUM SALES
AUGUST 3 2002

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1		1	DAVE MATTHEWS BAND	RCA 68117	Busted Stuff	1
2		1	GRATEFUL DEAD	GRATEFUL DEAD 14084/ARISTA	Steppin' Out With The Grateful Dead England '72	160
3	1	1	COUNTING CROWS	GEFFEN 493756/INTERSCOPE	Hard Candy	9
4	8	1	JOSH GROBAN	143/REPRISE 48154/WARNER BROS. [H]	Josh Groban	10
5	3	1	NORAH JONES	BLUE NOTE 32088/CAPITOL [H]	Come Away With Me	15
6	2	1	RED HOT CHILI PEPPERS	WARNER BROS. 48140*	By The Way	4
7	15	1	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World	200
8	5	1	NELLY	FO REEL 017747/UNIVERSAL	Nellyville	2
9	4	1	AEROSMITH	COLUMBIA 86700/CRG	O, Yeah! Ultimate Aerosmith Hits	13
10	6	1	ROBERT PLANT	UNIVERSAL 586962/UMRG	Dreamland	40
11	7	1	EMINEM	WEB/AFTERMATH 493290*/INTERSCOPE	The Eminem Show	3
12	7	1	SOUNDTRACK	LOST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?	25
13		1	HEM	BAR NONE 0131/KOCH	Rabbit Songs	-
14		1	MARY MARY	COLUMBIA 82273/CRG	Incredible	20
15	20	1	JOHN MAYER	AWARE/COLUMBIA 85293*/CRG [H]	Room For Squares	16
16	10	1	SOUNDTRACK	DMZ/COLUMBIA 86534/CRG	Divine Secrets Of The Ya-Ya Sisterhood	125
17	9	1	BONNIE RAITT	CAPITOL 31816	Silver Lining	145
18	13	1	SHERYL CROW	A&M 493260/INTERSCOPE	C'mon, C'mon	24
19	19	1	JACK JOHNSON	ENJOY/UNIVERSAL 860994/UMRG [H]	Brushfire Fairytales	38
20		1	THE FLAMING LIPS	WARNER BROS. 48141	Yoshimi Battles The Pink Robots	50
21	17	1	CELINE DION	EPIC 86400	A New Day Has Come	23
22		1	BRUCE HORNSBY	RCA 68024	Big Swing Face	-
23	21	1	THE FLATLANDERS	NEW WEST 6040 [H]	Now Again	-
24	11	1	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL	Halos & Horns	103
25		1	THE VINES	ENGINEER ROOM 37527*/CAPITOL	Highly Evolved	11

Billboard TOP SOUNDTRACKS
AUGUST 3 2002

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	5	DISNEY'S LILO & STITCH	WALT DISNEY 860734
2	2	1	O BROTHER, WHERE ART THOU? ⁶	LOST HIGHWAY/MERCURY 170069/IDJMG
3	3	1	LIKE MIKE	SO SO DEF/COLUMBIA 86676*/CRG
4	4	1	SPIDER-MAN	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG
5		1	AUSTIN POWERS IN GOLDMEMBER	MAVERICK 48310/WARNER BROS.
6	5	1	A WALK TO REMEMBER	EPIC 86311
7	8	1	I AM SAM	V2 27119
8	6	1	SCOOBY-DOO	LAVA/ATLANTIC 83543/AG
9	14	1	MOULIN ROUGE ²	INTERSCOPE 493035
10	11	1	SHREK	DREAMWORKS 450305/INTERSCOPE
11	7	1	MR. DEEDS	RCA 68118
12	9	1	DIVINE SECRETS OF THE YA-YA SISTERHOOD	DMZ/COLUMBIA 86534/CRG
13	13	1	COYOTE UGLY ³	CURB 78703
14	10	1	THE OSBOURNE FAMILY ALBUM	EPIC 86670
15	12	1	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
16	15	1	THE SCORPION KING	UNIVERSAL 017155/UMRG
17		1	STUART LITTLE 2	EPIC 86719
18	24	1	THE ROYAL TENENBAUMS	HOLLYWOOD 162358
19		1	CRANK YANKERS - THE BEST UNCENSORED CRANK CALLS: VOLUME 1	COMEDY CENTRAL 30001
20		1	MOULIN ROUGE 2	INTERSCOPE 493228
21	16	1	STAR WARS EPISODE II: ATTACK OF THE CLONES	SONY CLASSICAL 89932
22		1	ROAD TO PERDITION	DECCA 017167
23	20	1	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IDJMG
24	21	1	THE FAST AND THE FURIOUS	MUROER INC./DEF JAM 548832*/IDJMG
25	18	1	SAVE THE LAST DANCE ²	HOLLYWOOD 162288

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). △² Certification for 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [H] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP POP CATALOG
AUGUST 3 2002

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	87	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 549504/IDJMG (12.98/18.98)	Legend
2	29	—	270	DAVE MATTHEWS BAND	RCA 68804 (11.98/18.98)	Crash
3	3	4	78	EMINEM	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
4	6	5	117	DISTURBED	GIANT 24738/WARNER BROS. (11.98/17.98) [H]	The Sickness
5	4	2	9	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [H]	Rascal Flatts
6	12	15	121	CELINE DION	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
7	7	7	147	CREED	WIND-UP 13053* (11.98/18.98)	Human Clay
8	5	6	151	DIXIE CHICKS	MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
9	9	10	163	KID ROCK	TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) [H]	Devil Without A Cause
10	RE-ENTR	110	DAVE MATTHEWS BAND	RCA 67660* (11.98/17.98)	Before These Crowded Streets	
11	10	3	409	AC/DC	EASTWEST 92418/EEG (11.98/17.98)	Back In Black
12	8	9	336	EAGLES	ASYLUM/ELEKTRA 105/EEG (11.98/17.98)	Their Greatest Hits 1971-1975
13	11	8	108	NELLY	FO REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar
14	13	12	404	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334 (10.98/15.98)	Greatest Hits
15	16	20	606	JAMES TAYLOR	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
16	RE-ENTR	225	DAVE MATTHEWS BAND	RCA 66449 (11.98/17.98)	Under The Table And Dreaming	
17	NEW	82	DAVID BOWIE	VIRGIN 39626 (12.98 CD)	The Rise And Fall Of Ziggy Stardust And The Spiders From Mars (30th Anniversary Edition)	
18	2	39	118	RED HOT CHILI PEPPERS	WARNER BROS. 47395* (10.98/17.98)	Californication
19	14	23	295	SUBLIME	GASLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
20	18	—	99	MARC ANTHONY	COLUMBIA 69726*/CRG (12.98 EQ/18.98)	Marc Anthony
21	20	16	349	METALLICA	ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
22	21	24	123	ENYA	REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
23	24	22	288	DEF LEPPARD	MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
24	15	14	47	THE BEACH BOYS	CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
25	23	21	234	DIXIE CHICKS	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [H]	Wide Open Spaces
26	28	25	156	PHIL COLLINS	FACE VALUE/ATLANTIC 83138/AG (10.98/17.98)	...Hits
27	22	19	374	MADONNA	SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
28	31	32	25	CREED	WIND-UP 13049 (11.98/18.98) [H]	My Own Prison
29	17	18	96	NICKEL CREEK	SUGAR HILL 3909 (16.98 CD) [H]	Nickel Creek
30	26	26	119	EMINEM	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
31	32	27	419	TOM PETTY AND THE HEARTBREAKERS	MCA 110813 (12.98/18.98)	Greatest Hits
32	47	—	27	VARIOUS ARTISTS	TIME LIFE 3297 (17.98/19.98)	Body + Soul: Love Serenade
33	27	17	617	JIMMY BUFFETT	MCA 32563* (12.98/18.98)	Songs You Know By Heart
34	33	30	243	SHANIA TWAIN	MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
35	34	31	154	MILES DAVIS	LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue
36	35	13	132	PINK FLOYD	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
37	41	42	82	SYSTEM OF A DOWN	AMERICAN/COLUMBIA 88924/CRG (7.98 EQ/11.98) [H]	System Of A Down
38	42	—	86	LEE ANN WOMACK	MCA NASHVILLE 170095 (11.98/17.98)	I Hope You Dance
39	38	38	284	EAGLES	GEFFEN 42475/INTERSCOPE (12.98/18.98)	Hell Freezes Over
40	30	36	264	ABBA	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
41	36	29	448	FLEETWOOD MAC	WARNER BROS. 25801 (10.98/17.98)	Greatest Hits
42	37	33	185	INCUBUS	IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself
43	44	40	188	BROOKS & DUNN	ARISTA NASHVILLE 19852/RLG (12.98/18.98)	The Greatest Hits Collection
44	40	28	395	AEROSMITH	COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
45	49	47	451	QUEEN	HOLLYWOOD 181265 (11.98/17.98)	Greatest Hits
46	39	34	100	DAVID GRAY	ATO 89351/RCA (11.98/17.98) [H]	White Ladder
47	43	41	45	VAN HALEN	WARNER BROS. 46332 (11.98/17.98)	Best Of Volume 1
48	48	37	421	CREEDENCE CLEARWATER REVIVAL	FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
49	25	—	2	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5901/THE MOUNTAIN APPLE COMPANY (19.98 CD)	Facing Future
50	50	44	134	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits

● Albums with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). △² Certification for 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. [H] indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes:

—ALBUMS—

The Billboard 200 (B200)

Bluegrass (BG)

Blues (BL)

Classical (CL)

Classical Crossover (CX)

Contemporary Christian (CC)

Country (CA)

Country Catalog (CCA)

Electronic (EA)

Gospel (GA)

Heatseekers (HS)

Independent (IND)

Internet (INT)

Jazz (JZ)

Contemporary Jazz (CJ)

Latin Albums (LA)

Latin: Latin Pop (LPA)

Latin: Regional Mexican (RMA)

Latin: Tropical/Salsa (TSA)

New Age (NA)

Pop Catalog (PCA)

R&B/Hip-Hop (RBA)

R&B/Hip-Hop Catalog (RBC)

Reggae (RE)

World Music (WM)

—SINGLES—

Hot 100 (H100)

Hot 100 Airplay (HA)

Hot 100 Singles Sales (HSS)

Adult Contemporary (AC)

Adult Top 40 (A40)

Country (CS)

Dance/Club Play (DC)

Dance/Sales (DS)

Hot Latin Tracks (LT)

Latin: Latin Pop (LPS)

Latin: Regional Mexican (RMS)

Latin: Tropical/Salsa (TSS)

R&B Hip-Hop (RBH)

R&B Hip-Hop Airplay (RA)

R&B Hip-Hop Singles Sales (RS)

Rap Tracks (RP)

Mainstream Rock (RO)

Modern Rock (MO)

Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

Avant: B200 128; RBA 35; H100 87; RA 49, 69; RBH 50, 68
 Ramon Ayala Y Sus Bravos Del Norte: LA 32, 61; RMA 18; LT 19; RMS 3
 Steve Azar: CA 50; CS 19, 60; H100 70; HA 66
 AZ: B200 118; RBA 24; RA 67; RBH 67

—B—

B2K: B200 89; RBA 47; H100 56; HA 53; HSS 31; RA 31; RBH 31; RS 54
 Bad Religion: IND 49
 Baha Men: WM 2, 9
 Anita Baker: B200 157; RBA 34
 Chet Baker: JZ 19
 Charli Baltimore: H100 8, 84; HA 8; RA 3, 44; RBH 3, 44; RP 3, 17; T40 26
 Banda Arkangel R-15: RMS 35
 Banda El Recodo: LA 52; LT 22; RMS 5
 Banda Tierra Blanca: LT 18; RMS 1
 Buju Banton: RE 9
 Ana Barbara: LT 48; RMS 38
 Pancho Barraza: RMS 30
 Basement Jaxx: EA 19; DC 38
 BBMak: A40 33; T40 39
 The Beach Boys: PCA 24
 Beanie Sigel: HSS 46; RA 63; RBH 58; RS 26
 The Beatles: B200 149
 Daniel Bedingfield: H100 46; HA 47; T40 22
 Beenie Man: H100 65; HA 64; RA 41; RBH 42; RP 22
 Joshua Bell: CL 4
 Tony Bennett: JZ 7
 Beyonce: DC 49
 Big Boy: H100 89; RA 42; RBH 41; RP 23; RS 55
 Big Huss: RBH 89
 Big Kahuna: JZ 21
 Big Logic: RS 29
 Big Tymers: B200 26; RBA 13; H100 14; HA 14; HSS 51; RA 10; RBH 10; RP 6; RS 21; T40 29
 Clint Black: CA 64
 Mary J. Blige: B200 87; RBA 38; RBC 16, 18; DC 6; H100 82; RA 39; RBH 39; RS 63
 Blink-182: B200 190
 Andrea Bocelli: CL 5; CX 1
 Michael Bolton: AC 17
 Bond: CX 12
 Bone Thugs-N-Harmony: RBC 9
 Bono: A40 18
 Chris Botti: CJ 8
 Bounty Killer: RE 6, 12
 David Bowie: B200 140; PCA 17
 Box Car Racer: B200 92; MO 12
 Boyz II Men: RBH 81, 83; RS 40
 Michelle Branch: B200 68; A40 13, 38; H100 32; HA 30; T40 14
 Brandy: B200 64; RBA 30; DS 11; H100 47; HA 51; RA 34; RBH 34; RS 43; T40 38
 The Braxton Brothers: CJ 25
 Breaking Benjamin: RO 35
 Michael Brecker: JZ 3
 Lincoln Brewster: CC 25; HS 26
 B Rich: RBA 68; HSS 61; RA 62; RBH 60; RS 24
 Jim Brickman: NA 3
 Sarah Brightman: CX 7, 8, 11
 The Bright Star Male Chorus: GA 37
 Brian Bromberg: JZ 25
 Brooks & Dunn: B200 129; CA 14; CCA 7; PCA 43; CS 6; H100 55; HA 52
 Garth Brooks: CA 32; CCA 20; CS 25
 The Brooklyn Tabernacle Choir: GA 33
 Jocelyn Brown: DC 25
 Norman Brown: CJ 2; HS 16; RBA 59
 Jimmy Buffett: IND 19; PCA 33
 Los Bukis: LA 60
 Rafy Burgos "El Cupido": TSS 30
 Richard Burton: HSS 58
 Busta Rhymes: RA 40; RBH 40; RP 19; RS 45
 Jonathan Butler: CJ 9
 Tracy Byrd: CA 28; CS 11; H100 60; HA 55

—C—

C3.O: HSS 59; RS 39
 Cabas: TSS 28
 Cage: RS 72
 Chris Cagle: CA 29; HS 13; CS 35
 Maria Callas: CL 13
 The Calling: B200 179; A40 7, 31; AC 25; H100 35; HA 36; HSS 14
 Jaime Camil: LPS 30; TSS 33
 Cam'ron: B200 39; RBA 16; H100 9; HA 9; HSS 44, 69; RA 7, 64; RBH 7, 66, 91; RP 4; RS 23, 37; T40 19
 Los Canelos De Durango: LT 34; RMS 15
 The Canton Spirituals: GA 11; HS 37
 Blu Cantrell: RS 71
 Jerry Cantrell: B200 172; RO 23
 Cardenas De Nuevo Leon: LA 45; LT 29; RMS 12
 The Caribbean Jazz Project: JZ 22
 Vanessa Carlton: B200 30; A40 4; AC 9; H100 13; HA 12; T40 10
 Kurt Carr & The Kurt Carr Singers: CC 34; GA 13; HS 49
 Jose Carrera: CL 1
 Rodney Carrington: CA 58
 Enrico Caruso: CL 14
 Brandon Casey: HSS 5; RA 65; RBH 43; RS 2
 Brian Casey: HSS 5; RA 65; RBH 43; RS 2
 Johnny Cash: CCA 17
 Butch Cassidy: RA 61; RBH 64
 Cassius: DC 25
 Cee-Lo: B200 187; RBA 49; H100 89; RA 42; RBH 41; RP 23; RS 55
 Celeda: DC 10
 Kasey Chambers: CA 60
 Steven Curtis Chapman: CC 14

Craig Chaquico: CJ 15
 Ray Charles: HSS 9; RBH 84; RS 4
 Chayanne: HS 10; LA 2; LPA 1; LPS 1; LT 1; TSS 1
 The Chemical Brothers: DC 39
 Cher: B200 192; DC 9, 36; DS 4; HSS 35
 Kenny Chesney: B200 22, 126; CA 2, 13; CS 1; H100 23; HA 23
 Mark Chesnut: CA 48; CS 20
 Chelle: MO 32; RO 24
 Chicago: B200 51
 Chicos De Barrio: LA 65
 The Chieftains: WM 5
 Choobakka: RBA 98
 Chuck-N-Blood: HSS 11; RBH 90; RS 8
 Charlotte Church: CX 6
 Cipa Sounds: B200 167; RBA 37
 Cirrus: DC 30
 Dorinda Clark-Cole: CC 15; GA 6; HS 14
 The Clipse: H100 34; HA 33; HSS 24; RA 12; RBH 12; RP 8; RS 11
 Rosemary Clooney: JZ 21
 C-Murder: RBA 88
 Tammy Cochran: CS 38
 Kellie Coffey: B200 134; CA 15; CS 14, 57; H100 78; HA 74

Coldplay: A40 36; MO 28
 Phil Collins: PCA 26
 John Coltrane: JZ 18
 Commissioned: GA 19
 Conjunto Primavera: LA 58; LT 41; RMS 18, 27
 Harry Connick, Jr.: JZ 10, 14
 Control: LA 64; RMS 25
 Coo Coo Cal: IND 22; RBA 44; HSS 18; RBH 97; RS 15
 Copa Cat Pack: JZ 21
 Corey: HSS 57; RS 66
 Cormega: IND 28; RBA 89
 The Corrs: B200 155; A40 18
 Norty Cotto: DC 18
 Counting Crows: B200 9; INT 3; A40 24
 El Coyote Y Su Banda Tierra Santa: LT 31; RMS 14
 Creed: B200 41; PCA 7, 28; A40 14; H100 36; HA 40; MO 21; RO 15; T40 30
 Creedence Clearwater Revival: PCA 48
 Elvis Crespo: LA 12; TSA 2; LPS 22; LT 21; TSS 5
 Cristian: LPS 8, 16; LT 13
 Sheryl Crow: B200 24; INT 18; A40 2; AC 14; H100 22; HA 22; T40 13
 Celia Cruz: LA 37; TSA 6; TSS 20
 Cuisillos De Arturo Macias: LA 55; LT 38; RMS 16
 Jose Cura: CL 10

