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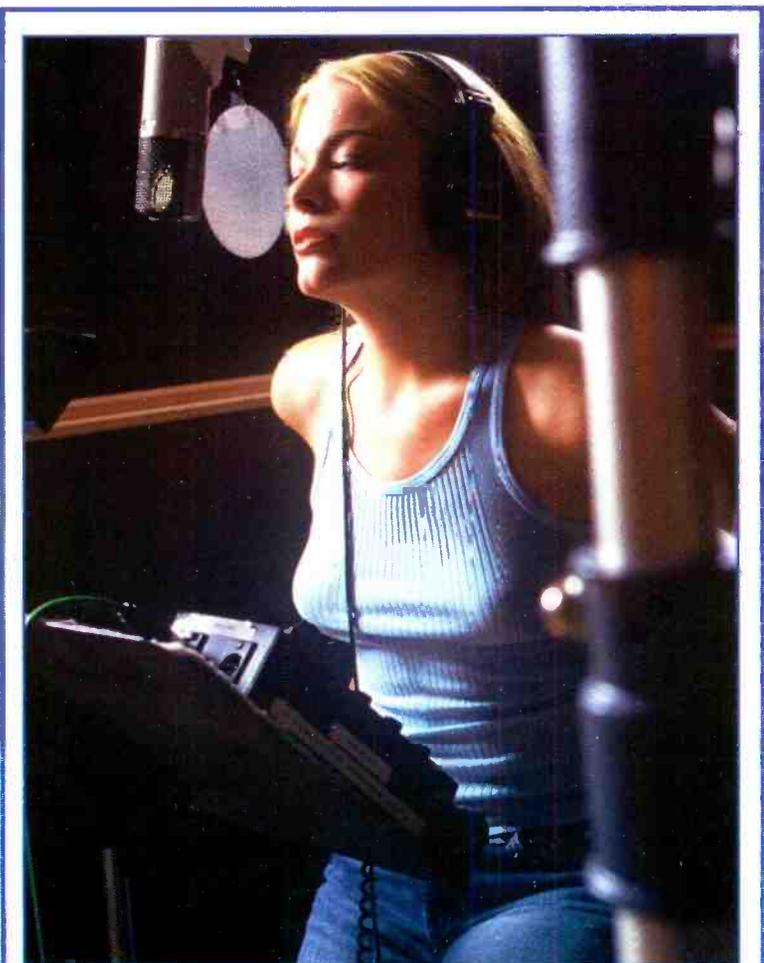
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT SEPTEMBER 21, 2002



Curb Set Reveals A Mature, Soulful Rimes

BY PHYLLIS STARK

NASHVILLE—LeAnn Rimes has grown up in the public eye, and it has not always been easy to watch.

After bursting onto the music scene in 1996 at age 13 with a No. 1 country album and two Gram-

my Awards, her star shone brightly for several years before being overshadowed by a series of lawsuits, domestic squabbles, and trashy tabloid reports.

But Rimes, now 20 and recently
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Key Copyrights In Jeopardy

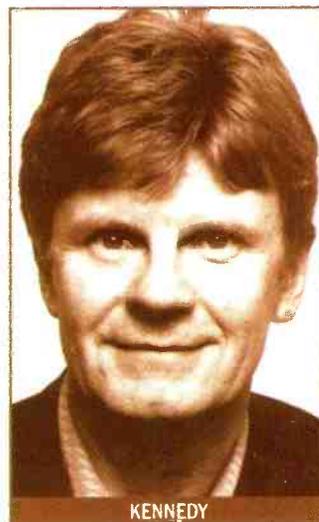
Rock-Era Catalog Heading To Public Domain Under Europe's 50-Year Law

BY GORDON MASSON

LONDON—As 40-year anniversaries approach for the Beatles, the Rolling Stones, and their contemporaries during the coming months and years, the record companies behind those acts will be doing their best to capitalize on the milestones in the full knowledge that 10 years from now, anyone in Europe will be able to do the same.

In Europe, sound recordings—including American repertoire released there—enter the public domain 50 years after release, meaning that some of the most valuable catalogs in existence are effectively depreciating assets.

And with the 50th anniversary of releases by the likes of Frank Sinatra



KENNEDY

and Elvis Presley fast approaching, record companies dealing in public-domain repertoire have potentially huge pay days on the horizon.

"We are facing a situation where recordings by some of the most famous artists of all time are going to enter the public domain in the relatively near future," says John Kennedy, president of Universal Music International.

International Federation of the Phonographic Industry (IFPI) senior legal advisor Lauri Rechart explains: "There are very different time scales [for copyright protection] worldwide, so there is an incentive for rights to be harmonized at the highest international level."

(Continued on page 91)

UMG Gains Market Share In Tough Year

Leading Music Company On A Roll, Waits For VU To Spell Out Future

BY MATTHEW BENZ

NEW YORK—When new Vivendi Universal (VU) chairman/CEO Jean-René Fourtou returns to France from his whirlwind trip to the U.S., he will have seen first-hand the world's most powerful record company, Universal Music Group (UMG). It is among Fourtou's primary tasks to choose a strategy that will maximize the value of UMG, a crown jewel among VU's entertainment and media assets.

UMG's achievements this year have been remarkable: An unparalleled share of the U.S. market; five of the six best-selling albums of the year to date, according to Nielsen SoundScan; and

a total of 12 million-plus sellers overall.

But like all music companies, UMG operates in a depressed music market: Through the first half of 2001, U.S. music sales fell 12.6%, according to Nielsen SoundScan; other major markets—including the U.K., Germany, and Japan—are also down. UMG's first-half revenue worldwide fell only 4% to 2.87 billion euros (\$2.82 billion), but with the overall market expected to continue its decline, it will be tough for even the market leader to increase sales.

Against this backdrop, UMG faces an uncertain future regarding its ownership. VU needs to sell assets
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Best Buy, Musicland Combine Operations

Companies' Home-Entertainment Software Divisions Unite Under Kevin Freeland

BY ED CHRISTMAN and MATTHEW BENZ

NEW YORK—Best Buy's plans to combine its home-entertainment software operation with the Musicland Group's team will create an industry powerhouse that will oversee \$6 billion in sales. That's the word from Kevin Freeland, the Musicland president who has been chosen to helm the merged operation.

Best Buy has been studying the move since January and concluded that the combined team would create significant advantages for the company, Freeland says. In addition to identifying cost reductions and opportunities to drive sizeable increases in sales, "the pooling of resources will allow us to quickly capitalize on the opportunities that we see" in the broader entertainment marketplace and allow the company to redefine the boundaries of its business in that area.

The move comes amid reports from the Eden Prairie, Minn.-based Best Buy that the Musicland Group has been struggling. Best Buy recently reported that Musicland sales for the quarter ended Aug. 30 were \$380 million, down 3% from the same period last year (*Billboard Bulletin*, Sept. 6). It also announced a \$308 million goodwill impairment charge stemming from its late-2000 acquisition of Musicland.

At a Goldman Sachs global retailing investor conference Sept. 6, Brad Anderson, vice chairman/CEO of Best Buy, said the Sam Goody mall-based strategy "is under tremendous pressure," citing the fall-off in music sales and a general



FREELAND

sluggishness in mall sales.

Freeland adds that the shift of music sales to the mass-merchant sector away from the specialty stores is an additional factor in Sam Goody's performance.

Since it acquired Musicland in January 2001, Best Buy has been injecting more DVDs, videogames, and consumer electronics into the product mix at Musicland Group stores. Anderson says that while the addition of DVDs and videogames has proved successful and will be expanded further, consumer electronics have not.

Consequently, Musicland is experimenting with smaller Sam Goody stores in the mall, with a number of outlets

measuring 2,500 square feet—almost half the size of the average Sam Goody mall outlet. "We just didn't cut the store in half," Freeland explains. "It's a new prototype, unlike the model we use today." He adds that the company is "pulling out all the stops" in an attempt to retain most of the sales captured in the larger-imprint Sam Goody stores.

In addition to experimenting with its mall concept, Freeland says that Musicland will continue to aggressively prune its store portfolio as leases come due, with expectations this year of closing more than its annual average of 50 stores. But those shutterings are expected to be partially offset by 30 new, rural, free-standing stores. That concept, previously known as On Cue, has been rebranded with the Sam Goody logo. Freeland says that next year, the chain plans to open 50-75 of those outlets.

In the meantime, Freeland is heading discussions about how the operations will be put together and who will be a member of the team. "We have committed internally that the organizational changes will be announced in the next 30 to 60 days and will take place after Christmas. We want the existing teams to execute their holiday plans."

As part of that, Musicland's Franklin, Ind., distribution center will assume the warehousing and servicing of entertainment software for the Best Buy chain, beginning with a group of stores later this year and adding more throughout next year. The full transition is expected to take about a year.

Jupiter Report Says Online Royalty Rates Will Prompt Webcaster Bankruptcies

BY BRIAN GARRITY

NEW YORK—Online radio companies are legally obliged to begin paying Webcasting royalties as of this month. Many are predicting that at the current royalty rate, a wave of bankruptcies within the sector won't be far behind.

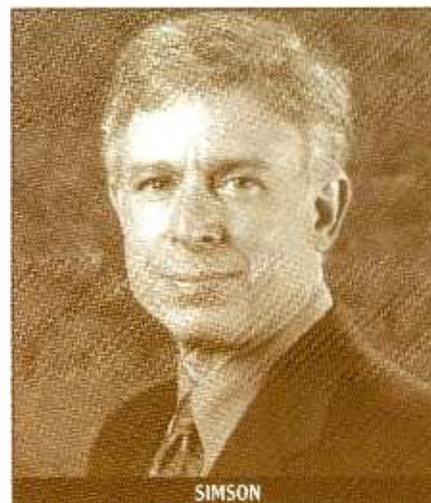
Echoing that sentiment is a new report from Jupiter Research that argues that a majority of music Webcasters will be forced out of business by the burden of royalty fees.

The Librarian of Congress has established a rate of 0.07 cents per performance for Internet-only transmissions and simulcast retransmissions (*Billboard Bulletin*, June 21). The rates and rate-setting procedures are at the center of a slew of legal actions and complaints by Webcasters, lawmakers, and the Recording Industry Assn. of America (RIAA).

The Jupiter report says Webcasters lack viable revenue sources to offset the royalty fees, despite an upward trend in the number of listeners. It says that unless the majority of labels waive the fees and a central-rights clearinghouse is established so that Webcasters can secure rights more efficiently, most surviving Web radio stations will be broadcasting sports or talk shows within two years.

To date, Artemis Records is the only label to publicly state that it will issue Webcasters royalty-free licenses for its content.

Digital Media Assn. president Jonathan Potter says that while the Artemis move was "a pleasant surprise," no one else is following its lead. What's more, Potter charges that the RIAA has exhibited "no interest" in negotiating a lower rate for Webcasters.



SIMSON

But with an Oct. 20 deadline for royalty payments looming, Potter is predicting an uptick in congressional lobbying efforts to force a reprieve or extension of the payment date.

RealNetworks, meanwhile, has proposed a subscription-revenue-sharing plan for

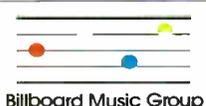
Webcasters, but Jupiter's report says the program would generate "less than a penny per user per month" and would still result in a surplus of copyright fees owed. Jupiter claims that under the RealNetworks plan, a Webcaster with 100,000 casual users would generate about \$50,000 in monthly revenue but would owe \$70,000 in royalties; a Webcaster with 30,000 heavy users would produce \$90,000 in revenue and owe almost \$100,000 in fees.

John Simson, executive director of the RIAA's SoundExchange collection arm, counters that royalties are not the issue. He says, "I think there is plenty of evidence that supports that there are viable business models that can work with the rate."

Simson adds that without the burden of royalty payments, "hundreds of Webcasters" have already failed because of basic bandwidth and operation costs: "They want to blame the royalty rate, but I don't think it's the royalties that are the cause."

Simson and others have previously acknowledged that royalty payments will spur some sort of consolidation in the sector. At the Jupiter Plug.In conference in July, Webcasting executives said that even with the threat of a shakeout, there should be no reason for artists to subsidize development of nascent services.

Additional reporting by Erik Gruenwedel in Los Angeles.



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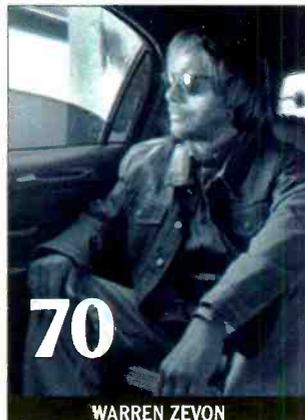
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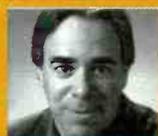


Chart Beat™

by Fred Bronson

KELLY, KELLY, KELLY: There have not been many Billboard Hot 100 songs by solo female artists with the first name of Kelly. In 1991, Texas-born Kelly Keedy went to No. 15 with "Save Some Love," although professionally, she only used her last name. In 1998, R&B singer Kelly Price charted with a No. 12 hit, "Friend of Mine." But 2002 is proving to be the year of Kelly, with three female singers by that name charting in a very short time. Kelly Osbourne peaked at No. 74 in July with her remake of Madonna's "Papa Don't Preach." Kelly Rowland of Destiny's Child is No. 1 for a sixth week as a featured artist on Nelly's "Dilemma" (Fo' Reel/Universal). And though she is the first solo female artist named Kelly to have a No. 1 hit in the rock era, there is a good chance she will be replaced at No. 1 by another Kelly.

American Idol winner Kelly Clarkson wasted no time in reaching the Hot 100. "A Moment Like This" (RCA) collected enough airplay (see Singles Minded, page 79) to earn Hot Shot Debut honors at No. 60. Because the commercial single hits stores Tuesday (17), "Moment" may have a very strange chart life and in the process, could set a new record. If airplay stays the same or decreases, which is a possibility, "Moment" could decline next issue. When sales figures kick in two weeks from now, the single should rocket up the chart, with a chance of hitting No. 1.

That would give "Moment" the biggest rise to No. 1 in chart history. The biggest jump to No. 1 at this moment is the 27-1 leap of the Beatles' "Can't Buy Me Love" in 1964. When the rules changed to allow air-

play-only tracks to chart in December 1998, "I'm Your Angel" by R. Kelly & Celine Dion appeared to move 46-1—but that was an illusion, based on a test chart from the previous week and not the actual Hot 100.

NO. 89 WITH A 'BULLITT': In its second chart week, Sheryl Crow's "Steve McQueen" (A&M/Interscope) climbs 97-89 on The Billboard Hot 100. That surpasses the No. 95 peak of Bananarama's "Robert DeNiro's Waiting" in 1984, but it's a long way from spending nine weeks at No. 1, as Kim Carnes' "Bette Davis Eyes" did in 1981.

CHICKS' NICKS MIX: Fleetwood Mac's "Landslide" did not chart on The Billboard Hot 100 until 1998, when a live recording was released. That single peaked at No. 51. This issue, Dixie Chicks open at No. 76 with their take on "Landslide" (Monument). It's the first remake of a former Hot 100 entry for Fleetwood Mac to chart.

SPELLBOUND: Did Christina Aguilera and Nelly have the same English teacher? She enters The Billboard Hot 100 at No. 67 with "Dirty" (RCA), while he dips 4-5 with "Hot in Herre" (Fo' Reel/Universal).

Nelly has been No. 1 for 13 consecutive weeks, first with "Hot" and now with "Dilemma." That's the longest run at No. 1 for an artist since Brandy & Monica's 13-week reign in 1998 with "The Boy Is Mine."

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



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Audiogalaxy Pacts With Listen.com

Deal Brings Rhapsody Music Subscription Service To New Galaxy Of Listeners

BY BRIAN GARRITY

NEW YORK—File-swapping site audiogalaxy.com—which used to be one of the leading sources of pirated music content on the Web—has quietly become a distribution partner for listen.com's Rhapsody subscription service.

Listen—a provider of on-demand music streaming and the only company to have content licensing deals with all five major labels—apparently has been allowing audiogalaxy.com users to try Rhapsody without charge since Labor Day. The limited-time free offer is a standard marketing tactic that listen.com extends to all of its distribution partners and runs through Sept 15. Users do not have to provide credit-card information to test the service.

As the industry steps up its litigation efforts against peer-to-peer (P2P) sites (see story, this page), operators of such

services are increasingly exploring alternatives to free file sharing that do not run afoul of the music industry.

Looking to avoid an expensive and crushing court fight with the Recording Industry Assn. of America (RIAA), Audiogalaxy in June settled a copyright-infringement suit filed by the



RIAA, the National Music Publishers' Assn., and the Harry Fox Agency.

As part of the settlement, the Austin-based company agreed to block the swapping of copyrighted works by installing a "filter-in" system that requires pre-approval by a songwriter, publisher, and/or recording company before a track can be shared on the network.

The deal between Audiogalaxy and Listen marks the first commercial deployment of a major-label-sanctioned

subscription service through a P2P network. Napster at one point had a deal in place to distribute MusicNet; however, the agreement was never acted upon, and the alliance fell apart.

What a deal to distribute Rhapsody means for the future of Audiogalaxy remains to be seen. Sources familiar with the situation call the agreement an experiment and not necessarily indicative of the company's post-lawsuit settlement strategy. Audiogalaxy and Listen executives declined comment.

The deal is the latest sign of increased experimentation with distribution of legitimate content through channels primarily known as piracy hubs. Altnet, the secure file-swapping service that runs simultaneously with the Kazaa P2P network, has distribution deals in place with Maverick Records, Best Buy's Redline Entertainment, Palm Pictures, and Microsoft.

Sony and Vivendi Universal are experimenting with secure P2P distribution through CenterSpan Communications, owner of scour.com.

In The News

- In response to a lawsuit filed by Spanish-language radio network Spanish Broadcasting System (SBS) last June, Clear Channel Communications (CCC) filed a motion in U.S. District Court Aug. 29 to dismiss the suit in its entirety, stating SBS has failed to state any claim against CCC "upon which relief can be granted." The SBS suit followed Univision Communications' announcement that it would fully acquire SBS's main competitor, Hispanic Broadcasting Corp. (HBC). HBC's principal shareholders are the Tichenor family and CCC. SBS alleges anti-trust and unfair competition, among other claims, and seeks unspecified damages. The company has yet to respond to CCC's motion. HBC declined to comment.

- Mick Blanken, owner of the independent retail store Superhitz Moviez and Gamez in Delaware, Ohio, has resigned from the 20-member Video Software Dealers Assn. (VSDA) board of directors, citing the organization's lack of independent retail representation and its increasing focus on large chains. Blanken, who had one year left to his three-year term, sent an open letter to VSDA members explaining that his presence on the board was no longer beneficial to him or any retailers. In a statement, VSDA chairman Tom Warren said that the VSDA welcomes "the continuing input of strong and able advocacy from our members." It is believed that a replacement for Blanken will be discussed at the board's next meeting at the East Coast Video Show, taking place Oct. 8-10 in Atlantic City, N.J.

Sales Growth Boosts French Global Share

BY LISA PASOLD

PARIS—With the growing strength of its domestic repertoire, France could soon bypass Germany to claim the No. 4 spot in the global league of music markets. The French market is entering its third year of growth based on a 6% increase in the value of shipments during the first half of 2002. Conversely, Germany is in its seventh year of decline.

Shipments of recorded music, which French trade body Syndicat National de l'Édition Phonographique (SNEP) reports in wholesale prices, were 78 million units valued at 577 million euros (\$562.7 million) vs. 74.5 million units and 545 million euros (\$531.5 million) in the same period last year.

"Why is France doing well when others are failing? We have no perfect answer," SNEP director general Hervé Rony says. French radio quotas and national financial support bolster the industry, but Rony also cites consumer loyalty. "French consumers actually seem to pirate French artists less than international ones."

Compared with the first half of 2001, album shipments grew 3% in volume and 5% in value, while singles shipments increased 8% both in value and units. Of the top 20 best-selling albums, 17 were French-language,

compared with 15 out of 20 last year. The number of French-language singles in the top 20 grew from 11 to 12—including hits by veteran artists Johnny Hallyday and Mylene Farmer.

SNEP president Gilles Bressand notes: "Our top artists enjoy long careers. This has a huge impact on French results; it gives us confidence. Compare us to Germany: Where are their artists from the '80s? Nowhere."

The number of albums released in the first half of 2002 was down 13% from the same period of 2001. However, the share of French-language albums rose from 18.7% to 20.1%, and

SNEP figures reveal domestic repertoire accounted for 60% of total revenue, up from 58% for the first half of 2001.

In other words, 20% of the releases represent 60% of the revenue. Elaborating on this, SNEP economist Antonie Cartier claims many international releases get little or no marketing and promotion, while with local repertoire, "investments tend to be much more concentrated on fewer releases."

But Rony cautions that "we're lucky. The international market is still going through a terribly bleak period. We shouldn't feel overconfident."



RONY

RIAA, NMPA, MPAA File For Summary Judgment

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA), the National Music Publishers' Assn. (NMPA), and the Motion Picture Assn. of America (MPAA) filed a motion Sept. 10 in Los Angeles District Court for summary judgment ruling in their copyright-infringement lawsuit against peer-to-peer file-swapping services Kazaa, Morpheus, and Grokster.

The trade organizations filed suit against the services last October, alleging that they cater to the unlawful exchange of music, movies, software, and images.

They maintain that the companies are aware that the services are being used to facilitate copyright infringement on a massive scale for movies and music, that they built and controlled the networks in a way that could easily prevent the copyright infringements from occurring, and that they are making millions in the bargain.

The Electronic Frontier Foundation filed a motion on behalf of StreamCast Networks' Morpheus, arguing that the services differ from Napster namely because of their inability to monitor user activity. A hearing on the motions is scheduled for Dec. 2.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	504,404,000	437,673,000	(↘13.2%)
Albums	479,364,000	428,881,000	(↘10.5%)
Singles	25,040,000	8,792,000	(↘64.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	444,226,000	406,293,000	(↘8.5%)
Cassette	34,204,000	21,530,000	(↘37.1%)
Other	934,000	1,058,000	(↗13.3%)

OVERALL UNIT SALES

This Week	11,186,000	This Week 2001	12,564,000
Last Week	12,275,000	Change	↘11.0%
Change	↘8.9%		

ALBUM SALES

This Week	11,022,000	This Week 2001	12,161,000
Last Week	12,085,000	Change	↘9.4%
Change	↘8.8%		

SINGLES SALES

This Week	164,000	This Week 2001	403,000
Last Week	190,000	Change	↘59.3%
Change	↘13.7%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2001	2002	
Chain	259,872,000	222,298,000	(↘14.5%)
Independent	69,291,000	55,806,000	(↘19.5%)
Mass Merchant	135,228,000	136,665,000	(↗1.1%)
Nontraditional	14,973,000	14,111,000	(↘5.8%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2001	2002	
City	111,922,000	99,106,000	(↘11.5%)
Suburb	200,477,000	178,074,000	(↘11.2%)
Rural	166,965,000	151,701,000	(↘9.1%)

ROUNDED FIGURES

FOR WEEK ENDING 9/8/02

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



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Johnson, Murray, Brandt Among CCMA Winners

BY LARRY LeBLANC

TORONTO—BMG Canada expects Arista Nashville's Carolyn Dawn Johnson's hat-trick at this year's Canadian Country Music Awards (CCMA) to further propel her appeal in Canada.

"Carolyn is a star in Canada, and these awards reinforce that to the general public," BMG Canada director of national promotion Warren Copnick says. "She is a very special artist, and her dreams are coming true. Paul Brandt's wins were really sweet for us as well."

Johnson won the top female category, as well as the top single and top video categories—both for her hit single "I Don't Want You to Go." Johnson swept last year's event, winning five awards.

The CCMA's were held Sept. 9 at the Pengrowth Saddledome in Calgary, Alberta.

The show was hosted by Brandt, who picked up two awards for top male and top album for his ViK Records' album *Small Towns and*

Big Dreams. Newcomer Emerson Drive, which opened the show with its DreamWorks hit "I Should Be Sleeping," won both the top group and rising star categories.

Arista Nashville's Terri Clark won the fans' choice award for the second year in a row.

American singer Kenny Rogers was on hand to induct Anne Murray into the Canadian Country Music Hall of Fame. Murray—who has released 32 albums in four decades—is best-known internationally for such hits as "Snowbird," "Danny's Song," "You Needed Me," and "Love Song."

A video montage tribute highlighting her career featured fellow Canadian Shania Twain.

"The first country song I remember singing was George Jones' 'She Still Thinks I Care' in the '60s," Murray told *Billboard*, recalling that her version reached No. 1 on the *Billboard* country chart in 1974.

For a complete list of CCMA winners, log on to billboard.com/awards.



MURRAY

Epic Revs Up Seven CDs For GTA

BY SUSANNE AULT

LOS ANGELES—In its most extensive soundtrack effort to date, Epic Records Group will release seven albums to accompany *Grand Theft Auto: Vice City*, the fourth edition in the videogame series.

Rolling out Oct. 22—the same day as the game—each soundtrack will represent different genres of 1980s music, including hip-hop, pop ballads, and heavy metal, to coincide with the decade in which *Grand Theft Auto: Vice City* is set.

Snippets of all the tracks—which are still being finalized but include such confirmed artists as Judas Priest, Hall & Oates, Blondie, and Kool & the Gang—can be heard on the various radios in the cars that players steal during game play.

Tagged *Grand Theft Auto Vice City, Volumes 1-7*, each soundtrack also carries a subtitle taken from the seven radio stations featured in the game. For example, the new-wave compilation is titled *Grand Theft Auto Vice City Volume 3: Wave 103*, while the modern rock collection is named *Grand Theft Auto Vice City Volume 5: Wildstyle Pirate Radio*. On top of the estimated 12 songs per album, CDs are enhanced to provide exclusive Web access to game cheat sheets when buyers play the discs on their computers.

Grand Theft has never had its own soundtrack, much less seven. But Terry Donovan, COO of Rockstar Games—the company behind the *Grand Theft* series—was spurred to work with Epic on sister albums for



BARNETT

the first time because "people are getting very demanding of videogames at every level—storyline, graphics, and audio—everything."

Because "the '80s are such a rich, explorable land in terms of music," Donovan says, Rockstar had to make a huge debut splash in the album world. "We're not stepping up to a new level—we're coming in at entry level. But if you're going to do it, you might as well do it enormous." Previous *Grand Theft* titles had featured music created specifically for the games or lower-profile selections.

For Epic, the appeal was the broad reach of the *Grand Theft* series, whose three titles have sold more than 12 million copies. *Grand Theft Auto 3* has sold more than 6 million units in the U.S. since its October 2001 release, ranking it as the highest-grossing title for Sony's PlayStation 2 game console, according to Rockstar Games. (Epic is also owned by Sony.)

Virgin Entertainment Group, North America senior visual product manager Bart Saunt agrees: "The current *Grand Theft Auto 3* is still selling over 100,000 units a month," he explains. "The soundtrack concept has been done before [with videogames], but nothing on this scale. I believe the soundtracks will do reasonably well as standalone CDs; however, I think the soundtracks will actually help sell and promote the [*Grand Theft Auto: Vice City*] game further."

"We want to push the standards of musicmaking; synergy has to be part of the future of our business," says Steve Barnett, executive VP/GM of the Epic Records Group.

Barnett says it was a complicated task for Sony to clear the more than 80 songs featured on the soundtracks, which came not only from Sony's library but also included cuts from Warner Music Group, EMI, and Universal Music Group's catalogs. Barnett, who declined to comment on any licensing agreements, says, "It's really unprecedented what we're doing here."

The CDs will be sold individually for \$13.98 but will also be available as a boxed set for \$49.98. There are no plans to package the CDs and game together.

Promotionally, Barnett says the releases will be backed up by a "major [advertising] campaign: print, TV—every aspect." Although details are still being determined, both Rockstar and Epic are working on an in-store promotion for the day of release. The two companies are also in talks about future collaborations.

Executive Turntable



FIEDEL



CRUZ



LANGJAHR

RECORD COMPANIES: Barry Fiedel is promoted to VP of Latin American business affairs for Sony Music International in Miami Beach. He was VP of business affairs.

Alex Cruz is named new-media manager of 5.1 Entertainment Group in Los Angeles. He was account manager of Fanscape.

Thomas Hesse is promoted to chief strategic officer of BMG in New York. He was executive VP/head of corporate strategy for Bertelsmann AG.

VENUES: The SBC Center names Rose Ann Martinez, previously manager of client services for NCAA, event services manager; Brian Shantz, previously professional hockey player, event services coordinator; Bob Byxbee, previously

senior event coordinator for the Alamodome, event services coordinator; and Jeffery E. Smith, previously electrical supervisor for Philips Arena, engineering supervisor. They are based in San Antonio.

PUBLISHING: Karen Langjahr is named creative manager of film, television, and advertising for Bug Music Publishing in New York. She was music supervisor for Smack Down + Sound. Bug Music Publishing also promotes Kenna Gonzalez to GM in New York. She was administrative manager.

BROADCASTING: Mickey Levitan is promoted to senior VP of human resources for Emmis Communications in Indianapolis. He was human-resources consultant.

RIAA Amicus Brief Counters Ronettes' Claim

Recording Artists' Coalition Supports Lower Court Decision

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) has stepped into a 14-year lawsuit between legendary producer Phil Spector and the Ronettes, the classic girl group of the '60s. The RIAA has asked the Appellate Court in New York to rule that under the state's "grant of rights" law governing contracts, the Ronettes are not due any royalties from the use of their recordings in films and commercials because when they signed their '60s contracts, they gave up all rights to share in such income.

An RIAA spokeswoman says the *amicus curiae* (friend-of-the-court) brief was not filed "on behalf of either party." Should the court agree with the RIAA interpretation, however, the Ronettes would not receive any money. "We believed that the New York appellate division interpreted the 'grant of rights' in a manner different from how other jurisdictions would interpret it," the spokeswoman says.

Citing rapid technological developments during the past decades leading to "new and unanticipated uses for sound recordings," the RIAA brief says that "the ability to rely on all-inclusive rights provision is fundamental to the recording industry's ability to operate" and "elucidation of the law in this area is critically important to RIAA members." It adds that the appellate division court's ruling is "flawed" and argues that the law is clear that if an artist (or "grantee") signs a record-company contract, "[without] clear language limiting a grantee's rights, principles of contract law favor granting all rights to the grantee."

In 2000, the New York Supreme Court (similar to a district

court in other states) ruled in *Greenfield vs. Philles Records et. al.* that the old contracts were ambiguous on the issue of third-party and new-use licensing. It also agreed that artists being granted a 50-50 split of such licensing fees is now a common industry practice. The Ronettes were awarded \$2.6 million in damages and court costs. Last year, the Appellate Division Court affirmed the decision (*Billboard*, Nov. 24, 2001). Spector and his lawyers then filed another appeal.

Additionally, the Recording Artists' Coalition has filed an amicus brief supporting the lower court decision that the '63 contract did not authorize Spector to license recordings to third parties not specified in the contract, and that the Ronettes are owed compensatory damages of 50% of licensing revenue.