—D—

Da Brat: RS 27
 Daddy Yankee: LA 47; LPA 14
 Da Fam: RS 56
 Daft Punk: EA 16
 Michael Damian: DS 5; HSS 40
 Damozel: HSS 70
 The Charlie Daniels Band: CCA 23
 Dashboard Confessional: B200 130; HS 2, 39; IND 9
 Craig David: B200 85; RBA 75; H100 67; HA 69; T40 31
 Miles Davis: PCA 35
 Howie Day: HS 23
 The Dayton Family: IND 30; RBA 82
 Default: B200 81; IND 3; A40 20; H100 30; HA 31; MO 18; RO 8; T40 25
 Def Leppard: PCA 23; RO 34
 Delsena: DC 20
 Dem Ghetto Playas: RS 31
 Kevin Denney: CA 70; CS 40
 John Denver: CCA 8
 Desert: DC 34
 Franco De Vita: LPS 31; LT 49
 Louie DeVito: EA 9; IND 18
 Dhany: DC 8
 Diamond Rio: CA 52; CS 21
 Dido: AC 15; DC 35; DS 10, 24
 Ricky Dillard: DC 41
 Daz Dillinger: B200 168; IND 11; RBA 25
 Celine Dion: B200 23; INT 21; PCA 6; AC 1, 16; HSS 45
 Dirty Vegas: B200 32; EA 1; A40 21; DS 2; H100 28; HA 38; HSS 33; T40 20; TSS 39
 Dishwalla: A40 26
 Disturbed: PCA 4
 Dixie Chicks: CCA 2, 3; PCA 8, 25; CS 5; H100 40; HA 35
 DJ Babu: RS 59
 DJ Marc Aurel: DC 48
 DJ Encore: B200 194; EA 7; HS 5; IND 12; DS 9; HSS 60
 DJ Irene: EA 13
 DJ Paul: HS 19; IND 26; RBA 57
 DJ Quik: B200 183; RBA 36; RBH 95
 DJ Sammy: DS 1; H100 11; HA 13; HSS 4; T40 4
 DJ Shadow: EA 8; DS 16
 DJ Tiesto: DC 27
 DMX: RBC 21
 Do: DS 1; H100 11; HA 13; HSS 4; T40 4
 Dominic: TSS 14
 Placido Domingo: CL 1
 Don Won: HSS 41; RS 22
 Jerry Douglas: BG 12
 Will Downing: CJ 3; RBA 78
 Down To The Bone: CJ 10
 Dr. Dre: RBC 13, 15
 Dropline: A40 25
 Drowning Pool: B200 178; RO 39
 DSD: B200 33; IND 1; RBA 15; H100 42; HA 41; RA 23; RBH 20; RP 12
 Lucky Dube: RE 14
 Jermaine Dupri: RA 46; RBH 47

Rocio Durcal: LA 28; LPA 9
 Dwele: H100 90; HSS 52; RA 35; RBH 35; RP 24; RS 32

—E—

E-40: B200 28; RBA 6; RBH 85
 Eagles: PCA 12, 39
 Earth, Wind & Fire: RBC 24
 Earshot: MO 23; RO 6
 Missy "Misdemeanor" Elliott: RA 32; RBH 32
 El-P: RS 69
 El Shaber: RA 67; RBH 67
 Emerson Drive: CA 45; CS 41; HSS 64
 Eminem: B200 3; INT 11; PCA 3, 30; RBA 2; RBC 4, 11; H100 6, 54; HA 6, 50; MO 29; RA 33, 57, 72; RBH 33, 61, 74, 82; RP 11, 15; T40 5, 32; TSS 38
 The Emmanuels: GA 29
 Engelina: DS 9; HSS 60
 Kim English: DC 14
 Enya: B200 117; NA 1; PCA 22; AC 19
 Epidemic: RO 36
 Eugene Groove: CJ 13
 Faith Evans: RA 32; RBH 32, 81; RS 40
 Rev. Clay Evans And The AARC Mass Choir: GA 18
 Sara Evans: B200 196; CA 23; CS 12; H100 63; HA 59
 Eve: H100 21; HA 21; RA 17; RBH 18; RP 10; T40 21
 Archie Eversole: B200 158; RBA 28; RA 68; RBH 70

—F—

Lara Fabian: LPS 36
 Fabolous: RA 38, 46; RBH 38, 47, 85; RP 20
 The Faculty: HS 17; IND 25
 Faithless: DC 35; DS 24
 Fat Joe: H100 27; HA 26; HSS 48; RP 18; RS 25; T40 17
 Michael Feinstein: JZ 11
 Vicente Fernandez: LA 14, 25; RMA 6, 14
 Fierce Ruling Diva: DC 32
 Jose Manuel Figueroa: LT 35; RMS 19
 Filter: DC 40; DS 12; H100 98; MO 13; RO 16
 Bob Fitts: CC 36
 Five For Fighting: AC 3
 The Flaming Lips: B200 50; INT 20
 The Flatlanders: CA 24; HS 6; IND 14; INT 23
 Flaw: HS 9
 Fleetwood Mac: PCA 41
 Flogging Molly: HS 32; IND 32
 Luis Fonsi: DC 24; LPS 19, 37; LT 42
 Seb Fontaine: EA 18
 Robben Ford: BL 12
 Foxy Brown: RA 70; RBH 72
 Kirk Franklin: B200 106; CC 5; GA 2; RBA 33
 Freekey Zekey: RA 64; RBH 66
 Nenna Freelon: JZ 9
 Freeway: RS 58
 Frost: RBA 85
 Frou Frou: DC 28
 Full Intention: DC 7
 Fundisha: RA 46; RBH 47

—G—

Gada: RS 33
 James Galway: CX 4; HS 44
 The Get Up Kids: IND 45
 Ginuwine: H100 4, 69; HA 4, 65; HSS 36; RA 2, 19; RBH 2, 21; RP 2; RS 17; T40 12
 Glassjaw: B200 164
 Godsmack: MO 33; RO 4
 Jeff Golub: CJ 18
 Good Charlotte: HS 43
 Goo Goo Dolls: B200 144; A40 12, 30; H100 80; T40 40
 Gorillaz: B200 156; EA 6
 Govi: NA 9
 Amy Grant: B200 97; CC 3
 El Gran Combo De Puerto Rico: LA 22; TSA 4; TSS 12
 Grateful Dead: B200 160; INT 2
 Gravediggaz: RBA 81
 David Gray: PCA 46
 Al Green: RBC 17
 Green Day: B200 110
 Lee Greenwood: CCA 22; HSS 75
 Pat Green: CA 36
 Andy Griggs: B200 151; CA 19; CS 10; H100 57; HA 54
 Josh Groban: B200 10; INT 4; AC 2
 Grupo Bryndis: LA 10, 31; RMA 5, 17
 Grupo Montez De Durango: RMS 37
 Juan Luis Guerra 440: TSA 18
 Buddy Guy: BL 13

—H—

Hailie Jade: RA 72; RBH 74
 Daryl Hall John Oates: AC 6
 Anthony Hamilton: H100 92; RA 47; RBH 45; RP 25
 Erin Hamilton: DC 17
 Herbie Hancock: JZ 3
 Roland Hanneman: NA 15
 Jennifer Hanson: CS 58
 The Happy Boys: B200 135; EA 5; HS 3
 Paul Hardcastle: CJ 12
 Roy Hargrove: JZ 3
 Corey Harris: BL 11
 J. Michael Harter: CS 48
 Hayseed Dixie: BG 10; CA 75
 Eric Heatherly: CS 44
 Hem: INT 13
 Ty Herndon: CA 55; CS 55
 Elder Jimmy Hicks And The Voices Of Integrity: GA 23
 Los Hidalgo: LPS 28
 Faith Hill: CCA 9
 Lauryn Hill: B200 121; RBA 58
 Nicola Hitchcock: DC 27

The Hives: B200 72; H100 86; MO 7
 Billie Holiday: JZ 23
 Dave Hollister: RA 53; RBH 52
 Rick Holmstrom: BL 9
 Steve Holy: CA 47
 Hoobastank: B200 69; H100 58; HA 60; MO 2; RO 11
 John Lee Hooker: BL 15
 Bruce Hornsby: INT 22
 Whitney Houston: HSS 29
 Rebecca Lynn Howard: CS 32
 Norman Hutchins: CC 33; GA 12; HS 47; IND 38

—I—

Ice Cube: RA 61; RBH 64
 Enrique Iglesias: B200 45; A40 35; AC 4, 30
 iio: DS 6; HSS 42
 Illicit Binznez: HSS 18; RBH 97; RS 15
 Incubus: B200 76; PCA 42; MO 4
 India: DC 33
 India.Arie: B200 90; RBA 60
 Infamous 2.0: H100 29; HA 29; HSS 20; RA 13; RBH 11; RP 9; RS 7
 Injected: RO 40
 Intocable: LA 21; RMA 11; LT 20, 43; RMS 4, 20
 Los Invasores De Nuevo Leon: LA 66
 Irv Gotti: H100 8; HA 8; RA 3; RBH 3; RP 3; T40 26
 Issys: HSS 6; RBH 75; RS 6

—J—

Oris J: DC 20
 Alan Jackson: B200 48; CA 4, 62; CCA 11; CS 16, 28
 Janet Jackson: H100 65; HA 64; RA 41; RBH 42; RP 22
 Michael Jackson: RBH 100
 Jadakiss: HSS 6; RBH 75; RS 6
 Jagged Edge: RA 38; RBH 38; RP 20
 Jaheim: B200 181; RBA 42; RA 26; RBH 26
 Bishop T.D. Jakes: GA 25
 Bishop T.D. Jakes & The Potter's House Mass Choir: GA 34
 Boney James: CJ 6; RBA 99
 Etta James: BL 4
 Etta James & The Roots Band: BL 1
 Tim Janis: NA 4
 Jars Of Clay: CC 28
 Ja Rule: B200 74; RBA 43; DC 6; H100 8, 82, 84; HA 8, 39, 44; RBH 3, 39, 44; RP 3, 17; RS 63; T40 26
 Jay-Z: RBA 79; RBC 20; HSS 46, 69; RA 63; RBH 58, 86, 87, 91; RS 26, 37, 68, 73
 Jaz-O: RS 51
 Jazzanova: EA 17
 Jazze Pha: RS 47
 Wyclef Jean: B200 63; RBA 21; H100 39; HA 67; HSS 1; RA 24; RBH 16; RS 1
 Waylon Jennings: CA 42
 Jim Crow: RS 47
 Jose Alfredo Jimenez: LA 49, 53
 Jimmy Eat World: B200 37; A40 3; H100 12, 79; HA 11, 75; MO 3; T40 9
 Joe: RBA 83; H100 88; RA 30; RBH 30
 Elton John: AC 23
 Carolyn Dawn Johnson: CA 37; AC 18; CS 49
 Jack Johnson: B200 38; INT 19; A40 15; H100 75; HA 72; MO 24
 Keith "Wonderboy" Johnson & The Spiritual Voices: GA 5; HS 7; IND 17
 Brent Jones + T.P. Mobb: GA 14; RBA 64
 Donell Jones: B200 42; RBA 7; H100 72; HA 71; RA 22; RBH 24; RS 57
 George Jones: CCA 24
 Norah Jones: B200 15; CJ 1; INT 5; A40 22
 Sir Charles Jones: HS 46; IND 37; RBA 41
 Richard Joo: CL 6
 Juanes: HS 15; LA 4; LPA 2; LPS 3; LT 4; TSS 2
 Cledus T. Judd: CA 46
 The Judds: CCA 15
 Juicy J: B200 93; IND 4; RBA 17
 Juvenile: RBC 14
 JXL: A40 29; H100 53; HSS 3

—K—

Kaci: HS 50
 Israel Kamakawiwo'ole: B200 200; IND 13; INT 7; PCA 49; WM 1
 The Katinas: CC 29; HS 36
 Kortney Kayle: HSS 73
 Ronan Keating: HSS 38
 Toby Keith: B200 120; CA 11; CCA 14, 21; CS 2, 59; H100 25; HA 24
 R. Kelly: RBA 79; RBC 22; HSS 32; RA 27; RBH 28, 87; RS 46, 68, 73
 Kemi: HSS 13; RBH 93; RS 9
 Alicia Keys: B200 86; RBA 55; H100 21; HA 21; RA 17, 75; RBH 18, 80; RP 10; T40 21
 Khia: B200 33; IND 1; RBA 15; H100 42; HA 41; RA 23; RBH 20; RP 12
 Angelique Kidjo: WM 4; DC 43
 Kid Rock: B200 75; PCA 9
 Kidz Bop Kids: B200 197
 K.M.C.: DC 8
 Kodo: WM 13
 Korn: B200 18; H100 100; MO 15, 26; RO 14, 19
 Diana Krall: B200 170; JZ 1
 Alison Krauss: B200 169; BG 3; CA 21; CCA 19
 Lenny Kravitz: B200 176
 Kreo: DC 16
 Chad Kroeger: A40 5; H100 5; HA 5; MO 9; RO 5; T40 3
 Kronos Quartet: CX 15
 Kutless: CC 35
 Ben Kwellner: MO 34

—L—

Lade Bac: RA 55; RBH 56

12 Stones: B200 188; HS 4
 2002: NA 12
 2Pac: PCA 50; RBC 2, 3, 7, 10
 311: B200 142; A40 32; MO 17
 3LW: H100 94, 95; HSS 63, 66; RA 60; RBH 59; RS 28, 42
 3rd Strike: B200 199
 3rd Force: CJ 24

—A—

Aaliyah: B200 147; RBA 52; DC 50; RA 28; RBH 29
 Abba: PCA 40
 AC/DC: PCA 11
 Bryan Adams: AC 5
 Yolanda Adams: B200 175; CC 10; GA 4, 40; RBA 50; RA 74; RBH 77
 Adema: MO 36; RO 28
 Trace Adkins: CA 25; CS 17; H100 81
 Aerosmith: B200 13; INT 9; PCA 44; HSS 28; RO 33
 Pepe Aguilar: LPS 32
 Alabama: CS 54
 Alberto Y Roberto: LT 30; RMS 13
 Gerald Albright: CJ 4; HS 31
 Gary Allan: B200 114; CA 10; CCA 10; CS 3; H100 37; HA 32
 Herb Alpert: CJ 22
 Aly-Uz: DC 12
 Amber: DC 4
 Amerie: H100 38; HA 34; RA 14, 71; RBH 13, 73
 AMG: RBH 95
 Anastacia: B200 78; DC 46
 Jade Anderson: HSS 53
 Jessica Andrews: CA 72
 Andy Andy: TSS 10
 Los Angeles Azules: LA 30; RMA 16
 Los Angeles De Charly: RMS 33
 Marc Anthony: B200 36; LA 9; PCA 20; TSA 1; AC 7, 27; DC 37; H100 93; LT 23; TSS 3, 23
 Aphrodite: EA 21
 Arcely Arambula: LA 51; LT 45; RMS 23
 David Arkenstone: NA 10
 Louis Armstrong: JZ 24
 Aroma: RMS 36
 Ashanti: B200 8; RBA 5; H100 8, 16, 17, 27, 73; HA 8, 15, 18, 26, 70; HSS 37; RA 3, 6, 20, 25; RBH 3, 6, 23, 25; RP 3, 18; RS 16; T40 15, 17, 26, 36
 Vladimir Ashkenazy: CL 8
 A*Teens: B200 137
 Rodney Atkins: CS 39
 Audio Adrenaline: CC 40
 Audiovent: HS 12; MO 19; RO 9
 Patti Austin: JZ 16
 Avalon: EA 25

Lady May: RS 71
Rachael Lampa: CC 37
Lasgo: DS 13
Lathun: RBA 92
Cyndi Lauper: IND 42
Avril Lavigne: B200 5; A40 1; H100 2; HA 2; T40 1; TSS 40
Donald Lawrence & The Tri-City Singers: GA 15
Sasha Lazard: CX 14
Chris LeDoux: CA 59, 68
Tommy Lee: RO 20
Glenn Lewis: RBA 77
Ramsey Lewis: JZ 17
LaLey: LA 71
Liberacion: RMS 34
Salvitore Licitra: CL 2
Ottmar Liebert: NA 6, 8
Lifer's: RS 70
Lil Bow Wow: B200 174; HSS 67; RA 46; RBH 47
Lil D: RS 64
Lil' J: RS 75
Lil' Mo: H100 83; RA 52; RBH 53; RP 21; RS 49
Lil' Romeo: HSS 57; RS 66
Lil Ru: RS 61
Lil' Tykes: HSS 41; RS 22
Lil Wayne: H100 77; HSS 39; RA 29; RBH 27; RP 16; RS 20
Linkin Park: B200 61; RS 59
Little Big Town: CS 45
German Lizarra: LT 28; RMS 9
Lil Cool J: RA 73; RBH 76
Chuck Loeb: CJ 17
London Symphony Orchestra: CX 2
Lonestar: B200 136; CA 16; CCA 25; AC 11; CS 4; H100 50; HA 46
Loon: H100 4, 24, 95; HA 4, 27; HSS 36, 66; RA 2, 37, 60; RBH 2, 36, 59; RP 2, 14; RS 17, 28; T40 12, 23
Jennifer Lopez: B200 79, 184; RBA 72; AC 22; DC 22; H100 10; HA 10; RA 50; RBH 51; T40 6
Patty Loveless: BG 7; CA 44
LowHer: DC 29; RBH 71
Ludacris: B200 54; RBA 23; H100 29; HA 29; HSS 20; RA 13; RBH 11; RP 9; RS 7

-M-

Yo-Yo Ma: CL 3, 11; CX 3
Timo Maas: DC 3
Mack 10: RA 61; RBH 64
Mad At Gravity: HS 41
Mad Dreadz: HSS 11; RBH 90; RS 8
Madonna: PCA 27; DS 23
Magnate & Valentino: LA 48; LPA 15
Mana: LPS 10; LT 9; TSS 22
Barry Manilow: B200 105
Manny Manuel: LA 26; TSA 5; LPS 24; LT 24; TSS 6
Victor Manuel: LT 47; TSS 11
Marc Et Claude: DC 47
Mario: H100 7; HA 7; HSS 25; RA 5; RBH 5; RS 10; T40 16
Bob Marley: PCA 1; RBC 1; RE 15
Bob Marley And The Wailers: RE 4
Damian "Jr. Gong" Marley: RE 7
Angie Martinez: H100 83; HSS 48; RA 52; RBH 53; RP 21; RS 25, 49
Brad Martin: CA 43; CS 22
Rogelio Martinez: LA 18; RMA 9; RMS 26
Mary Mary: B200 20; CC 1; GA 1; INT 14; RBA 10; RBC 6; RA 58; RBH 62
Masters At Work: DC 33
matchbox twenty: AC 10
Dave Matthews Band: B200 1, 67; INT 1; PCA 2, 10, 16; A40 8; H100 66; HA 62; MO 31; T40 34
Maxwell: RBA 76
John Mayer: B200 16; INT 15; A40 6; AC 21; H100 18; HA 20; T40 11
Martina McBride: B200 70; CA 5; CS 24
MC Chickaboo: DC 3
Delbert McClinton: BL 7
Donnie McClurkin: CC 26; GA 8
The Del McCoury Band: BG 11
MC Eht: IND 36; RBA 74
Reba McEntire: CA 51
Tim McGraw: B200 98, 122; CA 8, 12; CCA 18; CS 8; H100 44; HA 43
MDO: LPS 26; LT 37
Wilson Meadows: RBA 73
Medeski Martin And Wood: CJ 23
Melody: LA 57; LPA 18
MercyMe: B200 102; CC 4
Tift Merritt: CA 57
Jo Dee Messina: CA 26; AC 8; CS 29
Metallica: PCA 21
Tanto Metro & Devonte: H100 85
Edgar Meyer: CL 9
Mia: DC 45
The Mighty Mighty Bosstones: IND 21
Luis Miguel: LPS 35
Kylie Minogue: B200 66; DC 5; DS 22; H100 59; HA 56; T40 28
Misia: WM 12
La Mission 3: LA 19; LPA 7
Mississippi Mass Choir: GA 22
Moby: B200 95; EA 2; DC 21
Monchy & Alexandra: LA 16; TSA 3
Jerzee Monet: B200 60; RBA 14; RA 54; RBH 55
Jane Monheit: JZ 15
Monica: RA 36; RBH 37; RS 67
Alejandro Montaner: LPS 15; LT 26
Ricardo Montaner: LA 33; LPA 10; LPS 2; LT 3; TSS 7
Pablo Montero: LPS 20; LT 40
Pilar Montenegro: LA 7; LPA 4; WM 3; H100 96; LPS 4; LT 2; RMS 11; TSS 34
John Michael Montgomery: CS 46

Montgomery Gentry: CA 54; CS 31
Coco Montoya: BL 3
Morcheeba: HS 8
Alanis Morissette: B200 152; A40 17
Van Morrison: B200 162
Lou Mosley: HSS 22; RBH 99; RS 19
Pete Moss: DC 13
Brandy Moss-Scott: HSS 7; RBH 79; RS 3
Mr. Cheeks: HSS 16; RS 18
Mr. Choc: B200 167; RBA 37
Mr. C The Slide Man: RS 50
Nicole C. Mullen: CC 23; HS 29
Samantha Mumba: HSS 50
Shirley Murdock: GA 39
Mushroomhead: HS 42
Musiq: B200 59; RBA 18; H100 26; HA 25; RA 8; RBH 8
MxPx: CC 32
Mystikal: RBA 56; H100 29; HA 29; HSS 20; RA 13; RBH 11; RP 9; RS 7

-N-

Nappy Roots: B200 52; RBA 19; H100 92; RA 47; RBH 45; RP 25
Nas: B200 123, 193; RBA 53, 69; H100 10; HA 10; RA 50, 71; RBH 51, 73; RS 52; T40 6
Natas: RBA 93
Nature: IND 15; RBA 32; RBH 94
Naughty By Nature: IND 16; RBA 40; H100 94; HSS 63; RS 42
MeShell Ndegeocello: RBA 97; DS 25
Nek: LPS 17; LT 36
Nelly: B200 2; INT 8; PCA 13; RBA 1; RBC 5; H100 1, 3; HA 1, 3; HSS 8, 12; RA 1, 9; RBH 1, 9; RP 1, 5; RS 5, 48; T40 2, 7
Willie Nelson: CA 31; CCA 12; CS 50, 59
N*E*R*D*: B200 73; RBA 48; MO 39
Ann Nesby: RBA 87; DC 41
New Found Glory: B200 47; MO 11
New G: DC 41
Newsboys: CC 17
Next: RA 26; RBH 26
Joe Nichols: CS 15; H100 61; HA 58; HSS 23
Sheila Nicholls: A40 39
Nickel Creek: CCA 4; PCA 29
Nickelback: B200 57; A40 9, 34; H100 45; HA 44; MO 38; RO 13
Tito Nieves: LT 47; TSS 11
Nivea: HSS 5; RA 65; RBH 43; RS 2
No Doubt: B200 53; A40 10; H100 33; HA 39; T40 18
NOFX: IND 31
No Good: HSS 26; RBH 96; RS 13
Nonpoint: RO 38
N.O.R.E.: B200 27; RBA 8; H100 19; HA 16; HSS 19; RA 4; RBH 4; RP 7; RS 12
Smokie Norful: GA 17
Willie Norwood: GA 20
No Secrets: HSS 10
The Notorious B.I.G.: RBC 8, 12; RS 53, 62
'N Sync: HSS 8; RS 48

-O-

Paul Oakenfold: B200 131; EA 4; DC 11
O.A.R.: IND 43
Oasis: B200 108
Jamie O'Neal: CA 71
Onyx: B200 71; IND 2; RBA 12
Los Originales De San Juan: LA 24, 36; RMA 13, 20
Orishas: LA 46; LPA 13
Claudette Ortiz: H100 39; HA 67; HSS 1; RA 24; RBH 16; RS 1
Ozzy Osbourne: B200 161
Otep: HS 34
James Otto: CS 52
Our Lady Peace: B200 49; A40 27; MO 16; RO 30

Petty Pablo: RBA 95
Brad Paisley: B200 88; CA 7; CS 13; H100 62; HA 57
Suzanne Palmer: DC 44
Palomo: LA 41; LT 45; RMS 8, 23
Papa Roach: B200 29; H100 76; HA 73; MO 5; RO 3
Dolly Parton: B200 103; BG 2; CA 9; IND 5; INT 24
Pastor Troy: RBA 86
Sean Paul: H100 99; RA 45; RBH 46; RS 47
Laura Pausini: LA 59; LPA 19; LPS 17; LT 36
Luciano Pavarotti: CL 1, 7
Pax217: CC 39
P. Diddy: H100 4, 24, 95; HA 4, 27; HSS 36, 66; RA 2, 37, 38, 40, 60; RBH 2, 36, 38, 40, 59; RP 2, 14, 19, 20; RS 17, 28, 45; T40 12, 23
Jennifer Pena: HS 11; LA 3; RMA 2; LPS 25; LT 10; RMS 10; TSS 24
Dottie Peoples: GA 30
Amanda Perez: HSS 72
Jay Perez: LA 70
Perpetuous Dreamer: DC 1; DS 18
Pesado: LT 39; RMS 17
Tom Petty And The Heartbreakers: PCA 31
Pharoahe Monch: RBH 98; RS 59
Mike Phillips: CJ 14
Pillar: CC 20; HS 22
Pink: B200 12; A40 16; DS 8, 21; H100 15; HA 17; HSS 47; T40 8, 24
Pink Floyd: PCA 36
Pinmonkey: CS 30
Alexandre Pires: LA 13; LPA 6; LPS 5, 13, 18; LT 8, 32; TSS 17
Pixies: IND 39
Robert Plant: B200 40; INT 10; RO 27
Play: B200 112; HSS 15
Plus One: CC 18
P.O.D.: B200 65; CC 2; MO 27; RO 21
El Poder Del Norte: LA 39, 44; LT 25; RMS 7

Carlos Ponce: LPS 29
Donato Poveda: LPS 11; LT 17; TSS 13
Elvis Presley: CA 39; IND 47; A40 29; H100 53; HSS 3, 56
Pretty Willie: RS 74
Prodigy: DS 7; HSS 21
Proyecto Uno: TSA 12
Puddle Of Mudd: B200 55; A40 11; H100 31, 71; HA 28, 68; MO 6; RO 1, 18; T40 27
Puerto Rican Power: TSA 16; TSS 16
Bobby Pulido: RMS 40

-Q-

Que Bo Gold: HSS 43; RS 38
Queen: PCA 45
A.B. Quintanilla Y Los Kumbia Kings: LA 11; LPA 5; RMS 39

-R-

Rabanes: LPS 33; TSS 29
Bonnie Raitt: B200 145; INT 17; AC 28
Rakim: H100 20; HA 19; HSS 74; RA 11; RBH 14; RS 34; T40 33
Rascal Flatts: CCA 1; PCA 5; CS 33
Rayvon: HS 20; RBA 65; RE 2
Los Razos de Sacramento Y Reynaldo: LA 34, 36; RMA 19, 20
Matt Redman: CC 38
Red Hot Chili Peppers: B200 4; INT 6; PCA 18; H100 41; HA 37; MO 1; RO 2
Los Rehenes: LA 75
Relient K: CC 31; HS 45
Res: DS 15
R.H. Factor: DC 42
Riddlin' Kids: MO 40
Los Rieleros Del Norte: LA 67
LeAnn Rimes: CA 40; AC 24; HSS 27
Jerry Rivera: LPS 39; LT 15; TSS 4
Lupillo Rivera: RMS 32
RJD2: RS 60
RL: B200 153; RBA 22; RA 51; RBH 54
Woody Rock: GA 35
Daniel Rodriguez: CX 5
Kenny Rogers: CA 67
Tito Rojas: TSS 32
Rosabel: DC 2
Joann Rosario: GA 38
Kelly Rowland: H100 3; HA 3; RA 9; RBH 9; RP 5; T40 7
Rozelly: RS 56
Paulina Rubio: B200 80; DC 23; DS 19; H100 91; LPS 7; LT 5; TSS 8
Rubyhorse: A40 23
Ruff Endz: RBA 54; H100 64; HA 61; HSS 58; RA 16; RBH 17
Tammy Ruggier: H100 4; HA 4; HSS 36; RA 2; RBH 2; RP 2; RS 17; T40 12
Rush: B200 182; RO 25

-S-

Raphael Saadiq: B200 132; RBA 31
Sacario: H100 83; HSS 48; RA 52; RBH 53; RP 21; RS 25, 49
Sade: DS 17
Salvador: CC 30; HS 38
Joe Sample: CJ 5; RBA 100
Gilberto Santa Rosa: TSA 13; LT 46; TSS 9, 15
Juelz Santana: H100 9; HA 9; HSS 44, 69; RA 7, 64; RBH 7, 66, 91; RP 4; RS 23, 37; T40 19
Alejandro Sanz: LA 43; LPA 12; LPS 21; LT 50; TSS 36
Marvin Sapp: CC 19; GA 7; HS 21; RBA 84
Yoskar Sarante: TSS 27
Scarface: HSS 46; RA 63, 66; RBH 58, 69; RS 26
Jill Scott: RBC 19; DC 19
Josey Scott: A40 5; H100 5; HA 5; MO 9; RO 5; T40 3
Peggy Scott-Adams: BL 14
Joan Sebastian: LA 38, 42; LPS 23; LT 27; RMS 29
Secret Garden: NA 5
Seether: RO 32
Bob Seger & The Silver Bullet Band: PCA 14
Seven And The Sun: A40 28
Shade Sheist: RBH 88
Shaggy: RE 5
Shakira: B200 34; A40 37; LPS 9; LT 16; T40 37
Remy Shand: RBA 71
SheDaisy: B200 83; CA 6; CS 37
Shekinah Glory Ministry: GA 10; HS 35; IND 34
Blake Shelton: B200 148; CA 18; CS 18
Shena: DC 7
Wayne Shorter: JZ 6
The Silk Road Ensemble: CX 3
Simon & Garfunkel: B200 165
Sin Bandera: LA 27; LPA 8; LPS 6; LT 6
Sinch: RO 29
Daryle Singletary: CS 51
Sixwire: CS 34
Ricky Skaggs: BG 13
Skubie Tha Ciko: RS 56
Fatboy Slim: EA 10
Slum Village: IND 41; RBA 91; H100 90; HSS 52; RA 35; RBH 35; RP 24; RS 32
Smilez & Southstar: HSS 17; RBH 65; RS 14
Anthony Smith: CS 36
Esther Smith: GA 32
Michael W. Smith: B200 116; CC 6
Will Smith: B200 58; RBA 46
Sneaker Pimps: DC 31
Marco Antonio Solis: LA 38, 72; LPS 14; LT 11; RMS 24
Soluna: HS 28; H100 74; T40 35
Something Corporate: HS 48
Sono: DC 15
Soulfly: B200 189
Space Monkeyz: B200 156; EA 6

Bubba Sparxxx: RA 68; RBH 70
Britney Spears: B200 101
Splender: A40 40
Bruce Springsteen: A40 19; H100 52; HSS 2; RO 26
Staind: B200 127; MO 20, 30; RO 12, 37
Ralph Stanley: BG 4; CA 34; HS 40
Brenda K. Starr: TSA 10; LT 47; TSS 11, 21
The Starting Line: B200 109; HS 1
Tommy Shane Steiner: CA 56; CS 43
Curtis Stigers: JZ 20
Rebecca St. James: CC 27
Angie Stone: B200 191; RBA 61; RA 48; RBH 49
George Strait: CA 30, 33; CS 9, 56; H100 51; HA 48
Strik nine: RS 65
The Strokes: B200 146; HSS 55
Michael Stuart: TSS 25
Styles: B200 7; RBA 3; H100 68; HA 63; RA 18; RBH 19, 98; RP 13
Sublime: PCA 19
Sugarcult: HS 33; IND 33
Keith Sweat: RBC 25; RA 55; RBH 56
Swing: RBH 89
System Of A Down: B200 46; PCA 37; MO 8; RO 7

-T-

Tabla Beat Science: WM 11
Take 6: GA 31
Talib Kweli: HSS 65; RS 44
Tank: RA 59; RBH 63
James Taylor: PCA 15; AC 20
Los Temerarios: B200 119; IND 8; LA 1, 6, 74; RMA 1, 3; LPS 40; LT 12; RMS 6
Tempo: LPS 22; LT 21; TSS 5
The Temptations: RBC 23
Tenacious D: B200 159
Terra Nova: DC 13
John Tesh: B200 154; CC 8; NA 2
Jimmy Thackery & The Drivers: BL 8
Thalia: HS 18; LA 5; LPA 3; LPS 12; LT 7; RMS 22; TSS 37
Third Day: CC 13
Cyndi Thomson: CA 41; CS 47
Thursday: HS 24; IND 27
T.I.: RBA 94
Los Tigrillos: LT 44; RMS 21
Timbaland: RBH 88
tobyMac: CC 22; HS 27
Tonex: GA 16
Tool: B200 186; RO 10
Diego Torres: LPS 34; TSS 35
Tower Of Power: CJ 20
Toya: RA 64; RBH 66
Train: AC 13
Trick Daddy: H100 89; RA 42; RBH 41; RP 23; RS 55
Trick Pony: B200 180; CA 22
Trik Turner: MO 37
Trina: HSS 71; RBH 92; RS 36
Triny Y La Leyenda: RMS 28
Travis Tritt: CA 27, 69; CCA 16; CS 42
Lola Troy: RA 55; RBH 56
True Enuff: RBH 89
TRUSTcompany: MO 14; RO 17
Truth Hurts: B200 43; RBA 11; H100 20; HA 19; HSS 74; RA 11; RBH 14; RS 34; T40 33
Los Tucanes De Tijuana: LA 40; LT 14; RMS 2
Shania Twain: CCA 5; PCA 34
Tweet: B200 96; RBA 29; H100 43; HA 42; HSS 68, 71; RA 15; RBH 15, 92; RS 36, 41
Steve Tyrell: JZ 12

-U-

U2: B200 173
UB40: RE 3
Union Station: B200 169; BG 3; CA 21
Unique: RS 56
Unwritten Law: B200 195; MO 25
Keith Urban: CS 26
Usher: B200 91; RBA 63; DS 3; H100 24, 48; HA 27, 49; HSS 34; RA 21, 37, 56; RBH 22, 36, 57; RP 14; RS 35; T40 23

-V-

Valeria: HSS 30
Ian Van Dahl: DS 20
Luther Vandross: RBA 70; AC 26; RA 43; RBH 48
Van Halen: PCA 47
Sergio Vargas: TSS 31
Phil Vassar: CS 23
Jimmie Vaughan: BL 6
Stevie Ray Vaughan And Double Trouble: BL 5
Chuy Vega: LA 68
Alicia Villarreal: LA 29; RMA 15; RMS 31
Fernando Villalona: TSS 19
Rhonda Vincent: BG 9; CA 63
The Vines: B200 11; INT 25; MO 10; RO 31
David Visan: WM 10
Vita: H100 8; HA 8; RA 3; RBH 3; RP 3; T40 26
Vivanativa: LPS 27; TSS 26
Carlos Vives: LA 73; TSA 7; LPS 38; LT 33; TSS 18

-W-

The Wailers: PCA 1; RBC 1; RE 15
Tom Waits: IND 44, 46
Mike Walker: HSS 54
Tamara Walker: AC 29
Andre Ward: CJ 21
Muddy Waters: BL 15
Russell Watson: CX 9
WC: RA 61; RBH 64
Weezer: B200 82; MO 22
Peter White: CJ 16
The White Stripes: B200 124; MO 35
The Who: B200 100

Wilco: B200 177
Doug Williams: GA 21
Hank Williams Jr.: CA 53; CCA 13
Hank Williams III: CA 74
John Williams: CL 11
John Williams: CX 2
Melvin Williams: GA 21
Michelle Williams: B200 133; CC 7; GA 3; RBA 26
Pharrell Williams: RA 40; RBH 40; RP 19; RS 45
Vanessa Williams: GA 24; RBA 96
Cassandra Wilson: JZ 2, 5
Nancy Wilson: JZ 17
BeBe Winans: GA 36
CeCe Winans: GA 26
Mario Winans: H100 4; HA 4; HSS 36; RA 2; RBH 2; RP 2; RS 17; T40 12
The Winans: GA 27
Wolverine: HSS 11; RBH 90; RS 8
Lee Ann Womack: CCA 6; PCA 38; AC 12; CS 27
Won-G: RS 27
Darryl Worley: B200 21; CA 1; CS 7; H100 49; HA 45