Oral arguments in the case, which did not include oral presentations by the amicus groups, took place Sept. 5. A ruling is expected this fall.

Ronnie Greenfield filed the lawsuit in 1988 on behalf of herself and the other Ronettes, Estelle Bennett and Nedra Talley Ross. The Ronettes' brief claims that other than a \$14,000 advance split by the three in 1963, they have never received any royalties from the sale of their hit recordings.

Greenfield, also known professionally as Ronnie Spector, was briefly married to Phil Spector. In the lawsuit appeal, Phil Spector's lawyers also assert that under a claims release clause in the divorce settlement, Greenfield is not owed any money stemming from the licensing of Ronettes' recordings. As a plaintiff, Greenfield is barred from commenting on ongoing litigation.



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It's Been Awhile/ **Staind** /ELEKTRA
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I Hope You Dance/ **Lee Ann Womack** /MCA

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Wherever You Will Go/ **The Calling** /RCA
Scar Tissue/ **Red Hot Chili Peppers** /WARNER BROS.

300,000 SPINS

How Do You Like Me Now/ **Toby Keith** /DREAMWORKS
I Love You/ **Martina McBride** /RCA

200,000 SPINS

Hot In Herre/ **Nelly** /UNIVERSAL
Hero/ **Chad Kroeger Feat. Josey Scott** /COLUMBIA/ROADRUNNER
I Need A Girl (Part One)/ **P. Diddy Feat. Usher & Loon** /BAD BOY
Don't Happen Twice/ **Kenny Chesney** /BNA
Complicated/ **Avril Lavigne** /ARISTA

100,000 SPINS

One Last Breath/ **Creed** /WIND-UP
Just A friend/ **Mario** /J RECORDS
Dilemma/ **Nelly Feat. Kelly Rowland** /UNIVERSAL
Days Go By/ **Dirty Vegas** /CAPITOL
Still Fly/ **Big Tymers** /CASH MONEY/UNIVERSAL
I Need A Girl (Remix-Part Two)/ **P. Diddy Feat. Ginuwine, Loon & Mario** /BAD BOY
The One/ **Gary Allan** /MCA
Not A Day Goes By/ **Lonestar** /BNA
I'm Gonna Miss Her/ **Brad Paisley** /ARISTA
Lifetime/ **Maxwell** /COLUMBIA
Some Days You Gotta Dance/ **Dixie Chicks** /MONUMENT

50,000 SPINS

Down 4 U/ **Irv Gotti Presents The Inc.** /MURDER INC./DEF JAM
Gangsta Lovin/ **Eve Feat. Alicia Keys** /INTERSCOPE/RUFF RYDERS
Happy/ **Ashanti** /MURDER INC
Where Are You Going/ **Dave Mathews Band** /RCA
Long Time Gone/ **Dixie Chicks** /MONUMENT
Unbroken/ **Tim McGraw** /CURB
The Impossible/ **Joe Nichols** /UNIVERSAL SOUTH
Cleanin' Out My Closet/ **Eminem** /INTERSCOPE
Nothin'/ **N.O.R.E.** /DEF JAM/IDJMG
Feels Good/ **Naughty By Nature Feat. 3Lw** /TVT
She Was/ **Mark Chesnut** /COLUMBIA
I Need You/Me Haces Falta/ **Marc Anthony** /COLUMBIA
Love At First Site/ **Kylie Minogue** /CAPITOL
Someone To Love/ **Ruff Endz** /EPIC
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Gotta Get Through This/ **Daniel Bedingfield** /ISLAND/IDGMJ
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ARTISTS & MUSIC

Reunion's Smith Adds Inspired Track To 'Worship' Sequel

BY DEBORAH EVANS PRICE

NASHVILLE—When the president of the U.S. asks you to write a song, that's pressure. But Michael W. Smith rose to the occasion with his new single, "There She Stands." A stirring tribute to the American flag, the song will be a bonus cut on *Worship Again*, a live praise-and-worship album due Oct. 22 from Reunion Records.

"It all started a month after Sept. 11, when I was at the White House with the president and he said, 'You should write a song,'" recalls Smith, the Gospel Music Assn.'s (GMA) reigning artist of the year. "You don't say 'no' to the president of the United States, but I couldn't figure out what to write."

After wrestling with all his post-Sept. 11 emotions, Smith says the inspiration came while watching a TV special about the flag. "The next day I went out and saw my flag flying at the farm and lost it on the spot," he says. "Then I went to the studio and wrote the music in five minutes."

Smith took the music, song title, and some ideas to collaborator Wes King, who wrote the lyric. "He's an intelligent writer," Smith says of King, who also co-wrote Smith's hit "This Is Your Time," which won the GMA's Dove Award for song of the year in 2000.

"There She Stands" will be available only on *Worship Again*, Smith's follow-up to his platinum-selling *Worship* album, released last September. The project has since spawned a live DVD/VHS project, *Worship*, filmed at a Youth for Christ conference in Edmonton, Alberta. The project debuted at No. 1 on the *Billboard* Top Music Videos chart in the Sept. 7 issue. Smith will take his praise-and-worship repertoire on the road this fall on the Come Together and Worship tour with Third Day (*Billboard*, Sept. 7).

Worship Again was recorded July 19 at Southeast Christian Church in Louisville, Ky., with Smith leading a crowd of more than 11,000 in a worship service. The set includes songs penned by such well-known writers as Irish worship leader

Robin Mark and the late Rich Mullins. "I also did a song I wrote with my wife, Debbie, and daughter Whitney called 'I Can Hear Your Voice,'" Smith says. "And there's a song called 'Ancient Words,' which is an amazing hymn [written by Lynn De Shazo] I got off an album by Robin Mark."

The album also includes a cover of U2's "40," a song Smith has been performing in his shows this year, and studio versions of "Here I Am to Worship" and "Lord Have Mercy."

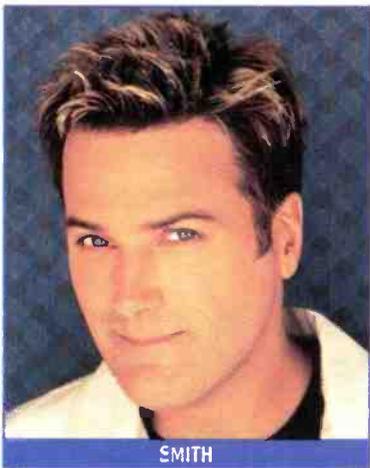
Smith says he carefully chose the songs for the set. "I raised the bar pretty high in terms of what I feel cuts it," says Smith, who is managed by Chaz Corzine at Blanton, Harrell, Cook &

Corzine and booked by John Huie at Creative Artists Agency. "If you can find a song like 'Lord Have Mercy,' sing it 10 times, and still find yourself weeping in the middle of it, there's something special about that song."

Kevin O'Brien, music buyer for the Wheaton, Ill.-based Lemstone chain, anticipates *Worship Again* selling briskly. "Given the phenomenal success of the first one, it makes a lot of sense," he says. "People are yearning for something real, something of substance, and he strikes a chord."

According to Reunion senior VP/GM Dean Diehl, *Worship Again* will receive prime positioning at both Christian and general market retail. Diehl says there are "three things about this record that will make it take off even stronger than the first record did." He cites the strength of the single/video for "There She Stands," the upcoming tour, and the current *Worship* DVD/VHS release, which he says is getting a lot of TV exposure.

"There She Stands" is being worked to Christian radio through Reunion, and it is being released to mainstream AC and talk radio formats via Jive. (Reunion is part of Provident Music Group, Zomba's Christian division.) Directed by Ken Carpenter, the videoclip is being serviced to both Christian and general market media outlets.



SMITH

Monica Has 'All Eyez On Me'

J Records Debut Features Self-Penned Material, More Personal Touch

BY JEFF LOREZ

Monica has been an R&B mainstay since she debuted in 1995 with the Rowdy/Arista set *Miss Thing*. As she prepares for the Nov. 5 release of her third album—and J Records debut—*All Eyez on Me*, the Atlanta native is only 22 years old.

The new collection features contributions from producers who have helped hone Monica's sound during the past seven years: Jermaine Dupri, Rodney Jerkins, Soulshock & Karlin, and her mentor, Dallas Austin. The artist—famed for such multiformat hits as "Don't Take It Personal (Just One of Dem Days)," "For You I Will," "The Boy Is Mine" (with Brandy), "The First Night," and "Angel of Mine"—says that each collaboration made recording sessions feel like a family reunion.

"They're big names, but they're more like friends to me, especially Jermaine and Rodney," Monica says. "They talk to me like a sister. I've been close with [Dallas] since I was 11 years old."

That nurturing relationship with her producers resulted in Monica (who is published by MonDeenise Music, ASCAP) penning much of her own material for the first time in an attempt to create a more personal collection.

"I felt like my other albums were more a reflection of what other people thought because I never participated in the writing," she says. "This time, I started off by bringing ideas and poems in and having people work around them. It grew into me writing."

The subject matter on her third record "is quite serious. I think more adults will be comfortable with my music. The truth is, I've grown up."

Produced by Dupri, "U Should've Known" is "about a relationship where everything is positive until something negative happens and the guy gets incarcerated," Monica says. "Yes, it is a situation I have experienced."

"I Wrote This Song" is also based in fact. "It took a lot of courage for me to write that one," she says. "It's about my first love, who committed suicide, and the song was my way of sharing the intimate situation between us. Some days,

when I think about what happened, I cry. Writing the song was like a healing for me."

Monica has also grown notably as a singer. "[My voice has] more grit in it now," she says. "It has more emotion. It makes things sound a lot more soulful."

The first single, the pop/party-themed title cut, prominently features an interpolation of Michael Jackson's "P.Y.T. (Pretty Young Thing)." The track is percolating at top 40 radio, while R&B and rhythm-crossover formats are being treated to the Dupri-produced "Too Hood." The tracks are a fine representation of the album's broad stylistic approach. Monica credits her longtime association with J Records founder Clive Davis

(whom she followed to J from Arista) with nurturing her continued growth, as well as the album's wide appeal.

"It's like a marriage and a really good one," she says. "One thing I'll remember for the rest of my life is that when I left Arista, there were a lot of artists way bigger than myself still there—I say that graciously—and I was one of the few artists Clive chose to take with him."

Davis has equally high praise for Monica. "Her voice is the strongest that it's ever been," he says. "It was a hard job choosing the first single, because there were so many contenders."

Tom Corson, executive VP of worldwide marketing for the label, views *All Eyez on Me* as a coming-of-age recording for Monica. "She's a young woman now, and that's reflected in the music," he says. "Lyrically, there's depth there. But it's also got a freshness and energy to it. It's a great time to reintroduce her, because the pop/R&B style she has is proving so popular globally. We're looking forward to building on her core base and breaking this wide open on all formats."

Promotion has included a summer-long U.S. radio tour. As the fall approaches, she'll be prominent on the Internet, as the label explores audio/video streaming, live chat opportunities, contests, and live interviews on such outlets as AOL, MSN, Lycos, mtv.com, and realplayer.com.



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Askew, Nakamura Pact Yields Echo

New Line Set Features 'I've Got You Under My Skin,' 'Girl From Ipanema'

BY ANDREW KATCHEN

Scintillating New York jazz vocalist Joy Askew has every hope in the world that her newest album will dazzle the ears of longtime fans, everyone in the U.S., and—if she's lucky—the world at large.

The native Englisher, who moved to New York in the early '80s after performing in a string of small pop bands, is immensely proud of this project, a collaboration between Askew and electronics and trumpet extraordinaire Takuya Nakamura released under the name Echo.

Given the outstanding quality of the songs and the eponymous album's production value, Askew has every reason to dote on the record, for this 11-song collection of silky jazz originals and covers pulses and coos so gently with its soft and hypnotic electronic beats and Askew's tender, yet commanding vocal magic. The end result is completely stunning, irresistible, and, well, sexy.

The album arrives Tuesday (17) on New Line Records.

While brushes of muted horns, maracas, and gently strummed Spanish guitars flow in and out of each song in delicate streams, Askew's breathy voice emerges as the most alluring and gorgeous facet of the record, oozing a devilish sensuality and seasoned confidence, and it holds the listener until she utters the final lyric. (Showing up on five tracks is guitarist Mark Wood, who is also serving as the act's touring guitarist.)

Askew, whose previous records *Tender City* and *Gorgeous Creature* have yielded her a small, yet devoted following, hopes this record, which features electronic, down-tempo reworkings of such perennial favorites as Cole Porter's "I've Got You Under My Skin," as well as "The Girl From Ipanema," will appeal to a wide audience.

"I would love to sell more records, because I would love to have more opportunities in the field I'm in," Askew says from her apartment on Manhattan's Upper West Side. This dwelling space also houses her recording studio, which she's named the Lo-Fi Lounge—a place where she has laid down many tracks for her releases.

"If you do have some success, and people know who you are, that gives you more of a chance to hook up with other people, and just get out, just like a jazz musician would."

While major record sales have thus far eluded Askew—who is managed by Mike Maska for Big Hassle in New York—she is no stranger to

"hooking up" and touring with myriad esteemed artists, including Peter Gabriel, Laurie Anderson, and Joe Jackson. Askew has been performing and making her living as a keyboardist for such musicians since the early '80s, when Jackson first took the artist—then a recent transplant to New York by way of Newcastle, England—on a tour supporting his *Night and Day* release. She used the money she made and subsequent tours to fund her ever-expanding home studio, as well as

"But with this record, I'm really going for something I want people to appreciate."

Askew—who is booked by Andy Wooldcroft for Primary Talent in London—recently had the chance to road test the Echo songs in Ireland and the U.K., while opening up for David Byrne on a string of July dates.

"I think in Europe and the U.K., the beat-driven or landscape-driven songs are more accepted than they are in America right now," Askew says, "and I think what I do is a combination of that."

According to Mitch Rotter, VP of soundtracks and music development for New Line Records, the Echo album will particularly appeal to an electronica audience, as well as a down beat jazz audience, and he hopes that people who consider themselves fans of such contemporary performers as Norah Jones and Zero 7—artists who tow the line between jazz and

pop—will enjoy this album.

Also, Rotter says the marketing campaign for this release will involve club campaigns and furnishing such retail outlets as Banana Republic with copies of the album.

"Obviously," he adds, "the more people that hear this record, the better off we're gonna be."

Crystal Ann Lea of Michele Clark Promotion believes Askew "has truly made a name for herself at noncommercial radio. Her music is a great combination of taking that classic sound, and then deconstructing it and putting it back together in a hip, new way. Once the buzz starts happening with this record, hopefully it will get brought over to commercial and triple-A radio."

While Joy Askew deserves recognition from the entire world, it's hard to suppress the feelings of wanting to keep her as a fiercely guarded secret, safe from the clutches of the musical mainstream.

Even though she's had her brushes with the musical big time, Askew's musical output is custom built for cramped and intimate jazz clubs or plush and overstuffed New York lounges rather than large concert halls or stadiums.

There's something intensely personal in her vibrant, smoky voice, and it almost feels as though she's serenading you with her jazzy numbers from right outside your window. And that is what makes her music so entirely dreamlike and wonderful.



'I think in Europe and the U.K., the beat-driven or landscape-driven songs are more accepted than they are in America right now, and I think what I do is a combination of that.'

—JOY ASKEW

her own solo releases.

To Askew's credit, not only can she rattle off a list of influential musicians as past touring partners and comrades, but she can also call them serious fans. While Askew and Jackson continue to collaborate and remain devoted friends, Peter Gabriel encouraged Askew to make her newest recording "a masterpiece."

"That's what he said to me," she confesses. "And I figured why the hell not? [Gabriel] felt I could, so with that blessing I went and did the very best I could with this record."

Similarly, according to Askew, Quincy Jones (who is also Askew's ASCAP-designated song publisher) paid her the highest compliment by saying, "Joy can do anything."

"Maybe I have been underappreciated in my career," she concedes.



DARK HORSE: For years prior to his death, **George Harrison** had been toiling on *Brainwashed*, the follow-up to his last studio album, 1987's *Cloud Nine*. The new effort, which Harrison was still working on up to two months before his Nov. 29, 2001, death, arrives Nov. 19 on Dark Horse/Capitol. The project's first single, the midtempo "Stuck Inside a Cloud," could go to radio as early as the beginning of November, according to sources.

"We just started talking a few months ago [about releasing *Brainwashed*]," says EMI Recorded Music vice chairman **David Munns**, in an exclusive interview with *Billboard*.



"Everybody knew he'd done some recording and the family wanted to know it was really a record. As soon as they thought it was, they came to us and made a deal."

Additionally, Capitol parent EMI made a deal with Harrison's wife, **Olivia**, and son, **Dhani**, to license Dark Horse's back catalog. Harrison launched Dark Horse, which he formerly licensed to Warner Bros., with 1976's *Thirty-Three & 1/3*. His previous solo works were on Apple/Capitol. EMI's licensing deal includes all Dark Horse recordings up to his last release, 1992's *Live in Japan*. That means for the first time, all of Harrison's **Beatles** and non-Beatles work is under the same roof (the exception is 1971's *The Concert for Bangla Desh*, which is not included in the deal).

Brainwashed comprises 11 new Harrison compositions and one cover tune. It was produced by Harrison, **Jeff Lynne** (with whom Harrison had worked before and with whom he was partnered in the **Traveling Wilburys**) and **Dhani**.

"The album is very reflective in parts, it's very poignant," Munns says. "It's his perspective on life in some areas. There's a bit of fun in other areas. He's singing and playing fantastically well."

In June 1999, Harrison played *Billboard's* late editor in chief **Timothy**

White a number of new songs, including the title track, two songs called "Valentine," and "Pisces Fish," a tune about Grand Prix racing (which was a passion of Harrison's), and a rock song about his former manager whom Harrison felt betrayed him (*Billboard*, Dec. 15, 2001).

"I need to get that last song out of my system," Harrison told White. "Sometimes songwriting is the only way I can respond to the outside world, to exorcise its demons."

Munns says he had talked with Olivia and Dhani a number of times about the project. "The most important thing to us is that this is what George and George's family want to be heard. He left extensive notes on how to finish it off, and Dhani and Jeff Lynne have been doing that. He was very clear in how he wanted it presented and we're following it to the letter." He declined to give specifics.

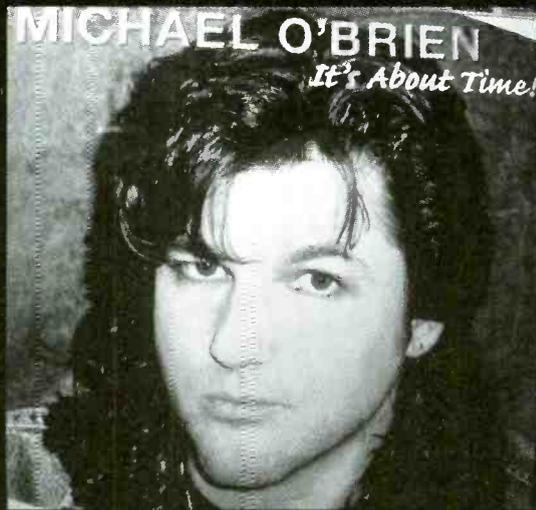
Munns, preferring to focus on *Brainwashed*, would not comment on EMI's plans for the Dark Horse catalog or if remaining music in Harrison's vault would eventually be heard.

In 1999, Harrison also played White other unreleased material that included all-star studio jams, covers of **Bob Dylan** songs and rock classics, his versions of his songs that **Eric Clapton** and other artists had recorded, songs cut from his Capitol and Dark Horse solo albums, and outtakes from the two **Traveling Wilburys** albums. He told White that he'd like to include them as bonus tracks when he reissued his catalog.

In other Harrison news, a Harrison/Beatles tribute album will be released Feb. 25 by Koch with a portion of the proceeds going to the TJ Martell Foundation.

STUFF: In addition to **Michelle Branch**, who is featured on first single "A Game of Love," **Santana's** Oct. 22 album, *Shaman*, features **P.O.D.** and **Placido Domingo** . . . Artemis Records has signed both the **Pretenders** and **Lisa Loeb**. Loeb's new project, *Hello Lisa*, will be in stores Oct. 8. The album features three new tracks along with previously released material. Single "Underdog" has been serviced to triple-A and AC radio. The Pretenders' new album, *Loose Screw*, will street Nov. 12 . . . **Jill Sobule** and **Adam Schlesinger** have written the theme song, "Don't Mind Me," for new NBC sitcom *The In-Laws*, which stars **Dennis Farina** and **Jean Smart** . . . **Angie Aparo**, who has a hit with **Faith Hill's** new single, "Cry," is looking for a new deal. He was formerly with Melisma/ Arista . . . **Roger Waters** has been added to the **Timothy White** tribute concerts in Boston (Oct. 7) and New York (Oct. 8).

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Case Shows Middle Eastern, Indian Influences On Vanguard's 'Beeline'

BY CHRIS MORRIS

LOS ANGELES—After a successful stint as the producer of a Grammy Award-nominated compilation, Peter Case returns on Tuesday (17) with his own new Vanguard release, *Beeline*.

In 2001, *Avalon Blues*, the Case-helmed Vanguard salute to blues singer/guitarist Mississippi John Hurt, scored a Grammy nod for best traditional folk album.

Case says making that album "kept me busy. That thing was a trip, a whole other side of music for me—putting a whole package together, and getting all these different people to be on [it], and all that stuff. That was nothing like writing songs. It was sort of like another activity of the brain."

The Los Angeles-based singer/songwriter, who released *Flying Saucer Blues* on Vanguard in 2000, had simultaneously hit a fallow writing period; he says that after his father died in early 2000, he didn't pen a song for a year.

"I guess it was later on in 2001 that it all started to open up again, and I started making up songs," he recalls. "I didn't set time aside and sit down, 'cause I'd sorta given up on all that. I just had guitars around, and I'd pick 'em up.

"I had this cassette player I got from Radio Shack—it's kinda the way I did it when I was first starting [his '70s-'80s band] the Plimsouls, where you just turn on a recorder and sing into it, 'cause you don't know anything else to do. And that's what I did. I'd just sing the stuff live in the living room or in the kitchen or at somebody's house, and tape it, and then learn the routines that were pretty good back off the tapes. For a couple of 'em, I wrote a few more lyrics to 'em . . . It was very spontaneous, which I think is a good way to work."

Produced by Andrew Williams, *Beeline* was quickly recorded, mostly live, at Travis Dickerson's studio in Chatsworth, Calif.

Case is backed on the album by his working band of bassist Dave Meshell and drummer Sandy Chila. The musician's 27-year-old son, Joshua, also appears; it marks their first recorded work together.

"It's exciting to me, because what he does is so cool," Case says of Joshua. "On the first song ["If You Got a Light to Shine"], he's playing a Mustang bass with a slide bar. Then he runs it into some mangler, chops it into a million pieces, and turns it into this Middle Eastern-

sounding, snake-charmer worm of a thing. He's doing that kind of stuff all the time. He's not on the basic tracks, but he came in, and had a lot to do with how the record got finished . . . He's brilliant, man."



CASE

Beeline's songs, published by Peter Case/Trumpet Blast Music/Music & Media Int. Inc. (BMI), rock harder than some of Case's more folk-inflected recent work, and reflect a wealth of influences, including Middle Eastern and Indian sounds.

He says, "My thing is a combination of all this different kind of

music that moved me, so it's blues and '60s rock'n'roll and pop and certain Irish 'celtably,' we call it. And definitely a kind of 'world-cana' vibe to it, like my bass player said. I don't really call it that. It's like American blues and world music all put together."

Vanguard VP of sales & marketing Dan Sell says the label, which has released the track "Something's Coming" to triple-A radio, will kick off *Beeline* with a series of road dates.

"We're doing radio/in-store events in every market we're going into," says Sell. "We're going to go down to Austin and do an in-store at Waterloo Records. We'll do a KGSR/Waterloo event. Then we're going to Louisville right after that, and we're going to do something with WFPK and Ear X-tacy; then we'll go to Washington, D.C., and we'll do something with WRNR and Tower Records there; then we'll go into Philadelphia, and we'll do something with WXBN and Tower there."

Ear X-tacy owner John Timmons says of Case, who has played at the store in the past, "It's a great time for him right now. He has his fan base here, whether it's because of his

in-stores here or support from WFPK. Everything's lined up for him. I think this is going to be one of his better records for us."

Vanguard is also creating some special promotional tools for *Beeline*. "We're doing what we call a *Bee Sides* sampler," Sell says. "We're making 3,000 of these limited-edition samplers. What we're going to do is belly-band these to the full-length at all Coalition of Independent Music Stores and Music Monitor Network stores across the country."

The sampler will include two tracks from Case's independently released album *Thank You St. Jude*, an alternate version of the *Beeline* track "Gone," and the previously unreleased song "Watch Out."

Sell adds, "We're releasing the *Bee's Wax* LP, basically to celebrate Peter's trip back to his more rocking roots. We're issuing a limited-edition vinyl LP of *Beeline*. Since LPs are making a comeback, we're going to sell it into indie stores that are carrying this stuff, but we're also using it as a promo item."

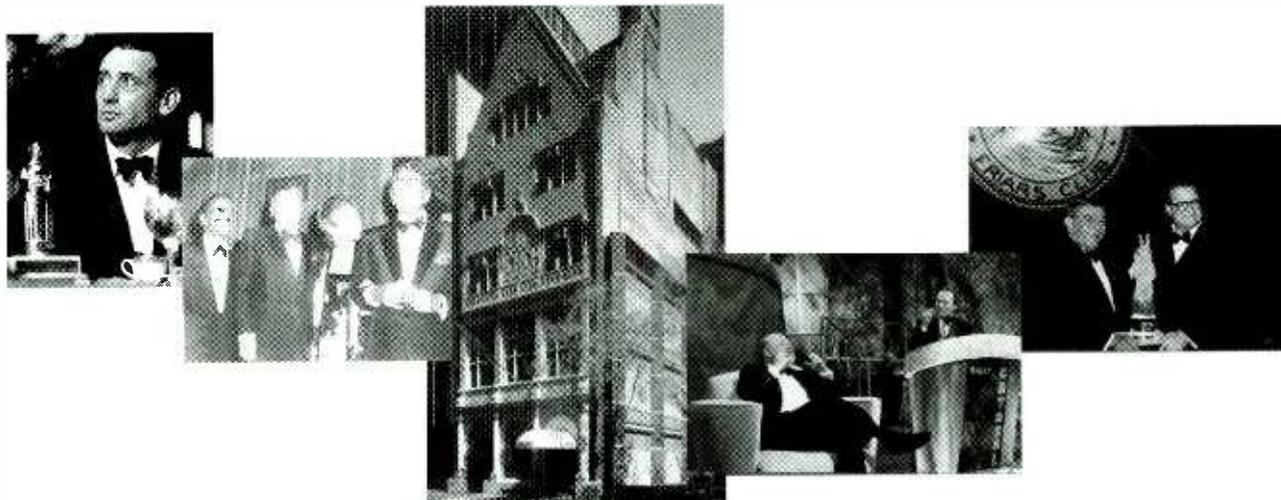
Case, who is self-managed and booked by Brad Madison of Mongrel Music in Fairfax, Calif., will tour in the fall to support the album.



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Chevelle Returns With Heavier Album On Epic

BY CHARLES DAUGHERTY

Not content to remain on cruise-control after the success of their 1999 debut, the hard-rocking brothers of Chevelle are speeding ahead on their sophomore effort *Wonder What's Next* (Epic, Oct. 8).

Nurtured by their native Chicago's rock scene, Pete, Sam, and Joe Loeffler put in years of self-taught tenure before bursting out on the college radio scene with the 1999 album *Point #1* on Squint Entertainment. Chevelle's music was also featured in formats ranging from CD-Rom games to TV shows like



CHEVELLE

MTV's *Real World* and *Dawson's Creek*. All of this led to their signing to Epic.

"What sets them apart from other bands out there is how well their sincere, passionate sound comes across," says Epic senior VP of marketing Piero Giramonte.

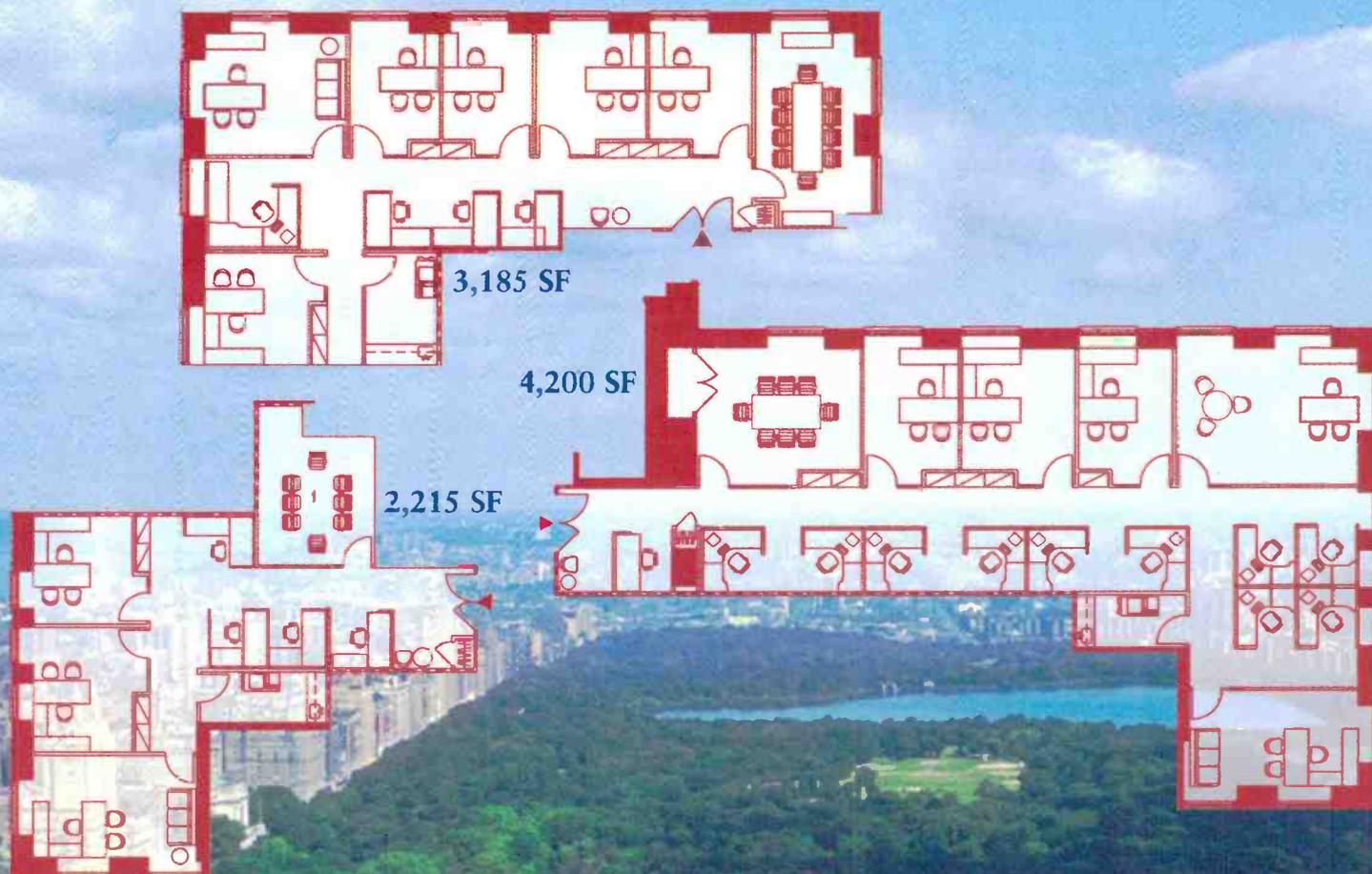
Ben Goldman, the label's senior VP of A&R agrees, "Chevelle is a band that can go all the way. Pete has a beautiful voice, one you rarely find in a rock band. They play with great confidence. They have a strong idea of how they want to sound."

Such praise is good news to Pete Loeffler. "We've come a long way since the days when we were all underage and slipping into the side doors of downtown clubs. We've even come a long way since our first album. Since recording *Point #1*, we've been touring with some very heavy bands, and in turn, our sound has gotten heavier."

The new album's first single, "The Red," is currently getting airplay on mainstream and modern rock stations; it's bolstered by a video directed by Nathan "Karma" Cox (Linkin Park, Disturbed, Static-X, System of a Down). Chevelle wraps up touring with Ozzfest in September, with an eye toward a fall tour of their own.

Chevelle is managed by Rose McGathy at Mean It! Management and Bill McGathy at In De Goot in Chicago.

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Doug Martsch Gets Bluesy On Warner Bros. Solo Bow

Slide Guitar-Laced 'Now You Know' Puts Built To Spill Frontman In A More Intimate Setting

BY JONATHAN COHEN

For Built to Spill's Doug Martsch, what began as a few fun riffs to play while practicing guitar ultimately evolved into the material for his solo debut, *Now You Know*. The set has been finished for more than two years but will finally see release Tuesday (17) on Warner Bros.

In contrast to Built to Spill's electric guitar epics, *Now You Know* offers a decidedly more intimate listen, thanks in part to having been recorded at Martsch's home studio in Boise, Idaho. The bulk of the tracks are built around blues-influenced riffs and slide guitar overdubs, with occasional added color provided by keyboards, cello, or

the assistance of a local rhythm section. He even played drums on some tunes.

"I had no intention of making any songs for any release at all," the artist says of the set, which offers 10 originals alongside a cover of Mississippi Fred McDowell's "Jesus." "But over time, I wrote little parts just to practice or for things to do. All of the songs, even the ones with the band, were written that same way. It was never considered Built to Spill territory at all."

While Martsch's slide work found its way onto a handful of songs from Built to Spill's 2001 album *Ancient Melodies of the Future*, there's little else in his catalog resembling "Offer" or the positively jaunty gems

"Gone" and "Window." Listeners accustomed to the Built to Spill sound will revel in the aptly named "Instrumental," which struts like vintage Neil Young, or "Impossible," which works itself into a tense ball of layered guitars and drum rolls. Martsch's songs are published by BMG Songs/All Smiles (ASCAP).

Just a few years ago, Martsch had to be talked into agreeing to occasional solo performances in and around Boise. But after a successful, short

West Coast solo tour last fall, he gained the confidence to launch a full trek supporting *Now You Know*, booked by Steve Kaul at the Agency Group in Los Angeles. A new trek begins Oct. 5 in Minneapolis.

Despite its new musical forays, the set is a good bet to take hold in the

indie rock world, where Built to Spill have reigned for years. "It's exciting for us to introduce him to a whole new crowd of people who may not have had the time to listen to all his stuff," says Tim Johnstone, director of marketing and promotions for Boise's Record Exchange.

Martsch, whose past shows at Record Exchange have drawn upwards of 500 fans, will again perform at the store on street date. "The



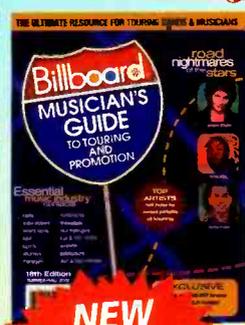
goal is to expand that existing base to a larger audience," says Warner Bros. national promotions director Julie Muncy.

Built to Spill fans fear not: Martsch says he expects the band to begin recording a new set next year. Asked if the homespun sound of *Now You Know* may influence future sessions, he admits, "We're not going to be a blues band, but you can't avoid putting in some things you've learned from listening to that music."

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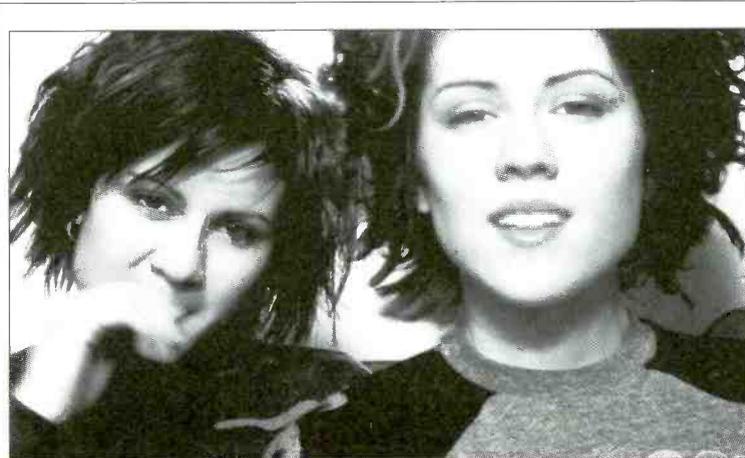
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Successful Sisters. Canadian sibling duo Tegan & Sara are earning rave reviews for their new Vapor set, *If It Was You* (issued Aug. 20). With such wonderfully catchy, should-be hits as "City Girl" and "Not Tonight," the set fully delivers on the promise of 2000's *This Business of Art*, the Vancouver-based act's U.S. debut and second effort overall. Looking back on the making of the new album, Tegan Quinn says it seems that she and her sister were fortunate that *This Business of Art* wasn't a huge commercial success. In the past year, the Quinn sisters have been able to settle into their new lives as professional musicians while making an album for themselves and no one else, Tegan says. "Because the last record wasn't a big *Billboard* hit, there was no one calling us, saying, 'You better come up with a No. 1,'" Tegan says. "We're not Britney Spears, so there was no toe-tapping, no pressure." The group recently scored the opening slot on lauded singer/songwriter Ryan Adams' upcoming U.S. tour.

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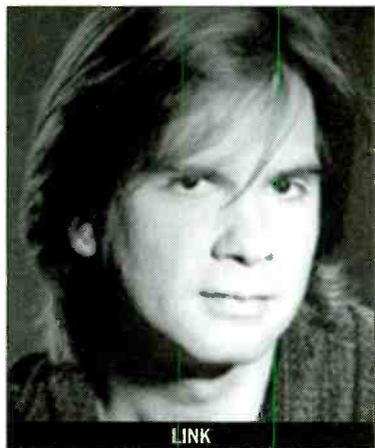


by Larry Flick

STORYTELLER: It's always a pleasure to watch an artist of immense promise grow and continually hit the creative mark. Unfortunately, it's an all-too-rare treat, too. But **Daniel Link** can easily be counted among the few.

The Austin, Texas, singer/songwriter ends a three-year absence from public view with *Ghost Stories*, a sterling collection that firmly expands upon the sound displayed on his self-titled debut.

Once again, Link serves up heartfelt acoustic-rock that conjures immediate images of Count-



LINK

ing Crows, Jackson Browne, and James Taylor. But once listeners scratch past the surface, they'll discover an artist who is honing his own distinctive voice and sound. Link is clearly a product of his undeniable influences. The element that sets him apart from other similar young artists is that he's not leaning too heavily on his influences. Rather, he's using his influences as a springboard to fully develop himself.

Ghost Stories also shows Link rocking a little harder than he did on his last project. It's a move that provides an appealing contrast to the vibrant, textured poetry that his lyrics often can be. Cuts like "Tangled," "Good Life," and "Storm In My Heart" have a nice hard edge that work well when taken on a purely musical level, but they deliver far more to those who listen for more than a solid beat, sweet harmonies, and sharp guitarwork. Those listeners also get a carefully drawn series of songs that follow a specific storyline—a ghostly one, if you will.

"The ghost is that part of us that has been forgotten," Link says. "That essential essence of ourself. But because of the dark things that happen in life, we sometimes for-

get who we really are because we build walls to protect us. Sometimes we protect ourselves too well. We become angry, cold, and distant. But that ghost deep inside us is there haunting us, trying to come back and trying to remind us of who we really are and what we are capable of doing."

Link spent a year meticulously crafting the songs that would become *Ghost Stories*. Despite his intent to make a technically sharp record, he had a fairly loose, communal approach to working in the studio.

"I chose my players based on their talent, intuition, and compatibility, he says. "They are all excellent musicians. I believe that allowing them to be creative artists is the best way to get the best performances from them."

They've also apparently urged Link to perform to peak capability. He more than shows improvement on *Ghost Stories*; he shows that he's now a serious contender for national attention. If you need proof, check out one of the shows on his upcoming tour. If justice and art prevails, Link is an artist whom you'll be hearing quite a bit of in the coming months and years.

For more details, contact 512-821-3245 or Link2Song@aol.com.

MUSIC FOR ALL SEASONS: Jason Liebman has been succeeding at the seemingly near impossible in recent times. He's been building a consistently larger audience without confining himself to one specific brand of music. Rather, he's proven to be an engaging artist capable of darting from acoustic-leaning troubadour to blues-jammer to flat-out rocker with considerable ease.

Liebman has just completed his fine first disc, *The Driest of All Seasons*, a set that is earthy enough in its execution to attractive grass-roots-oriented listeners, while also being smooth enough to possibly draw some much-deserved major-label A&R attention.

More than anything, the project positions the videogenic young New Yorker as a multifaceted artist capable of being completely self-contained in the studio as a strong producer, arranger, and musician.

Liebman will spend the fall promoting *The Driest of All Seasons*, and playing gigs along the East Coast. Grab the chance to see him strut his stuff live.

For additional information, contact jason@jasonlmusic.com.



Woman on the Verge. Motown newcomer Jene is making friends at radio with several cuts from her debut, *Jene's Reign*, which was produced by Allen "Allstar" Gordon and Full Force, among others. It's a dream come true for the artist, who says that "singing has always gotten me through life; the good times and the difficult. It's the most important thing in my life."



At Seventeen. Sibling act the Beu Sisters are making inroads with "I Was Only (Seventeen)," the first single from their eponymous S-Curve/Virgin debut. The project features songs written and produced by such industry heavyweights as Steve Greenberg, David Kahn, Stephen Lironi, and Mark Hudson, among others. All of this is a long way from the mid-'90s, when they were struggling to get started. "We had no money," group member Candice Beu says. "We stuck together through it all." Pictured, from left, are Danielle, Candice, Jilaine, and Christie Beu.

Joell Whittburn
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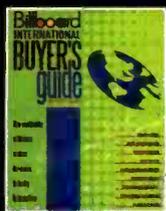
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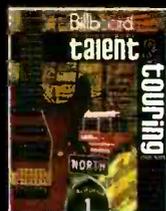
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BMG Gives Spoonful Sets Just Due

BY SEAN EGAN

"I've often talked to our manager at the time and said 'Man, if only we hadn't discounted Elektra as a folk label, we probably would have had reissues that made sense, thoughtful repackages and so on.' Instead we had a girl sucking a lollipop: the Lovin' Spoonful. Oh great."

John Sebastian, the frontman and chief songwriter of the Lovin' Spoonful, is expressing his anguish over the way that his former group's legacy has been mistreated ever since their original label Kama Sutra went bankrupt. Their decision to sign with this new indie in 1965 had the unfortunate ramification of their back catalog ultimately being



SEBASTIAN

reduced to greatest hit albums, few of which were presented with care or imagination.

Though the Spoonful racked up 12 top-20 *Billboard* chart hits between 1965 and 1968—their effervescent style famously dubbed "good time music"—they also recorded several fine albums, which, in contrast to the remastering projects accorded the oeuvres of almost all their contemporaries, have mostly been out of print for decades.

This situation has finally been rectified; their first two albums *Do You Believe In Magic* and *Daydream* were reissued Sept. 10 by BMG Heritage.

Of the "sloppy" releases that preceded BMG acquiring their catalogue, Sebastian says, "They would cut out all the jug band music and leave all of the things that I wrote. Now that's all fine and well for my royalties and everything but the band was a wonderful hybrid of American musical styles and a lot of that wasn't as evident by these poorer reissues."

The new CDs render the Spoonful clearer than anybody has heard them for a long while.

"We're talking about 20-30 years where the guys that were in control were simply taking second and third generation dubs and using those as masters," Sebastian explains. "So this was a real victory for those of us that really wanted to hear it the way it was done originally."

The Classical Score



by Steve Smith

TIME OF THE SEASON: Harmonia Mundi USA launched its fall release schedule last week when its in-house label issued *Arias for Farinelli* Sept. 10. The disc marks the recital debut of the thrilling young Alaskan mezzo **Vivica Genaux**, joined by conductor **Rene Jacobs** and the **Akademie für Alte Musik** in a collection of dazzling arias composed for the titular Italian castrato. In October, the label will issue *Missa Mexicana*, a delicious sampling of early music from Mexico performed by **Andrew King** and the **Harp Consort**, while November sees the release of *Call of the Phoenix*, a collection of 15th-century English music performed by the **Orlando Consort**.



Additional key releases from the distributor this month include **Jordi Savall's** world premiere recording of the **Vivaldi** opera *Farnace* on the Alia Vox label; a new pairing of **Steve Reich's** *Tehellim* and *Desert Music* performed by the ensembles **Alarm Will Sound** and **Ossia** on Cantaloupe; and a fiery rendition of **Shostakovich's** Symphony No. 11 conducted by **Mstislav Rostropovich** on LSO Live. In October, pianist **Marc-Andre Hamelin** performs works by the unsung American maverick **Leo Ornstein** on Hyperion, and cellist **Peter Wispelwey** offers the **Brahms** sonatas on Channel Classics. November highlights include flutist **Camilla Hoitenga's** jaw-dropping disc of works by Finnish composer **Kaija Saariaho** on Naive and the roll-out of the newly resurrected Louisville First Edition label.

Turning to the Koch Entertainment roster, violinist **Mark Kaplan** steps into the spotlight on Koch International Classics this fall: A Sept. 24 release finds him performing concertos by **Stravinsky** and **Berg** with the **Budapest Festival Orchestra**, while on Oct. 22 he's backed by the **Barcelona Symphony** in works by **Lalo** and **Manen**. Nov. 26 will see the release of *Oedipus Rex*, volume seven in **Robert Craft's** highly regarded **Stravinsky** cycle.

Among the other labels distributed by Koch, Chandos continues **Richard Hickox's** new **Vaughan Williams** symphony cycle with the September release of his Sympho-

ny No. 3. Black Box issues a disc of **Michael Nyman's** string quartets, while Ondine presents the premiere of Saariaho's *Graal Theater* in its chamber orchestra version.

Koch will release a Chandos disc of film music by **Vaughan Williams**, the first volume in a new series, Oct. 8. Among the remainder of the distributor's offerings for that month, due on Oct. 22, are a **Bolshoi Theater** recording of **Prokofiev's** opera *Story of a Real Man* on Chandos and former **Kronos Quartet** cellist **Joan Jeanrenaud's** solo debut, *Metamorphosis*, on New Albion. November highlights include a new recording of **Morton Feldman's** vast String Quartet No. 2 performed by the **Flux Quartet** on Mode and two vocal gems from Ondine—a Christmas collection from **Karita Mattila** and a performance of **Hugo Wolf's Italian Songbook** by **Soile Isokoski** and **Bo Skovhus**.

Distributed by Qualiton Imports, the Bis label presents **Tadaaki Otaka** and the **BBC National Orchestra of Wales** in a dreamy program of works by **Takemitsu** in September. October will see the same label's release of **Nielsen's** Symphonies Nos. 3 and 4 performed by the **BBC Scottish Symphony Orchestra** led by **Osmo Vänskä**, as well as a disc of works inspired by Far Eastern themes, by composers **Chen Yi**, **Alan Hovhaness**, and **Thea Musgrave**, performed by the **Singapore Symphony** with soloist **Evelyn Glennie**. Among other Qualiton labels, in November Glossa issues a recording of the **Boismortier** rarity *Daphnis and Chloé*, performed by **Hervé Niquet's Concert Spirituel**, and NMC offers a disc of orchestral works by Musgrave.

On Oct. 1, Allegro Corporation issues **Haydn's** opera *La Fedelta Premiata*, the final recording by conductor **David Golub**, on Arabesque, as well as magisterial pianist **Vladimir Feltsman's** new recording of **Bach's Clavierübung, Part 1** and Six Partitas on the Urtext label. Elsewhere, **Michael Tilson Thomas** and the **San Francisco Symphony** perform **Mahler's** Symphony No. 1 on their own SFS Media label, due on Tuesday (17). Andante's highly anticipated first official release of **Bruno Walter's** 1937 Salzburg Festival *Marriage of Figaro* is due at long last on Sept. 24. On Oct. 1, Albany releases a **Houston Grand Opera** recording of **Daniel Catan's** opera, *Florencia en el Amazonas*, and on Oct. 29, Capriccio issues a disc of **Karl Amadeus Hartmann's Concerto funebre** and Symphonies Nos. 2 and 4, led by **James Conlon**.

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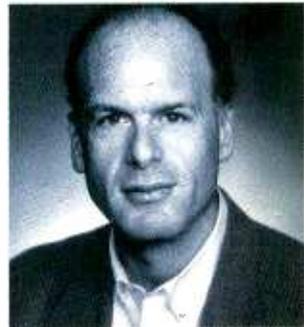
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Higher Ground™

by Deborah Evans Price



FLYING SOLO: It's always interesting to see how someone who is part of a successful group will approach a solo album. In the case of **Avalon's Jody McBrayer**, the talented young vocalist uses his newfound freedom to explore different sides of his musical personality. Aptly titled *This Is Who I Am*, the Sparrow Records album finds McBrayer demonstrating that he has the chops to tackle a variety of styles, from buoyant pop to house-trance to R&B and salsa, the last of which an homage to the Spanish roots on his mother's side of the family tree.



McBRAYER

McBrayer credits his father, who passed away in 2000, with encouraging his solo effort. "My father was a huge Avalon fan, but he'd always say to me: 'When are you gonna do a Jody record? I want a record of just Jody songs.' It was glimmer of a thought with me, but I never really took it seriously because I was very happy being in Avalon—content just doing that."

Though he's as committed as ever to Avalon, McBrayer began thinking more about a solo record because there were so many things he wanted to say after his father's death.

"When he passed away, I had a sense of urgency—I needed to do more. I felt that I wasn't getting any younger. Life is a flash in the pan. We're only given so many days to say with our hearts and our minds the gifts God has called us to say, and I felt like the time was now," McBrayer says. "Personally, there were some things in my heart I wanted to share. When you sing in a group, you sing things corporately you can all agree on, but there are things that are just personal. You can't force those beliefs or thoughts on three other people and make them sing songs that you

want to sing. There are things you have to say for yourself."

One of Avalon's key strengths has always been great songs. McBrayer demonstrates that same attention to quality material. In addition to drawing from some of Christian music's top songwriters, he emerges as a writer himself, co-writing nearly every cut. He credits the late **Grant Cunningham**, then Sparrow's VP of A&R, with encouraging him to find his own voice as a writer. "He said: 'If you're gonna do this, you need to be involved in what the record says and you need to take ownership of it,'" McBrayer says. "We would lock ourselves in a room at EMI together and write. We co-wrote several of the songs on the record."

McBrayer says that Cunningham also found the last cut they recorded for the album. Looking for one more song, McBrayer told Cunningham he wanted "the gospel set to music." Cunningham found "To Ever Live Without Me," penned by **Joe Black, Chad Chapin, Blake Smith, and Brian White**. "It said everything I wanted it to say, exactly the way I wanted it to be said," McBrayer says. "I was just blown away."

Other artists had wanted to cut the song, but Cunningham (who had overseen A&R for all the previous Avalon albums) placed it on hold first and secured it for McBrayer's album. "He was thrilled, and I said: 'Grant, thank you so much for working on this, it's going to be great.' And that's the last time I spoke to him, because he was on his way to the soccer game, where he had his accident. Four days later he passed away."

McBrayer admits finishing the record was bittersweet, but he's pleased with the final product. "As much as I was doing this record for myself and for my dad," McBrayer says, "now it's even more important, because I wanted to do it for Grant. He was as passionate about it as I was."

"I feel like I was true to what he wanted this record to be," McBrayer says. "That was important to me. I think he would be very proud of it, and that makes me feel good."

NEWS NOTES: Sparrow is partnering with DreamWorks Records to take **Lifehouse's** sophomore album, *Stanley Climbfall*, to the Christian Booksellers Assn. market. The single "Spin" is already getting airplay on Christian hit radio and rock radio.

Furious? Opens U.S. Office In Nashville

BY DEBORAH EVANS PRICE

NASHVILLE—U.K.-based Furious? Records has opened an office in Nashville, which will be headed by former Squint Entertainment chief Hugh Robertson. Furious? is the label home for Delirious, All Star United, and worship leader Graham Kendrick.

Furious? was formed 10 years ago by the members of Delirious and manager Tony Patoto, currently serving as the label's CEO. Propelled by Delirious' modern approach to worship music, the fledgling operation quickly gained momentum—going from selling a couple hundred CDs at school functions to being a driving force in the burgeoning British worship movement.

Prior to opening the Furious? Records USA office, the label partnered with EMI Christian Music Group's (EMI CMG) Sparrow Records in 1997 for marketing and distribution in the U.S. EMI CMG's Chordant Distribution will continue to distribute Furious? Records.

"The label's ability to keep a firm hold of its guiding principles is a testament to the grace of God," Patoto says. "We have always dreamed big, and now it's time for us to spread the good news in the U.S."

Furious? Records USA will bow with three new releases Nov. 19: *Touch*, the fifth studio release from flagship act Delirious; *Revolution*, the first album from All Star United in nearly four years; and *What Grace*, the latest from singer/songwriter Graham Kendrick.

"I was involved at the beginning of the U.S. launch of Delirious,"

Robertson says. "From that very first meeting with the band, it was clear that there was something powerful and unique going on with this group. They have been an inspiration to hundreds of other artists and to millions of people through their songs. Anytime you can work with people who are this gifted musically and have the potential to impact people personally—that's why we're all in this business, isn't it?"

Don Heap has been hired as marketing manager for Furious? Records USA, and Monique Valdez has been hired as marketing coordinator. Heap will handle marketing efforts for the U.S. arm in both the Christian Booksellers Assn. and general markets. Heap was previously an account executive for Chicago-based strategic marketing firm Lighton, Colman, Brohan, and Davis.



Furious? Records

In The Spirit™

by Lisa Collins



WINANS JOINS VERITY RECORDS: New York-based Verity Records' galaxy of stars just got a little bigger with the addition of **Vickie Winans**.

After months of speculation, Winans, who had been without a deal since the folding of Tommy Boy Gospel, signed with the label late last month and is in the process of putting the final touches on her first release in four years.



WINANS

A single, "Bringing It All Together," is slated for November. "This will not only be my best album; this is, I believe, the best label for me," Winans says. "I am absolutely ecstatic to be a part of the Verity Family. Even before I was signed with this great company, I've always admired the excellence, ability, and tenacity Verity uses to further the message of **Jesus Christ** in song."

Dubbed the "queen of contemporary gospel," Winans is one of the genre's most sought-after artists. "I'm a living witness that it's not about being as good as your last album," says Winans, who calls the shots as president of her Detroit-based management company, Viviane. "It's been over four years since I've had a record out, and I'm still gigging 17-18 dates a month. That's what a relationship does. Just be nice and sweet and give 'em all you've got."

The CD was a family affair for Winans, who shares producing credits with her 23-year-old son, nicknamed "Coconut." "The material is straight gospel, but it's family-oriented. I targeted it to youth, although there's a little something for everyone and every age. There's even a track written for me by **Brent Jones** (of the **TP Mobb**) that centers in on the theme of abstinence, called 'I Promise.'"

"She has an incredible ministry, is an amazing artist, and a one-woman enterprise. We are looking forward to a long and prosperous relationship," says Verity Records president **Max Siegel**, who expects to have Winans'

full-length CD out in March 2003.

But for the immediate future, Siegel and his Verity staff will concentrate on the live recording of **Donnie McClurkin**, set to take place Sept. 20 in Los Angeles at the West Angeles Church of God in Christ.

A NEW THEORY ON EVOLUTION: The recent success of the Evolution tour—a limited-run concert tour featuring **Trin-I-Tee 5:7, Tonex, Ray Bady, and Men of Standard**—could start yet another marketing niche for gospel's touring scene. The church-based tour, which targeted youth while providing an opportunity for younger artists to spotlight their ministry sides, produced sellout crowds in cities like Dallas. The tour closed Sept. 14 in Miami. **Al Wash**, who is preparing for the Sept. 27 kickoff of the gospel music industry's biggest tour to date, Hopeville (featuring **Yolanda Adams, Donnie McClurkin, and Kirk Franklin**), says more such tours are in the works.

IN BRIEF: Recently released via Malaco Records is **Dorothy Norwood's** *Live at Home*. Recorded by the trailblazing gospel diva at Beulah Missionary Baptist Church in her hometown of Atlanta, the rousing, foot-stompin' set also features **Albertina Walker, Melvin Williams, and Rance Allen**. . . Newly released from the Jackson, Miss.-based Juana Records is *Professor Ronnie Felder & the Voices of Inspiration Community Choir of Brooklyn, New York*. The Aug. 20 release features Bishop **Albert Jamison**, chairman of the Gospel Music Workshop of America and was produced by Gospel Announcers Guild chair **Sam Williams**. . . **The Mighty Clouds of Joy** (**Joe Ligon, Richard Wallace, Johnny Valentine, Ron Staples, and Tim Woodson**) made their Light Records recording debut Sept. 10. The release, *I Want to Thank You*, boasts an A-list of gospel producers and writers, including **Sanchez Harley, James Moss, Bebe Winans, and Paul Allen**. Lead vocalist Ligon also gets producer credits on three tracks. . . **Twinkie Clark** shows she still has what it takes with the recent top 10 chart debut of her new CD, *Twinkie Clark & Friends . . . Live in Charlotte*. It is her first release in more than six years. Recorded live at University Park Baptist Church in Charlotte, N.C., earlier this year, it unofficially marks a reunion for the **Clark Sisters** (**Jackie, Dorinda, and Karen**), who back Twinkie on the CD. A more official reunion—in the way of a concert tour featuring all four Clark sisters—is in the works.

Con Dios Takes Atypical Route

Christian Music Tour Boasts Fest-Type Atmosphere, Nontraditional Venues

BY SUSANNE AULT

LOS ANGELES—Even with an increasingly crowded field of multi-act Christian music tours out this fall, the second annual Festival Con Dios tour is carving its niche while riding a wave of popularity for the genre.

Headlined by Audio Adrenaline, other participating acts include tobyMac, Mercy Me, Pillar, Tree 63, the Benjamin Gate, Aaron Spiro, Jeremy Camp, Sanctus Real, and Everyday Sunday. The tour begins in mid-September, with tickets priced from \$20-\$27.

According to Nielsen SoundScan, sales of Christian music are up 18% for the first half of 2002 at a time when most revenue for other genres have fallen. At the same time, competition among Christian concert tours has also heated up.

The Michael W. Smith/Third Day-headlined Come Together and Worship Tour (*Billboard*, Sept. 7) and the Plus One-headlining Pure Pop tour are scheduled to be out at the same time as Festival Con Dios. Also, the Al Wash-promoted Hopeville gospel tour will hit arenas this fall, featuring Kirk Franklin, Yolanda Adams, and others. However, Premier Productions and First Company Management, co-producers of Festival Con Dios 2002's 30 dates between Sept. 13 and Nov. 3, are distinguishing their event by its mall/fair-ground-fest atmosphere. This is instead of a church or traditional concert venue setting, where many of the tour's lead acts, including Audio Adrenaline, would normally play on their own.

MAINSTREAM BRANDING

Adding such interactive elements as sumo wrestling, laser tag, and jousting should appeal to a wider range of concertgoers. Also, by playing such secular sites as Houston's Greensport Mall Oct. 26 and West Palm Beach, Fla.'s Roger Dean Stadium Nov. 2, people not traditionally attracted to Christian music might want to check things out. Few churches are in the routing.

Even so, "we want some mainstream branding, definitely," says Roy Morgan, CEO of Premier, which is also promoting many Festival Con Dios shows. "Our modus operandi is to be in the high-exposure areas. People are going to stop, turn their heads, and see what's going on."

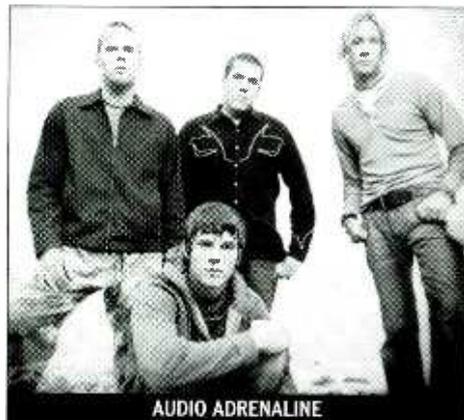
Audio Adrenaline drummer Ben Cissell explains, "On our own we'll play 60%-70% churches—with people sitting in pews. But rock'n'roll is all about sweaty jumping around."

Cissell recalls that when he was in high school, where a good chunk of Festival Con Dios' target audience falls, "I wouldn't have gone to a rock concert at church. But at a mall—common ground for everyone—it will be a lot cooler."

This formula was such a success last

year that Festival Con Dios is looking at expanding from one to two days per location in areas like Houston and West Palm Beach. Plus, the concept has now caught the attention of corporate sponsors, which help ensure the long-time viability of an annual tour.

"[Candy maker] Chupa Chups is looking at coming on. They see this as a growth area—we're getting to where the youth of America are," First Company Management president Wes Campbell says, adding that Microsoft is exploring how to get involved as well.



"This [tour] goes after the audience in a non-polarized way. This is one area where Christian music is going beyond speakers and preachers."

A FESTIVAL OPPORTUNITY

Another key strategy in fueling the tour is moving it into several markets that normally aren't large enough to attract festivals. For example, new for 2002 are Spartanburg, S.C.'s Waccamaw Expo Center Sept. 13; Williamsburg, Pa.'s Lycoming Mall Sept. 17; and Lubbock, Texas' Panhandle South Plains Fairgrounds Oct. 20.