-X-

X-Press 2: DC 26

-Y-

Yanni: NA 11, 13
Yasunori: DS 1; H100 11; HA 13; HSS 4; T40 4
Yasmeen: HSS 49; RBH 78; RS 30
Trisha Yearwood: CA 65; CS 53
Ying Yang Twins: B200 139; IND 10; RBA 45; H100 97
Yohany: DS 14
Young Chris: RS 58

-Z-

Charlie Zaa: LA 54; LPA 17
Zao: CC 21; HS 25
Zero 7: EA 12; IND 50
Zoegirl: CC 24; HS 30
Rob Zombie: RO 22

-SOUNDTRACKS-

Amelle: WM 7
Austin Powers In Goldmember: B200 56; RBA 62; STX 5
Bad Company: RBA 80
A Beautiful Mind: CX 10
Black Hawk Down: WM 6
Blade II: EA 20
Bob The Builder: The Album: IND 40
El Clon: LA 50; LPA 16
Coyote Ugly: B200 141; CA 17; STX 13
Crank Yankers — The Best Uncensored Crank Calls: Volume 1: IND 23; STX 19
Disney's Lilo & Stitch: B200 17; STX 1
Divine Secrets Of The Ya-Ya Sisterhood: B200 125; INT 16; STX 12
Down From The Mountain: BG 5; CA 35
The Fast And The Furious: STX 24
The Fast And The Furious: More Fast And Furious: STX 23
Finding Forrester: JZ 8
I Am Sam: B200 84; STX 7
Like Mike: B200 35; RBA 20; STX 3
Mamma Mia!: B200 185
Monsoon Wedding: WM 8
Moulin Rouge: B200 107; STX 9
Moulin Rouge 2: STX 20
Mr. Deeds: B200 115; STX 11
O Brother, Where Art Thou?: B200 25; BG 1; CA 3; INT 12; STX 2
The Osbourne Family Album: B200 143; STX 14
Queer As Folk: The Second Season: EA 22
Road To Perdition: STX 22
The Royal Tenenbaums: STX 18
Save The Last Dance: STX 25
Scooby-Doo: B200 94; STX 8
The Scorpion King: B200 198; STX 16
Shrek: B200 113; STX 10
Spider-Man: B200 44; STX 4
Spirit: Stallion Of The Cimarron: B200 150; STX 15
Star Wars Episode II: Attack Of The Clones: STX 21
Stuart Little 2: STX 17
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 28
A Walk To Remember: B200 62; STX 6

-VARIOUS ARTISTS-
on The Billboard 200

Irv Gotti Presents The Inc. 6
Now

AUGUST 3 2002		Billboard MODERN ROCK TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	BY THE WAY	Red Hot Chili Peppers
2	2	RUNNING AWAY	Hoobastank
3	3	SWEETNESS	Jimmy Eat World
4	4	WARNING	Incubus
5	5	SHE LOVES ME NOT	Papa Roach
6	6	DRIFT & DIE	Puddle Of Mudd
7	7	HATE TO SAY I TOLD YOU SO	The Hives
8	8	AERIALS	System Of A Down
9	9	HERO	Chad Kroeger Featuring Josey Scott
10	10	GET FREE	The Vines
11	11	MY FRIENDS OVER YOU	New Found Glory
12	12	I FEEL SO	Box Car Racer
13	13	WHERE DO WE GO FROM HERE	Filter
14	14	DOWNFALL	TRUSTcompany
15	15	THOUGHTLESS	Korn
16	16	SOMEWHERE OUT THERE	Our Lady Peace
17	17	AMBER	311
18	18	DENY	Default
19	19	THE ENERGY	Audiovent
20	20	FOR YOU	Staind
21	21	ONE LAST BREATH	Creed
22	22	KEEP FISHIN'	Weezer
23	23	GET AWAY	Earshot
24	24	FLAKE	Jack Johnson
25	25	UP ALL NIGHT	Unwritten Law
26	26	HERE TO STAY	Korn
27	27	BOOM	P.O.D.
28	28	IN MY PLACE	Coldplay
29	29	WITHOUT ME	Eminem
30	30	EPIPHANY	Staind
31	31	WHERE ARE YOU GOING	Dave Matthews Band
32	32	THE RED	Chevelle
33	33	I STAND ALONE	Godsmack
34	34	WASTED & READY	Ben Kweller
35	35	FELL IN LOVE WITH A GIRL	The White Stripes
36	36	FREAKING OUT	Adema
37	37	SACRIFICE	Trik Turner
38	38	NEVER AGAIN	Nickelback
39	39	ROCK STAR	N*E*R*D
40	40	I FEEL FINE	Riddlin' Kids

AUGUST 3 2002		Billboard MAINSTREAM ROCK TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	DRIFT & DIE	Puddle Of Mudd
2	2	BY THE WAY	Red Hot Chili Peppers
3	3	SHE LOVES ME NOT	Papa Roach
4	4	I STAND ALONE	Godsmack
5	5	HERO	Chad Kroeger Featuring Josey Scott
6	6	GET AWAY	Puddle Of Mudd
7	7	AERIALS	System Of A Down
8	8	DENY	Default
9	9	THE ENERGY	Audiovent
10	10	PARABOLA	Tool
11	11	RUNNING AWAY	Hoobastank
12	12	FOR YOU	Staind
13	13	NEVER AGAIN	Nickelback
14	14	THOUGHTLESS	Korn
15	15	ONE LAST BREATH	Creed
16	16	WHERE DO WE GO FROM HERE	Filter
17	17	DOWNFALL	TRUSTcompany
18	18	BLURRY	Puddle Of Mudd
19	19	HERE TO STAY	Korn
20	20	HOLD ME DOWN	Tommy Lee
21	21	BOOM	P.O.D.
22	22	DEMON SPEEDING	Rob Zombie
23	23	ANGER RISING	Jerry Cantrell
24	24	THE RED	Chevelle
25	25	SECRET TOUCH	Rush
26	26	THE RISING	Bruce Springsteen & The E Street Band
27	27	DARKNESS, DARKNESS	Robert Plant
28	28	FREAKING OUT	Adema
29	29	SOMETHING MORE	Our Lady Peace
30	30	SOMEWHERE OUT THERE	Our Lady Peace
31	31	GET FREE	The Vines
32	32	FINE AGAIN	Seether
33	33	GIRLS OF SUMMER	Aerosmith
34	34	NOW	Def Leppard
35	35	POLYAMOROUS	Breaking Benjamin
36	36	WALK AWAY	Epidemic
37	37	EPIPHANY	Staind
38	38	YOUR SIGNS	Nonpoint
39	39	TEAR AWAY	Drowning Pool
40	40	BULLET (WHAT DID YOU SELL YOUR SOUL FOR?)	Injected

AUGUST 3 2002		Billboard TOP 40 TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	COMPLICATED	Avril Lavigne
2	2	HOT IN HERRE	Nelly
3	3	HERO	Chad Kroeger Featuring Josey Scott
4	4	HEAVEN	OJ Sammy & Yanou Featuring Oo Robbins
5	5	WITHOUT ME	Eminem
6	6	I'M GONNA BE ALRIGHT	Jennifer Lopez Featuring Nas
7	7	DILEMMA	Nelly Featuring Kelly Rowland
8	8	JUST LIKE A PILL	Pink
9	9	THE MIDDLE	Jimmy Eat World
10	10	A THOUSAND MILES	Vanessa Carlton
11	11	NO SUCH THING	John Mayer
12	12	I NEED A GIRL (PART TWO)	P. Diddy & Ginuwine
13	13	SOAK UP THE SUN	Sheryl Crow
14	14	ALL YOU WANTED	Michelle Branch
15	15	FOOLISH	Ashanti
16	16	JUST A FRIEND 2002	Mario
17	17	WHAT'S LUV?	Fat Joe Featuring Ashanti
18	18	HELLA GOOD	No Doubt
19	19	OH BOY	Cam'Ron Featuring Juelz Santana
20	20	DAYS GO BY	Dirty Vegas
21	21	GANGSTA LOVIN'	Eve Featuring Alicia Keys
22	22	GOTTA GET THRU THIS	Daniel Bedingfield
23	23	I NEED A GIRL (PART ONE)	P. Diddy Featuring Usher & Loon
24	24	DON'T LET ME GET ME	The Calling
25	25	WASTING MY TIME	Default
26	26	DOWN 4 U	Irv Gotti Presents The Inc.
27	27	BLURRY	Puddle Of Mudd
28	28	LOVE AT FIRST SIGHT	Kylie Minogue
29	29	STILL FLY	Big Tymers
30	30	ONE LAST BREATH	Creed
31	31	WALKING AWAY	Craig David
32	32	CLEANIN' OUT MY CLOSET	Eminem
33	33	ADDICTIVE	Truth Hurts Featuring Rakim
34	34	WHERE ARE YOU GOING	Dave Matthews Band
35	35	FOR ALL TIME	Soluna
36	36	HAPPY	Ashanti
37	37	UNDERNEATH YOUR CLOTHES	Shakira
38	38	FULL MOON	Brandy
39	39	OUT OF MY HEART (INTO YOUR HEAD)	BBMak
40	40	HERE IS GONE	Go Go Dolls

AUGUST 3 2002		Billboard ADULT CONTEMPORARY™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	A NEW DAY HAS COME	Celine Dion
2	2	TO WHERE YOU ARE	Josh Groban
3	3	SUPERMAN (IT'S NOT EASY)	Five For Fighting
4	4	HERO	Enrique Iglesias
5	5	HERE I AM	Bryan Adams
6	6	DO IT FOR LOVE	Daryl Hall & John Oates
7	7	I NEED YOU	Marc Anthony
8	8	BRING ON THE RAIN	Jo Dee Messina
9	9	A THOUSAND MILES	Vanessa Carlton
10	10	IF YOU'RE GONE	Matchbox Twenty
11	11	I'M ALREADY THERE	Lonestar
12	12	I HOPE YOU DANCE	Lee Ann Womack
13	13	DROPS OF JUPITER (TELL ME)	Train
14	14	SOAK UP THE SUN	Sheryl Crow
15	15	THANK YOU	Dido
16	16	I'M ALIVE	Celine Dion
17	17	ONLY A WOMAN LIKE YOU	Michael Bolton
18	18	SO COMPLICATED	Carolyn Dawn Johnson
19	19	WILD CHILD	Enya
20	20	ON THE 4TH OF JULY	James Taylor
21	21	NO SUCH THING	John Mayer
22	22	ALIVE	Jennifer Lopez
23	23	ORIGINAL SIN	Elton John
24	24	CAN'T FIGHT THE MOONLIGHT	LeAnn Rimes
25	25	WHEREVER YOU WILL GO	The Calling
26	26	I'D RATHER	Luther Vandross
27	27	I'VE GOT YOU	Marc Anthony
28	28	I CAN'T HELP YOU NOW	Bonnie Raitt
29	29	ANGEL EYES	Tamara Walker
30	30	ESCAPE	Enrique Iglesias

AUGUST 3 2002		Billboard ADULT TOP 40 TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	COMPLICATED	Avril Lavigne
2	2	SOAK UP THE SUN	A&M/Interscope
3	3	THE MIDDLE	Jimmy Eat World
4	4	A THOUSAND MILES	A&M/Interscope
5	5	HERO	Chad Kroeger Featuring Josey Scott
6	6	NO SUCH THING	John Mayer
7	7	WHEREVER YOU WILL GO	RCA
8	8	WHERE ARE YOU GOING	Dave Matthews Band
9	9	HOW YOU REMIND ME	Nickelback
10	10	HELLA GOOD	No Doubt
11	11	BLURRY	Puddle Of Mudd
12	12	HERE IS GONE	Go Go Dolls
13	13	ALL YOU WANTED	Michelle Branch
14	14	ONE LAST BREATH	Creed
15	15	FLAKE	Jack Johnson
16	16	DON'T LET ME GET ME	Pink
17	17	PRECIOUS ILLUSIONS	Alanis Morissette
18	18	WHEN THE STARS GO BLUE	The Corrs Featuring Bono
19	19	THE RISING	Bruce Springsteen
20	20	WASTING MY TIME	Default
21	21	DAYS GO BY	Dirty Vegas
22	22	DON'T KNOW WHY	Norah Jones
23	23	SPARKLE	Rubyhorse
24	24	AMERICAN GIRLS	Counting Crows
25	25	FLY AWAY FROM HERE (GRADUATION DAY)	Dropine
26	26	SOMEWHERE IN THE MIDDLE	Dishwalla
27	27	SOMEWHERE OUT THERE	Our Lady Peace
28	28	WALK WITH ME	Seven And The Sun
29	29	A LITTLE LESS CONVERSATION	Elvis Presley vs JXL
30	30	BIG MACHINE	Go Go Dolls
31	31	ADRIENNE	The Calling
32	32	AMBER	311
33	33	OUT OF MY HEART (INTO YOUR HEAD)	BBMak
34	34	TOO BAD	Nickelback
35	35	ESCAPE	Enrique Iglesias
36	36	IN MY PLACE	Coldplay
37	37	UNDERNEATH YOUR CLOTHES	Shakira
38	38	GOODBYE TO YOU	Michelle Branch
39	39	FAITH	Sheila Nicholls
40	40	SAVE IT FOR LATER	Splendor

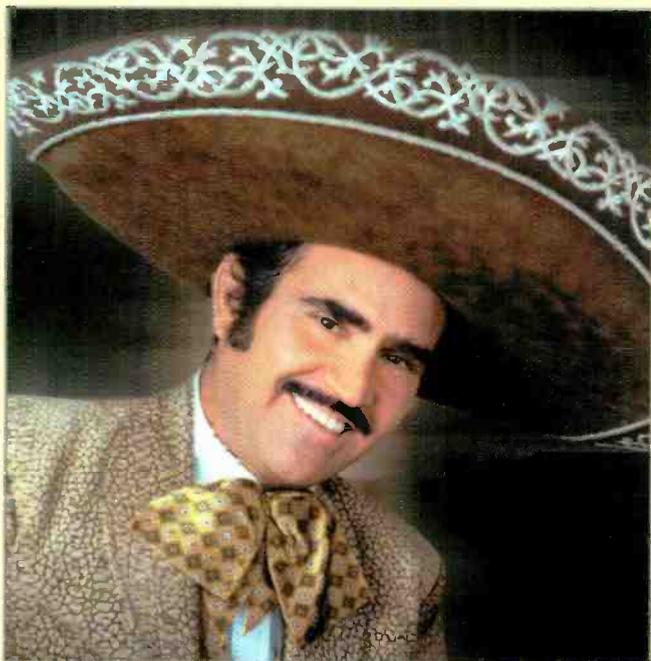
Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 85 modern rock stations, 88 adult contemporary stations and 77 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 252 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video clip availability. © 2002, VNU Business Media, Inc. All rights reserved.

Billboard

spotlights

"El Rey"

VICENTE FERNANDEZ



35TH ANNIVERSARY

Billboard honors Mexico's music legend Vicente Fernandez with this 35th Anniversary supplement. Over the years, "El Rey" has sold more than 45 million albums* with records going gold, platinum and diamond, his concerts remain consistently sold out, and he was recently honored with his own star on the Hollywood Walk of Fame.

*Source Sony Music International

Join us for this very special tribute to Latin music superstar Vicente Fernandez on his 35th career anniversary. Call now!