"Part of our vision is to provide a festival opportunity to a community that hasn't gotten that chance," Festival Con Dios director of operations Dave Wagner says of these cities and others that aren't exactly magnets for Ozfest or Vans Warped tour. He adds that venues give up their concession rights to the no-alcohol, pro-soda Festival Con Dios but nevertheless see big value in hosting the tour. Essentially, facilities charge a rental fee for the use of their grounds (many times in their parking lots) and do not have to do much else.

"There is relative ease in providing their location for the tour. We bring in a mobile stage, toilets—all these travel with us," Wagner says, explaining that in another bonus, "they don't need a massive security presence" when dealing with primarily Christian fans.

The Extreme Mobile Venue, boasting a stadium-sized stage and 100,000 watts of sound, made its debut during last year's inaugural Festival Con Dios and has since been used by Jessica Simpson.

Beyond servicing the equipment,

there is the question of whether Festival Con Dios can supply the relaxed environment that fest-goers crave, without the alcohol or excessive rowdiness. However, tobyMac believes he can kick off an event with a Christian audience.

"My opening line is, 'Let's get this party started,'" tobyMac says of the first track from his debut solo album, *Momentum*. "I think it is absolutely a party atmosphere, just not in the sense that most people think a party is. We're making music together. We're screaming back and forth to each other, yet we are opening up and worshipping God."

Charles Dorris, head of the William Morris Agency's Christian department and agent for Audio Adrenaline, points out that theme parks do not seem to have problems luring in scores of people with a no-alcohol policy. And if anything, he thinks, Festival Con Dios will stand out for its inherent safety. "Like theme parks, parents will start feeling comfortable letting their kids go to Festival Con Dios," he says. "There

aren't going to be people there on their sixth beer doing something that people on their sixth beer do."

Still, Dorris thinks fans will respond to the music just fine, saying he "would put Audio Adrenaline up against the Goo Goo Dolls or Creed in terms of style" and calls other participating act Out of Eden "Christian music's version of Destiny's Child."

Dorris is convinced that Festival Con Dios can ultimately grow into a post-Lollapalooza (a fest that WMA co-created). "We are the only fest going that is about Christian music," says Dorris, expecting Festival Con Dios to beat its last year attendance average of 2,500-3,000 throughout 30 shows. "We're hoping this is what the long-term benefit will be."

Arguably, there's room for many Christian touring acts this fall, as they'll roll out at the same time the country commemorates the one-year anniversary of Sept. 11. In fact, tobyMac was to perform at Madison Square Garden's high-profile *A Tribute to Grace and Hope* that night. "Nine-eleven definitely put people in a position where they are thinking about what matters to them. 'What is God?' Questions like that are flowing around in people's minds," he says. "Music isn't the answer, but music can soothe and uplift... I'm not shoving Jesus down people's throats—I want people to feel free to come to the show whether they believe in what I believe or not."

Morgan explains, "Just think of it as a carnival or state fair. You'll see Festival Con Dios in the fall, maybe the following year there'll be a spring leg—and then it becomes an annual event."

'Idol' Tours America

Show's 10 Finalists Set Out On 28-City Arena Trek

BY RAY WADDELL

NASHVILLE—Creative Artists Agency and tour producers Metropolitan Entertainment Group believe the popularity of Fox's summer sensation *American Idol: The Search for a Superstar* will translate into box-office muscle with the American Idol Top Ten Live arena tour, which begins Oct. 8 at Cox Arena in San Diego.

Early on-sales indicate American audiences are clamoring for more after watching 20-year-old Texan Kelly Clarkson clinch the deal live Sept. 4. In a vote determined by public phone voting, Clarkson won out over 10,000 hopefuls, nailing down an RCA recording

contract in the process. RCA will release a compilation of songs by the 10 finalists Oct. 1 and a single and album by Clarkson Sept. 17 and Nov. 26, respectively. Keep-

ing the immediate *Idol* fires burning, the 30 semifinalists will perform on a Fox TV special Sept. 23 from the MGM Grand Garden Arena in Las Vegas.

Creative Artists Agency (CAA) owns an exclusive to book the upcoming tour, a 28-city trek that wraps Nov. 20 at Key Arena in Seattle. The tour is booked by CAA's Jeff Frasco and executive-produced by *Idol* concept creator Simon Fuller and his London-based 19 Management. *American Idol* was based on Fuller's successful British show *Pop Idol*, which was followed up with a sold-out U.K. arena tour.

"I've been working with Simon Fuller a long time on things like Annie Lennox and Spice Girls," Frasco says, adding that a U.S. *American Idol* tour was always part of Fuller's plan. "His overall plan is to create the new stars."

GREEN BUT EXPOSED

Frasco says early on, most promoters were "not initially" sold on the idea of a major-market arena tour by unknown amateur artists whose first record had yet to be recorded. "We had some convincing to do, but the promoters involved stepped up to the table and believed in this."

Although they will work with both local promoters and arenas in producing individual dates, Metropolitan is the national pro-

moter of the tour. "Like any tour, it was sort of a bid process, but it's also about who could do the right promotion," Frasco says. "This is a long-term plan, with [the series] on again next year on Fox and other music events planned. There are two different music-related shows Simon Fuller will have on the air next year."

Debra Rathwell spearheads Metropolitan's efforts. "We're already on sale in Tampa [Fla.] and Phoenix, and both dates are doing great," Rathwell says. Frasco adds that Internet pre-sales Sept. 6 were "excellent." Tickets are priced at \$25-\$45.

Cities on the route were chosen by analyzing the television show's top-rated markets and top 10 phone voting markets, combined with workable routing.

The U.S. tour will feature solo and ensemble numbers from the 10 finalists and will be similar to what was showcased on the Sept. 4 season finale. It will boast lavish sets, costumes, and production. Promotion began with the Sept. 4 show and will include media buys on top 40 and hot AC radio, along with additional TV and print buys.

Rathwell thinks the potential demographic for the *American Idol* tour is a broad one. "Families spent the whole summer watching this [TV] show, and we believe it will be a great show for families to see live."

For CAA's part, the Los Angeles-based agency has the prospect of numerous film, TV, and touring opportunities from these and future *Idol* stars, including Clarkson. Frasco says, "We will probably book most of these [performers] as solo artists."

The tour is also a nice piece of business for Metropolitan, a company founded by John Scher 30 years ago and purchased by former rival Mitch Slater earlier this year (*Billboard*, March 30). "We got this tour through Mitch's connections—he's the guy," Metropolitan president Tom Etter says. "We've been really gratified by how many people want to do business with us following the change in ownership."



Venue Views™



by Ray Waddell

BASS ACKWARDS: Clear Channel Entertainment (CCE) and Miller Lite team up again this fall for another Rellim Tour, this time featuring **Filter** and **Trapt**. The concept, which turns venues "inside-out" to link concert-goers with artists in a unique way, bowed earlier this year with a 19-city run featuring **Tantric** and **Trik Turner** (*Billboard*, March 30). The first time around, Rellim was a free, private event with tickets won from radio promos. This time, it is a ticketed concert at \$10. The 11-city club run begins Oct. 2 at **Quest** in Minneapolis and ends Oct. 19 at **Chili Pepper** in Fort Lauderdale, Fla.

The primary concept remains: Fans enter the venue through a "backstage entrance" and then proceed through the dressing room and lounge areas, where they can play instruments and games, eat free pizza, and interact with band members. The bands will enter the venue the same way as the audience before going onstage. "We changed the model around this time, with about half the tickets on sale to the public and half given away by radio," says **Rich Levy**, VP of custom sponsor tour creation, Clear Channel Entertainment—Music, who says charging an admittedly nominal fee allows producer, sponsor, and band to attract fans committed to the bands. "[Charging] lets us track it a little better and make sure fans of the act don't get shut out. It also helped us move to larger venues."

Other CCE sponsor-driven events featuring developing acts—including Jaegermeister and Grey Goose tours (with **Bone Thugs-N-Harmony** this fall)—will return in 2003, as likely will the Rellim tour. "There is nothing definitive yet [regarding '03]," Levy says, "but this tour was conceptualized and envisioned as a long-term strategy, with Rellim as its own branded entity associated with the best in new music."

JAMMING IN ALLENTOWN: The **Great Allentown** (Pa.) **Fair** enjoyed a healthy run with its headlining grandstand entertainment, with gross ticket sales of nearly \$1.4 million from eight concerts and a motor event. Among the winners were **Alicia Keys** with **Floetry**, **Jour-**

ney with **Peter Frampton**, a sellout from **Toby Keith** and **Montgomery Gentry**, Alabama with **Jamie O'Neal**, **Jimmy Eat World** with the **Juliana Theory** and **My Chemical Romance**, and **Meat Loaf & Friends** with **Dennis DeYoung**. Ticket prices skewed low, but attendance topped 50,000. "It's very important to us fair-talent buyers that our results get recog-

nized, because we really do sell tickets," says **Bonnie Brosious**, talent buyer and marketing director for the fair, adding that fairs provide a good alternative for

touring artists. "There was so much traffic in the sheds this summer that I think some of the tours were tripping over each other."

NICE GRASS: Improvements to the lawn area at CCE's Nashville market shed, **AmSouth Amphitheatre**, paid off this year, according to GM **Mike Dugan**. The venue spent more than \$300,000 making the lawn more accessible to concert-goers. Opened as Starwood Amphitheater in 1985, AmSouth was one of the prototype sheds of PACE Concerts in the early amphitheater building boom. The steep hill and unwieldy rear concourse is now a thing of the past.

"We graded the whole lawn, removed the retaining wall, and connected the plazas so you can walk all the way around the rear concourse now," Dugan says. AmSouth enjoyed increases in both attendance and per-capita spending this year. The season began April 13 and wraps the weekend of Oct. 4-5 with **Aerosmith** and **Stephen Curtis Chapman**, respectively.

CHEERS: Ontario-based **Labatt Breweries** has entered into a deal with the City of London, Ontario, and Global Spectrum for naming rights to the new multi-purpose arena in downtown London. The venue will be called **John Labatt Centre**, in honor of Labatt's founder, **John Kinder Labatt**. The deal was negotiated by Front Row Marketing Services, a division of Global Spectrum. The \$45 million Canadian arena includes 38 luxury suites and a seating capacity of 2,800 for theater production, 9,100 for hockey, and 10,000 for concerts.



SEPTEMBER 21 2002		Billboard®			BOXSCORE™	
		CONCERT GROSSES™				
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER		
AEROSMITH, KID ROCK, RUN-D.M.C.	Tweeter Center for the Performing Arts, Mansfield, Mass. Aug. 22, 24, 26	\$3,089,844 \$71.50/\$36.50	59,256 59,606 three shows one sellout	Clear Channel Entertainment		
AEROSMITH, KID ROCK, RUN-D.M.C.	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 28, 30	\$1,843,098 \$90/\$45	26,904 28,058 two shows	Clear Channel Entertainment		
THE WHO, ROBERT PLANT	Tweeter Center, Tinley Park, Ill. Aug. 24	\$1,545,692 \$152.50/\$32.50	25,037 28,645	Clear Channel Entertainment		
BRUCE SPRINGSTEEN & THE E STREET BAND	Gund Arena, Cleveland Aug. 14	\$1,470,150 \$75	19,602 sellout	House of Blues Concerts		
DAVE MATTHEWS BAND, COREY HARRIS	UMB Bank Pavilion, Maryland Heights, Mo. Aug. 26-27	\$1,409,020 \$46.50/\$31.50	38,898 42,000 two shows	Clear Channel Entertainment		
JIMMY BUFFETT	Alpine Valley Music Theatre, East Troy, Wis. Aug. 24	\$1,285,176 \$57.75/\$27	35,198 sellout	Clear Channel Entertainment		
THE WHO, ROBERT PLANT	PNC Bank Arts Center, Holmdel, N.J. Aug. 30	\$1,176,971 \$153.75/\$39	15,490 16,988	Clear Channel Entertainment		
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., TOMMY LEE, ADEMA, & OTHERS	Shoreline Amphitheatre, Mountain View, Calif. Aug. 24	\$1,161,807 \$75.25/\$40.25	22,797 23,054	Clear Channel Entertainment		
THE WHO, ROBERT PLANT	Polaris Amphitheatre, Columbus, Ohio Aug. 28	\$1,151,123 \$156.50/\$34.50	17,215 20,000	Clear Channel Entertainment		
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., TOMMY LEE, ADEMA, & OTHERS	Auto West Amphitheatre, Marysville, Calif. Aug. 25	\$1,090,008 \$75.50/\$45.50	19,384 19,711	Clear Channel Entertainment		
DAVE MATTHEWS BAND	Tweeter Center, Tinley Park, Ill. Aug. 29	\$1,062,740 \$46.50/\$31.50	28,603 28,625	Clear Channel Entertainment		
CHER, CYNDI LAUPER	Philips Arena, Atlanta Aug. 27	\$944,256 \$79.75/\$35.75	13,848 sellout	Clear Channel Entertainment		
JIMMY BUFFETT	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 27	\$843,156 \$75/\$39	13,989 14,029	Clear Channel Entertainment		
CREED, JERRY CANTRELL, 12 STONES	Hersheypark Stadium, Hershey, Pa. Aug. 24	\$782,488 \$48.50/\$38.50	18,729 23,814	Clear Channel Entertainment		
THE WHO, ROBERT PLANT	Verizon Wireless Music Center, Noblesville, Ind. Aug. 25	\$736,786 \$81.50/\$30	14,001 24,188	Clear Channel Entertainment		
GIPSY KINGS	Greek Theatre, Los Angeles Sept. 6-7	\$691,195 \$115/\$30.50	10,344 12,296 two shows one sellout	Nederlander Organization		
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Glen Helen Blockbuster Pavilion, Devore, Calif. Aug. 24	\$689,568 \$60/\$28.50	16,883 25,568	Clear Channel Entertainment		
CHER, CYNDI LAUPER	Bi-Lo Center, Greenville, S.C. Aug. 28	\$647,319 \$70.50/\$50.50	10,733 sellout	Clear Channel Entertainment		
KTU BEATSTOCK	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 17	\$631,110 \$65/\$35	14,141 sellout	Clear Channel Entertainment		
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., TOMMY LEE, ADEMA, & OTHERS	Coors Amphitheatre, Chula Vista, Calif. Sept. 2	\$628,164 \$95.30/\$75.30/\$50.30	11,596 17,439	House of Blues Concerts		
ELTON JOHN	Bi-Lo Center, Greenville, S.C. Sept. 7	\$624,668 \$60.50/\$50.50/\$40.50	12,910 sellout	Clear Channel Entertainment		
CREED, JERRY CANTRELL, 12 STONES	Nissan Pavilion at Stone Ridge, Bristow, Va. Aug. 30	\$507,257 \$52/\$38.50	11,572 23,661	Clear Channel Entertainment, I.M.P.		
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	Verizon Wireless Amphitheatre, Bonner Springs, Kan. Aug. 25	\$496,894 \$41.50/\$24.50	17,028 18,310	Clear Channel Entertainment		
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	Auto West Amphitheatre, Marysville, Calif. Aug. 10	\$485,299 \$37/\$26.50	14,222 18,500	Clear Channel Entertainment		
LA LEY	Auditorio Nacional, Mexico City Aug. 29-30	\$485,101 (4,851,010 pesos) \$58/\$15	17,067 17,268 two shows	OCESA Presents, CIE Events		
TOOL, TOMAHAWK	Xcel Energy Center, St. Paul, Minn. Sept. 4	\$483,627 \$37	13,071 sellout	Jam Prods.		
LENNY KRAVITZ, PINK, ABANDONED POOLS	Shoreline Amphitheatre, Mountain View, Calif. Aug. 26	\$482,662 \$61.75/\$21.75	11,381 22,000	Clear Channel Entertainment		
BOW WOW, B2K, IMX	Great Western Forum, Inglewood, Calif. Aug. 30	\$481,058 \$35.75/\$27.50	14,710 sellout	Nederlander Organization, Atlanta Worldwide Touring		
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Coors Amphitheatre, Chula Vista, Calif. Aug. 25	\$480,265 \$55/\$30	13,275 18,892	House of Blues Concerts, Hal Lazareff Prods.		
KTU BEATSTOCK	PNC Bank Arts Center, Holmdel, N.J. Aug. 18	\$468,523 \$64.75/\$13	15,424 16,988	Clear Channel Entertainment		
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Verizon Wireless Music Center, Noblesville, Ind. Aug. 14	\$466,445 \$54.50/\$26.50	14,738 24,011	Clear Channel Entertainment		
CREED, JERRY CANTRELL, 12 STONES	AmSouth Amphitheatre, Antioch, Tenn. Aug. 17	\$465,560 \$50.50/\$38.50	11,776 17,438	Clear Channel Entertainment		
LENNY KRAVITZ, PINK, ABANDONED POOLS	Verizon Wireless Amphitheatre, Irvine, Calif. Aug. 27	\$461,491 \$67/\$25	12,494 16,244	Clear Channel Entertainment		
VANS WARPED TOUR: BAD RELIGION, REEL BIG FISH, MXPX, N*E*R*D, LAGWAGON, THE DAMNED, & OTHERS	Comerica Park, Detroit Aug. 18	\$449,321 \$30/\$19.99	17,019 17,709	Clear Channel Entertainment		
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	UMB Bank Pavilion, Maryland Heights, Mo. Aug. 24	\$442,120 \$41.50/\$24.50	16,709 21,308	Clear Channel Entertainment		

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TOURING

Q U A R T E R L Y

ISSUE #3

Playing It **SAFE**

Security Firms and Venues Beef Up Security And Crowd Control

BY RAY WADDELL

Always a tricky endeavor, the venue security game has changed considerably since Sept. 11. The stakes are now higher than ever.

The major concerns in the crowd-management world used to be unruly fans, alcohol control, drugs, moshing, stage diving and the occasional concealed weapon. Today, those concerns are still very much in place, but new buzzwords like “dirty bombs,” “bioterrorism” and “profiling” have reared their ugly heads. Potential threats can come from anywhere.

“Obviously, everybody is a little more aware of what’s going on,” says Bart Butler, president/CEO of Nashville-based Rock Solid Security. “And more money is being spent on security. We’re doing far more searching and actual profiling. If we see a suspicious person, we check it out a lot deeper.”

Everyone is trying to be more thorough. “Since Sept. 11, we’ve seen more and more people worry about background checks, entrances and exits,” notes Cory Meredith, president of Staff Pro Inc., the Los Alamitos, Calif.-based event-security firm. Meredith serves on the International Assn. of Assembly Managers (IAAM) Safety and Security task force. “There has also been a big change in the way people look at metal detectors—they’re just

there to make people feel better. Metal detectors don’t find bombs and chemicals.”

GETTING IN AND OUT

Two immediate results of heightened venue security are longer lines and no more bags and backpacks allowed in venues. Butler’s company provided security at last October’s Country Music Assn. awards at the Grand Ole Opry House in Nashville, and he says the security budget increased by some 30 times what it previously had been. “We searched every person, box or case that came into the building from a week out until event day,” he recalls. “People are far more aware of the need for searching.”

Meredith agrees. “You just don’t let stuff in,” he says. “And

Continued on page TQ-4



First Union Center

General Admission Making A Comeback

Improved Security Makes Things Easier For Big Names Who Want Be Closer To True Fans

BY SUSANNE AULT

General-admission seating generally allows for moshing, crowd surfing and stage rushing. Yet the potential danger of all of the above isn’t stopping tour organizers from increasingly incorporating this venue arrangement into their events.

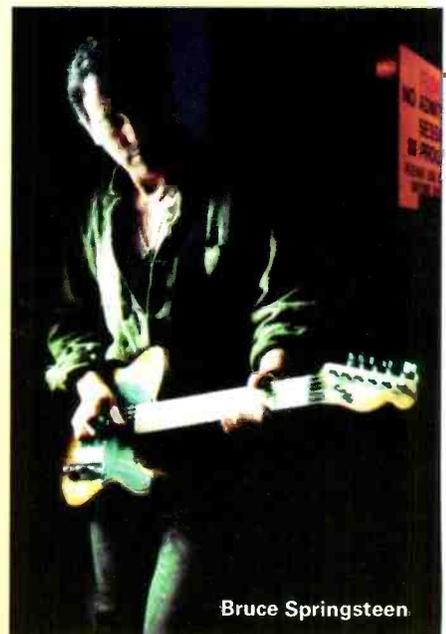
Over the past few years, free-wheeling GA seating has matured from pure child’s play into an adult business decision. It’s not just youth rock acts, like Limp Bizkit or Papa Roach, who favor an open atmosphere. Now there are some established pop acts, historically fond of reserved seating for its older fans, requesting GA pits on their tours.

If, for instance, facility managers hope to woo big-name artists like U2, Creed and Bruce Springsteen, they’ll have to submit to GA seating. These artists aren’t known for attracting mosh-happy teens, but they nevertheless want the beefed-up energy an entire GA floor—or at least a sectioned-off GA pit—can generate.

FANS COME FIRST

“What’s happening is that a lot of groups are insisting upon this,” says MassConcerts owner John Peters, noting, “Bruce wants to have contact with people up front. U2 wants fans up close. Traditionally, people with the most money who get the best seats [in a reserved environment] aren’t necessarily the best

Continued on page TQ-8



Bruce Springsteen

The Touring Industry Stands Firm

Thanks To Some Major Stars And Markets,
The Numbers Are Coming Back

BY RAY WADDELL

European Companies Take A Harder Look At Crowd Control

Yet Another Festival Fatality Prompts Review **BY JULIANA KORANTENG**

LONDON—The big outdoor dance festival at the U.K. seaside resort in Brighton in July should have given Karen Manders the time of her life. Instead, it saw the end of her life. There's no evidence that the 26-year-old Australian music fan, who sustained fatal injuries from a fall, died as a direct result of the overcrowded Big Beach Boutique, where Fatboy Slim was the star DJ. However, when the ticketless show attracted more than 250,000 revelers, instead of the expected 60,000, it raised questions about the state of crowd safety and security at Europe's ever-growing number of open-air music festivals.

"That could be a typical example of bad planning," says Bert van Horck, chairman of the International Crowd Management and Security Group and owner of ShowSec International, an Anglo-Dutch security company. "On such occasions, you must be able to ascertain the attendance levels."

The fact is that European concert-security companies have started to respond seriously to life-threatening accidents at festivals. Unfortunately, they're nothing new, as nine fatalities at Denmark's Roskilde Festival in 2000 demonstrated. The same year, organizers of the U.K.'s popular Glastonbury Festival were fined more than \$20,000 after 100,000 fans gate-crashed the event that was already packed with 140,000 paying spectators.

Crowd safety became a heated topic of debate in the Netherlands last year, following a series of deaths and injuries in similar circumstances at three different places. They included the Dance Valley festival near Amsterdam, where the lack of public transport led to panic among the 100,000 fans going home.

WHAT'S BEING DONE

Since the Roskilde incident, in particular, the European live-music industry has embarked on region-wide and national initiatives to determine how to prevent tragedies. But, as the Crowd Safety Panel at the 14th International Live Music Conference (ILMC) held in London in March illustrated, crowd safety and management require as much effort and resources as those for the

event itself.

Under consideration are closer risk assessment of the venue and its surroundings, plus health-and-safety guidelines. The herd mentality of over-excited crowds means the fans need to be protected from themselves.

A report compiled by the Crowd Safety Panel concluded that, of the known tragic deaths that have occurred at Europe's music festivals, 16% took place just before the event, 17% during the event, another 17% was due to structural failure, and about 50% happened as the audience left the venue.

The panel's goal is to raise funds to lobby licensing authorities, legislators, national governments and the European Commission to set up minimum standards for promoters and venue owners.

Today, the standards that are acceptable in the U.K. might be illegal in Germany, causing headaches for pan-European tour managers.

Yet, as Peter Ib Hansen, festival coordinator at the Danish Smukfest Festival in Skanderborg, declares, "All festivals in Denmark have learned from Roskilde. Saying it's not going to happen anywhere else is a lie."

Although he's not a big fan of legislation, Bert Van Horck, who is also on the ILMC crowd-safety panel, argues an exception should be made for the security industry. "The lack of regulation is still my biggest concern," he says.

Another ILMC Crowd Safety Panel member is Christoph Uerlings, production coordination manager at Peter Rieger Konzertagentur, in Cologne, Germany. "I recently brought together 110 German technicians," he recalls. "We discussed high-quality risk assessment for the different crowd types."

Uerlings strongly supports the concept of harmonizing the different safety and control requirements in Europe and says another objective is for all the German promoters to agree on certain standards "so that we can monitor the black sheep among us. The industry is increasingly aware of the safety needs for the workers and the audience."

At Clear Channel Events in

touring numbers generated in the first half of 2002 indicate three things: Superstars are still superstars, major markets are still major, and there's no such thing as a guaranteed home run.

Beyond those truths, however, there are few givens. Despite showing some resilience in the wake of last year's shaky economy worsened by catastrophic events, the touring industry has clearly not fully recovered. According to numbers reported to Billboard Boxscore, worldwide gross touring dollars generated through the first six months of 2002 are \$613 million, down more than 14% from the same time period last year. Attendance figures are even less positive, down 3.4 million and 18.4% from this time last year.

Part of the decrease can be explained by the absence of some major touring acts that were out in the first half of 2001. Last year, the industry had U2 (\$69 million), Backstreet Boys (\$61 million) and 'N Sync (\$41 million) on the road and selling out.

Still, 2002 has not been without its heavyweight tours thus far, including Paul McCartney (\$53.2 million), Billy Joel & Elton John (\$43.1 million, compared to \$59 million January-June last year), Crosby Stills Nash & Young (\$34.9 million), the Eagles (\$34 million), 'N Sync (\$33.2 million), Dave Matthews Band (\$32.7 million) and Britney Spears (\$27 million).

The blink-182/Green Day tour (\$18.1 million) turns out to have been inspired packaging. "It was a great package, with great support bands in Jimmy Eat World and Save the Day," says Daryle Eaton, agent at CAA, which booked the tour. "It turned out to be one of those shows you can't miss, and we were very careful with ticket prices, with none over \$35."

So, while the blink-182/Green Day didn't outgross such tours as McCartney, Cher and others, it sure outdrew them, with 584,000 turning out.

Country music also chipped in with a workman-like tour, as Kenny Chesney notched nearly \$17 million in touring so far this year. This was Chesney's first major-venue headlining tour. "We're very, very excited about how it has gone with Kenny," says Clint Higham, Chesney's manager. "It has been a long-term plan, and the people have spoken. Kenny always wanted to chase a career and not the money, and it's finally paying off for him."

Help is on the way, as many topflight tours were just hitting stride in July, and this fall looks busy. In September, Joel and John

are set to return, George Strait will play arenas, Paul McCartney embarks on another North American run, and Bruce Springsteen returns to arenas in support of a new album. Cher, having already grossed \$20 million, will extend her tour into the fall. Also in September, the kings of touring, the Rolling Stones, begin a world tour with North American arenas, theaters and stadiums and likely will contribute close to \$200 million to touring coffers by year's end.

In other words, gross touring dollars could very likely catch up with last year's numbers, and then some. But even some of the industry's touring titans experience the shaky on-sale here and



Kenny Chesney

there, and the mantra heading into 2002's final months might well be "Proceed with caution."

Officials at Clear Channel Entertainment (CCE), the world's largest concert promoter, say they're happy with numbers generated so far this year and are optimistic about what the rest of the year will bring. "In fact, we are quite pleased with our first and second quarters," says Dave Lucas, co-CEO of CCE's music division. "We are tracking ahead of last year, and that's despite a late start."

Independent promoter Mitch Slater, president of New York City-based Metropolitan Entertainment, says his company is doing well by proceeding with a strategy of aggressive caution. "This is probably the best year this company has had in the last three or four," says Slater. "We've been aggressive in booking the venues we have and very prudent in what we buy."

TOP VENUES

With many of the top tours this year playing primarily arenas—including McCartney, Eagles, CSN&Y, Spears, Joel/John, Springsteen, Strait and the Stones—2002 is shaping up as a banner year for large indoor venues. In the first half of the year, no building did better, in terms of concert grosses, than the First Union Center in Philadelphia, which saw concert grosses of

more than \$24 million from 18 shows, 17 of which sold out.

"The first half of the year was outstanding," says Peter Luukko, president of Comcast-Spectator Ventures, which owns the First Union Center and adjacent First Union Spectrum.

At the First Union Center, a six-night stand from Joel and John set the pace, grossing almost \$13 million. Other highlights included Dave Matthews Band, 'N Sync, CSN&Y, Linkin Park, Spears and Cher. The latter is due back this fall, as are Springsteen and the Stones. "We grossed over \$250,000 with Luis Miguel, and the Hispanic market is just starting to develop here," notes Luukko.

In general, Luukko is pleased with what's available in touring acts. "The arena business is strong right now," he says. "I understand that the 'B' and 'C' markets are a little weaker, but for the 'A' markets, touring is as strong as it has ever been, and I don't see the amphitheaters affecting it much. There are some dedicated shed tours, but many acts, like Dave Matthews Band, tour the sheds in the summer and the arenas in the fall."

Luukko says touring traffic can be a good thing. "A lot of music in a marketplace leads to more ticket sales for future shows," he says. "When a market's hot, people are buying tickets and having fun at shows. A great show is a great show, whether it's at an arena or an amphitheater."

It just happens that some of the top tours out right now work well in arenas, Luukko says. "Ozzfest belongs outdoors. It's better suited there, and that's where the demo wants to be," he says. "But, with McCartney, Billy and Elton, CSN&Y or the Rolling Stones, that market prefers seating and the amenities of an arena."

THE GREAT OUTDOORS

In terms of outdoor shows, the Tweeter Center for the Performing Arts in Mansfield, Mass., near Boston, was the country's top-performing amphitheater in the first half of the year, grossing \$9.5 million from just 16 shows reported. Highlights from the CCE-owned amphitheater include Alan Jackson with Martina McBride, blink-182/Green Day, John Mellencamp, two nights of Ozzfest and a sold-out Who date that set a one-show house record at \$1.3 million gross.

Dave Marsden, VP of bookings for CCE in Boston, credits an increase of reserved seating by 7,000 for part of the high-grossing

Continued on page TQ-12

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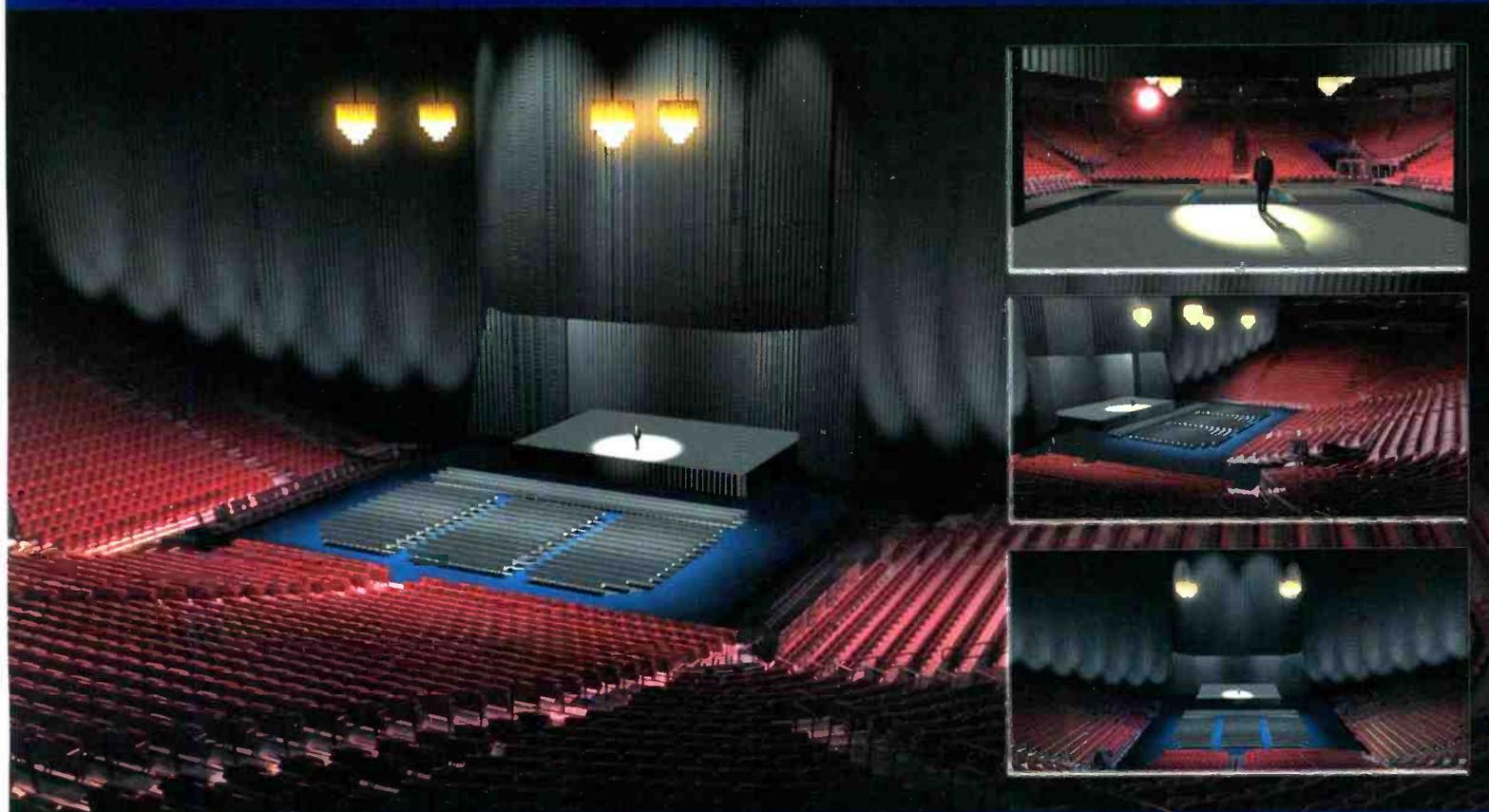

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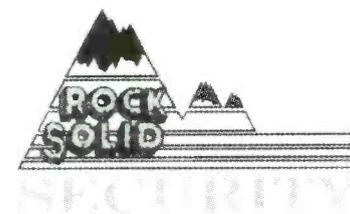
PLAYING IT SAFE

Continued from page TQ-1

when people get dropped off and you don't let them in with a bag, they hide it in the bushes outside the venue, so now you have a suspicious package."

Adds Butler, "We're deploying people to go out and search the building before the doors ever open. I feel double perimeters need to be set, with people driving around outside the building. If you don't let the bags in the building, people have to leave them somewhere, and most people don't go back to their cars. If a bag is left somewhere, we're gonna check it out."

Meredith is quick to point out that such concerns have always been in place. "Now people realize [someone] could always walk in with a bomb. That's why I prefer frisking or a bomb dog, and I foresee the day when most venues will have bomb dogs for people coming in."



Emergency evacuation procedures are also worthy of a look, Meredith believes, and he thinks venues should utilize videos similar to those airlines use prior to takeoff. "The videos could be played in the venues in a passive way to educate the ticket-holders," Meredith says. "It would work better if we all did it as an industry. One good thing that did come out of 9/11 is next time we'll be very prepared."

Venue deliveries and on-site broadcasts have also become an issue in the wake of Sept. 11. "When you have remote network broadcasts, how do you sanitize that?" wonders Meredith. "I'm into total pat-down, and arenas have to lock things down in the off-hours and non-event times. Sweep the building out, lock the building down or have good video."

More security is more expensive, and who picks up the tab remains an issue. "Some people are more presumptuous about it than others," Butler says. "Promoters don't want to pay the extra money, because they know the risk is low. But the building managers do, because they want their building protected. There's a little bit of a conflict going on."

Traditionally, security expenses were passed on to the promoter. "I don't know how the settlements are going now, or if the

Continued on page TQ-6

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PLAYING IT SAFE

Continued from page TQ-4

promoter, bands or buildings are picking up the increased security tabs," says Butler. "I don't know who's paying more. I can't answer that because we're not in on the settlements."

TAKING A CLOSER LOOK

A roundtable discussion during the IAAM's annual conference in Atlanta focused on how buildings are tightening security. Chris Carpenter, VP and general manager of the 3,200-seat Nob Hill Masonic Center in San Francisco, says his building spent \$8,600 on a consultant who offered tips on how to fine-tune security at the venue. "He gave us a 22-page report that included some things we hadn't thought of," notes Carpenter. "We were a very open,



porous building to begin with." The Nob Hill Masonic Center upped its security level in two phases—phase one of which cost about \$150,000. "We enhanced the signage around the building, rekeyed the doors and put in some additional video cameras in our blind spots," says Carpenter. "We will put some duress security buttons in certain offices, and we're hiring a full-time guard and installing an alarm system."

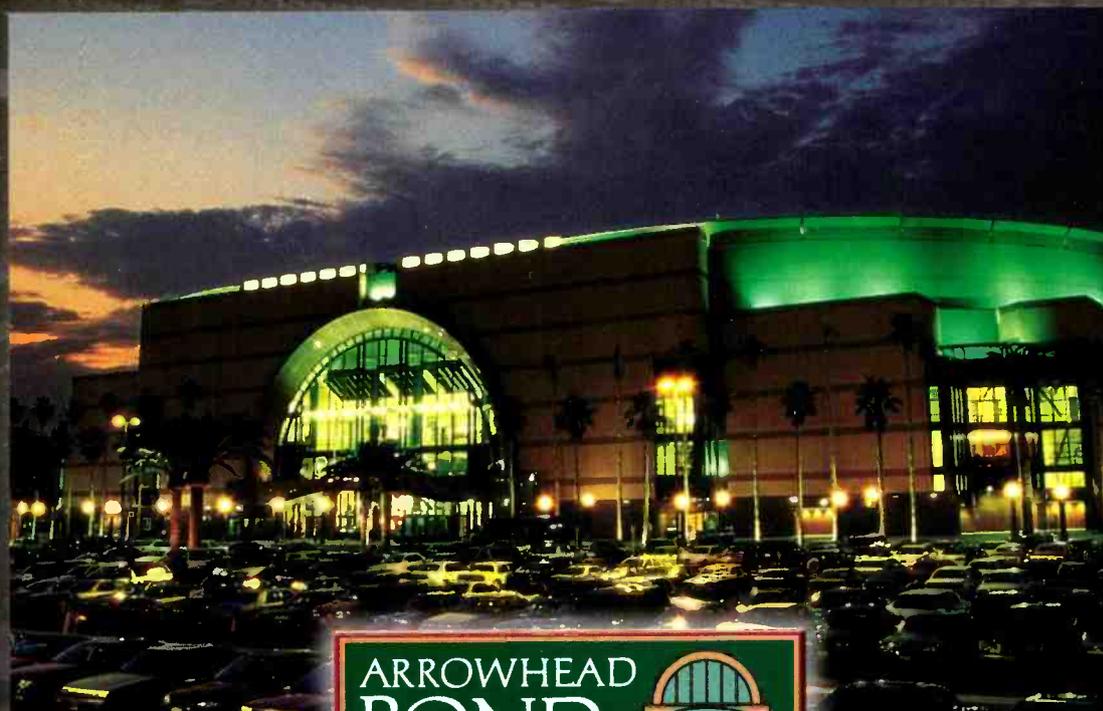
Jim Donnelly, president of the SeaGate Centre in Toledo, Ohio, says his building had a \$365,000 budget for improving safety and security, including access control, fire control and proximity cards. "We issue the proximity cards to the people who rent the facility, giving them access to the rooms they need for the time frame they're there," Donnelly explains.

Carpenter says his efforts will lower insurance costs by about 13%, while Donnelly says his decreased by about 18%. Both say they are unable to obtain terrorism insurance now, although they did have it before Sept. 11.

Carpenter adds that building officials were concerned about "coming on too strongly" with security at the Nob Hill Masonic Center, which opened in 1958. "We didn't want to do some things because it would have made us an unfriendly building," he says.

Donald Grinberg, a Boston-based architect with HNTB, agrees that building owners don't want to be too aggressive with

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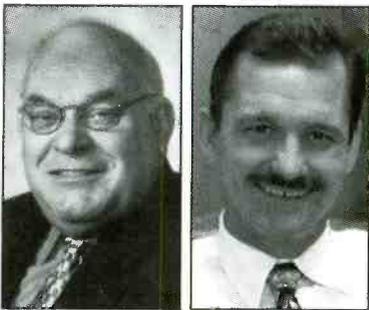


security aspects, but security concerns are addressed earlier than ever in the design phase. "More security discussions take place upfront with clients," says Grinberg. "Front-of-house hasn't changed much, design-wise. We're having discussions about glass and doors, but we had those discussions before."

Many arenas and theaters are adjacent or even attached to large hotels today, sometimes sharing a kitchen, loading docks, parking or other infrastructure. This creates more "rigorous discussion" in regard to staffing, Grinberg points out, but adds, "You can't make any building terror-proof; you can only be a deterrent. A well-designed building should be able to handle any level of security, but there's a limit to what design can do."

BASIC CROWD CONTROL

Outside of terrorism concerns, Meredith believes there is still a problem in the concert business with moshing and "head surfing." "Some bands are very responsible



From left: Jim Donnelly and Cory Meredith

about this, and some aren't," Meredith says. "Some bands request moshing and then don't want to take responsibility for it."

And while alcohol and "traditional" party drugs are still an issue, so-called designer drugs like ecstasy have moved to the forefront. Meredith notes that raves bring on a new set of challenges. "We work the professionally produced ones," he says. "Surprisingly, graffiti is a bit of a problem. [Ravers are] nice kids; they just like to leave their mark everywhere."

Butler oversaw security at the annual Bonnaroo jam-band festival in rural Tennessee, which drew more than 75,000 people but saw few arrests. "It was the largest event in the world at that time, and it would've been easy to hit," notes Butler, adding that planes flying over with banner ads were a particular concern. "We went to the police and highway patrol to get the site turned into a no-fly zone, and we got that stopped. We searched every vehicle that came in and had minimal searches at the gate for the performances."

Part of the attraction of Bonnaroo, and the jam-band scene in general, is non-invasive security. "If we found anything illegal, we offered people the right to throw it away without getting the police involved," says Butler. ■

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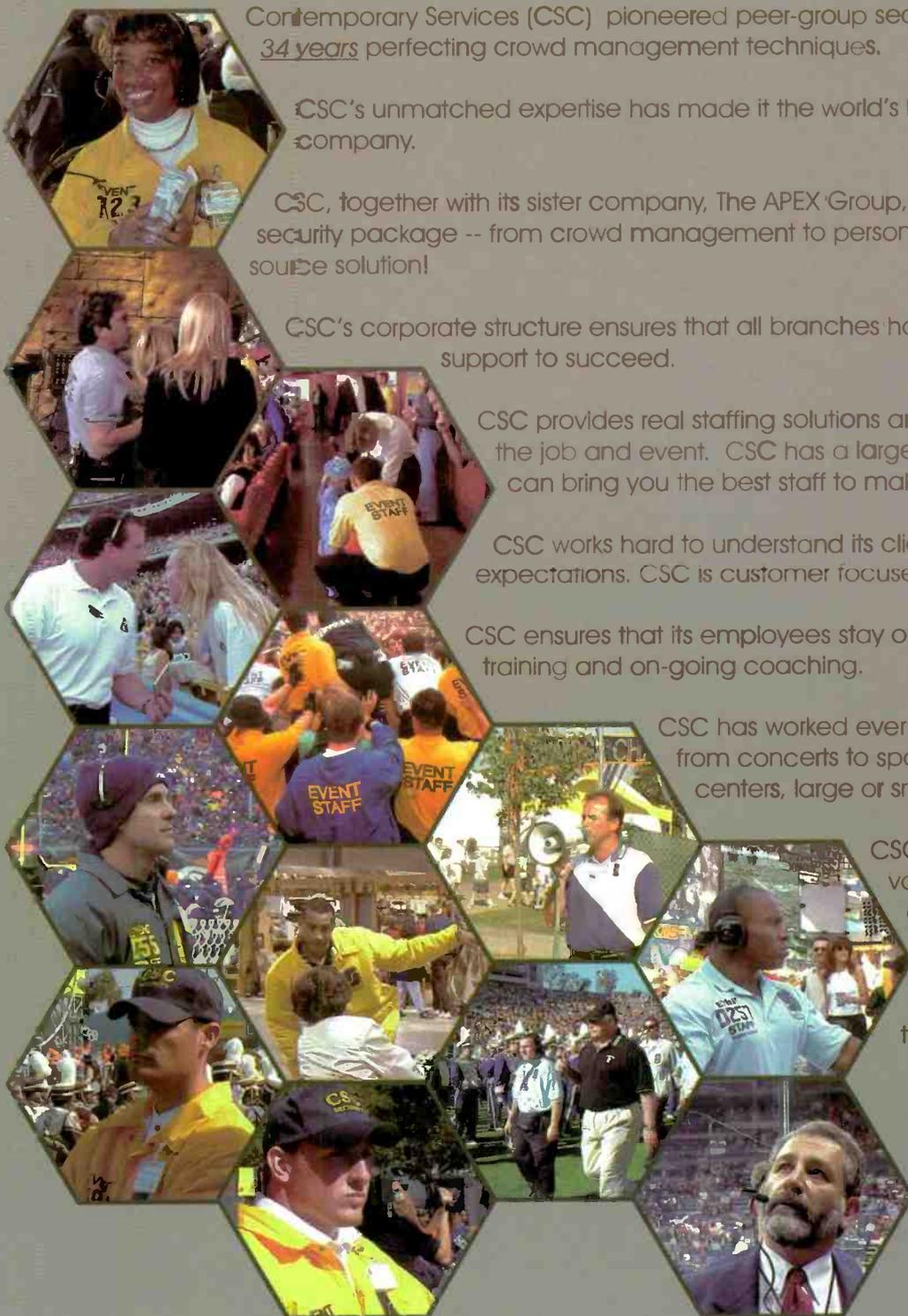
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GENERAL ADMISSION

Continued from page TQ-1

fans. These guys don't want people in suits just sitting there."

On his last road trip, in fact, Springsteen publically complained about those people who shelled out the big bucks to watch him from isolated but luxurious box seats at Los Angeles' Staples Center.

Reggae artist Ziggy Marley wishes he could have played in a total GA environment during his just-wrapped stint on the Sheryl Crow-topped *Jeep World Outside Festival*. "It would have been cool if more people could have been where the stage was," says Marley of the tour's usual setup of high-end reserved seats in the front and GA lawn in the back. "Everyone could have gotten the chance to get closer to the music. Your real, hard-core fans are sometimes the working-class people who can't afford high-priced tickets."

Creed booker, the Agency Group's Ken Fermaglich, says that, 85% to 90% of the time, Creed is able to secure general admission for the entire building. In places where seats are bolted to the floor, making GA tricky to accommodate, Creed at least tries to carve out a pit area for 250 to 1,000 people. "The band loves to have an audience that can move around and jump," says Fermaglich. "They want something rowdier."

Overwhelmingly, venues are accommodating folks who want a GA setup of some sort. Denver's Fiddler Green Amphitheatre, for instance, features 7,000 full-time seats and a 10,000-capacity lawn. But, to appease jam band Widespread Panic for Aug. 17 and 18 dates, Fiddler labeled 3,500 of its seats GA. Similar steps were taken at Raleigh's Alltel Pavilion for the band.

In other motivating factors, some fans are willing to pay a premium to get close to their heroes in a cordoned-off GA pit, bolstering tour organizers' bottom lines. This also bulks up a venue's capacity.

"With GA, you can get more people on the floor than if they were sitting. You can get bigger gross potential," says Widespread Panic agent/manager Buck Williams.

PAST PROBLEMS

However, impossible-to-ignore reasons do support the city safety ordinances enforcing reserved routines at such venues as Los Angeles' Staples Center, Boston's Fleet Center and Louisville, Ky.'s Freedom Hall. Most troubling is the 1979 trampling deaths of 11 people during a Cincinnati, Ohio, GA concert by The Who.

Continued on page TQ-10



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GENERAL ADMISSION

Continued from page TQ-8

Another is the June 2000 Pearl Jam show at a Denmark open music festival, which resulted in nine crushing deaths. Then, last March, one woman died in a mosh pit at an Australian Limp Bizkit date. And, most recently, in May, 30 people were hurt rushing the stage at an Eminem concert at Washington D.C.'s RFK Stadium.

While all of this horror occurred in GA settings, security officials believe that, if proper crowd-management procedures are followed, venues and promoters can breathe easy with GA.

Recalling the Who tragedy, Damon Zumwalt, president of security firm Contemporary Services Corporation, says, "[Who concert organizers] cut corners. They had no one outside working with the crowd."

HIGHER SECURITY

Now, especially since Sept. 11, the touring industry has considerably tightened its reins over fans, which eases a lot of the risks associated with GA. This year, the International Assn. of Assembly Managers (IAAM) Safety and Security Task Force—put together in response to Sept. 11—published a document detailing the best security techniques for all seating arrangements.

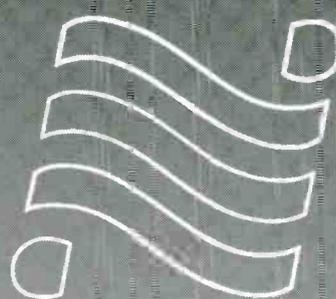
"Security has certainly improved," says Ken Scher, executive VP of Nederlander Concerts, pointing out that, since Sept. 11, buildings are opening their doors earlier to fans, preventing people from rushing the stage.

John Page, general manager of Philadelphia's First Union Center, says, "In some cases, I prefer general admission over reserved seating. Moshing can be dangerous, but, at the end of the day, kids are going to do it. When they create their own pits, there's a safety issue of them falling into chairs. The thing is to have a controlled environment."

Seconding this insight is Bart Butler, head of Rock Solid Security, who says, "People will go ahead and make their own general-admission floor, if they want—removing the chairs from the floor themselves. That can cause more of a danger issue."

Page also adds that security costs are roughly the same for GA versus reserved seating. Whatever security is added to the front of the house to keep moshers/rushers in line for GA is balanced by the slimming out of the security along the seat aisles. And, when ushers are required to manage seat rows for reserved, front security can be thinned out.



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Cory Meredith, president of Los Alamitos, Calif.-based security firm Staff Pro, reveals that reserved seating can pose as many problems as GA. "With reserved seating, you need people to keep the aisles clear and keep people in the right seats so they can't sneak to other areas," Meredith says. "You'll need the same amount of people [as GA], but they'll just have different duties."

Yet, it's the GA, not reserved-seat accidents, that seem to be deadly. Security spotted people falling in the audience at Eminem's D.C. concert, successfully got the rapper to stop playing and had him deliver a plea for calm to the crowds. But 30 people were injured nonetheless.

"I think everyone responded fabulously to the situation," says Contemporary regional manager Lenny Lambert. "It was very much a freak thing. We handled it the best way that we could."

SHIFTING SEATING

Nevertheless, Lambert argues that sometimes nothing beats GA. "We tried to do reserved for the Grateful Dead at RFK Stadium once. That lasted about 30 seconds after they hit the field," he says, remembering people hopping over seats to dance.

Certain, normally steadfast reserve-ists are warming up to GA. To snag Springsteen for a Nov. 12 show, Cincinnati's U.S. Bank Arena agreed to reinstate the GA seating it had banned after the 1979 Who concert.

Similarly, U2's desire to insert a GA floor within the venues' approximately 20,000 reserved-seat capacities during its last tour led L.A.'s Staples and Boston's Fleet to make exceptions to their rules. The experiment fared so well that both are looking at making exceptions down the road.

Staples Center senior VP of operations Lee Zeidman explains that U2's unique heart-shaped barricade (cornering off a 2,000 GA space) "made [the show] safe and enjoyable for people to watch. It was very successful. We are working with the L.A. Fire Dept. to see how we can do more."

Two years ago, Washington, D.C.'s 20,000-capacity MCI Center conceded a 3,000-capacity GA floor for the first time to Limp Bizkit. MCI Center's VP of facilities, Gary Handleman, says his building has needed to become more accepting of GA configurations because "artists are requesting it more," adding he was surprised when Bob Dylan recently wanted to have a 3,000-person open floor at MCI.

Bill Holmes, executive director at GA-friendly Mississippi Coast Coliseum, understands the GA-lovers' point of view. "I've always been an Aerosmith fan. But I remember them in a GA setting," he says. "Now [on its current outing], I have to sit in my seat and behave." ■

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- The Moonlight Theatre at the Entertainment & Sports Arena Raleigh, NC
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- The Theater at the SBC Center San Antonio, TX
- The Theatre at Compaq Centre at San Jose San Jose, CA
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Continued from page TQ-2

year-to-date numbers. "This is a terrific market, and we get great support from our sponsors, particularly our media sponsors," says Marsden. "The expansion of our reserved seating was very well-received."

Speaking well for the market is the fact that Boston's Fleet Center was the third-highest-grossing arena for January-July, with many of its dates booked by Marsden. He credits longtime Boston promoter Don Law, now a CEO with CCE, for building the concert market in the city. "Don Law really built this market and, in most cases, brought these acts through the stages here," says Marsden. "Acts stay stronger longer here than in a lot of markets because they were built the old-fashioned way." ■

EUROPEAN COMPANIES

Continued from page TQ-2

London, managing director Graham Pullen observes, "We will never do anything that is not ticketed. An event can be free, but it needs to be ticketed. Otherwise, you leave yourself open to your best guess. When we did [a tribute to] Nelson Mandela at Trafalgar Square, we made sure it was a ticketed event. So we had to use the Police Commissioner's orders to shut down the square," he says. Pullen, whose company handled the 175,000 at this year's Party in the Park, employs a full-time health-and-safety officer to ensure all the standards are met at each event.

Ib Hansen adds, "These days, there's been improved dialogue between festivals' management and the local authorities. After Roskilde, we spent all winter getting everyone to list everything they thought might be a risk at our events," says Hansen about Smukfest, which took place Aug. 8-11 this year. "We have a log-book on every security guard, and we've special agreements with the local hospitals, police and fire services."

Maarten Van Gool, project manager at the Stichting Promotie Den Haag, in the Hague, Netherlands, agrees. "Everything concerning safety is a hot topic at the moment. The police authorities are demanding that we have site plans, with marks highlighting the corresponding fencing grids, for every event. And local authorities are making permits compulsory," explains Van Gool, whose company promotes the annual Parkpop, which on June 30 at the Hague drew some 400,000 spectators without any major problems. ■

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Ranked by gross and compiled from Billboard BOXSCORES
January-July, 2002

TOURS

① PAUL McCARTNEY

Total Gross: \$53,218,098
Total Attendance: 407,183
Total Capacity: 416,439
No. of Shows: 27
No. of Sellouts: 23

② BILLY JOEL & ELTON JOHN

Total Gross: \$34,062,960
Total Attendance: 396,381
Total Capacity: 401,924
No. of Shows: 22
No. of Sellouts: 13

③ CROSBY STILLS NASH & YOUNG

Total Gross: \$34,854,333
Total Attendance: 437,373
Total Capacity: 520,183
No. of Shows: 40
No. of Sellouts: 8

④ EAGLES

Total Gross: \$33,956,029
Total Attendance: 378,262
Total Capacity: 378,262
No. of Shows: 30
No. of Sellouts: 30

⑤ 'N SYNC

Total Gross: \$33,173,750
Total Attendance: 523,084
Total Capacity: 595,067
No. of Shows: 36
No. of Sellouts: 3

⑥ DAVE MATTHEWS BAND

Total Gross: \$32,656,142
Total Attendance: 817,200
Total Capacity: 827,860
No. of Shows: 44
No. of Sellouts: 32

⑦ BRITNEY SPEARS

Total Gross: \$26,966,029
Total Attendance: 464,892
Total Capacity: 482,839
No. of Shows: 34
No. of Sellouts: 23

⑧ CHER

Total Gross: \$19,860,316
Total Attendance: 289,553
Total Capacity: 310,110
No. of Shows: 22
No. of Sellouts: 7

⑨ BLINK-182 & GREEN DAY

Total Gross: \$18,131,489
Total Attendance: 584,457
Total Capacity: 748,560
No. of Shows: 42
No. of Sellouts: 14

⑩ KENNY CHESNEY

Total Gross: \$16,828,970
Total Attendance: 648,746
Total Capacity: 855,209
No. of Shows: 66
No. of Sellouts: 15

ARENAS

① FIRST UNION CENTER/ PHILADELPHIA, PA.

Venue Capacity: 21,000
Total Gross: \$24,074,009
Total Attendance: 287,766
Total Capacity: 287,833
No. of Shows: 18
No. of Sellouts: 17

② MADISON SQUARE GARDEN/NEW YORK, N.Y.

Venue Capacity: 20,697

Total Gross: \$19,905,305
Total Attendance: 268,141
Total Capacity: 282,776
No. of Shows: 18
No. of Sellouts: 10

③ FLEET CENTER/BOSTON, MASS.

Venue Capacity: 19,600
Total Gross: \$18,000,026
Total Attendance: 221,905
Total Capacity: 228,716
No. of Shows: 14
No. of Sellouts: 6

④ MCI CENTER/ WASHINGTON, D.C.

Venue Capacity: 20,000
Total Gross: \$17,681,012
Total Attendance: 204,432
Total Capacity: 236,529
No. of Shows: 15
No. of Sellouts: 6

⑤ NATIONAL CAR RENTAL CENTER/SUNRISE, FLA.

Venue Capacity: 22,099
Total Gross: \$13,636,541
Total Attendance: 150,526
Total Capacity: 156,815
No. of Shows: 10
No. of Sellouts: 6

⑥ MGM GRAND GARDEN/ LAS VEGAS, NEV.

Venue Capacity: 20,654
Total Gross: \$10,506,383
Total Attendance: 84,898
Total Capacity: 106,933
No. of Shows: 8
No. of Sellouts: 2

⑦ PALACE OF AUBURN HILLS/AUBURN HILLS, MICH.

Venue Capacity: 15,200
Total Gross: \$9,715,692
Total Attendance: 229,313
Total Capacity: 264,559
No. of Shows: 16
No. of Sellouts: 9

⑧ ICE PALACE/TAMPA, FLA.

Venue Capacity: 21,500
Total Gross: \$9,259,333
Total Attendance: 130,143
Total Capacity: 162,627
No. of Shows: 11
No. of Sellouts: 3

⑨ ARROWHEAD POND/ ANAHEIM, CALIF.

Venue Capacity: 19,400
Total Gross: \$8,448,216
Total Attendance: 135,993
Total Capacity: 151,865
No. of Shows: 13
No. of Sellouts: 4

⑩ UNITED CENTER/ CHICAGO, ILL.

Venue Capacity: 25,000
Total Gross: \$8,163,379
Total Attendance: 85,852
Total Capacity: 96,211
No. of Shows: 7
No. of Sellouts: 2

AMPHITHEATERS

① TWEETER CENTER FOR THE PERFORMING ARTS/MANSFIELD, MASS.

Venue Capacity: 19,900
Total Gross: \$9,458,495
Total Attendance: 225,331
Total Capacity: 302,558

No. of Shows: 16
No. of Sellouts: 2

② UNIVERSAL AMPHITHE- ATRE/UNIVERSAL CITY, CALIF.

Venue Capacity: 6,251
Total Gross: \$9,297,076
Total Attendance: 177,688
Total Capacity: 197,423
No. of Shows: 36
No. of Sellouts: 18

③ TWEETER CENTER AT THE WATERFRONT/ CAMDEN, N.J.

Venue Capacity: 25,000
Total Gross: \$8,221,652
Total Attendance: 220,839
Total Capacity: 283,422
No. of Shows: 13
No. of Sellouts: 5

④ DTE ENERGY MUSIC CEN- TER/CLARKSTON, MICH.

Venue Capacity: 15,274
Total Gross: \$8,206,395
Total Attendance: 450,445
Total Capacity: 666,150
No. of Shows: 45
No. of Sellouts: 7

⑤ TOMMY HILFIGER AT JONES BEACH THE- ATER/WANTAGH, N.Y.

Venue Capacity: 10,000
Total Gross: \$6,274,585
Total Attendance: 154,750
Total Capacity: 210,868
No. of Shows: 15
No. of Sellouts: 2

⑥ CYNTHIA WOODS MITCHELL PAVILION/THE WOODLANDS, TEXAS

Venue Capacity: 13,000
Total Gross: \$5,814,457
Total Attendance: 223,678
Total Capacity: 354,302
No. of Shows: 23
No. of Sellouts: 6

⑦ TWEETER CENTER/ TINLEY PARK, ILL.