ISSUE DATE: AUGUST 31
AD CLOSE: AUGUST 6

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Billboard® HOT 100 AIRPLAY™

AUGUST 3 2002			Billboard®			HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	Hot In Herre	NELLY (FO' REEL/UNIVERSAL) ^{6 Wks At No. 1}	26	23	25	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)
2	3	10	Complicated	AVRIL LAVIGNE (ARISTA)	27	22	21	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)
3	7	4	Dilemma	NELLY FEAT. KELLY ROWLAND (FO' REEL/UNIVERSAL)	28	26	33	Blurry	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
4	4	9	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	29	47	5	Move B***h	LUDACRIS (DISTURBING THA PEACE/DEF. JAM SOUTH/IDJMG)
5	5	12	Hero	CHAD KROGGER FEAT. JOSEY SCOTT (COLUMBIA/ROADRUNNER/IDJMG)	30	31	24	All You Wanted	MICHELLE BRANCH (MAVERICK/WARNER BROS.)
6	2	13	Without Me	EMINEM (WEB/AFTERMATH/INTERSCOPE)	31	32	30	Wasting My Time	DEFAULT (TVT)
7	10	8	Just A Friend 2002	MARIO (J)	32	38	12	The One	GARY ALLAN (MCA NASHVILLE)
8	9	7	Down 4 U	IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF. JAM/IDJMG)	33	41	6	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)
9	6	15	Oh Boy	CAM RON (ROC-A-FELLA/DEF. JAM/IDJMG)	34	40	9	Why Don't We Fall In Love	AMERIE (RISE/COLUMBIA)
10	11	15	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	35	42	7	Long Time Gone	DIXIE CHICKS (MONUMENT)
11	8	21	The Middle	JIMMY EAT WORLD (DREAMWORKS)	36	34	39	Wherever You Will Go	THE CALLING (RCA)
12	12	20	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	37	37	8	By The Way	RED HOT CHILI PEPPERS (WARNER BROS.)
13	16	8	Heaven	DJ SAMMY & YANOU FEAT. DO (ROBBINS)	38	25	12	Days Go By	DIRTY VEGAS (CRENCE/CAPITOL)
14	13	13	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	39	33	16	Hella Good	NO DOUBT (INTERSCOPE)
15	17	6	Happy	ASHANTI (MURDER INC./A&M/IDJMG)	40	49	9	One Last Breath	CREED (WIND-UP)
16	18	9	Nothin'	N.O.R.E. (DEF. JAM/IDJMG)	41	45	7	My Neck, My Back	KHIA FEAT. QSD (DIRTY DOWN/ARTEMIS)
17	24	5	Just Like A Pill	PINK (ARISTA)	42	36	10	Call Me	TWEET (THE GOLD MIND/ELEKTRA/VEEG)
18	14	25	Foolish	ASHANTI (MURDER INC./A&M/IDJMG)	43	53	5	Unbroken	TIM MCGRAW (CURB)
19	15	16	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	44	44	48	How You Remind Me	NICKELBACK (ROADRUNNER/IDJMG)
20	19	10	No Such Thing	JOHN MAYER (AWARE/COLUMBIA)	45	51	8	I Miss My Friend	DARRYL WORLEY (DREAMWORKS (NASHVILLE))
21	30	4	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	46	35	13	Not A Day Goes By	LONESTAR (BNA)
22	20	17	Soak Up The Sun	SHERYL CROW (A&M/INTERSCOPE)	47	73	2	Gotta Get Thru This	DANIEL BEDINGFIELD (ISLAND/IDJMG)
23	27	9	The Good Stuff	KENNY CHESNEY (BNA)	48	43	18	Living And Living Well	GEORGE STRAIT (MCA NASHVILLE)
24	28	9	Courtesy Of The Red, White And Blue (The Angry American)	TOBY KEITH (DREAMWORKS (NASHVILLE))	49	39	26	U Don't Have To Call	USHER (ARISTA)
25	21		halfcrazy	MUSIQ (DEF. SOUL/IDJMG)	50	—	1	Cleanin' Out My Closet	EMINEM (WEB/AFTERMATH/INTERSCOPE)
51	29	14	Full Moon	BRANDY (ATLANTIC)	52	46	11	My Heart Is Lost To You	BROOKS & DUNN (ARISTA NASHVILLE)
52	46	11	Gots Ta Be	B2K (EPIC)	53	52	15	Tonight I Wanna Be Your Man	ANDY BRIGGS (RCA (NASHVILLE))
53	52	15	Ten Rounds With Jose Cuervo	TRACY BYRD (RCA (NASHVILLE))	54	57	6	Love At First Sight	KYLIE MINOGUE (CAPITOL)
54	57	6	I'm Gonna Miss Her (The Fishin' Song)	BRAD PAISLEY (ARISTA NASHVILLE)	55	60	5	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)
55	60	5	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)	56	75	2	I Keep Looking	SARA EVANS (RCA (NASHVILLE))
56	75	2	I Keep Looking	SARA EVANS (RCA (NASHVILLE))	57	48	14	Running Away	HOOBASTANK (ISLAND/IDJMG)
57	48	14	Running Away	HOOBASTANK (ISLAND/IDJMG)	58	70	3	Someone To Love You	RUFF ENDS (EPIC)
58	70	3	Someone To Love You	RUFF ENDS (EPIC)	59	67	3	Where Are You Going	DAVE MATTHEWS BAND (RCA)
59	67	3	Where Are You Going	DAVE MATTHEWS BAND (RCA)	60	59	5	Good Times	STYLES (RUFF RYDERS/INTERSCOPE)
60	59	5	Good Times	STYLES (RUFF RYDERS/INTERSCOPE)	61	58	13	Feel It Boy	BEEBIE MAN FEAT. JANET (VP/VIRGIN)
61	58	13	Feel It Boy	BEEBIE MAN FEAT. JANET (VP/VIRGIN)	62	71	8	Stingy	GINUWINE (EPIC)
62	71	8	Stingy	GINUWINE (EPIC)	63	72	3	I Don't Have To Be Me ('Til Monday)	STEVE AZAR (MERCURY (NASHVILLE))
63	72	3	I Don't Have To Be Me ('Til Monday)	STEVE AZAR (MERCURY (NASHVILLE))	64	—	1	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)
64	—	1	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	65	—	1	Drift & Die	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
65	—	1	Drift & Die	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	66	63	18	Walking Away	CRAIG DAVID (WILDSTAR/ATLANTIC)
66	63	18	Walking Away	CRAIG DAVID (WILDSTAR/ATLANTIC)	67	64	4	Baby	ASHANTI (MURDER INC./A&M/IDJMG)
67	64	4	Baby	ASHANTI (MURDER INC./A&M/IDJMG)	68	62	11	You Know That I Love You	DONELL JONES (JUNTOUCHABLES/ARISTA)
68	62	11	You Know That I Love You	DONELL JONES (JUNTOUCHABLES/ARISTA)	69	69	2	Flake	JACK JOHNSON (ENJOY/UNIVERSAL)
69	69	2	Flake	JACK JOHNSON (ENJOY/UNIVERSAL)	70	61	11	She Loves Me Not	PAPA ROACH (DREAMWORKS)
70	61	11	She Loves Me Not	PAPA ROACH (DREAMWORKS)	71	74	3	When You Lie Next To Me	KELLIE COFFEY (BNA)
71	74	3	When You Lie Next To Me	KELLIE COFFEY (BNA)	72	—	1	Sweetness	JIMMY EAT WORLD (DREAMWORKS)
72	—	1	Sweetness	JIMMY EAT WORLD (DREAMWORKS)	73	74	3		
73	74	3			74	56	10		
74	56	10			75	—	1		
75	—	1							

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Billboard® HOT 100 SINGLES SALES™

AUGUST 3 2002			Billboard®			HOT 100 SINGLES SALES™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	25	3	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA) ^{1 Wk At No. 1}	26	31	20	Ballin' Boy	NO GOOD (ARTISTDIRECT)
2	—	1	The Rising	BRUCE SPRINGSTEEN (COLUMBIA)	27	22	100	Can't Fight The Moonlight	LEANN RIMES (CURB)
3	1	4	A Little Less Conversation	ELVIS PRESLEY VS. JXL (RCA)	28	21	30	I Don't Want To Miss A Thing	AEROSMITH (COLUMBIA)
4	2	15	Heaven	DJ SAMMY & YANOU FEAT. DO (ROBBINS)	29	30	54	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)
5	6	2	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	30	—	14	Ooh La La	VALERIA (THE OAS LABEL/INTERSCOPE)
6	3	7	Day + Night	ISYSS FEATURING JADA KISS (ARISTA)	31	26	10	Gots Ta Be	B2K (EPIC)
7	5	9	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	32	23	13	Soldier's Heart	R. KELLY (JIVE)
8	4	11	Girlfriend	'N SYNC FEAT. NELLY (JIVE)	33	28	13	Days Go By	DIRTY VEGAS (CRENCE/CAPITOL)
9	11	3	Mother	RAY CHARLES (E-NATE/CROSS OVER)	34	34	15	U Don't Have To Call	USHER (ARISTA)
10	8	5	That's What Girls Do	NO SECRETS (JIVE)	35	27	18	Song For The Lonely	CHER (WARNER BROS.)
11	7	5	My Dogs	CHUCK - N BLOOD (FOREALAH JAMZ)	36	32	9	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)
12	9	10	Hot In Herre	NELLY (FO' REEL/UNIVERSAL)	37	39	9	Happy	ASHANTI (MURDER INC./A&M/IDJMG)
13	16	6	Crawl To Me	KEMI (MACK DAWG)	38	—	16	Lovin' Each Day	RONAN KEATING (A&M/INTERSCOPE)
14	10	15	Wherever You Will Go	THE CALLING (RCA)	39	38	5	Way Of Life	LIL WAYNE (CASH MONEY/UNIVERSAL)
15	13	45	Us Against The World	PLAY (MUSIC WORLD/COLUMBIA)	40	40	5	Shadows In The Night	MICHAEL DAMIAN (WEIR BROTHERS/MODERN VOICES)
16	12	18	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	41	33	5	Who U Rollin Wit?	LIL TYKES FEAT. DON WON (MAMA'S BOY)
17	15	9	Who Wants This?	SMILEZ & SOUTHSTAR (ARTISTDIRECT)	42	37	10	Rapture (Tastes So Sweet)	HO (UNIVERSAL)
18	14	3	Throw It Up	ILICIT BIZNEZ FEAT. CDD CDD CAL (FELONIOUS)	43	—	1	Lil' Buddy	QUE BO GOLD (UNIVERSAL)
19	18	1	Nothin'	N.O.R.E. (DEF. JAM/IDJMG)	44	42	16	Oh Boy	CAM RON (ROC-A-FELLA/DEF. JAM/IDJMG)
20	29	1	Move B***h	LUDACRIS (DISTURBING THA PEACE/DEF. JAM SOUTH/IDJMG)	45	45	8	A New Day Has Come	CELINE DION (EPIC)
21	—	1	Baby's Got A Temper	PRODIGY (XLM/MAVERICK/REPRISE)	46	66	12	Guess Who's Back	SCARFACE (DEF. JAM SOUTH/IDJMG)
22	20	16	Slow Dance	LOU MOSLEY (JENSTAR)	47	43	7	Don't Let Me Get Me	PINK (ARISTA)
23	17	9	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)	48	—	1	Live Big	SACARIO (ELEKTRA/VEEG)
24	19	12	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)	49	—	1	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)
25	24	8	Just A Friend 2002	MARIO (J)	50	—	21	Don't Need You To (Tell Me I'm Pretty)	SAMANTHA MUMBA (WILD CARD/A&M/INTERSCOPE)
51	36	13	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	52	49	2	Tainted	SLUM VILLAGE FEAT. DWLE (BARAK/PRIORITY/CAPITOL)
52	49	2	Tainted	SLUM VILLAGE FEAT. DWLE (BARAK/PRIORITY/CAPITOL)	53	35	11	Sugarhigh	JADE ANDERSON (COLUMBIA)
53	35	11	Sugarhigh	JADE ANDERSON (COLUMBIA)	54	—	1	Honey Do	MIKE WALKER (DREAMWORKS (NASHVILLE))
54	—	1	Honey Do	MIKE WALKER (DREAMWORKS (NASHVILLE))	55	41	12	Hard To Explain	THE STROKES (RCA)
55	41	12	Hard To Explain	THE STROKES (RCA)	56	46	34	America The Beautiful	ELVIS PRESLEY (RCA)
56	46	34	America The Beautiful	ELVIS PRESLEY (RCA)	57	57	32	Hush Lil' Lady	COREY FEAT. LIL ROMEO (NOONTIME/MOTOWN/UNIVERSAL)
57	57	32	Hush Lil' Lady	COREY FEAT. LIL ROMEO (NOONTIME/MOTOWN/UNIVERSAL)	58	—	1	Baller	RICHARD BURTON FEAT. RUFF ENDS (MCA)
58	—	1	Baller	RICHARD BURTON FEAT. RUFF ENDS (MCA)	59	47	4	Bigger Than Life	C.3.O. (MAMA'S BOY)
59	47	4	Bigger Than Life	C.3.O. (MAMA'S BOY)	60	—	1	Walking In The Sky	DJ ENCORE FEAT. ENGELINA (MCA)
60	—	1	Walking In The Sky	DJ ENCORE FEAT. ENGELINA (MCA)	61	73	4	Whoa Now	B RICH (ATLANTIC)
61	73	4	Whoa Now	B RICH (ATLANTIC)	62	52	10	My Bad	RAYON (BIG YARD/MCA)
62	52	10	My Bad	RAYON (BIG YARD/MCA)	63	48	21	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)
63	48	21	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)	64	58	21	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS (NASHVILLE))
64	58	21	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS (NASHVILLE))	65	44	3	Good To You	KWELI (IRAWKUS/MCA)
65	44	3	Good To You	KWELI (IRAWKUS/MCA)	66	—	4	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LOON (ININE LIVES/EPIC)
66	—	4	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LOON (ININE LIVES/EPIC)	67	51	8	Take Ya Home	LIL BOW WOW (SO SO DEF/COLUMBIA)
67	51	8	Take Ya Home	LIL BOW WOW (SO SO DEF/COLUMBIA)	68	61	9	Call Me	TWEET (THE GOLD MIND/ELEKTRA/VEEG)
68	61	9	Call Me	TWEET (THE GOLD MIND/ELEKTRA/VEEG)	69	56	6	Welcome To New York City	CAM RON (ROC-A-FELLA/DEF. JAM/IDJMG)
69	56	6	Welcome To New York City	CAM RON (ROC-A-FELLA/DEF. JAM/IDJMG)	70	—	1	Everyday's A Party	DAMAZEL (MCA)
70	—	1	Everyday's A Party	DAMAZEL (MCA)	71	—	1	No Panties	TRINA FEAT. TWEET (SLIP-N-SLIDE/ATLANTIC)
71	—	1	No Panties	TRINA FEAT. TWEET (SLIP-N-SLIDE/ATLANTIC)	72	—	26	Never	AMANDA PER

Indies Gain Ground In DVD Marketplace

Continued from page 1

sales have also increased dramatically, particularly in the special-interest categories. Buena Vista Home Entertainment compiled its own report on the family category in June, stating that 37% of all DVDs are purchased for the entire family and that parents had purchased an average of 6.4 DVDs in the three months leading up to the report. The figures also pointed out that 36% of DVDs were purchased by the male head of the family and that an average of 7.5 DVDs were bought by non-parent DVD owners in the same three-month period.

While these numbers bode well for a major like Buena Vista—which distributes family-friendly Disney product—they also speak favorably to the many independents in the family market and in other niches trying to gain ground in the DVD marketplace. Glenn Ross, president of Family Home Entertainment (FHE)—a division of the independent Artisan Home Entertainment—and executive VP of Artisan, says: “If you looked at FHE four years ago and looked at [Nielsen] VideoScan ratings, we wouldn’t have even shown up. Last year, we were rated No. 4 by market share after Disney, Warner, and Paramount.” FHE’s first release in its Barbie series, *Barbie in the Nutcracker*, has sold more than 3.4 million total home-video units since it debuted last fall. *Barbie as Rapunzel* will street Oct. 1, and the company expects at least 40% of its sales to be on the DVD format.

For independent Koch Vision, music and fitness categories in particular have taken off as the DVD format has grown. “DVD has been a huge boon, particularly in the music arena,” Koch Vision director Chris Tahmin says. The company also delves into family product, genre films, and TV series, including the upcoming release of Carl Sagan’s *Cosmos* (Sept. 24). “The music stores really embraced DVD early and quickly. While record sales have been somewhat stagnant in the last couple of years, DVD sales have been exorbitant.

“Fitness also lends itself particularly well to DVD, because you can vary your routine every single day,” Tahmin continues. “Once you’ve done a fitness DVD five times and you’ve heard the instructor telling you to breathe, you don’t necessarily need to hear it every time you do the routine.”

Many retailers are now making room for independents by adding space to their DVD sections. John Thrasher, VP of video for Tower, says that “with stagnant music sales, we can move [space] out of

our classical section [for example] to make room for [DVD] product. We have doubled or tripled inventory in some instances.”

At Musicland stores, which include the Sam Goody, Suncoast, and On-Cue chains, independent titles are increasingly stocked. Musicland spokeswoman Dawn Bryant says, “We often go out of our way to seek titles from independent home-video companies.” For example, Musicland recently sought out *Backyard Wrestling* titles through Ventura Distribution, which were originally marketed via infomercials.

DVDs in varying categories are doing well because the average DVD consumer is no longer the tech-oriented early adopter. “The significant difference between now and 15 months ago was that 15 months ago, everything had to be technology-driven, because that was the [DVD] buyer,” says Gary Jones, president of worldwide distribution for New Concorde Home Entertain-



BROMILEY

ment, the Roger Corman-owned company that releases genre films in the horror (*Slumber Party Massacre*) and action (*Bloodfist* collection) categories, as well as family titles. “They are buying as if they were VHS customers, basically.”

SWIFTER TRACKING OF TRENDS

Independents who have established themselves in the special-interest arena are finding that they can react more swiftly to these consumer trends than a major studio. “Right now, DVD is in such a growth spurt that we can react faster than they can,” says First Look Home Entertainment senior VP of sales and distribution Bill Bromiley. The company’s current release slate includes a variety of independent films, such as *Nora* with Ewan McGregor and Susan Lynch. “The studios, just by nature of how they are set up, take a lot more time to plan product. We can beat them to the punch.”

Being fleet of foot is a common attribute that independent companies cite as an advantage over their major competitors. As VSDA president Bo Andersen says, “An independent studio can turn on a dime. If it can recognize some consumer strength behind a niche or genre, it can leap into it. My view is that the independent studios stand a better chance with the home-video

infrastructure that we have now than they will have in any delivery system. It brings diversity into the market and consumer benefit.”

The challenge has been convincing retailers to lend shelf space to special-interest product when major studio titles are selling so well. The shelf-space fight is “something that is inherent in the business,” Tahmin says. “There’s always a fight for real estate. I don’t see that going away anytime soon. If anything, I see that becoming more of a challenge going forward.”

New Concorde’s Jones says, “What it really boils down to is if a retailer has 80 copies of *Harry Potter* for rental, he has to decide [if] he [is] better off having one, two, three, or four copies of an independent title that on a per-disc basis will generate more revenue on the investment than the cumulate 80 copies. They still need diversity. They can’t live on 10 titles a month, and it has always been that way.”

THE PUSH & PULL OVER PRICE

In addition to competition for in-store space, independents are also constantly battling with retailers about pricing. Independent product usually costs more than major studio titles, and many retailers, according to independent companies, are pushing for lower asking prices in order to move more units. No retailers contacted by *Billboard* would comment on this issue.

For Steve Sterling, president of Eagle Vision—a predominantly music-oriented home-video company—this issue is a constant “push-pull” with retailers. “As an independent, we pay a lot of money to get major artists [for our product],” he explains. “It costs millions of dollars to mount the production and get the rights. On the music side, you have a lot of obligations, from royalties to publishing. It’s very, very arduous to get that all done.

“People sometimes say, ‘There’s a \$25 million movie selling for \$9.99.

‘An independent studio can turn on a dime. If it can recognize some consumer strength behind a niche or genre, it can leap into it.’

—BO ANDERSEN, VSDA

Why is a music title selling for \$24.98?” Sterling continues. “It is very frustrating for us right now to be trying to do A-list titles that are very expensive to get under way and to have the retailers say they want to sell it for \$9.99. The reality is that the quality of music in the DVD format still has a good premium on it with consumers. We have to make sure we can get our money back. In order to do that, you have to generate the kind of revenue that a higher price gets you.”

Similarly, First Look’s Bromiley notes that his company’s DVDs are priced at \$24.98. “We can’t really afford to be much less than that and still make the model work,” he says. “However, you get some of the big mass merchants who have consumers coming in who just don’t want to pay \$24.98, or even if they mark it down to \$22 or \$21 it’s too much money. They are trying to get us to drop the price by \$5 here and there. I can’t lower the price just for them. How we compete is that people are always looking for something new. On the arty, independent films, you can [therefore] keep the price a little higher.”