Venue Capacity: 28,000
Total Gross: \$5,644,035
Total Attendance: 184,530
Total Capacity: 273,294
No. of Shows: 12
No. of Sellouts: 1

⑧ SMIRNOFF MUSIC CENTRE/DALLAS, TEXAS

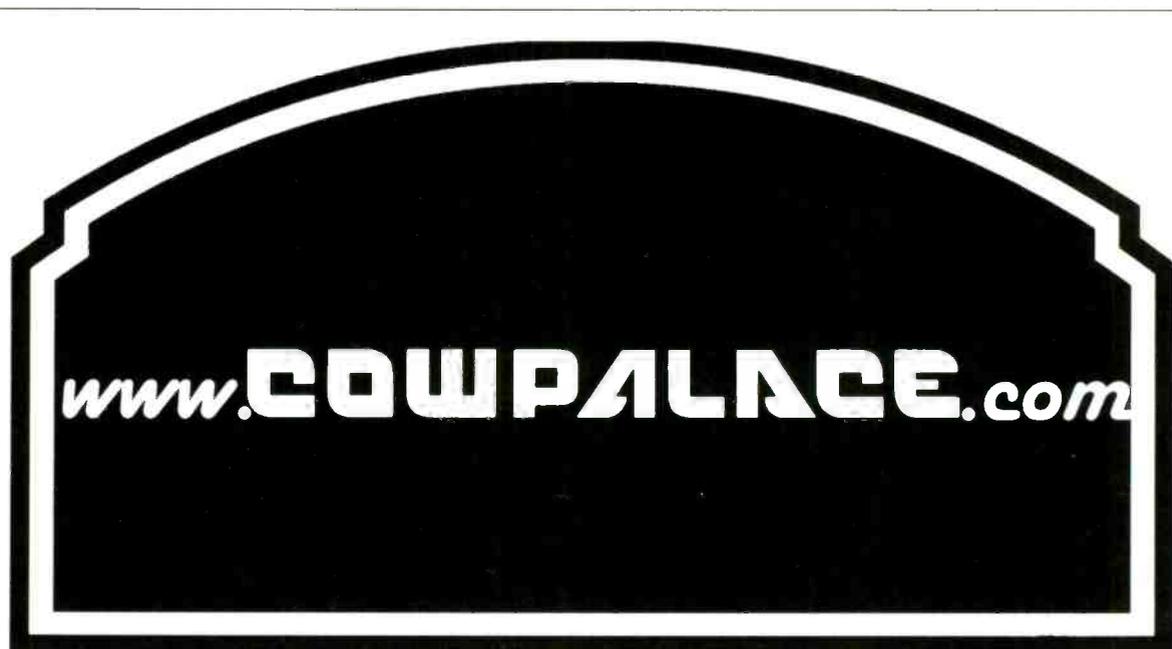
Venue Capacity: 20,177
Total Gross: \$5,534,496
Total Attendance: 181,709
Total Capacity: 221,546
No. of Shows: 19
No. of Sellouts: 1

⑨ SHORELINE AMPHITHE- ATRE/MOUNTAIN VIEW, CALIF.

Venue Capacity: 20,000
Total Gross: \$5,322,937
Total Attendance: 156,420
Total Capacity: 209,000
No. of Shows: 10
No. of Sellouts: 2

⑩ HIFI BUYS AMPHITHE- ATRE/ATLANTA, GA.

Venue Capacity: 18,920
Total Gross: \$5,066,755
Total Attendance: 169,261
Total Capacity: 200,076
No. of Shows: 14
No. of Sellouts: 3



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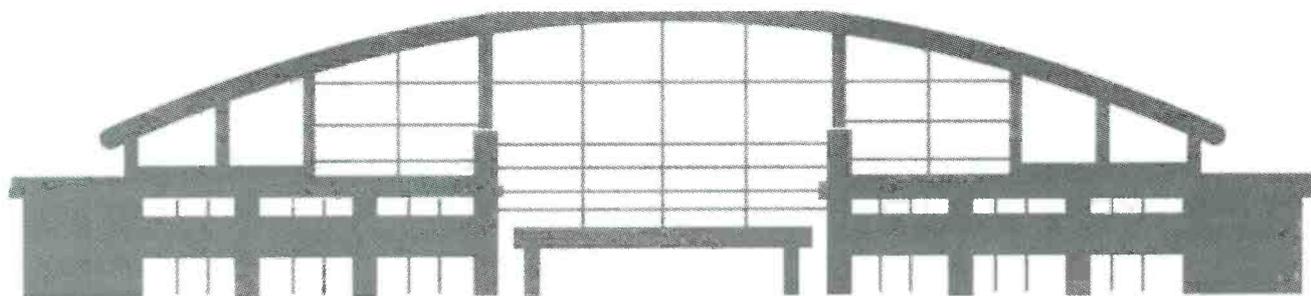
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Giant Center's Grand Opening

A Major-League Venue In A Minor-League Market

BY RAY WADDELL

There is a sweet addition coming to Hershey, Pa., as the sparkling Giant Center is set to open Oct. 15 as part of the expansive Hersheypark complex.

Owned by the Derry Township Authority and operated via a longtime lease with Hershey Entertainment & Resorts' (HE&R) sports and entertainment division, the new arena will supplement much-used HE&R facilities like the Hersheypark Arena and Hersheypark Stadium. Giant Center will also serve as the new home for the HE&R-owned Hershey Bears of the American Hockey League and will host a wide range of concert and entertainment events.

The Giant Center, designed by Kansas City-based architectural firm HOK Sport+Venue+Event, has a capacity of 12,500 for in-the-round concerts, 10,000 for end staging and 10,500 for hockey. The arena also boasts 40 luxury suites and club-level seating.

The need for a new, state-of-the-art arena was recognized several years ago by HE&R's sports and entertainment division officials. "The new building has been on the radar for five or six years now," says Matthew Ford, general manager of Giant Center. "Hersheypark Arena was built in 1936, and, although it is very quaint and unique, it doesn't have any of the comforts and amenities of modern arenas."

Others close to the project agree. "This is a major-league building in a minor-league market," says Terry Connor, director of buildings and grounds for HE&R's sports and entertainment division. "Most of the people around here have never been exposed to a building like this, unless they traveled to Philadelphia, Pittsburgh or the D.C. area."

Public funding from the state and Derry Township Authority helped raise the \$65 million needed to build

the Giant Center, and the construction process has taken two years. Roads, parking lots and other infrastructures took the total price tag to \$95 million. The building sits on the west end of the Hersheypark complex, right off Hersheypark Drive.

Actual arena management will be by Regional Arena Management, a wholly owned subsidiary of HE&R. Facility management, food and beverage, and box-office facilities are all operated in-house. The facility operates its own ticketing phone room and, though it allocates tickets to Ticketmaster, is not an exclusive Ticketmaster building.

Giant Center derives its name from a 10-year, \$4.5 million naming-rights deal with Giant Foods, the Carlisle, Pa.-based supermarket chain.

NUTS AND BOLTS

Tom Stephens, operations manager for Giant Center, says the building will be a first-class venue for sporting events and highly functional for concerts. For example, load-in/load-out for concerts and family shows will be much improved over the old arena.

"The new building has three loading docks and huge elephant doors, so if you need to drive a truck inside the building, you can," says Stephens. "The truck drivers are going to love us. With the old arena, you had to drive down this winding road to get to the back of the building. We've eliminated that problem."

Being an ice-based hockey building, Giant Center has sophisticated ice-making equipment in place. And, with 2,400 amps of three-phase show power, versus 1,600 at the old arena, there should be plenty of juice for any show booked into the building. Hersheypark Stadium, which has 1,800 amps, has had to bring in generators in

the past for such high-production shows as 'N Sync. No such auxiliary power needs are anticipated for Giant Center but would be available if necessary.

Rigging and production shouldn't be a problem at Giant Center, either, and a sports lighting package should provide plenty of illumination for television and any other production. Giant Center has 10 new spotlights, new Stage Right staging, a basketball floor from Horner Flooring and a utility floor from Innovative Arena Products. A huge, \$1 million-plus, center-hung video scoreboard from White Way features four Mitsubishi screens with video production capabilities.

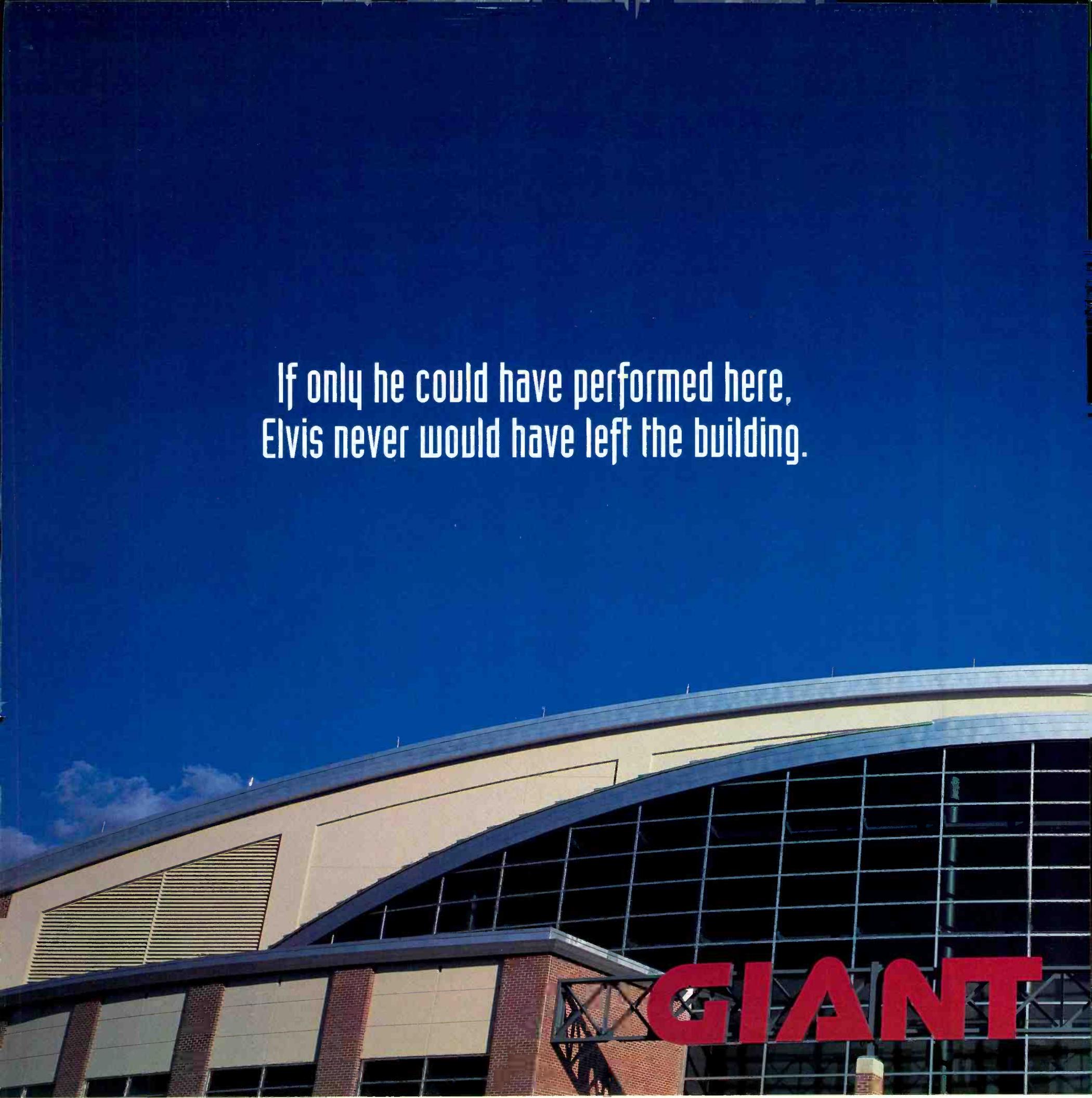
Back-of-house facilities include two production offices, two star dressing rooms, four other dressing rooms, a home locker-room for the Bears, visitor locker rooms and three other team dressing rooms. There's also far more back-of-house room than there was in the old arena. "One of the nicest things about the new building is plenty of storage space," notes Stephens.

At press time, 37 of the building's 40 suites had been sold, and all were expected to be occupied by the time Giant Center opens. Suite leases range in price from \$40,000 to \$70,000 per year, with leases of up to 10 years.

FOOD & BEVERAGE

The Giant Center food-and-beverage operation is overseen by Maarten van Wijk, who comes to the arena from the HE&R-owned Hotel Hershey. Giant Center will feature nine full-blown concession stands, with six points of sale at each. In total, the arena will have 60 points of sale, plus six portable carts. In-seat vending is operated by Maryland-based Jay Vending.

Continued on page 27

A photograph of the GIANT Center arena building, featuring a large glass facade and a prominent red 'GIANT' sign. The building is set against a clear blue sky. The text 'If only he could have performed here, Elvis never would have left the building.' is overlaid on the upper portion of the image.

If only he could have performed here,
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Opening this fall, GIANT Center will unite Hershey's past with the best of modern-day arenas to create the place to be in Central Pennsylvania. With seating for up to 10,500 for AHL HERSHEY BEARS® hockey, GIANT Center will host everything from sporting events to family entertainment and top name concerts with a maximum capacity of 12,500. Conveniently located near New York City, Philadelphia, Pittsburgh and Baltimore, Hershey is one of the most versatile sports and entertainment destinations in the Northeastern United States.



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Matthew Ford, General Manager

GIANT Center

950 W. Hersheypark Drive

Hershey, PA 17033

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Email: mford@HersheyPA.com

giant Center

Booking It

Location And Logistics Make The Giant Center An Ideal Touring Stop

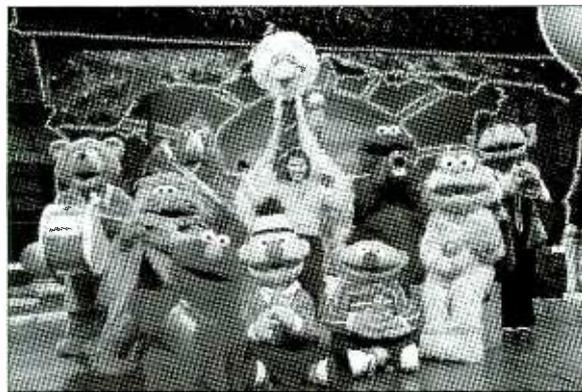
BY RAY WADDELL

Promoters of concerts, special events and family shows have been selling tickets in Hershey, Pa., for decades, but the opening of the new Giant Center gives them another big reason to route through this unique market.

The ability of the new Giant Center to attract top-name acts is evident right out of the box. Cher with Cyndi Lauper will open Giant Center on Oct. 15 as a stop on Cher's hugely successful Farewell Tour, a date produced by Clear Channel Entertainment (CCE).

"We're going to be bringing a lot of acts in there," vows Larry Magid, Philadelphia-based regional VP for CCE. "It's just what the doctor ordered for this market."

With capacity ranging from 10,000 to 12,500, depending on the event, Giant Center will feature top-notch production capabilities, much-improved load-in/load-out and all the amenities of a modern, major-market arena. As such, Giant Center



Cher will open Giant Center, which will also host Sesame Street Live.

represents an attractive complement to the Hersheypark bevy of venues that already includes Hersheypark Arena (capacity 7,200), Hersheypark Stadium (32,000) and a 2,000-capacity amphitheater.

With a population of 20,000, Hershey, Pa., is a community within Derry Township and can claim a surrounding market of about 500,000 people. Located in central Pennsylvania about 10 miles east of Harrisburg, Hershey is about an hour and 45 minutes west of Philadelphia and an hour-and-a-half north of Baltimore. In other words, not only does Hershey route well, it's also capable of drawing from its larger-market neighbors, as it has recently with acts including Dave Matthews Band, the Who and Aerosmith. In fact, DMB has sold out Hersheypark Stadium each of the past five years.

Hosting top-name artists is not a recent phenomenon. Over the years, Hershey has hosted Frank Sinatra, Bob Hope, Jack Benny, George Burns, Lawrence Welk, Johnny Cash, the Eagles, Engelbert Humperdinck, the Beach

Boys, John Denver, Sonny & Cher, Liza Minnelli, U2, Bill Cosby and Liberace, to name a few.

The potential of the market has not been lost on mainstream promoters. Veteran regional promoter Magid frequently produced shows at Hersheypark with his Electric Factory Concerts, and, since Electric Factory was acquired by CCE, Magid has remained very active in the market, now owning an exclusive via CCE to produce the stadium's summer concert series. While neither the old nor new arena will operate under such an exclusive, CCE already has some holds in place at Giant Center, including the grand-opening Cher concert, and Rush on Oct. 25.

"It's a nice-sized building, with good management and a good company; we love it," says Magid. "We like the market. It makes a lot of sense, routing-wise, and this new arena is a natural step up."

Family-show producers seem to agree. Disney on Ice visits Giant Center in November, and Sesame Street Live is booked for January 2003. The latter, produced by VEE Corp., has played Hershey for years and will move from the old Hersheypark Arena into Giant Center in January.

"Hershey has been a part of our Sesame Street play for nearly 18 years," says Susan Hoffman, director of booking for VEE. "Moving to the new arena is a natural transition."

Hoffman adds that Giant Center is a welcome addition to the market. "Hershey has been a good play for us, and we've locked into this January time frame and built very nicely on it," she adds.

"That's part of touring family shows; you need consistency in location and time frame. We're familiar with the people at Hershey; we know their operation and their marketing."

While any event will have to work dates in around the American Hockey League tenant Hershey Bears, Matthew Ford, general manager of Giant Center, is quick to point out, "Giant Center is a lot more than just an AHL building."

Giant Center can also bank on non-locals to patronize events. "Hershey is a destination, and, when people visit us, they look at what else they can do in the area," notes Ford. "We're positioning Giant Center as the newest, biggest arena within a couple hours of here."

Ford says promoters and producers who have visited Giant Center as it is being constructed have been impressed, and he expects the same from event-goers once it opens. As such, Ford expects a significant honeymoon period. "With any new building, there is plenty of intrigue and interest," he says. "We spent a lot of time doing research, and we feel we've built a building that people will walk into and be absolutely amazed. We hope to give them the finest shows and services a building like this should be giving." ■

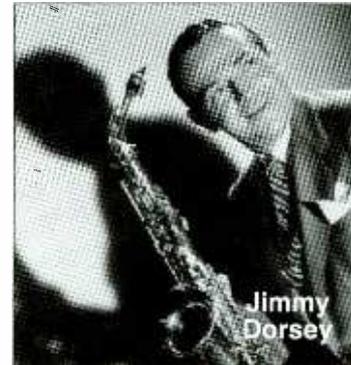
Hershey History

A Planned Community For Factory Employees Becomes A Tourist Attraction

The town of Hershey, Pa., and the complex of resorts, venues and theme park that reside there, are gearing up for a major centennial celebration next year. Founded by chocolate magnate Milton S. Hershey in 1903, Hershey, Pa., is now home to more than 20,000 people, who are anticipating a big birthday party early next year.

"Groundbreaking in the area was in March 1903," points out Kathy Burrows, public-relations director for Hershey Entertainment & Resorts (HE&R). The official kick-off of the centennial, as planned by the Hershey Centennial Steering Committee, is set for March 2, 2003. Other plans call for the unveiling of a historical plaque, the production of a video on the history of Hershey, Pa., and a big community picnic on June 28 of next year.

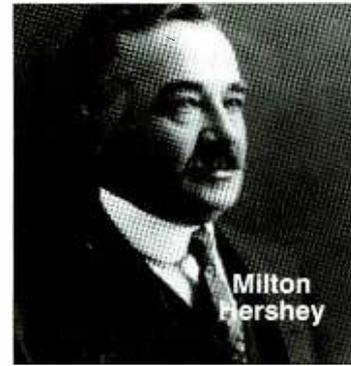
The town is no stranger to anniversary celebrations. For Hershey's 10th-anniversary celebration in 1913, James "Birdman" McCalley of Harrisburg, Pa., staged an "aero-plane" flight in an 80-horsepower biplane. The 20th-anniversary came during tough economic times that hit



Jimmy Dorsey

the chocolate company during a sugar crisis, but the 30th-anniversary celebration boasted performances by the Allentown Band, Rudy Vallee and Alice Faye.

The story of Hershey, Pa., is one of a "planned community" before the term was coined. According to the Hershey Community Archives, when Milton Hershey decided to build a new chocolate factory, he also wanted to build a model town to house workers and support his business. His vision included comfortable homes, an inexpensive public-transportation system, a quality public-school system, and extensive recreational and cultural opportunities.



Milton Hershey

Under the umbrella of the Hershey Chocolate

Company, Milton Hershey established businesses to build and operate the town, including a transit company, construction firm and lumber company, utilities, laundry, department store, dairy farms and creamery, park and zoo, cemetery, nursery and greenhouse. The Hershey Improvement Company was responsible for building the infrastructure of the town: establishing roads, maintaining sewers, laying the utilities, constructing new homes and overseeing construction of public buildings.

Milton Hershey's "great building campaign" between 1929 and 1939 resulted in the construction of most of the town's major structures, including the Community Center, Hotel Hershey, Hershey schools, Hershey Chocolate Corporation Headquarters at 19 East Chocolate Ave., Hershey Sports Arena and Hershey Stadium. Smaller projects included Hershey Park Swimming Pool, Hershey Creamery, Park View Golf Clubhouse, Hershey Zoo Birdhouse, Hershey Rose Garden and major renovations to the Community Inn.

GLORY DAYS

During the 1930s, Hershey evolved into a tourist destination with the construction of Hotel Hershey, Hershey Sports Arena, Hershey Stadium and the enlargement of Hershey Park. The latter, now known as Hersheypark, was

Continued on page 27

GRAND OPENING

Continued from page 23

Menu items consist of typical arena offerings, in addition to local Pennsylvania Dutch, Italian and regional fare. One concession stand will focus on healthier foods, which Van Wijk terms as the "five S's": sushi, sandwiches, soups, salads and sweets.

The other eight stands will serve 1/4-pound hot dogs and Italian sausages, cheese-steak sandwiches, Italian meatball subs, beef barbecue sandwiches and pulled pork sandwiches. Obviously, oversized Hershey Bars, Mr. Goodbars, Special Dark, Reese's, Kit Kats and other Hershey favorites will be readily available. Branded suppliers involved include Kunzler (hot dogs, sausages), Lucy's (Italian) and national food distributor A.S.K. Foods.

Prices on menu items range from \$3.50 to \$4 for sandwiches to \$1.75 for candy items. Sixteen-ounce draft beers go for \$5; Coca-Cola owns exclusive pouring rights at Giant Center, with 22-ounce soft drinks priced at \$2.50 and 32-ouncers at \$2.75.

UPSCALE DINING

Giant Center features a club lounge that seats 688 and boasts its own kitchen with a brick pizza oven. Offerings include half-pound hamburgers on Kaiser rolls, calamari sticks, panini sandwiches, Phillips crab cakes, salads and culinary "action" stations with carvings, pastas, sauces, etc. The lounge will also host wine tastings.

The suite menu offers both a la carte and packages, with the package deals offering substantial savings. Packages, sold for increments of eight people, include soups, hors d'oeuvres, salads, a main course and desserts.

One package labeled "the Crease" includes kettle chips, pretzels, popcorn, vegetable crudites, salads, pizza, mini-burgers, kosher hot dogs and a cookie platter, priced at \$216 for eight people. Upper-end dining can range as high as \$552.

All suites are stocked with bottled waters, soft drinks, fruit juices, house wines and a selection of domestic and imported beers. These beverages are billed to the suite-holder based on consumption at the end of each event. Each suite is stocked with chafing dishes, serving utensils, disposable dishes, cups and flatware at no additional cost. If suite-holders want to entertain guests with china, sil-

HERSHEY HISTORY

Continued from page 26

conceived as an integral part of the town that Hershey planned around his chocolate factory. In 1903, even before the factory was completed, he set aside the site to be used as a park for employee picnics and family outings. In 1905, a dance hall was constructed in the park, a theater in 1906, and a band shell in 1909. A trolley established to provide transportation for Hershey employees and milk delivery encouraged rapid growth as a "trolley park."

Other attractions soon followed. The first swimming pool opened in 1911, and, in 1912, the first big ride, a new carousel, began operation. The 1920s, 1930s and 1940s were glory days for Hershey Park, as hundreds of thousands of people flocked to the park each summer season. Visitors were entertained with amusement rides or concerts at the band shell or amphitheater. At night, concerts by big-name entertainers such as Jimmy Dorsey, Harry James and Guy Lombardo and their orchestras performed at the Park Ballroom.

Seeking to capitalize on the region's need for facilities for small to mid-size outdoor concerts, HE&R (then HERCO) opened the Star Pavilion in 1996. With a seating capacity of 7,000, the new outdoor concert bowl enabled HE&R to broaden the variety of musical groups performing in Hershey. Acts that have played the HE&R facilities include Dave Matthews Band, Aerosmith, 'N Sync, Luther Vandross, Kenny Rogers, Little River Band, Kenny G and the Temptations.

Today, Hershey Entertainment & Resorts owns and operates the Hersheypark entertainment complex, Hersheypark Arena and Stadium and the Star Pavilion, ZooAmerica North American Wildlife Park, the Hershey Bears American Hockey League franchise, the Hotel Hershey, and the Hershey Lodge & Convention Center, among many other properties. A new facility-management arm, Regional Arena Management, was formed to operate the new Giant Center. —R.W.

verware or glassware, the catering manager will quote prices and arrange for their rental.

"We established a focus group of suite-holders," says Van Wijk. "We are proactive and getting them involved with what their level of expectation is for the suites. This relates to food and beverage, concierges, parking, premium seat coordination, etc. and is working very, very well."



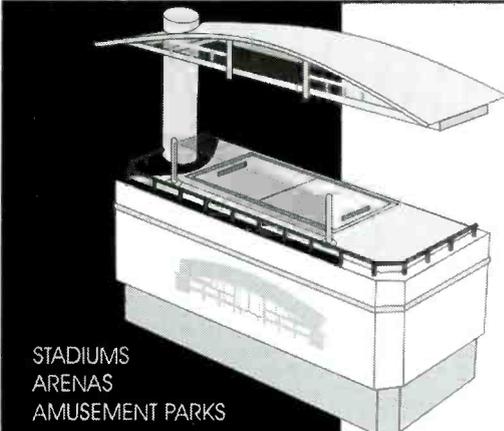
confidence the building will operate efficiently and without any hitches."

Connor comes to Giant Center after 13 years as an engineer at the adjacent amusement parks, so he has seen his share of openings. "There's always a blitz at the end," he says. "There may be someone painting walls at the 11th hour, but the critical systems will be tested and up and running by the time we

WRAPPING IT UP

As construction nears completion, the Giant Center project is on schedule and on budget. "The first hockey game is Oct. 19, and I'm sure we'll make that," says Connor, admitting that the schedule is hectic. "I have a lot of

open. It has already been indicated to me by some people who will be hands-on with operating this arena that the specifications are first-class all the way. I've heard some people say they will miss the old barn, but once they see an event in the new building, they won't." ■



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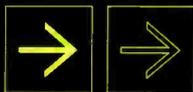
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ALBUMS

Edited by Michael Paoletta

POP

► BERLIN

Voyeur
PRODUCER: Mitchell Sigman
Heavensake/iMusic 1051
 Berlin's first album in 16 years is a continuation of its 1980s synth-hewn, new-wave beginnings. Early singles "Sex (I'm A...)" and "No More Words," which launched lead singer Terri Nunn's sexy vocal style into the mainstream, were simply perfect for dancefloors. The group picks up its dance roots and signature vocals throughout *Voyeur*, particularly on such tracks as "Blink of an Eye," a synth-pop fest that suggests the world's problems could be solved by dancing the night away, and "Drug," a desperate love story with rock-etched beats. With the Smashing Pumpkins' Billy Corgan, Nunn wrote "Sacred and Profane" (also the name of a Pumpkins song), a dark tale of obsession inspired by Nunn's first INXS concert. "To a King," one of the album's slower tracks, also has an obsession theme, likening a love interest to a noble king. Truly, a welcome return.—**JK**

► ANI DIFRANCO

So Much Shouting/So Much Laughter
PRODUCER: Ani DiFranco
Righteous Babe 29
 For arch music maverick Ani DiFranco, the art is in the moment, and that's what comes through on this live double set. Here, the eloquent contrarian is in her element—at peak form, in fact. Taken from gigs spanning 2000 to 2002, these 24 tracks—including three never before released—showcase DiFranco at her musical and temperamental best. Her bull's-eye declarations and sardonic political wit permeate the two discs while her seven-piece band runs hot from start to finish. For a quick dose, check out the very personal "32 Flavors" or the in-your-face "Not a Pretty Girl." Throughout, the freewheeling folk-jazz-funk musical foundation dovetails DiFranco's poetry-slam vocal style perfectly as she gouges out veiled social truths and fires off streaming indictments of all things conventional with utter damn-the-torpedoes attitude.

SPOTLIGHTS

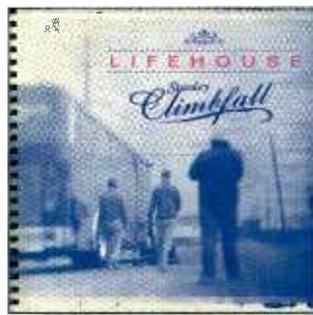


ENRIQUE IGLESIAS

Quizás
PRODUCER: various
Universal Music Latino: 4400643852-4
 Don't be fooled by "Mentiroso," the first single culled from *Quizás*, Enrique Iglesias' first Spanish-language album in five years. Syrupy and romantic, with a verse whose first bars are modeled closely after the standard "Se Me Olvidó Otra Vez," "Mentiroso" sounds like the teen Iglesias of yore. But even as Iglesias has gone back to his native language, he's evolved in style. *Quizás* is far hipper than its Spanish-language predecessors, more heartfelt than its English-language counterparts, and lyrically, it's managed to overcome the many clichés Iglesias used before. Material ranges from the title track, an obvious ode to Iglesias' father, to the peppy "Marta," the rock-edged "Tres Palabras," and dancefloor-primed "Pienso en Ti." Throughout the stylistic and content changes, Iglesias' voice remains the same—a breathy instrument with little range, but a defined personality that's allowed the artist to survive two languages and now, no doubt, the jump from romantic to contemporary.—**LC**

LIFEHOUSE

Stanley Climbfall
PRODUCER: Ron Aniello
DreamWorks 0044-50377
 After enjoying a massive breakout hit with 2000's "Hanging by a Moment," Lifehouse takes its best shot at avoiding the sophomore jinx by offering a set that's as close to bullet-proof as one can get. Every note of *Stanley Climbfall* is meticulously measured and carefully designed to sate listeners hoping for a sequel of "Hanging," while also deftly slipping in several well-crafted, forward-reaching tracks that will keep more jaded and critical ears happily



engaged. Perhaps most important, much of the set effectively positions frontman Jason Wade as a top-shelf songwriter. He shows that he's got a knack for weaving smarter-than-average lyrics into tightly constructed, instantly memorable melodies. The first single, "Spin," proves his mettle with its anthemic chorus, as do the potential follow-up hits; the haunting, midtempo "Sky Is Falling" and the raucous "Wash." Consider this one of the first big hits of the fall season.—**LF**



NATALIE COLE

Ask a Woman Who Knows
PRODUCER: Tommy LiPuma
Verve 314 589 774
 Cole's first effort for Verve is easily her strongest recording since 1990's *Unforgettable*. Besides being re-teamed with that set's producer, Tommy LiPuma, Cole uses this project to make a full-fledged commitment to being a jazz singer. There's nary a bit of pandering to the popsters here. Instead, the artist strives to be viewed as a stylist of experience and confidence—and she more than hits the mark. *Woman* is rife with challenging material that would wither or sound quaint in lesser hands. Perhaps most appealing about *Woman* is that it washes over the ears like a live performance. LiPuma brilliantly frames Cole with arrangements that have a relaxed tone, giving her plenty of room to explore the various technical regions of her voice, as well as experiment with phrasing. The end result is an album that ushers in a great new phase of Cole's already shimmering career. Color this one truly essential.—**LF**

And why not? Like she says on opening track "Swan Dive," "I've got better things to do than survive."—**AZ**

★ CROSS CANADIAN RAGWEED

Purple
PRODUCERS: Mike McClure, Cross Canadian Ragweed
Universal South 440064
 Cross Canadian Ragweed purposefully

blends big, crunchy rock guitars, crisp acoustic strumming, accessible melodies, and insightful lyrics, rendered with Texas-sized heart and an endearing mean streak just about as big. The act's Nashville-label debut is a hell of a ride, full of unexpected turns and pleasant surprises all along. The rip-roaring road song "Anywhere But Here" and hometown blues cut "17"

show style and personality, and chief singer/songwriter/guitarist Cody Canada impresses with his portrayal of a Deadhead American hero in "Brooklyn Kid." Things turn mean quickly, though: "Don't Need You" seethes with vitriol underneath monster guitars, and "Walls of Huntsville" is a classic murder rave-up. Even with all the suicide, cuttin', shootin', cussin', smokin',

and drinkin' references, this CCR also has a winning way with tender, melodic ballads like "Broken" and "On a Cloud," then it showcases a surprisingly effective everyman gospel on "Carry You Home." It's capped off with a pulsing, mystical battle anthem in "Freedom," wrapping up one of the best albums of the year.—**RW**

MASTRETTA

Mastretta
PRODUCER: Mastretta
Minty Fresh 43
 The work of Spanish composer/arranger/producer Nacho Mastretta comes together in this album, the first for Minty Fresh, in a collection that includes previously released tracks as well as soundtrack music and music written for a fashion show. It's an accurate portrait of an artist who's garnered praise in Spain for his largely instrumental, ambience-driven material, with influences that range from American rockabilly and jazz to contemporary classical and tropical. Although the highlights here are the exquisite guest vocalists Ana Belén (in "Andrea Doria") and Julieta Venegas (in "Luna de Miel")—with lyrics written by Mastretta and his brother Fernando—the instrumental tracks are superb as well. Moodiness sets the trend for the album in the opening "White Sheets, Tight Bed," with its repetitive motifs softly layered one atop the other.—**LC**

R&B/HIP-HOP

► RUN-D.M.C.

The Greatest Hits
PRODUCERS: various
Arista/BMG Heritage 10607
 Before the champagne wishes and caviar dreams of contemporary rap music, it was all about gold chains, black fedoras, and, of course, shelltoe Adidas. Run-D.M.C., the genre's first superstar act, personified the marriage of hardcore lyrics and thrashing guitars long before there was Limp Bizkit or Kid Rock. The long overdue *Greatest Hits* celebrates the historic career of the Queens, N.Y., trio of Joseph Simmons (Run), Darryl McDaniels (D.M.C.), and Jason Mizell (Jam Master Jay). From groundbreaking "King of Rock" to the resurgent "Down With the King," each

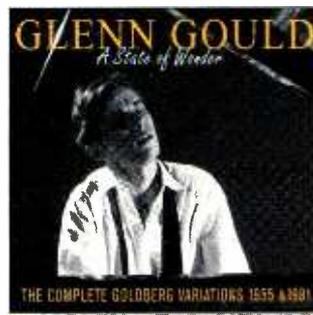
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VITAL REISSUES

GLENN GOULD

A State of Wonder: The Complete Goldberg Variations 1955 & 1981
REISSUE PRODUCERS: Louise de la Fuente
ORIGINAL PRODUCERS: Howard H. Scott, Glenn Gould, Samuel H. Carter
Sony Classical/Legacy S3K87703
 Iconoclastic genius, refreshing eccentric, infuriating nutcase—views on pianist Glenn Gould run the gamut, although he has been virtually deified since his death at age 50 in 1982. His radical 1955 Columbia Masterworks recording of Bach's *Goldberg Variations* made him an international star, and although he renounced the concert stage at age 30, his obsessively rendered recordings became state-of-

the-art attractions for a wide audience. He recorded the complete piano works of Bach for Columbia, including revisiting the *Goldberg Variations* with a far different interpretation just before his death. Gould's *Goldbergs* have been reissued many times from LP to CD to Super Audio CD (SACD), but this three-CD boxed set—the first deluxe fruit of the new partnership between Sony Classical and Sony's reissue arm, Legacy—is their definitive presentation, released to mark the dual 70th anniversary of Gould's birth and 20th anniversary of his death. Not only has the 1955 recording been remastered anew at 24-bit/96kHz, but the 1981 recording has also been fully restored



by going back to a newly rediscovered analog tape that ran simultaneously with the pioneering digital recording

that had been used for the master of the LP, CD, and initial SACD versions. The early digital recording offered silent background and extreme clarity but sacrificed warmth and depth. The freshly edited and remastered analog version here sounds remarkably superior, with wonderful body and presence. (The SACD titles currently on the market should eventually be replaced by new versions utilizing the analog master.) The third disc in this set presents a scripted but highly entertaining and illuminating 50-minute "interview" with Gould and journalist Tim Page, in which the pianist discusses his performances of the *Goldberg Variations*. As a bonus,

there are also a few studio outtakes from the 1955 sessions. The nicely illustrated package features generous annotation, including an essay by Page (plus a reminiscence about his recorded interview with Gould), the original notes for the 1955 release by Gould, and a welcome technical note by reissue producer Louise de la Fuente (whose ace engineering partner was Andreas K. Meyer). The music is, of course, sublime and of timeless appeal; let's hope that the same sort of curatorial care and marketing savvy that Legacy has devoted to Miles Davis and Robert Johnson can help broaden the market for a similar cultural hero like Gould.—**BB**

CONTRIBUTORS: Bradley Bamberger, Leila Cobo, Larry Flick, Steven Graybow, Rashaun Hall, Jill Kipnis, Gail Mitchell, Maggie Stein, Philip van Vleck, Ray Waddell, Adrian Zupp. **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)

ALBUMS

Edited by Michael Paoletta

POP

► BERLIN

Voyeur
PRODUCER: Mitchell Sigman
Heavenly/Interscope 1051

Berlin's first album in 16 years is a continuation of its 1980s synth-hewn, new-wave beginnings. Early singles "Sex (I'm A...)" and "No More Words," which launched lead singer Terri Nunn's sexy vocal style into the mainstream, were simply perfect for dancefloors. The group picks up its dance roots and signature vocals throughout *Voyeur*, particularly on such tracks as "Blink of an Eye," a synth-pop fest that suggests the world's problems could be solved by dancing the night away, and "Drug," a desperate love story with rock-etched beats. With the Smashing Pumpkins' Billy Corgan, Nunn wrote "Sacred and Profane" (also the name of a Pumpkins song), a dark tale of obsession inspired by Nunn's first INXS concert. "To a King," one of the album's slower tracks, also has an obsession theme, likening a love interest to a noble king. Truly, a welcome return.—**JK**

► ANI DIFRANCO

So Much Shouting/So Much Laughter
PRODUCER: Ani DiFranco
Righteous Babe 29

For arch music maverick Ani DiFranco, the art is in the moment, and that's what comes through on this live double set. Here, the eloquent contrarian is in her element—at peak form, in fact. Taken from gigs spanning 2000 to 2002, these 24 tracks—including three never before released—showcase DiFranco at her musical and temperamental best. Her bull's-eye declarations and sardonic political wit permeate the two discs while her seven-piece band runs hot from start to finish. For a quick dose, check out the very personal "32 Flavors" or the in-your-face "Not a Pretty Girl." Throughout, the free-wheeling folk-jazz-funk musical foundation dovetails DiFranco's poetry-slam vocal style perfectly as she gouges out veiled social truths and fires off streaming indictments of all things conventional with utter damn-the-torpedoes attitude. And why not? Like she says on opening track "Swan Dive," "I've got better things to do than survive."—**AZ**

★ CROSS CANADIAN RAGWEED

Purple
PRODUCERS: Mike McClure, Cross
Canadian Ragweed
Universal South 440064

Cross Canadian Ragweed purposefully blends big, crunchy rock guitars, crisp acoustic strumming, accessible melodies, and insightful lyrics, rendered with Texas-sized heart and an endearing mean streak just about as big. The act's Nashville-label debut is a hell of a ride, full of unexpected turns and pleasant surprises all along. The rip-roaring road song "Anywhere But Here" and hometown blues cut "17" show style and personality, and chief singer/songwriter/guitarist Cody Canada impresses with his portrayal of a Deadhead American hero in "Brooklyn Kid." Things turn mean quickly, though: "Don't Need You" seethes with

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PRODUCERS: various
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QUESTION

Vital Energy
PRODUCERS: Akim "Da Music Man" Ojo,
Question, Lemoyne "LA" Smith
**Women's World Entertainment/Lightyear
 Entertainment 54464**

Amid a kaleidoscope of soul, blues, and hip-hop, Question—born Courtney Akins, and a former member of the rap group Panic—is equally at home singing or rapping about spirituality, self-love, and unity filtered through straight-no-chaser, message-filled lyrics. Joining the scene from Westside Chicago by way of Memphis and call-

ing to mind such contemporaries as Lauryn Hill and Mos Def, Question infuses every song on this ambitious slice of neo-soul with the same vital energy implied in the album's title. She hits the nail on the head on such tracks as "Come on Everybody" and "Love Will Find Its Way." Not every song hits its mark, and the inclusion of several remix versions comes off as padding. However, this promising debut shows there's no question about Question's talent. Distributed in the U.S. by WEA.—**GM**

DANCE/ELECTRONIC

★ NIGHTMARES ON WAX

Mind Elevation
PRODUCER: George Evelyn
Warp 95

Quirky British producer George Evelyn (aka Nightmares on Wax) has been creating groundbreaking downtempo grooves for Warp since 1995. His albums *Smoker's Delight* and *Carboot Soul* combine trippy instrumental hip-hop with sexy, slinky beats and are considered classic chill-out records in the dance/electronic world. With his newest full-length, *Mind Elevation*, Evelyn is getting closer to mainstream recognition by teaming with talented vocalists and creating a futuristic soul sound that is bouncy and infectious. The standout tracks are the hook-filled "Environment," "Destiny," and "Know My Name." All of these tracks feature newcomer Chyna B., whose sassy vocal stylings are reminiscent of Neneh Cherry. The dancehall-tinged track "70's 80's" features the deft male lyricist LSK; it sweetly recalls life in bygone eras. Don't think that Evelyn is living in the past, though. He is truly making music for future generations. Hopefully, such generations will discover these catchy gems.—**MS**

YOHIMBE BROTHERS

Front End Lifter
PRODUCERS: DJ Logic, Vernon Reid
ropeadope 93136

Not quite rock'n'roll and not quite hip-hop, DJ Logic and former Living Colour guitarist Vernon Reid put their own spin on both genres—and more—as the Yohimbe Brothers. With *Front End Lifter*, Reid and Logic have crafted/produced an inspired, multi-faceted album that, at times, is both surreal and comical. Highlights include the reggae-inspired "\$moke and Du\$t Dub (Version)" and the ethereal "Just a Little Screwy." Prince Paul (via his Handsome Boy Modeling School alter-ego Chest Rockwell), Slick Rick, and the other members of Living Colour turn up on the funk-fortified "6996-Club-Yohimbe." For listener convenience, the duo has even graciously provided nine suggestions to better enjoy the 15-track set. How thoughtful.—**RH**

COUNTRY

► PAM TILLIS

It's All Relative—Tillis Sings Tillis
PRODUCER: Pam Tillis
Lucky Dog 86546

Pam Tillis weighs in on her father Mel's impressive singer/songwriter canon here with a fine collection that is a credit to both generations. The younger Tillis owns a distinctive vocal easily suited to more contemporary material, but she waxes classic country on such per-

ON STAGE

DANNY AND SYLVIA: A MUSICAL LOVE STORY

Story and Lyrics by Robert McElwaine
Music by Bob Bain
Original Direction: Jack Marshall and Jacqueline Manger
Artistic Adviser: Thommie Walsh
Original Music Direction: Tom Fuller
Musical Director/NYC: Bruce Barnes
Choreography: Jacqueline Manger
Chashama Theater, New York

each step. More than two dozen original songs were composed for the show, with music by Bob Bain, Johnny Carson's lead guitarist for many years. Also included are three original Kaye hits. Two-time Tony Award-winner Thommie Walsh provided artistic direction.

Danny and Sylvia stars Brian Childers, who won a Helen Hayes award earlier this year in Washington, D.C., where the musical debuted to critical acclaim under the auspices of the American Century Theater. His portrayal is studied and beautifully manicured to reflect the rubbery, manic, and often-times unbridled panache that was the performer's signature. Throughout, Childers bubbles with flamboyant charm, sashaying across the stage as he narrates his story, hands thrashing and voice repeatedly heaving into falsetto titters.

Although he left an indelible mark on the world of entertainment—mastering film, TV, and stage—the achievements of Danny Kaye have largely evaded modern-day scrutiny. The actor/singer/dancer/comic made nearly two dozen films in the '40s and '50s, won two Emmy Awards, and developed a branded musical repertoire. And yet, most of us have three basic snapshots in our mind's eye: wavy red hair, *White Christmas* with Bing Crosby, and *Hans Christian Andersen*.

In truth, Kaye required great discipline and direction to succeed. It's possible he may never have vamped beyond the vaudeville stage had it not been for the iron-clad determination—and

abounding talent—of songwriter Sylvia Fine, the woman that Kaye partnered



Happy Couple. *Danny and Sylvia: A Musical Love Story* stars Brian Childers, left, and Perry Payne.

with early in his career, married, and worked with for more than 40 years (he died in 1987 at 74).

Danny and Sylvia: A Musical Love Story, is the captivating exploration of the complex relationship between Brooklyn, N.Y.-born high school drop-out Danny Kaminsky-cum-Danny Kaye and fellow Brooklynite, college-educated dentist's daughter Fine—and Kaye's eventual need to break free, prove his own merits, and redefine the boundaries of their relationship.

As part of the off-Broadway Chip Deffaa Invitational Theatre Festival running this month at the Chashama Theater in New York, the show is physically sparse—its set comprises a half-dozen revolving props against a black backdrop, a trio of musicians onstage, and a cast that consists solely of the two actors filling the title roles. And yet the 90-minute musical feels robust and satiating, with a script that is sympathetic and yet unafraid to embody a relationship that was built on mutual need.

The book and lyrics for *Danny and Sylvia* were written by Bob McElwaine, who was the couple's publicist for a decade, and he keenly fashions the methodical rise of Kaye from nightclub performer to Broadway actor and film star, and the relationship that evolves with

As an accomplished, composed singer, his reading of Kaye's trademark Gershwin/Weill hit, "Tcaikovsky," from *Lady in the Dark*, in which he rattles off the names of 54 Russian composers in 38 seconds, is a feat to behold.

Perry Payne, a longtime New York actress/singer/comedian, is responsible for a broader range of emotions as Fine, evolving ably from young, starving composer into a steamrolling superpower, both steering Kaye's career and holding her foot firmly on the accelerator of her own goals of fame and fortune.

She is also given the lion's share of the show's powerhouse ballads, and delivers them with radiant assurance, in particular the torchy "What Will I Say" and "If I Knew Then What I Know Now." Payne's voice is a treasure. A nod should also go to her wonderful period costumes by Kathryn Fuller, which offer a less-than-subtle clue of Fine's escalating wealth and stalwart confidence.

Together, the pair offers a Broadway-worthy performance: Perhaps the versatile Childers should consider relocating to New York, while Payne, a natural, is due her day under the brighter lights of Broadway-proper. Their dedication to the project's success is evident.

It's apparent that *Danny and Sylvia* is a labor of love, operating on a shoestring budget. But it offers big heart and a crisp story brought to vivid life by its cast. Not only would the loveable Kaye probably nod in approval, but also the more judicious Fine would, more than likely, award a thumbs up.

CHUCK TAYLOR

SINGLES

Edited by Chuck Taylor

POP

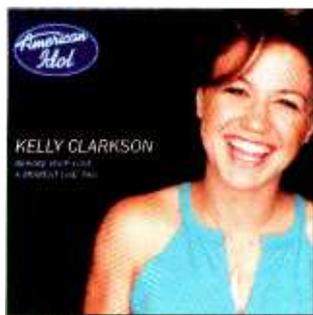
► **ASHANTI** *Baby* (4:29)
PRODUCERS: Chink Santana, Irv Gotti, 7
WRITERS: A. Douglas, A. Parker, I. Lorenzo,
 M. Dean, B. Jordan
PUBLISHER: not listed
Murder Inc. 15628 (CD promo)
 Judging by the recent organic online surge to protest Ashanti's receipt of a *Soul Train* award, there are more than a few music fans dumbfounded by the massive record sales achieved by this young woman, who stands in line to be the top female artist of 2002. Her latest single is likely to fuel the fires of discontent, with its lazy, here-we-go-again beat box, a melody that takes on all of three notes—it is close to monotone—and a redundant chorus of the title four times. It's difficult to imagine this *laissez-faire* song becoming a hit, but the momentum at radio appears to be unstoppable; after all, Ashanti had three songs in the top 10 at once. "Baby" pushes all the buttons for multi-format success, repeating the formula that has seemingly cast a spell on programmers. But while this may become another huge staple at radio, one can't help but wonder just where Ashanti will be a year from now.—**CT**

★ **LUIS FONSI** *Fight the Feeling* (3:17)
PRODUCERS: Tommy Tysper, Gustav Grizzly
WRITERS: Tysper, Jonsson, Mack
REMIXERS: Christian B., Mark Doid
MCA 25856 (CD promo)
 It worked for Shakira, Enrique Iglesias, Ricky Martin, and Marc Anthony. Now, platinum Puerto Rican superstar Luis Fonsi attempts to cross from Spanish to English with "Fight the Feeling," a spirited, hitworthy uptempo pop thumper. It's a challenging time for any pop artist to break in America, so a key marketing element will be parading the striking young-20s heartthrob in front of the *TRL* audience and securing airplay of a creative videoclip. A couple of years ago, this would have seemed a pretty sure thing: an aggressively catchy song, contemporary production, a proven success story in the Latin market, and an individual with star presence. But in today's top 40 land, where hip-hop and flailing guitars are the only thing that seem to qualify as cool, "Fight the Feeling" may require Fonsi to put his dukes up. He's got the tools; we wish him well.—**CT**

R&B

GLENN LEWIS & AMEL LARRIEUX *What's Come Over Me?* (4:10)
PRODUCERS: Troy Taylor, Lil' Steve Russell, Charles Ferrer
WRITERS: T. Taylor, S. Russell, Mischke
PUBLISHERS: Khara Troy Music adm. by Khara Troy Music/Strange Motel Music adm. by Strange Motel Music/Mischkemusic/Nfused Music/Music of Windswept, ASCAP
Epic/Sony Music Soundtrax 58001 (CD promo)
 It's been more than a good minute since we've heard a real standout

SPOTLIGHTS



KELLY CLARKSON (a) *A Moment Like This* (b) *Before Your Love* (3:47/4:01)
PRODUCERS: (a) Steve Mac, Stephen Ferrera (b) Desmond Child, Cathy Dennis
WRITERS: (a) J. Elofsson, J. Reid (b) D. Child, C. Dennis, G. Burr
PUBLISHERS: (a) BMG, STIM; Sony/ATV Music, SESAC (b) Desmondo/Deston/EMI April/Brrr, ASCAP
RCA Records 07863 60622 (CD promo)
 The people have spoken—to the tune of 100 million votes—and Texas-bred diva-in-waiting Kelly Clarkson is the chosen *one* in the year's most riveting pop-culture phenomenon, Fox TV's *American Idol*. With a \$1 million RCA Records contract inked, the 20-year-old singer's double-A side first single, "A Moment Like This"/"Before Your Love" hit radio stations like a bullet following the Sept. 4 finale—and boy, have they responded. Top 40, country, even R&B stations have been spinning "Moment" like crazy, launching the song at No. 60 on the Hot 100—and as Clarkson already proved before a finale audience of 22.8 million, the two glossy power ballads could not be better suited to her gorgeous, skyscraping vocal chords. Ironically, "Moment" and "Love" go squarely against the mainstream grain these days, but the public has made clear its continuing devotion to melodic pop music—and how exalting is that? Hearty congratulations to the talented Clarkson and her hard-working comrades. Isn't it wonderful to see America united for a just cause, that, for once, makes the music biz a hero, too?—**CT**

CHRISTINA AGUILERA FEATURING REDMAN *Dirrty* (4:35)
PRODUCERS: Rockwilder, Christina Aguilera
WRITERS: C. Aguilera, D. Stinson, R. Noble, B. Muhammad, J. Cameron
PUBLISHERS: Xtina/Dayna's Day/Warner Tamerlane/Ostaf/Jasper Cameron Designee, BMI; Funky Noble Productions, ASCAP; Jahqae Joints/Universal, SESAC
RCA Records (CD promo)
 Pop princess Christina Aguilera returns at a time when the very music she fueled could not be considered less cool. Aguilera, however, is fortunate enough to have remarkable talent—although, at the recent MTV *VMAs*, we



MISSY ELLIOTT *Work It* (4:22)
PRODUCER: Timbaland
WRITERS: M. Elliott, T. Mosley
PUBLISHERS: Mass Confusion Music/WB Music Corp. (ASCAP)/Virginia Beach Music/WB Music Corp. (ASCAP)
Elektra (CD promo)
 While James Brown may be "the hardest-working man in showbiz," Missy Elliott makes a strong argument for the title of the hardest-working woman in the business. Last year, Elliott released *Miss E... So Addictive*, one of 2001's most talked-about hip-hop albums. The set spurred two top 10 R&B singles—"Get Ur Freak On" and "One Minute Man"—and three Grammy Award nods. The singer/rapper still found time to write and produce hits—and a few misses—for artists like Tweet, Aaliyah, and Trina, as well as make guest appearances on other artists' singles and remixes. In addition, the Virginia native found the energy to record a new album, due this fall. Lead single "Work It" is an uptempo club anthem that's eerily reminiscent of old-school hip-hop breakbeat, with Elliott serving as *MC du jour*. Having never been the most lyrically gifted artist, Elliott's nonsensical lyrics really don't matter thanks to the infectious groove of the track, and that's where "Work It" scores. The songstress' ability to take chances has always been her strong suit, and radio will again reward her by putting "Work It" in high rotation.—**RH**



got a glimpse of how she intends to stake her claim in this brave new pop world: As she sauntered onstage to present an award, the "Latin" pop singer had inexplicably evolved into a full-on homegirl. Uh-huh. Of course, this new image goes in hand with "Dirrty," an all-too-busy track that offers style over substance, with Aguilera scatting more than singing. Rapper Redman's contribution is harsh—while such themes as showing one's ass, getting off, and sweating till your clothes come off pretty much pinpoint Aguilera's chosen direction. Certainly, R&B styling has become a pop survival technique, but much of today's contemporary sound relies on heavy production gimmicks and rappers *du jour* because the singers can't hold their own at the mike. Aguilera *can* sing. What a shame she felt the need to jump on this bandwagon.—**CT**

R&B duet that harks back to the days of Marvin Gaye and Tammi Ter-

rell or Donny Hathaway and Roberta Flack. Sadly, those moving

male/female torch songs that stir the heart and soul seem to be few

NEW & NOTEWORTHY

LAURA PAUSINI *Surrender* (3:58)
PRODUCERS: John Shanks, Mark Taylor
WRITERS: D. DeViller, S. Hosein, S. Smith, A. Anderson
PUBLISHERS: BMG/Little Engine/Big Caboose/the Works USA, ASCAP
Atlantic 300861 (CD promo)
 While much of the world knows Laura Pausini as well as their own front door, English-speaking pop music fans have caught only quick flashes of this extraordinary talent: performing in 1999 at *Pavarotti & Friends*, singing the luminous Richard Marx composition "One More Time" on the *Message in a Bottle* soundtrack, and anchoring the *Poké-*



man 2000 album with the anthemic "The Extra Mile." Now, at last, with 20 million albums neatly tucked under her belt, Atlantic sets this confident

Italian singer fully ablaze stateside via the stylish "Surrender," an uptempo jewel that will delight those who hold melody close to the heart. Borrowing from the best of the LeAnn Rimes/Cher catalog, the song chugs at a heartening tempo as Pausini bobs effortlessly through the positive lyric about giving in to love. This is that too-rare combination of able singer, posh pop production, and a first-rate song sown into a red rose of a potential hit—it's simply a perfect track to launch this star. Pop fans will be dancing in the streets; this release is truly cause for celebration. Look for the full-length *From the Inside* Oct. 15.—**CT**

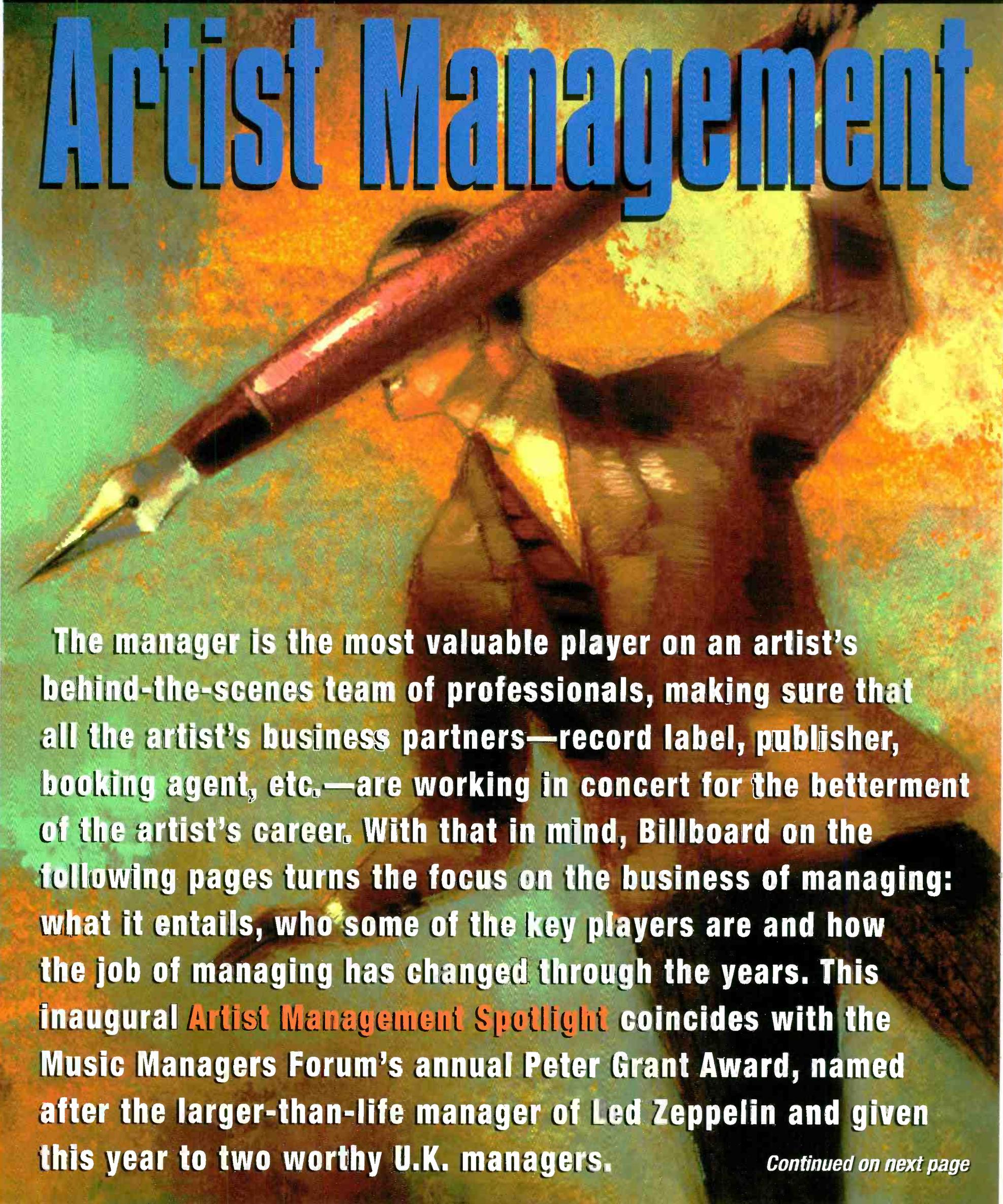
and far between these days. Epic labelmates and neo-sousters Glenn Lewis and Amel Larrieux truly make beautiful music together with the third single from the *Barbershop* soundtrack. While credible solo artists in their own right, their combined effort offers a refreshingly sweet and soulful ballad that dusts most of the fodder heard on contemporary R&B radio today. A moving lyric, provided by Troy Taylor, Lil' Steve Russell, and Mischke, combined with the outstanding vocal talents of Lewis and Larrieux, make for a true, ready-made classic performance. Simply, both contemporary and adult R&B radio would be foolish not to pick up on this gem.—**RH**

COUNTRY

► **GEORGE STRAIT** *She'll Leave You With a Smile* (2:57)
PRODUCERS: Tony Brown, George Strait
WRITERS: O. Blackman, J. Knowles
PUBLISHERS: Cal IV Songs/Larga Vista/Sony/ATV Songs/Big Yellow Do Music, BMI
MCA 02338 (CD promo)
 The latest from George Strait's current album, *The Road Less Traveled*, shows a modern-day country master at his best—wrapping that warm, inviting baritone around a well-written song. The talented Texan paints a portrait of a heartbreaker who is destined to leave some poor guy broken-hearted but with fond memories that will leave him with a smile. This song boasts one of those melodies that's clean and simple yet manages to insinuate itself into the listener's memory, so that you'll find yourself humming the chorus over and over long after the song has ended. Here's another winner from one of country's most consistent veterans.—**DEP**

★ **RAY PRICE** *You Just Don't Love Me Anymore* (3:19)
PRODUCER: Fred Foster
WRITERS: J. Allen, J. Crutchfield
PUBLISHERS: Joe Allen Music, BMI, Moluccan Music, ASCAP
Audium 8156 (CD promo)
 Earlier this year, a packed audience at Nashville's Ryman Auditorium rose to its feet during the taping of a Willie Nelson television special in enthusiastic appreciation for the timeless talent of Ray Price. The veteran performer showed that he still has the vocal chops that have made him one of country music's most revered entertainers. That talent is evident on this single from his new Audium album, *Time*. Penned by Joe Allen and Jan Crutchfield, the song is a sad exploration of the painful end of a failed relationship. Even though the record boasts a jaunty little melody, perfect for two-stepping around a Texas dancehall, the lyric is pure heartache, and when Price sings of "the cold indifference" in his lover's eyes, he delivers the observation with a world-weary resignation that underscores the agony in the lyric. Age and experience give his voice an authority and his performance a depth that can't be matched by an army of young wanna-bes. This is country music sung by one of the masters. All should sit up and take note, and programmers should indulge.—**DEP**

Artist Management



The manager is the most valuable player on an artist's behind-the-scenes team of professionals, making sure that all the artist's business partners—record label, publisher, booking agent, etc.—are working in concert for the betterment of the artist's career. With that in mind, Billboard on the following pages turns the focus on the business of managing: what it entails, who some of the key players are and how the job of managing has changed through the years. This inaugural **Artist Management Spotlight** coincides with the Music Managers Forum's annual Peter Grant Award, named after the larger-than-life manager of Led Zeppelin and given this year to two worthy U.K. managers.