Stephen Nadelberg, chairman of Anchor Bay Entertainment—a company known for its variety of genre films (*The Evil Dead: Book of the Dead*, *Werner Herzog Collection*), family (*Thomas & Friends*), and fitness product (*For Dummies* series)—explains that while DVDs do not cost more to make than VHS



BEEKS

tapes, it’s the added features that may ultimately suffer as a result of pricing concerns. “If prices keep sliding, people are not going to be able to afford to do [special features] anymore. From a retail perspective, if a retailer makes X% margin on a sale, it’s far better off making it at \$20 than \$5. What you’re going to do is drive people out. The thing that makes DVD great for the studio and the retailer will go away, because we’ve driven all the value out of it and made it an unprofitable business. If this continues, in three or four years, retailers are going to say it is not a good business anymore.”

What many retailers are also looking for, independents say, is proof that the company will market its product and help to move it off shelves. “We try to tailor each retailer differently and try to accomplish what we know to be their goals,” Artisan president Steve Beeks says. “In some cases, the DVD will get wide TV exposure. In many cases, we try to do a lot of street advertising. We don’t go out with one advertising plan. That takes time and energy and isn’t easy.”

Most independent studios don’t have the resources to mount such marketing plans. Showtime Entertainment’s Sallie Fraenkel—the company’s senior VP of program

enterprises and distribution—says: “We do not have gigantic marketing budgets. This is not a studio model. One of the advantages of working with an independent is that you get a certain personalized attention. The joy [that a retailer gets from] working with an independent is that you’re important to [the independent’s] business, and therefore you’re going to get a customized program you won’t get from a mega-studio.” Showtime is best-known for its release of *Queer as Folk—The Complete First Season* on DVD, and it recently signed a deal to distribute home-video product from the newly formed Sundance Home Entertainment company.

HOOKING THE MASS MERCHANTS

At this point in time, retailers of all shapes and sizes are taking notice—even the mass merchants. “A year or two ago, the mass merchants had no interest whatsoever [in niche product],” says Tom Seaman, president of music specialist Music Video Distributors. “It’s very, very easy for a retailer to say no. You’ve got to work for them to say yes. The marketplace is changing, and they can’t afford to [say no].”

First Look’s Bromiley points out one example that epitomizes the changing scene. “We’ve been trying since we started the division 2½ years ago to get into Walmart, which has been very difficult. We just got in our first two titles. That caught us completely by surprise, especially with one of them. One of them was *Asoka*, which is an Indian-language film. Who would have thought that Walmart would bring in an Indian-language film from us? We’ve got thrillers, we’ve got action films. That was really an eye-opener for us. We thought, ‘If Walmart can bring this in, there is definitely more of a customer base than we thought.’”

Many independents ultimately believe that it is the perceived value of their product that will help pull them through any potholes in the road. Because these companies put out fewer films a year than a major, they give each title more personalized attention and feel very passionate about each release. Showtime’s Fraenkel says, “We love the films that we distribute. When you love the films, you put a special touch to [them]. We are not a film factory. We don’t release 150 titles a year. By doing fewer films and really putting a lot into each one, we do get very invested in them.”

And by being invested in each film, independents try to maintain integrity in the home-video industry. Anchor Bay senior VP of acquisitions and product development Jay Douglas says, “People who buy hardback books love to collect. People who still buy vinyl are collectors. They have a respect that’s taught. The [home-video] industry has to teach that and reiterate it over and over. Consumers are conditioned to find things collectible or disposable. I grew up putting a priceless value on music and movies. Seeing it become like a roll of paper towels is chilling.”

L.A. Acts Foster Blues Traditions

Continued from page 1

blues tradition. Some of these musicians, like drummer Bill Bateman of the Blue Shadows and singer/guitarist Jake La Botz, learned that tradition first-hand from its master practitioners. On the other hand, Pasadena, Calif.-based bluesman Brother Yusef, a self-taught performer, is handing down the music on the streets and in the schools.

L.A. is the ideal platform for such work, notes Allen Larman, head buyer at Rhino Records' Westwood store and a longtime observer of the L.A. roots scene.

"L.A. has always been a blues town, more even than people give it credit for—going back to the '50s, with Louis Jordan and all the people that lived out here, then the '60s, with Lowell Fulson and all those people," Larman observes. "There's always been a blues thing going on."

He adds that during the roots-punk era of the early '80s, "the Blasters and Top Jimmy really sparked people's interest in that kind of music, and I don't think it ever waned after that. It's the kind of music people always go back to."

First-time filmmaker Jennifer Lee, who is attempting to pull together a documentary on L.A.'s roots acts, sees these musicians' transmissions of the form as critical at this point in blues history.

"This is the last generation of musicians who have been in contact with, played with, or learned from some of the originators," Lee says. "If this music doesn't continue, we've lost an entire portion of American music history."

ON A BLUE MONDAY

There's no front door at the King King. To enter the Hollywood club, you go through a back door near the intersection of Hollywood Boulevard and Whitley Avenue. You walk down an unlit hallway, pay your \$5—the cover on a "Blue Monday"—and enter a large room with a towering ceiling and exposed brick walls. Against one wall, owner Mario Melendez's vintage jukebox spins blues, R&B, hard bop, country, and Afro-Cuban 45s.

Some of those mingling at the central bar—old-school Hollywood types with street handles like Donnie Two-Beers, Dirty Ed, and the Pope—were habitués of Blue Mondays past. You could have seen them at Top Jimmy & the Rhythm Pigs' storied early-'80s gigs at Hollywood hellholes like the Cathay De Grande and Raji's or at the Blue Shadows' memorable late-'80s and early-'90s shows at the original

King King in L.A.'s Miracle Mile district. They mix with heavily tattooed and steeply pompadoured scene neophytes.

Between 10:30 p.m. and 11 p.m., the new-millennium edition of the Blue Shadows takes the stage, ornamented with the distinctive red-and-green trim that graced the old Sixth Street club. The band's setup is unusual: Drummer Bateman's kit sits at the lip of the stage, feet away from lead singer/guitarist Jake Matson's mike. John Bazz—Bateman's rhythm-section partner in the recently reunited original lineup of roots-rock unit the Blasters—stands over the drummer's shoulder, thumping an acoustic bass.

"It's Bill's band," Melendez says. "That's why he's in the front." The proprietor adds, "Bill Bateman is the future of the music. He's the last of the hard-working musicians going forward with [that] type of music."

Lanky, 32-year-old Matson, who finger picks a 1934 National steel-bodied guitar, runs through covers of Delta blues by Robert Johnson, Charley Patton, Mississippi John Hurt, and Fred McDowell, as well as self-penned originals like "So Long," "Pony," and "Cotton."

The songs are propelled by Bateman's poised combination of power and finesse. A second guitarist sits in most nights; regular players have included Texas-bred master Denny Freeman, versatile local Jeff Ross, and Bateman's old Blasters partner Dave Alvin. Keith Wyatt, who performs with singer Phil Alvin in the latter-day Blasters lineup, is the current second-lead player.

Like Bateman, Dave Alvin learned the music from a host of important black L.A.-based musi-



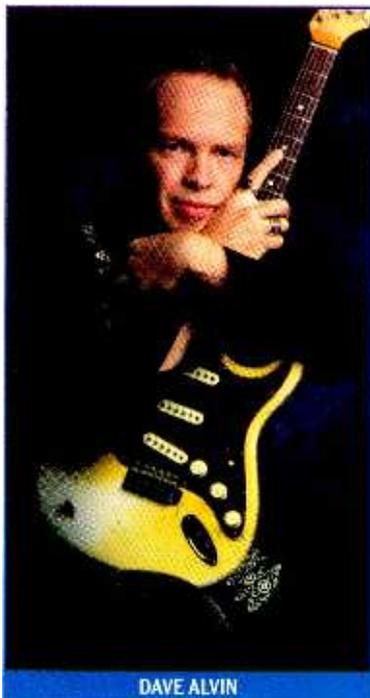
BROTHER YUSEF

cians, including T-Bone Walker, Big Joe Turner, and saxophonist Lee Allen, who later played with the Blasters. He has seen Bateman bring what he learned to other, even younger musicians.

"Bill was like a teacher for Smokey Hormel," Alvin says, referring to the '80s Shadows and Blasters guitarist. "Bill was the guy who sat him down and taught

him, gave him the records, pointed his drum stick and said, 'That's wrong! Wrong!' And he would do that for Lester [Butler], the [Shadows' late] harp player. I see the same thing happening with Jake, where it's Bill taking the kid under his wing."

"To play this kind of music—you have to have an apprenticeship kind of period," Alvin adds. "You can play it wrong, as I have done many times. There's a way to learn how to do it."



DAVE ALVIN

Matson—who bears a tattoo of bluesman Charley Patton on his left forearm—was already grounded in country blues when he met Bateman. The son of a Puerto Rican musician (his real name is Javier Matos), he began playing at an early age. Matson says, "I tried very seriously to learn how to play the blues when I was around 12, but for some reason I couldn't get it."

After dropping out of Bible college, he played on the streets in Minneapolis-St. Paul. He enlisted in the Army in 1993, and his tour of duty took him to Fort Richardson, in Anchorage, Alaska. In 1999, Matson went AWOL for a one-day L.A. recording session that resulted in the album *Comin' Home*, released in 2000 by the Danish label Storyville.

Bateman left L.A. in 1996 to straighten out his personal life at his sister's home in Anchorage. He met Matson by chance in '99, when he sat down at a table during a blues jam at the Whaler, a local club.

Bateman recalls, "He looks up at me and, rubbing his face with kind of a worried look, he says, 'Man, you don't know any drummers around here, do ya?'" Bateman—owner of one of the most formidable reps in L.A.—grins at the recollection. "I didn't laugh. I just said, 'I can play some drums.'"

Bateman and Matson began playing as a duo, and in late '99 the musicians relocated to L.A. Their new Shadows set up shop at the now-defunct J. Sloane's and subsequently took up residency at the new King King in April.

The Blue Shadows—who cut a live album at the old King King with the first lineup, billed as the Red Devils, for Rick Rubin's American Recordings in 1992—are shopping a new studio album, which is an original, forceful melding of Delta tradition and modern power.

Bateman says, "I've listened to that music my whole life. I've got enough years in it now where it's more than second nature. It's what I do. We're just trying to make it a little more modern . . . We're still working on the sound. It's an ongoing process."

Matson says his education is also ongoing: "I like learning, and the joy of discovery is fantastic—especially musical discovery or artistic discovery. It's a fire under my ass."

BLUES AND TATTOOS

Most Saturday nights, you can find Jake La Botz playing in the front room of the Shamrock Social Club, a tattoo parlor on the Sunset Strip. He sets up an old bullet mike and his amp opposite a wall lined with laminated specimens of the shop's skin art. A small metal tip bucket and copies of La Botz's self-released album *Used to Be* sit on a rickety table next to him.

He sings and plays a broad repertoire of blues, country, gospel, and R&B covers, plus his own streetwise originals—"Riding the Dog," "Sincerely Yours A82759," "For the Brothers"—from 9:30 in the evening until 2:30 a.m. The buzz of a tattoo needle accompanies his performances. Sometimes there's a smattering of applause from shop employees shooting pool on the parlor's bar-sized table. Onlookers on the busy Strip peer briefly through the front window, then move on.



LA BOTZ

The passersby probably don't realize that La Botz, 33, learned his craft at the feet of the masters.

"Jake's great," says Bruce Bromberg, the L.A.-based partner at Oakland, Calif., roots label Hightone Records. "He's sort of like Phil Alvin on some levels . . . He's got that old-timey rag thing going. He writes contemporary songs, and he does it good. He's got the groove."

A Chicago native, the son of parents who divorced when he was three, La Botz was a footloose youth. "By 15, I was gone," he says. "I was running around the country and hanging around the punk rock scene."

He was based in Chicago, where he played on the streets and in subway tunnels, during his 20s. (His life during that period is chronicled in actress Brooke Smith's funny, sometimes harrowing 1998 documentary *Honky*.) There he rubbed elbows with some legendary bluesmen.

"The biggest one was a guy named Maxwell Street Jimmy Davis," La Botz says. "We were really close . . . He was like a window to another world. That guy was so African-sounding, so Delta. He learned how to play from John Lee Hooker. They were best friends."

"I also hung around with [Robert Johnson cohort David] 'Honeyboy' Edwards a lot. Mostly I would go hang out at his house, and he would request songs and I would play 'em . . . Those two guys and then also [slide guitarist] Homesick James [Williamson]. I used to hang around with him, 'cause he lived right down the street from me, so I would go over to his house all the time. He was the most guitar-playin' motherfucker I ever met in my life."

Along the way, La Botz acquired debilitating heroin and alcohol addictions. He moved to L.A. in 1996, where he lived the grimy life of the characters in his songs.

He recalls, "I ended up getting a room in the American Hotel [in downtown L.A.] in exchange for playing at Al's Bar. I played once a week downstairs in the bar, which is a hell of a deal for an alcoholic—free beer, right around the corner from the welfare office, and right down the street from the dope spot."

La Botz, who later served a long Blue Monday residency at Hollywood's Lava Lounge, cleaned up his act in early 1999. He had already cut an album with full-band accompaniment, *The Original Soundtrack to My Nightmare*, for Duluth, Minn.-based Spinout Records.

La Botz cut *Used to Be*, which includes solo versions of gritty, gutter-sweeping songs from the earlier album, in 2000. In the interim, he has developed an improbable acting career, thanks to his friend, actor Steve Buscemi. He took a bit role in *Ghost World*, which starred Buscemi, and a larger part in *The Animal Factory*, a prison drama that Buscemi directed.

Two upcoming independent films will feature La Botz both on the screen and the soundtrack. He has a large role in *The Grey*, director Shane Taylor's drama about the cockfighting underground in Kentucky. In October, he will star in writer/director Chris Hickey's movie, tentatively titled *The Grace of Jake*. In the film, set in the Ar-

(Continued on page 66)

'Idol' Weds Reality TV And Music

Continued from page 1

winner (Music & Showbiz, *Billboard*, June 22). The *American Idol* victor will receive a recording contract with RCA Records.

According to Nielsen Media Research, *American Idol* has averaged a 5.8 rating, or 6 million U.S. households and 9.7 million viewers. The show frequently garners the highest ratings in its time slot among 18- to 49-year-old viewers.

In addition, the show has been covered by almost every major media outlet in the U.S., with some entertainment press featuring weekly or daily updates.

"I envisioned all along that this show would be a multimedia phenomenon," says Simon Fuller, creator/executive producer of *American Idol* and the founder of the London-based 19 Entertainment Group, which includes a management company, production company, and record label. "But it's not just about TV and the record industry. It's about hitting people on all different levels."

A STAR IS BORN

American Idol will forever be linked to the TV show *Pop Idol* in the U.K., where the series originated and became a ratings smash for the ITV network. (The *Pop Idol* season finale in February drew a remarkable 43% share of the U.K. TV audience.)

American Idol enters the U.S. market on the heels of two recent reality shows focused on discovering new talent: *Popstars* and *Making the Band*. Ironically, *American Idol* was initially offered to Fox before it aired in the U.K.

"Fox turned us down at first," says Cecile Frot-Coutaz, COO of FremantleMedia Productions' North American operation, which helped bring the *Pop Idol* concept to the U.S. "They were nervous about it, because *Popstars* hadn't been a big ratings success in the U.S."

Frot-Coutaz, along with Fuller and FremantleMedia's Simon Jones, is one of the executive producers of *American Idol*. She adds, "Once the show went on the air in the U.K, it took a while for the ratings to build, so Fox still might have had some nervousness that this would be a reality-show import that wouldn't translate to the U.S."

But in the wake of the show's U.K. ratings success, Fox signed on for its U.S. rights at a reported \$1 million per episode.

Pop Idol U.K. contestants have since gone on to notable success: *Pop Idol* winner Will Young and first runner-up Gareth Gates have had chart-topping, record-breaking singles in the U.K. Three other *Pop Idol* contestants have also landed deals with major labels.

Will the same thing happen for

the contestants of *American Idol*?

"I have no doubt that there are about four or five of these contestants who will become big stars," says veteran musician/producer Randy Jackson, one of the *American Idol* judges. "The American public will pick someone who has the whole package: greatness in vocal talent, personality, looks, stage presence, and star quality."

The *American Idol* search began in April, as thousands of hopefuls auditioned in various major U.S.

- Tamyra Gray, an R&B-styled singer with a penchant for singing in a powerhouse manner.

- Justin Guarini, a curly-haired entertainer with an extensive background in acting and dance.

- R.J. Helton, another singer with teen-idol looks.

- Nikki McKibbin, whose multi-colored hair and punk-inspired wardrobe have seen her tagged as the rebel of the group.

- Ryan Starr, a Liv Tyler look-alike with a rock tomboy style.

more popular interview subject than the others.

But there are clear indications that Guarini is the front-runner, based on the response of the live studio audience, the judges' on-air feedback, and viewers' message-board comments on the official *American Idol* Web site (idolonfox.com).

Guarini, Gray, and Christian all placed first in each of their respective semi-finalist rounds. (Fox will not reveal to the public how many votes

Day says that he wants to be "a pop prince, the male version of Britney Spears" and that his dream is to work with star producers the Naptunes. He insists that the *American Idol* contestants have not been treated as puppets and were allowed to develop their own individual styles.

As part of the contest, the 10 finalists are required to live together during the competition. They receive advice and guidance from professional vocal coaches and stylists, but as Day says: "They never told us what to wear. We had our own clothes, but there were people who made suggestions [as to] how we could improve on what we had."

Day notes that one of the contest's restrictions is that the entrants have a limited choice of what songs they can perform, which may or may not affect the judging. Several contestants were criticized by the judges, who said they chose the wrong song, resulting in a mismatch with their singing style.

Day says he has no regrets about being on *American Idol*. "But if I could change anything about this contest," he notes, "it would be not to have a judge like Simon Cowell who bashes the contestants. It's OK to give constructive criticism, but when you insult someone just for the sake of entertainment, that's just wrong."

THE JUDGES SPEAK

Because of the harsh criticism he often directs at contestants, Cowell has been dubbed "Mr. Nasty" and "Judge Dread" by some of the media. He acknowledges that his outspoken style has given him and the show added attention.

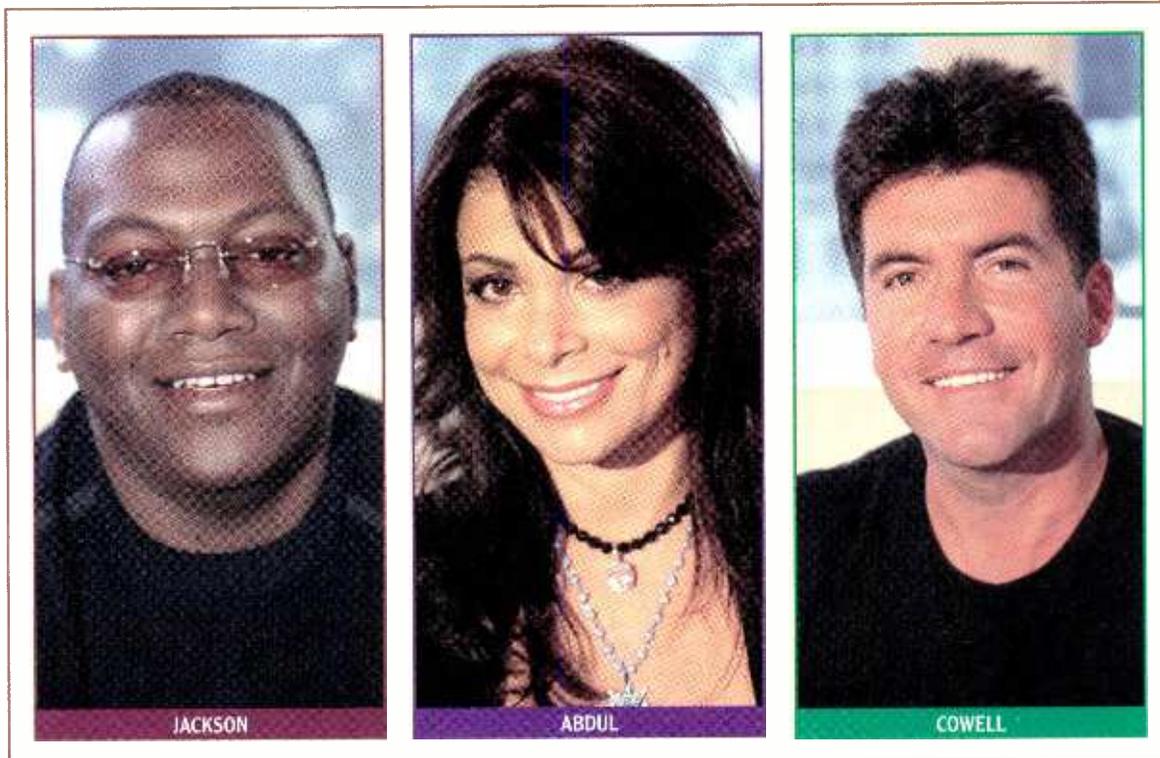
"We're just showing people the reality of the music industry," Cowell notes. "A lot of it is brutal, and if people can't take this kind of public criticism, then maybe they don't have what it takes to be a star."

Jackson adds, "We tell it like it is. These contestants want to be the next Michael Jackson or Mariah Carey. If they want to be like those extraordinary talents, they have to be judged by the same high standards. Still, I think there's a way to give people criticism without crushing them emotionally. I'm not trying to play God."

Jackson and Abdul have at times publicly voiced their dislike for Cowell's abrasive judging style, and the three judges have openly bickered on the show.

Abdul says, "I'm a teacher at heart, and I've been rejected millions of times as an artist, so I know what the contestants are going through. I probably became more emotionally attached to the contestants than the other judges. This contest is probably the hardest audition process these contestants will ever go through, so if they can survive it, they've got a great chance of making it in this business."

Cowell adds, "I don't make the rules in the music business; the public does. If I tell someone they need to lose weight or that they're not attractive enough to be a pop (Continued on next page)



cities. Contestants had to be legal U.S. residents between the ages of 16 and 24, without talent representation or a record deal.

Three *American Idol* judges—Jackson (a former A&R exec for MCA and Columbia), singer/choreographer Paula Abdul, and BMG U.K. executive Simon Cowell—then whittled down the number of contestants to 30 semifinalists.

Viewers selected nine finalists via toll-free phone voting, while the judges chose a 10th "wild card" finalist. The judges remain on the air throughout the season to give feedback on the contestants' performances. *American Idol* hosts Ryan Seacrest and Brian Dunkleman have the role of providing moral support to the contestants.

Voting is only open to U.S. residents, and a contestant can be voted for more than once by the same person. Each week the finalist that gets the lowest number of viewer votes is eliminated, until two remain. The *American Idol* winner will be announced in the Sept. 4 season finale.

The 10 finalists were the following:

- Christina Christian, a waifish singer with an R&B ingenue aura.

- Kelly Clarkson, who combines youthful exuberance with a down-home Texas style.

- EJay Day, an amusement-park singer/dancer who became a last-minute replacement semifinalist when another contestant was disqualified for lying about his age.

- A.J. Gil, a relatively reserved singer with teen-idol looks.

- Jim Verraros, a boy-next-door type whose story about his deaf parents made him one of the most talked-about contestants.

At press time, three finalists have been eliminated so far: Day, Verraros, and Gil.

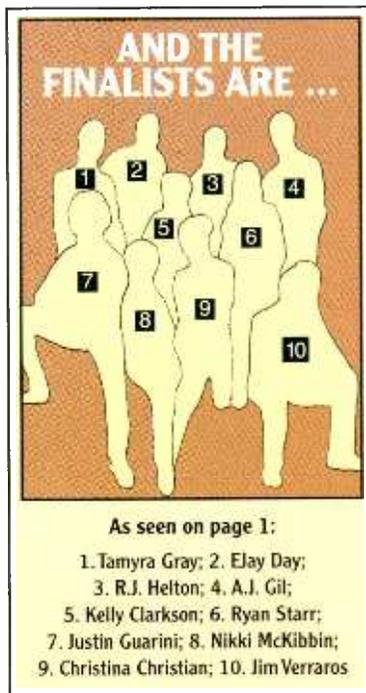
In an effort to maintain impartiality, those involved with the show typically decline to go on the record about who they would like to see win. Similarly, Fox is being cautious about the kind of media exposure the remaining finalists receive before the end of the competition so that no particular finalist can be singled out by the media as being a

each contestant receives.) All three singers have received consistent praise from the judges, as has Clarkson.

However, Frot-Coutaz says that anything could happen in the competition and that "sure-bet" predictions may be derailed by some surprising twists of fate. "For *Pop Idol* in the U.K., most people were predicting until the end that Gareth Gates would win, because he seemed to be the front-runner. I think what happened was that a lot of teenage girls were voting at first, but as the show continued to grow it started to reach wider demographics, who found Will Young more appealing. Those are the votes that helped him win, and his victory shocked a lot of people. *American Idol* could have the same kind of surprises."

American Idol judge Cowell was also a judge on *Pop Idol*. Comparing the U.S. and U.K. contestants, he says, "Of the American contestants, the ones that were bad were worse than the British, and the Americans who were very good were better than the Brits. There's probably more passion in America to be famous and less irony among the contestants who sang badly."

Day, who was eliminated from the contest in the July 17 episode, says that the finalists who don't win still have the potential for successful careers because of the invaluable TV exposure. "If we had to vote each other off, I think it would have been more cut-throat. Amazingly, all the finalists got along really well."



'Idol' Weds Reality TV And Music

Continued from preceding page

star, it's because the public has shown they generally like their pop stars to be attractive and not overweight. It's easy to get uptight over this, but that's the world we're living in: Looks are important. People see entertainment as an escape, and they generally don't want their entertainers to be like their average person next door."

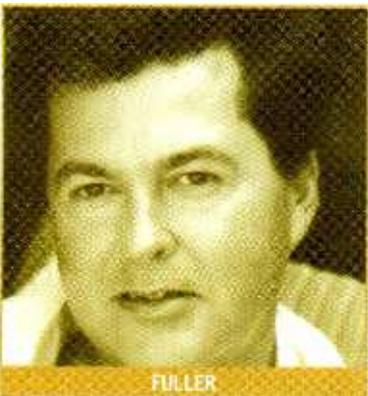
"It's not enough to win this contest by having a great voice," Abdul agrees. "It takes charisma and that 'X' factor, which you can't explain."

Cowell, who is equally outspoken with his praise, notes: "The great thing about this competition is that—aside from the fact that we're looking for extraordinary people—the contestants will stand on their own individuality. I don't like the aspect of other reality shows in which part of winning has to do with how well you might get along with the other contestants. This show is more realistic about the 'survival of the fittest' part of the music business, and we're more about finding talent [that] isn't like everybody else."

RIISING ABOVE THE PACK

So why has *American Idol* captured the interest of so many more U.S. TV viewers than other reality-show talent contests of its kind? The first and most obvious reason is the TV-audience participation in the voting. Timing could also be a reason; the show premiered during the summer months, when networks typically schedule reruns.

American Idol has another characteristic that is key to its success: "With other shows like *Popstars* and *Mak-*



ing the Band, the audition process was only part of the show, and it ended before half of the season was over," explains Mike Darnell, Fox executive VP of alternative programming, specials, and movies. "With *American Idol*, the whole show is about the audition process. *American Idol* is also a harder talent contest, because the contestants are being judged by millions of people, not just a few, select judges."

Fuller is more blunt: "A show like *Popstars* got less interesting once people saw who won."

The WB's *Popstars*, which debuted last year, earned an overall 1.9 rating (about 1.9 million U.S. households and 2.7 million viewers per episode), according to Nielsen Media Research.

Popstars 2 fared slightly worse in the ratings: The show earned an overall 1.8 Nielsen rating (1.8 million households, 2.6 million viewers per episode). *Popstars 2* finished No. 149 overall for the 2001-2002 season, making it one of the lowest-rated broadcast network shows of the season.

In May, the WB canceled *Popstars*, and there are no foreseeable plans for it to be revived in the U.S., although the *Popstars* franchise has been a ratings success in numerous other countries around the world.

The U.S. groups to emerge from *Popstars*—Eden's Crush and Scene 23—have not been able to hold the public's attention and have disappeared from the charts (*Billboard*, Feb. 23). The Eden's Crush *Popstars* album peaked at No. 6 on *The Billboard* 200 and has sold 377,000 units to date, according to Nielsen SoundScan. Scene 23's *Popstars 2* peaked at a lowly No. 146 and has sold 100,000 to date. The groups' distributing label, London-Sire, shut down last year, although David Foster's 143 imprint, which signed the acts, is still affiliated with Warner Music Group.

Making the Band—which chronicled the formation and early career of pop group O-Town—debuted on ABC in 2000, but after two seasons ABC canceled the show due to low ratings. Cable network MTV then picked up the series for its third season, which earned an overall 0.7 rating, which translates into about 700,000 households or 949,000 viewers per episode.

The third season of O-Town's *Making the Band* was its last, and an MTV spokeswoman says the series "just came to a natural end." O-Town, which signed to J Records shortly after the group was formed, sold 1.6 million copies of its eponymous debut album. The group's sophomore effort, *O2*, is due for a North American release Oct. 1. But without the benefit of starring in a weekly TV show, it remains to be seen if O-Town can sustain the success it had with its first album.

MTV will continue the franchise with *Making the Band II*, when entertainment mogul Sean "P. Diddy" Combs will discover and mentor a new R&B/hip-hop group formed specifically for the show (see Music & Showbiz, page 49). The half-hour weekly series premieres Oct. 12.

RATINGS TO RECORD SALES

What will become of the *American Idol* winner?

Fuller's 19 Management has the option to represent any of the 10 finalists and can exercise that option for a period of several months, says Fuller, who has managed such acts as Spice Girls and S Club (formerly known as S Club 7). Cowell's S Records imprint and Fuller's 19 Records have a joint first-look deal with BMG to release records from finalists.

The winner of *American Idol* is "guaranteed a one-album record deal with [BMG label] RCA, and we've scheduled the album to be released



FROT-COUTAZ



DARNELL

Nov. 26," RCA executive VP/GM Richard Sanders says. On Oct. 8, RCA will release a compilation album featuring all 10 finalists singing mostly original material. The top three finalists will record their tracks in late August, so that the ultimate winner's single is ready for commercial release Sept. 24. A single from the runner-up may also be released.

The sheer number of votes received on the show bodes well for consumer interest in the *American Idol* singers. According to Fox, the number of votes on *American Idol* jumped from more than 3 million for the June 19 episode to more than 8 million for the July 16 episode.

Sanders adds, "People who are vot-

ing are already fans of the singers, and they're investing in who they want to see succeed. We'll treat the winner like any other top-priority new artist on the label, but the winner will have the added benefit of all these weeks of TV exposure before the release of the record."

Having a hit record is one thing, but having career longevity is another. Fox's Darnell says, "It's hard for any artist in the music business to have a long and successful career, so the winner of *American Idol* will have the same challenges."

Fuller is aware that some may perceive any winner of a contest like *American Idol* as a flash in the pan. "The overriding word that I have for guiding the winner's career is 'cau-

tion,'" he says. "We're going to be very cautious about what songs they record and what type of exposure the winner gets. If the press wants to turn the winner into a big celebrity, that's out of our control, but we can control how many interviews and promotional appearances the winner does."

In addition to the U.K., the *Pop Idol* concept has become a hit TV show in Poland and South Africa. According to Fuller, there are plans to bring the show to Germany and France. Fox's Darnell says *American Idol* will return for a second season early next year.

Fuller reveals to *Billboard* that as the franchise grows, his ambitions for the program will reach an even larger scale, and he plans to have a show that will be like the Olympics of *Pop Idol*. "The working title of the show is *World Idol*, and we'll have the winners from different countries around the world competing against each other. My intention is the whole world will get to vote, and we'll work out the voting system so that the population of the country will be fair and proportional to the votes the contestants receive."

Fuller concludes, "A lot of people at record companies forget the audience, and they make records for themselves. Music should be celebrated as something that a lot of people should hear. There's nothing wrong with music for the masses and giving people what they want. That's what a show like *American Idol* is about."

L.A. Acts Foster Blues Traditions

Continued from page 64

kansas Delta, La Botz will portray an itinerant blues musician. He says of that role, "It's me, basically."

DOWNTOWN DISNEY BLUES

Don't look for Brother Yusef in the seedier quarters of Southern California's blues world. He can usually be found playing in such locales as Downtown Disney, the glitzy faux-Main Street emporium near Disneyland in Anaheim, Calif.

The Bakersfield, Calif.-born singer/guitarist says, "It's like being a street musician. They give you a little box thing with your sign on it. It's really great. The thing about playing these venues is you don't get bothered by drunks. People are very receptive. They've got the kids out, the kids are into it . . . They buy the CD. It's just better than a club, I've been finding."

The dreadlocked musician has played standard blues venues like the Blue Café in Long Beach and Harvelle's in Santa Monica, but he has found the crowds and the paydays best at outdoor venues like the

Costa Mesa swap meet and that city's large mall, Metro Pointe Center.

Yusef, 39, was a late-blooming blues performer: Originally a reggae fan, he gravitated to the genre in his late teens, finding inspiration in the music of two eccentric stylists, Lightnin' Hopkins and John Lee Hooker. He was entranced by slide playing. "I just pursued it more and more," he says. "Went out and bought every slide record I could find. I'd go to the record store and say, 'Oh, there's Hound Dog Taylor. He's got a slide on his finger. Let me take that home.'"

Yusef gave his first performance in 1991 at an open-mike night in Pasadena, where he makes his home. He finally took up playing professionally in 1996. He released *Back at the Crossroads Project*, an album of originals, on his own Fatt-Back Unlimited label in 1999.

Yusef's washboard player, Robert Hilton, led him to a deeper interest in the African roots of the blues and into a new career venue. "[Hilton] makes these really crazy instruments out of gourds," Yusef says. "He'll go get a tree and on the branches he puts strings going every which-a-way . . . He also had a cigar-box guitar that he made. I said, 'Let me try that, Robert.' I played it and said, 'Man, this is cool. We should put it in the act.'"

"In our act, we try to talk about the tradition of instrument-making in Africa with available materials. In Africa, they use a bow that they used for hunting. They use gourds as resonators. When the Africans were

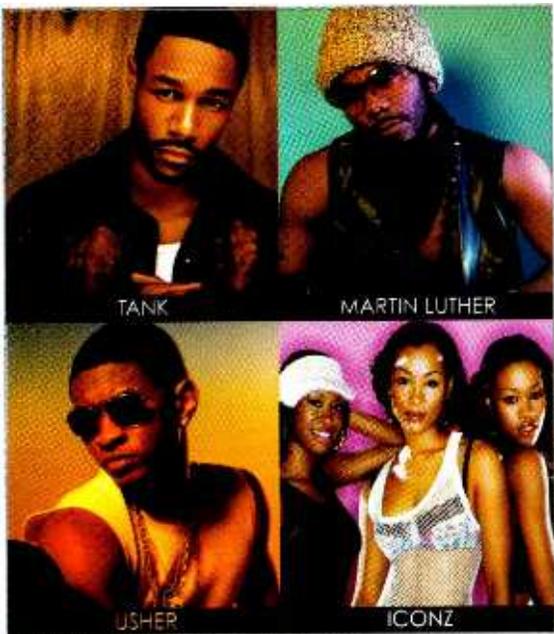
brought over here to the U.S., where they were not allowed to use what they had brought over—like a drum and all that—they took the same principles and just used what they had around the field."

Through Hilton, the act drew the attention of Lilia Hernandez, director of programs in the community at Armory Center for the Arts, a nonprofit center in Pasadena. She says, "Robert had been doing some musical instruments for us. We had been doing musical instrument workshops, but then I saw the possibilities for actually bringing this information, not even in an academic setting but in the community."

During the past three years, Yusef and Hilton have played and instructed children in the construction of instruments like the sistrum, an ancient Egyptian percussion device, at workshops and performances in Pasadena-area schools and community centers.

"The kids love it," Yusef says. "They get it like *that*, even though they may listen to hip-hop, rock-'n-roll, whatever. It's a great experience. Whether we play for grown people or for kids, they appreciate it. That's what I love the most."

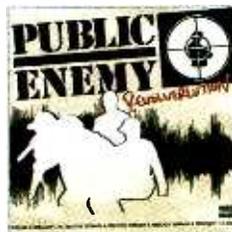
Yusef, who is releasing a live album and hopes to tour outside the state soon, sees his teaching role as part of a larger mission: "I feel like I was given this gift, I'm responsible for it, and I need to get it out there. It's not about me—it's about this thing that I was given that seems to be pretty unique that's catching people's attention."



THIS WEEK@



COMING THIS WEEK: **Public Enemy** got its fans involved on its new SlamJamz/Koch album, *Revolverlution*, soliciting their remixes of such tracks as "By the Time I Get to Arizona" and "B Side Wins Again." A review of the set, which also sports new songs and a handful of live tracks, will appear exclusively on Billboard.com.



Also this week, read the last of four installments in Billboard.com's series of excerpts from Peter J. Levinson's new book, *September in the Rain: The Life of Nelson Riddle*.

Plus, Billboard.com will offer reviews of **Nettwerk's** compilation, *Plastic Vol. 6*, featuring tracks from DJ **Tiesto**, **Chemical Brothers**, and **Timo Maas**; California rock outfit **Hot Snakes'** new album *Suicide Invoice* (Swcmi); and a live review from the Source Festival in Kilkenny, Ireland, featuring **Paul Simon** and **the Blind Boys of Alabama**.

Performers, Presenters Confirmed For Billboard R&B/Hip-Hop Awards

Tank, Martin Luther, Lathun and other new urban music stars will participate in the 2002 Billboard R&B/Hip-Hop Awards on Aug. 9. The show caps off the 2002 Billboard/AURN R&B/Hip-Hop Conference, presented by Heineken, which will run Aug. 7-9 at the Roney Palace in Miami Beach.

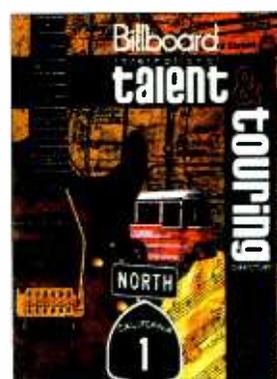
Among this year's confirmed award show performers are R&B crooner Tank (Blackground/Virgin), up-and-coming hip-hop rocker Martin Luther (Good Vibe Recordings), rising neo-soul singer Lathun (Motown) and Anthony Hamilton (Atlantic), and new R&B trio Lyric (J Records). Famed radio personality Wendy Williams will host the show.

Other previously announced participants for this year's conference and awards show are R&B superstar Ginuwine, NBA star Jalen Rose, Mr. Cheeks of Lost Boyz fame, Jarvis Church, Iconz, Eddie "F" Ferrell, Smilez & Southstar, Skip Cheatham, John Monds, 8Ball & MJG, and Usher, who will be the subject of a live Q&A session.

The 2002 Billboard/AURN R&B/Hip-Hop Conference will focus on issues and opportunities in urban music. Panels will examine critical topics relating to radio programming, the current financial and legal terrain, urban music in the digital age, and more. The event will also feature a Heineken Lounge, networking receptions and artist showcases.

Also at the conference this year is a special film screening of *Barbershop*, the new comedy from MGM starring Ice Cube, Sean Patrick Thomas, Troy Garity, Leonard Earl Howze, Cedric the Entertainer, Anthony Anderson, Eve, Michael Ealy, Keith David, and Lahmard Tate. Registered conference attendees will have an exclusive opportunity to see the film on Aug. 7 at the Regal Theater in Miami Beach. The film is scheduled for release on Sept. 13.

For more information on the conference and the awards program, visit billboardevents.com. To attend, please register on-site at the Roney Palace, beginning Aug. 7.



DIRECTORY of the week TALENT & TOURING

There are only four weeks left to reserve your company's spot in the upcoming edition of *The International Talent & Touring Directory* from Billboard. The deadline for advertising reservations is Aug. 28.

The International Talent & Touring Directory is the complete reference for buyers of talent and touring services. Ads in this directory are a sure-fire way to target facility and club managers, event planners, and tour operators who consult the guide regularly for the most accurate and up-to-date information.

Take advantage of these unbeatable advertising opportunities! To place your ad today, contact Cynthia Mellow at 615-321-9172 or Lee Ann Photoglot at 615-321-4294.

The directory goes on sale Oct. 16.

visit www.billboard.com

upcoming events

Billboard R&B/Hip-Hop Conference & Awards
The Roney Palace • Miami Beach • Aug. 7-9

Billboard Dance Music Summit
Marriott Marquis • New York City • Sept. 30-Oct. 2

Hollywood Reporter/Billboard Film & TV Music Conference
Renaissance Hollywood Hotel • Los Angeles • Oct. 10-12

Billboard Music & Money Symposium
The St. Regis • New York City • Nov. 12

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com



BRUCE GUNAS/IMMEDIATE

Dog Day Afternoon

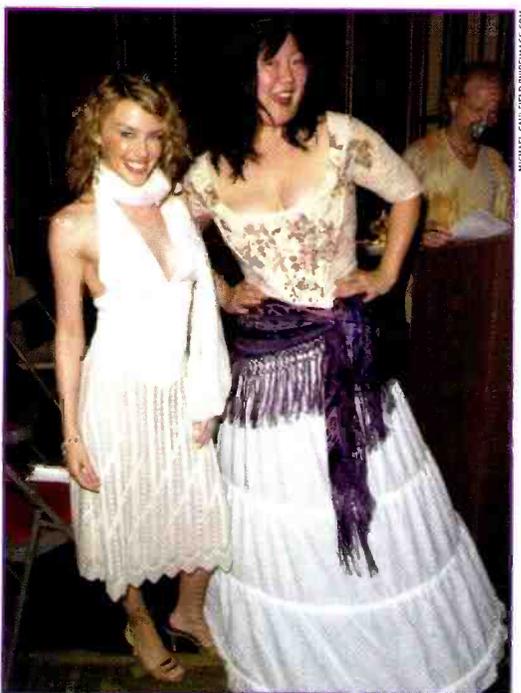
Broadway songbirds **Vanessa Williams**, left, and **Bernadette Peters** made new friends at the 4th Annual Broadway Barks! pet adopt-athon benefiting Broadway Cares and local New York pet shelters. The event was held last month in New York's Shubert Alley.



REX GIFF/PHOTOS.COM

Motor On

That's **Charlotte Church** puttering around the streets of Marlow, Buckinghamshire, England, the locale of her first movie role. The opera star-cum-actress will make her debut in the romantic comedy *The Family Business*.



MICHAEL CAMP/REDFERNS.COM

Divas In Waiting

Kylie Minogue, left, and **Margaret Cho** made a popular pair when they posed for photographers at the recent Outfest 2002: The Gay & Lesbian Film Festival at the Orpheum Theatre in Los Angeles. Cho is promoting her new CD/DVD *The Notorious C.H.O.*, while Miss Kylie continues to please the masses with her rejuvenated U.S. singing career and current single "Love at First Sight."

The Billboard BackBeat

EDITED BY CHUCK TAYLOR

In The Bed With Barbara Skydel



For veteran talent agent Barbara Skydel, the sky's always been the limit. But she digs the earth, too.

As an avid gardener, the music division senior VP for the William Morris Agency maintains 10 vegetable and flower beds covering 300 square feet on the grounds of her Eastern Long Island, N.Y., home.

Skydel's hobby blossomed after she built her house 14 years ago in what was a potato field: "There was literally nothing there. Every tree and shrub had to be landscaped and brought in," she says. "I've been a vegetarian for 20 years, and I certainly had the space, so I thought it would be great to grow my own organic food in the summer."

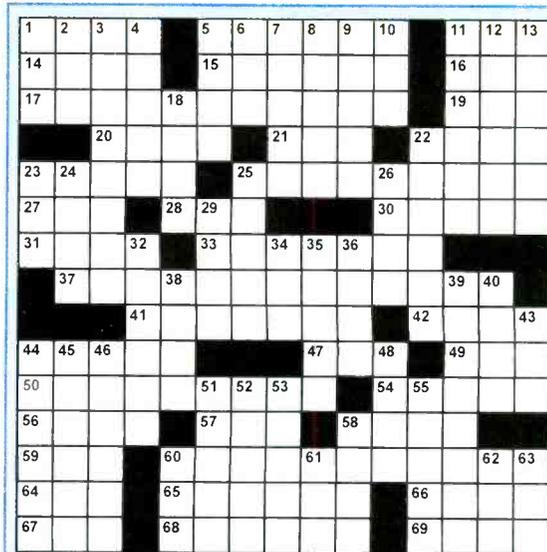
Raising vegetables in organic fashion is more than a term *à la mode*—it is rooted in some serious guidelines. "Since there are no pesticides, you have to do other things to protect the vegetables," she says. Each individual bed is raised and ringed with onions, and the entire garden is surrounded with marigolds for pest control. To guard against hookworm, tomato vines are teamed with borage flowers.

Skydel plows through her list of nutritious staples as if she's counting off her kids: asparagus, five kinds of lettuce, garlic, Heirloom tomatoes (pictured above), onions, leeks, cucumbers, peppers, beets, carrots, zucchini, peas, string beans, and yellow squash—which she harvests and then turns into designer meals. "You know, you think you're growing 10 squash and then you've got 110," she says with a laugh. "I've gotten very good at making curried squash soup."

Her successes in the garden aren't surprising, considering the musical careers Skydel has been cultivating for the past 30 years, first as a principal of New York's Premier Talent, which William Morris acquired in March. Among her current clients are Tom Petty, the Pretenders, Marianne Faithfull, the Who, Keith Richards, and Suzanne Vega. Among her awards are the 2000 Touchstone Award for "Women in Music"; *Billboard's* Agent of the Year, in 1977; and *Performance* magazine readers' poll's Agent of the Year, five times.

"I love the music business, but I love to escape as well," Skydel says. "I enjoy being outdoors, and gardening is the most relaxing thing I do. I can get lost for hours just weeding. I'm not sure just what that says about my mind, but I find it an incredible pastime."

CHUCK TAYLOR



'PUFF THE MAGIC SAMPLER' by Matt Gaffney

- Across**
- 1 "Weird Al" Yankovic send-up of a 1995 hit
 - 5 Hit real hard
 - 11 Lobster eater's cover
 - 14 Actor Morales of "La Bamba"
 - 15 Matador's foe
 - 16 Ending for legal
 - 17 Puff Daddy sampled their "Kashmir" on his hit "Come With Me"
 - 19 Steal my sunshine?
 - 20 Better Than _____
 - 21 Four Seasons' label _____ Jay
 - 22 Loretta Lynn's "_____ Miner's Daughter"
 - 23 Put _____ in (meddle)
 - 25 David Bowie hit sampled by Puff Daddy on "Been Around the World"
 - 27 Behemoth on the road
 - 28 _____ Paulo, Brazil
 - 30 Clear the cassette
 - 31 Part of RIAA
 - 33 More fashionable, in Britain
 - 37 1985 hit sampled by Puff Daddy on "Can't Nobody Hold Me Down"
 - 41 Rock genre
 - 42 Swing and others
 - 44 New Zealand band _____ Enz
 - 47 UPS rival
 - 49 "This _____ man's world" (James Brown line)
 - 50 Puff Daddy sampled them on "I'll Be Missing You"
 - 54 Hungry like _____ the wolf?
 - 56 _____ Gauche (area of Paris)
 - 57 Palindromic woman's name
 - 58 "Drop the coin right into the _____"
 - 59 Will Smith role
 - 60 Group Puff Daddy sampled on "Satisfy You"
 - 64 Orchestra's place
 - 65 One of the Jackson 5
 - 66 Hit Goo Goo Dolls ballad
 - 67 His private eyes may be watching you
 - 68 "Rockin' Robin" sounds
 - 69 Stop on many bands' European tours
 - 24 Pink Floyd's "Comfortably _____"
 - 25 Stands on the horizon
 - 26 "Doe, a _____"
 - 29 "Put Your Head on My Shoulder" singer
 - 32 "_____ for Love" (Harry Connick, Jr. tune)
 - 34 "We don't do drive- _____" (Eminem line)
 - 35 It's not expected to be a hit
 - 36 Yearning
 - 38 Many a member of the Vienna Boys' Choir
 - 39 With "The," they hit No. 1 with "Save the Last Dance for Me"
 - 40 Lack of toughness
 - 43 Like the tears of a clown
 - 44 They're attached to guitars
 - 45 Sousa's middle name
 - 46 Feature of Bar-naked Ladies tunes, often
 - 48 She hit No. 1 in 1967 with "To Sir With Love"
 - 51 Mike Post wrote its memorable theme song
 - 52 Make used to
 - 53 MTV and VH1 medium
 - 55 Boyfriend, to Paulina Rubio
 - 58 Matthew and Gunnar, to Rick Nelson
 - 60 One place to see LeAnn Rimes videos
 - 61 Michael Jackson's "You Are _____ Alone"
 - 62 Be suffering
 - 63 Tour Bob Hope used to do
- Down**
- 1 Hair stuff used in New Wavers' videos
 - 2 The O'Jays' "_____ Ta Be My Girl"
 - 3 Gave a new look to the cassette
 - 4 Food mentioned in "That's Amore"
 - 5 Salt-N-_____
 - 6 Prefix with "horn"
 - 7 Miller of "Swingtown"
 - 8 "I've got _____ you know" (INXS line)
 - 9 N.Y. Indians
 - 10 First name in The Eagles
 - 11 "I _____ horse called..." (Shane MacGowan lyric)
 - 12 Hayes and Stern
 - 13 Australian rock wunderkind
 - 18 Fools things up
 - 22 Europe power ballad
 - 23 Bjork's "Venus _____ Boy"

The solution to this week's puzzle can be found on page 48.

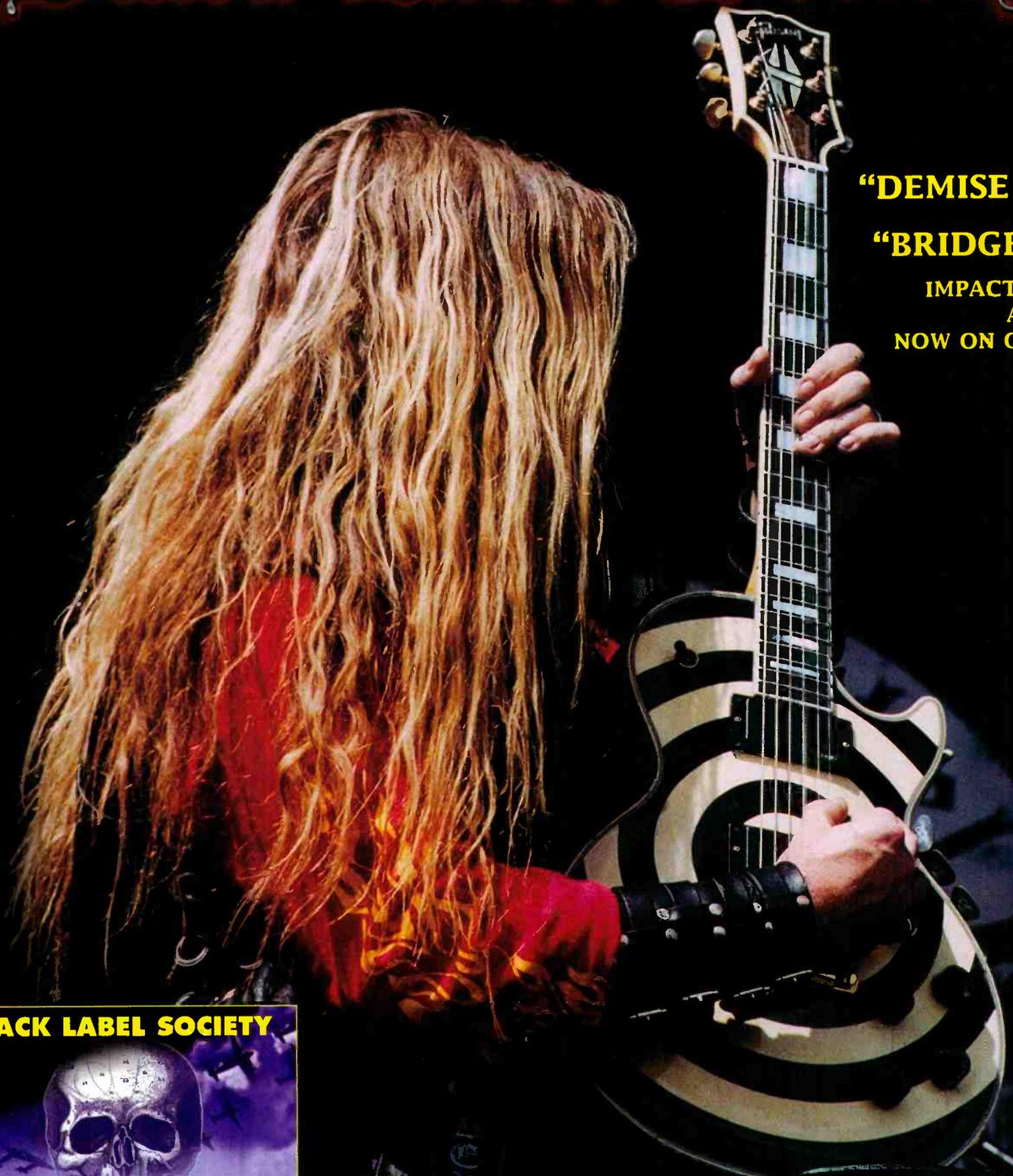
RIM SHOTS

by Mark Parisi



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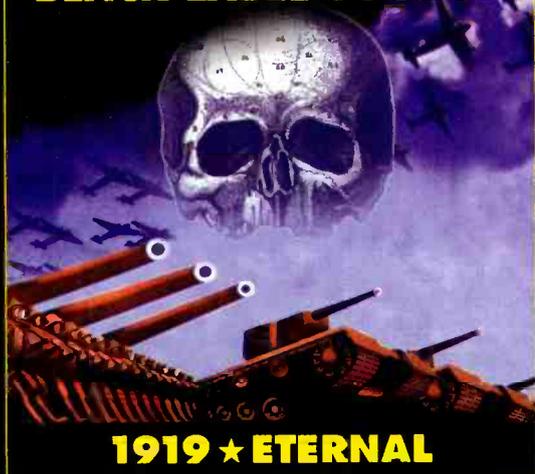
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WJJO

WCCC

KZRR

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