Continued on next page

Management 2002

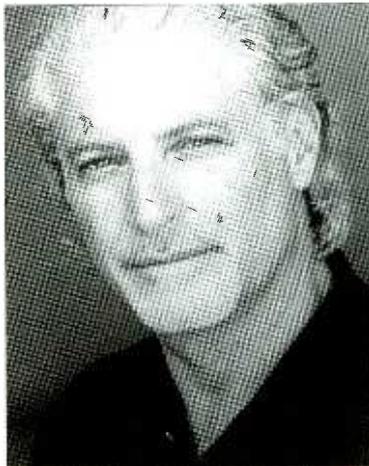
Today's career-caretakers wear many hats,
and their on-the-job training never stops.

BY MICHAEL AMICONE

Ask personal managers to describe what they do, and you'll get a litany of responsibilities and a variety of analogies. A booker, a promoter, an A&R rep, a merchandiser, a lawyer and even a psychologist are among the many personae a manager must adopt to ensure the artist gets a fair shake in today's volatile music marketplace.

"I've got to know everybody's part and how they all fit together," explains Ron Stone, who's been orchestrating careers for more than 33 years, first apprenticing with David Geffen and Elliot Roberts and eventually heading his own firm, Gold Mountain. Along the way, Stone's worked with CSNY, the Beastie Boys, Devo and, currently, Bonnie Raitt and the Baha Men. "I have to rehearse everybody. And, if I do a proper job of setting it all up, basically it's waving the wand, making sure everybody's turning the pages at the same time."

Gary Borman is another veteran who knows the stuff that musical careers are made of, having parlayed stints in the marketing departments of Warner Bros. and Capitol Records into a very successful managing career. As the owner of Borman Entertainment, he manages such artists as Faith Hill, James Taylor and Keith Urban, and, as a principal of Borman/Moir, he handles the Rolling Stones.



Career orchestrator: Stone

"With each client, I play a slightly different role," says Borman. "But, ultimately, I guess if one were to use a metaphor, I am a coach, and my job is to put together the best team with the best chemistry, [whose members] share a vision, who trust one another, who communicate well, who put the artists' needs first and who want to win."

David Sonenberg has been running his own DAS Communications since 1976, working with Meat Loaf, the Fugees and Wyclef Jean. He has also branched out into other entertainment fields, winning an Academy Award for *When We Were Kings*, a documentary on the Muhammad Ali-George Foreman Rumble In the Jungle, and readying the Broadway-bound play *Dance of the Vampires*, featuring music by Meat Loaf cohort Jim Steinman.



Salesmanship acumen: Kragen

INTERPLAY AND COOL VIDEOS

Sonenberg says a manager is different things to different clients. "He's anything that needs to be done," he explains. "Some clients are looking for a manager for muscle, for negotiating abilities, for contacts, for reach. Other people are looking for—and want and enjoy—some creative interplay. And, in that regard, they'd like to know what you think would be a cool idea for a music video, what do you think of this album cover or what should be the first single."

Continued on page 34

THE MANAGEMENT

... BORN TO DO IT!



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MANAGEMENT 2002

Continued from page 32

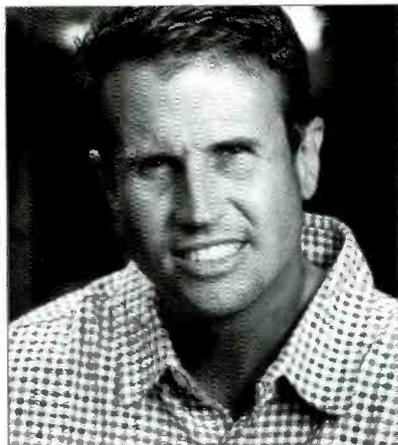
Another important part of a manager's repertoire is good old-fashioned salesmanship, says Ken Kragen. Over his distinguished, 40-year career, such acts as Lionel Richie, Kenny Rogers, the Bee Gees, Trisha Yearwood and the Smothers Brothers have benefited from Kragen's sales and management acumen—as have such charity projects as *We Are the World* and *Hands Across America*.

"Right now, I'm trying to sell a young artist, Shannon Lawson, to radio," says Kragen, who also handles country artist Mark Collie. "Or I may be selling the record company on putting more money into him, or signing an artist in the first place, or selling a promoter on using my artist—or selling the artist on himself."

Part of management company Atlas/Third Rail, a division of entertainment combine Mosaic Media Group. Scott Welch notched valuable experience working as a tour manager before assuming the personal manager's role in the late '80s. He currently handles Alanis Morissette and fledgling act Audiovent. Welch, who has managed such polar opposites as Dokken and Paula Abdul, says it helps if a manager knows something about everything. "I know it's very beneficial to me, because it just gives me a better overview of what's happening. When I see the deal sheets and I see the ticket pricing, because I understand it, I don't have to rely on somebody else."

Rebel Waltz Management's Jim Guerinot guides the careers of No Doubt, Beck, the Offspring and Social

Distortion. His résumé includes a number of jobs in the concert-promotion business and a stint as senior VP/GM of A&M Records. Guerinot says his days as a top label exec, during which he learned where all the "secrets" are buried, definitely gives him a leg up when negotiating a record deal. Lkening his job to being a CEO, Guerinot doesn't think a manager's role has changed that much since he first got started more than two decades ago. "But, again," he explains, "I came from a point where the job was always multifaceted, because that's how I broke into the business. You had to do a lot of different things. So you did whatever you could. If it meant being a concert promoter, a club booker, or selling the T-shirts or designing the flyer, that's where I was."



Label-trained: Guerinot

EASIER AND HARDER

With more aids and assistance for a manager to utilize today, there are also more things for a manager to learn. "It's easier on one hand, because there are more tools," says Borman, "and it's harder because there are more tools. The problem with management is there's no way of learning without doing. And, when you do things, you make mistakes—and you learn from those mistakes. And, the more you do them, the more you learn, and the better you become at them."

Welch describes a typical day in the life of a manager. "My day can be anything," he says. "For example, we're going to shoot a live show in Rotterdam,

Holland, for Alanis. So, for the last few days, I've been putting together the film crew and organizing the audio truck and then meeting with Warner Bros. to go over release plans for the DVD and how we're going to package it. In terms of Audiovent, it's a little different. I'm calling radio stations... I'm calling every favor in the book."

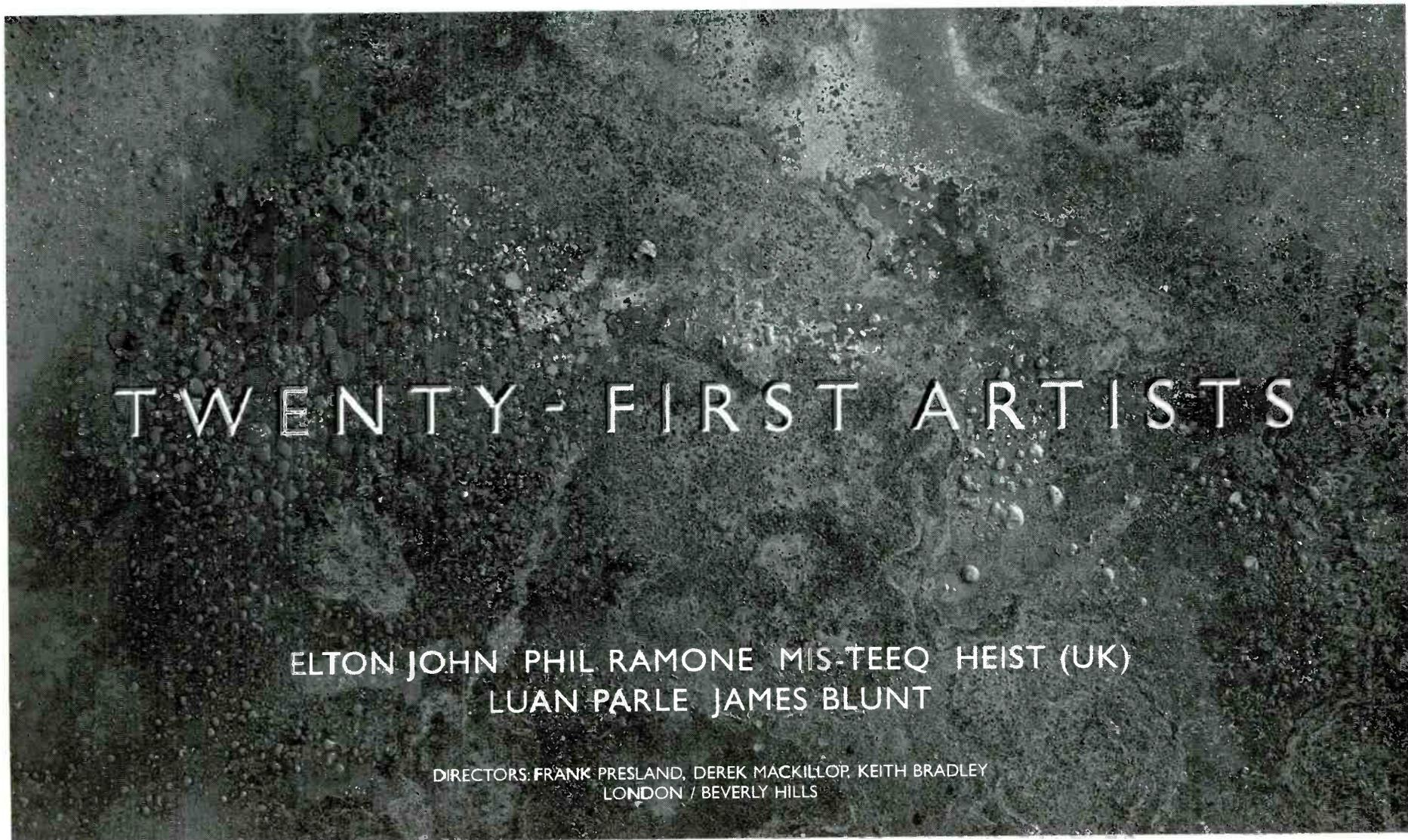
"Most of my artists seem like they're always playing gigs," explains Ruta Sepety's of her typical management day, "so it's talking with CAA [Creative Artists Agency], coordinating the tour schedules, production details." Currently handling Lit and Steve Vai, Sepety's got her start working in the West Coast office of manager Winston Simone and coordinating the daily activities of ace songwriter/producer Desmond Child. "It depends on what point we're at in a record," she explains. "I'm fortunate to work very closely with my artists, and I'm very involved with their marketing and tour plans. All of my artists are extremely involved in their own careers. I don't manage any artist that says, 'Ruta, take care of it, and just tell me when to be there.'"

"Where I used to be able to work 10 hours a day to do my job," says Borman, "it now takes me 14, because I'm dealing with so many more elements. But, given my anal-compulsive nature and my desire to do the best job for my clients, I can't leave any stone unturned in a day. And now there's so many damn stones, it's like a rock yard."

BALLPARK BUSINESS MODELS

A more complicated, sophisticated music-industry landscape definitely keeps a manager on his or her toes—whether it's dealing with Internet piracy, free agency for artists, ownership of masters or a label's increased emphasis on the corporate bottom line.

Continued on page 42



ELTON JOHN PHIL RAMONE MIS-TEEQ HEIST (UK)
LUAN PARLE JAMES BLUNT

DIRECTORS: FRANK PRESLAND, DEREK MACKILLOP, KEITH BRADLEY
LONDON / BEVERLY HILLS



THE MEN WHO

Congratulations to Colin Lester and Ian McAndrew
for being honoured with the Peter Grant Award at the
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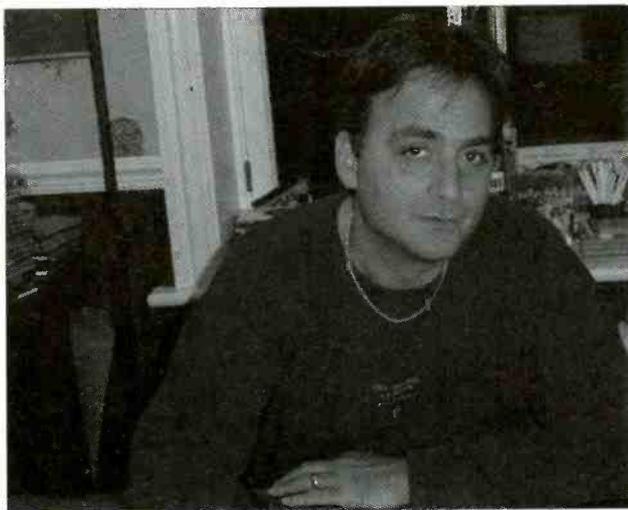
Wildlife's Lester And McAndrew Win MMF's Peter Grant Award

MANAGERS OF CRAIG DAVID, TRAVIS KEEP FAITH WITH ARTISTS

LONDON—Colin Lester and Ian McAndrew have been named by the Music Managers Forum in the U.K. as this year's recipients of the Peter Grant Award, named in honor of the late pioneering manager of Led Zeppelin. The honor will be presented Sept. 18 at the MMF's annual award dinner in London.

Lester and McAndrew have been partners in Wildlife Entertainment since the mid-'90s, when the management company took on the Brand New Heavies. Previously signed Wildlife clients included U.K. hitmaker Tasmin Archer. In 1996, the two signed Scottish rockers Travis and formed the Wildstar label as a joint venture with Capital Radio and Telstar. In 1999, they signed Craig David to their label and took on his management a year later, as David became one of the few recent U.K. artists to break through in the U.S.

Billboard contributing editor Paul Sexton recently spoke to Lester and McAndrew at their London offices.



Colin Lester

Congratulations on your joint recognition. What was your reaction to hearing you'd won the Peter Grant Award?

Colin Lester: It's a great honor. Peter Grant was a great entrepreneur, and he set some interesting standards. He was a larger-than-life character that put the



Ian McAndrew

fear of God into promoters and gave managers the sort of reputation they needed at the time. Managers were being beaten around the head by promoters, labels or whatever, and suddenly you had this nonsense guy who came along and said, "You're not going to take the piss out of my artist." His desire to be the best protected the band, and to win an award in the name of one of the great managers is very, very flattering.

You and Ian seem to be a much lower-profile style of manager.

CL: Yes, we don't look to self-promote ourselves. Our job is to advise our artists and create the environment for them to work and be comfortable in.

The rules of engagement seem different for managers now than in Grant's time. Did he help

Continued on page 38

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- **GOOD LOOKING**, laid back, funny, kind,44 seeks male 35-44 for relationship in London. Contact 09066414 adno1
- **ATTRACTIVE MALE**, 39, intelligent, serious minded, 5ft 10, italian looking, seeks similar male for relationship / friendship. Contact 09066414 adno2
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- **GREEN FINGERED**, urban boatman, attractive, passionate. Contact 09066414 adno5
- **RIGHT BARRISTER** with a good body, exacting but immoral but sensuous, strong and gentle. Contact 09066414 adno3
- **CHARMING BUT GRITTY** seeks companion who knows what he wants. Cultural interests and introverted sensuality are a help. Contact 09066414 adno7
- **COLIN, MUSIC MANAGER, SENSUAL**, seeks inspirational guru who's always reaching for the sky. Smart dresser. No jeans, no trainers. EVER. Personality shirts essential. Contact 09066414 adno13
- **CONSIDERATE**, laid back, funny, kind,44 seeks male 35-44 for relationship in London. Contact 09066414 adno1
- **SINCERE**, 39, intelligent, serious minded, 5ft 10, italian looking, seeks similar male for relationship / friendship. Contact 09066414 adno2
- **WEST COUNTRY BOY**, 31, the outdoors and yachts. Contact 09066414 adno3
- **VERY ATTRACTIVE**, partner desired. Please get in touch. Contact 09066414 adno4
- **YACHT OWNER** looking for fellow Sea Men and easy going outdoors types. Contact 09066414 adno5
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Thanks,

To you, Lynne Malone, and everyone at
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Josh Groban

MANAGEMENT 2002

Continued from page 34

"The thing that's wrong with the record companies is the same thing that's wrong with the corporate mentality of our economy," says Stone. "They're in this kind of instant-gratification business. I always say that they're looking for the Titanic, which is a metaphor for a big blockbuster. But it's also a sinking ship. So, if you create a business model that only survives when you have 'N Sync or Backstreet Boys or Christina Aguilera or Madonna or somebody who can hit a home run out of the park and sell 5 to 10 million records, if that's your business model, anything short of that gets short shrift."

And, of course, if it all goes wrong, the manager is the first to be blamed. "The artist finds it very, very difficult to take responsibility for something they may

"The artist finds it very difficult to take responsibility for something they may have done that was not up to snuff. I give you Michael Jackson blaming his record company for the failure of his last record."

—RON STONE

have done that was not up to snuff," says Stone. "I give you Michael Jackson blaming his record company for the failure of his last record."

Kragen says a manager should always be honest with his artists and himself. "Every time," he says, "that I've talked myself into representing an artist or thinking a record was really good—after my first reaction had been that 'Hey, there might be problems here' or 'This isn't that good'—I've realized my first impression was the right one."

Though a neophyte in the management wars, Fernando Giaccardi is no stranger to the Latin music world, having held top promotion and marketing posts for leading label Fonovisa. Now with Jeff Kwatinetz's powerhouse, the Firm, he helps the company's formidable client list with all things Latin and specifically manages the day-to-day running of Enrique Iglesias' career. Like Guerinot, Giaccardi looks back on his stint as a top label executive as a valuable training ground for his current gig. "The good thing about working for Fonovisa for many years is that I know how it works," he says. "So now I can make sure that the record company is doing what is best for our clients for the Latin world."

Whatever the genre, the managing game comes down to one thing for everybody: "It all boils down to having a real close relationship with the artist and being able to articulate, on their behalf, their vision for what they do creatively and being able to get that out into the marketplace for them," concludes Guerinot.

"It's taking care of the client," says Giaccardi, "helping the artist make the right decisions that will keep building his or her career."

And, according to our interviewees, who have a combined 140 years of experience, a manager never stops learning his trade. "Today, we're in kind of the Wild West," says Sonenberg. "There may be some laws, but they're not particularly applicable, and the first thing you go for is not necessarily your gun. You just don't march into town and say, 'Hey, I'm Wyatt Earp and everybody be good.' It's a very, very difficult landscape out there. There's a lot to be learned."

"You never learn enough," says Borman. "I have 26 years of learning, and I hope I have another 26 years of learning." ■

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Managers Worldwide Confront Common Concerns

What is the great challenge facing artist managers in the current music-business climate? And how are managers addressing those issues for their artists? Billboard correspondents in key international markets posed those questions to several leading managers and executives with major management companies.



Merck Mercuriadis, *The Sanctuary Group, U.K.*

"In my opinion, the greatest challenge facing artist managers in the current business climate is to develop long-term careers for their artists in an industry that is looking for a quick fix to its problems, such as piracy and other forms of entertainment.

Consolidation has killed off artist development and left the industry completely reliant on radio and television, rather than creating a relationship between artist and audience. Iron Maiden [Sanctuary's flagship client] has sold nearly 60 million albums worldwide to date without ever getting played on the radio, and developed a bond with their audience through touring and marketing that created numerous lucrative income streams. You now need to look to the independent sector to see the long-term artists of tomorrow—like the Strokes, the Hives and Widespread Panic—being properly developed. If this business would focus on developing career artists for people who care about music, rather than putting the emphasis on pop music for the passive consumer, it would soon see results worth cheering for, not only for today but tomorrow, as well."



Richard Ogden, *Richard Ogden Management, U.K.*

"It's very hard to find one item of 'greatest concern,' there being so many at present, what with the increase in piracy, the latest challenge to already declining levels of mechanical payments in Europe, the economic situation in South America and decreasing

record sales [and retail prices] almost everywhere. But, if I have any one thing I am worried about right now, particularly with my client roster, it's the tendency of record companies to want to try to reduce marketing spending by cutting back on the frequency of in-market promotion visits, leading to the chicken-and-egg situation of waiting for the single to be a hit before committing to have the act in to do promotion. Having said that, I don't want to offend anyone at Universal, because they are being fantastic on both Sandy & Junior [who scheduled a second European trip in late August] and David Charvet, Mr. European promo 2002! But, elsewhere, the writing is on the wall."



Yukio Kobayashi, *Third Stone From the Sun, Japan*

"The goal I instinctively set myself, in terms of artist management is to develop an artist who will go down in history. I especially want to leave my name in the history of rock. My ideals are the Beatles and Jimi Hendrix. The Japanese music market is very

changeable. Most of the music simply chases after fads, which are much easier to understand on the surface than something as deep as 'culture.' [To lead artists and management staff,] both must grasp information about the market. The staff must lead and correct the direction that the artists' activities are taking, always questioning whether they are creating a new cultural source for the next era. In many cases, this is an area that most people are unfamiliar with, so there is the difficulty of charting a new path. The best way [to sell music] is to effectively recognize and accept an artist as a product and then [let the fans] be moved through a live performance. The audience only sees the artist "warts and all" at a live show, with no room for disguise. On the other hand, an artist incapable of

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expressing himself fully in concert cannot be called an artist. In Japan, there are many 'talents' who manage to hide themselves behind overdone theatrics at live shows and through heavy advertising, and this seems to be an easy way to make money. But I find it sickening and try to distance myself from it. Therefore, I spend most of my energy on various directions and support for live performances. I tell the artists to make music that will still be listened to 10 or 20 years from now. Even if the music is considered to be too far out for many people to listen to at the time of its conception, it might be reevaluated a year later, or maybe even 10 years or 30 years."



Goetz Elbertzhagen,

Kick Management, Germany

"An artist is attractive to the consumer on the basis of his uniqueness and musical quality. Especially nowadays, it is the central duty of a manager to find artists with that potential and carefully develop and guide them. This year—together with WEA and the producer

duo of Out Now—my team and I achieved just that with the girl trio Wonderwall. This band is definitely not a typical girl group but three individual artists who write their own songs. In Germany, they are among the most successful newcomers of this year. Now they will be on a Europe-wide tour with Ronan Keating. This enduring management concept also holds true for [our client] Westernhagen, Germany's most successful pop star since the '80s. In spite of the music industry's crisis, his current album sold 1.5 million copies, and Westernhagen was again awarded with the IFPI Platinum Europe Award. The Kelly Family are another example. We believed in this phenomenon and achieved a massive comeback on the European market. Now we are looking at Japan and the U.S. Artists with potential, as well as the current positive music-business developments in France [where CD sales are up], show that we do not need CD-copying protection, but rather strong artist personalities."



Petri Lundén,

Talent Trust, Sweden

"Publishers control publishing rights when they more or less borrow rights to use material. It is the same for record companies. They make a huge investment [in artists], which I have a lot of respect for. But, when the artist has paid back that investment—

after everything has been recouped, a profit made and royalty rates [paid at] 5% to 25%—the record company keeps the majority of the money and the master tapes, which the artist has paid for. This is our greatest challenge: to make sure the artist has the rights they should have. Now, it is like a very bad bank loan. But the bank doesn't keep your house after you have borrowed money and paid it back. We're a fragmented entrepreneurial business, with every man for himself. Education is the key. We have music-management schools in Hultsfred and Kalmar, and, through the International Music Manager's Forum, I want to make sure the next generation of managers has an easier route. We already see consolidation of the music [management] industry with the Firm, Sanctuary and Deutsche Entertainment [with its ownership interest] in Richard Ogden Management."

Michelle Lahana,

France

"I've managed Youssou N'Dour for 18 years. We met as students at the University of Dakar. In fact, I started my career as a manager with him. For me, the challenge [as a manager] each time is for Youssou to remain Youssou; that is, to remain African. Youssou is



very open, and he loves artistic changes. [N'Dour's next album will feature Peter Gabriel, Sting, Neneh Cherry, Paul Simon and Pascal Obispo.] I believe he is the only international artist able to lend himself to these kinds of changes with such elegance and expansion. But we must also be careful not to

pigeonhole him in the world-music category. Youssou is just simply a great singer, whether his message be in

Wolof, English or French. When I worked on the hip-hop/rap scene, my biggest challenge was being a woman. It was very complicated, because women are given a very bad image; they're thought of as 'loose,' and they're often exploited. In general, being a manager is a thankless job because you have to deal with the details and yet leave all the limelight to your artist. And, when anything goes wrong, it's always the manager's fault!" ■

Assistance in preparing this report was provided by Paul Sexton in London, Steve McClure in Tokyo, Millané Kang in Paris, Jeffrey de Hart in Sweden and Ellie Weinert in Munich.

CARVING THEIR OWN PATH...

STEVE VAI
LIT
ERIC SARDINAS
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THANK YOU ALL FOR OVER A DECADE OF TRAILBLAZING!

'Floetic' Duo Draws On Philly Scene

Pair's DreamWorks Debut Combines R&B And Spoken Word

BY RASHAUN HALL

The marriage of music and poetry is not a new phenomenon. But for London natives Natalie Stewart and Marsha Ambrosius, the union serves as inspiration for their musical mission. As Floetry, the duo brings that mission to life on its DreamWorks debut, *Floetic*, due Oct. 1.

Best friends now, Stewart and Ambrosius first met as rivals on London's basketball courts. According to Stewart, they quickly became good friends, "but we had separate lives."

"Three-and-a-half years ago, Marsha called and asked if I wanted to put some of my poetry to the hook of a chorus she had," Stewart says. "She sang the hook for me, which was 'Fantasize,' and I wrote a poem to it. We didn't touch it for three months until I had a show that I was going to do with a performance poetry group called 3 Plus 1. The group was breaking up, so I asked Marsha to come down and do the song with me. It was the first time we performed together. When we opened our eyes and [saw] people

crying in the back of the room, we knew we had hit on something."

Thus, Floetry was born. With Ambrosius as the songstress and Stewart as the "floacist," the duo left London to pursue its musical future



stateside. After playing a couple of Atlanta dates, Floetry landed in the neo-soul melting pot that is Philadelphia when a promoter called them to do a show.

"We were drawn to Philly," Am-

brosius says. "We didn't know a soul there, but based on one phone call we decided to move. From doing the Black Lily [local club] shows, we met the Roots, Jill Scott, Musiq—we just fell in the deep end of that whole Philadelphia movement. We then developed a relationship with the producers from [production company] A Touch of Jazz, who had seen me at [Philadelphia's] the Five Spot."

Stewart adds, "We walked into A Touch of Jazz and just started building with them. They pressed play, and the beat to 'Floetic' came on. We walked into the booth, and the song was written and cut in less than an hour. After that, we cut 11 songs in seven days."

"Floetic" turned out to be so emblematic of the Floetry sound that it was chosen as the set's first single.

"We needed a theme song because we knew Floetry would need to be explained from our perspective," Ambrosius says. "Anyone can tell us what Floetry means to them. But we needed a statement. As soon as we heard the beat, we knew it was [our] anthem."

Having penned songs for Michael Jackson ("Butterflies"), Glenn Lewis, and Bilal, Stewart and Ambrosius co-wrote all 14 album tracks. "The beauty of Floetry is you always get two separate sides of a situation," says Ambrosius, who publishes her songs through Perfect Songs (BMI). "Like on 'Mr. Messed Up,' I'm talking about a lustful moment I had with someone I'm no longer feeling because he messed up. Then Nat gets to put her spin on how she feels. She doesn't even know the guy, but she has to support me and how I feel. It's not even about the guy; she's consoling me."

The duo's unique combination of R&B and spoken word certainly has DreamWorks' commitment.

"They're probably the most exciting thing I've seen lately," DreamWorks marketing representative Doug Daniels says.

Managed and booked by Julius Erving III for Philadelphia-based Irving Wonder, the duo is currently on the road with the Tanqueray Soul Suite. Sponsored by Tanqueray gin, the multi-city tour serves as the group's official U.S. introduction. Following that stint, the group will join Motown's India.Arie on her tour, which begins in October.

Stewart, who publishes her songs through Aboukir (BMI), views the group's album as the perfect balance of both members' styles. "When it comes to creativity, we're just so on point with each other. My gift is language and her gift is melody, but we both delve into each other's words and worlds. We just complement each other."

Rhythm, Rap, and The Blues™

by Gail Mitchell

HENCHMEN EXITS MOTOWN: Calling it "an amicable parting," Henchmen Entertainment has left the Motown Records fold. The 10-year-old New York-based company, headed by CEO **Jimmy Rosemond**, is home to **Sharissa**—whose debut album, *No Half Steppin'*, was released earlier this year through Motown—and songwriter/producer **Coptic**, whose credits include "I Need a Girl."

Motown did not return calls at press time. Henchmen Entertainment is said to be looking for another label partnership.

THE PRYMARY COLORZ: "Eclectic" is how interracial male quartet **Prymary Colorz** describes its sound. "We have a variety of influences that come together and marry well into one style," says **Marcus Dilley**, who, along with **Jonathan Thomas**, **Raj Nichols**, and **Josh Royals** comprise Prymary Colorz. The name, Nichols notes, "stands for everything we believe in: racial harmony, vocal harmony; just harmony in general."



The act's style is primarily R&B-based (reminiscent of **Boyz II Men**) but also includes hip-hop, pop, and inspirational/gospel. (All four members are sons of ministers.) The quartet is already nestled on the Hot R&B/Hip-Hop Singles Sales chart at No. 56 on the strength of "If You Only Knew." Penned and produced by **Rodney Jerkins**, the uptempo dance track's remix features rapper **Rah Digga**. Among the set's other producers is **Marvin Winans Jr.** (brother of **Mario**), whose gospel-star mom **Vickie** guests on the Marvin-produced "Living Miracles."

Prymary Colorz also did some vocal arranging and production on its Tuesday (17) release, which takes its title from the lead single. The act is signed to Beyond Music-distributed Big3 Records (big3entertainment.com). The St. Petersburg, Fla.-based label's roster includes female group **Mpress** and soul/jazz duo **Impromptu 2**. Big3's CEO is industry veteran

Qadree El-Amin, who formerly managed Boyz II Men.

INDUSTRY BRIEFS: "I Should Be..." is the title of the ballad/first track from **Dru Hill's** long-time-coming new album, *Dru World Order*. The Def Soul set is still slated for November... Prolific songwriter/producer **Bert Berns**—whose soul and rock classics include "Twist and Shout," "Piece of My Heart," and "Hang On Sloopy"—is the focus of the first collection of his work. *The Heart and Soul of Bert Berns* celebrates his '60s legacy and arrives Oct. 1 via Universal Records. Produced by Universal Music Group chairman/CEO **Doug Morris** (who also penned the liner notes), the 10-song set includes the aforementioned tunes as performed by **the Isley Brothers** and **Aretha Franklin** sibling **Erma**, who died recently (see Lifelines, page 68).

B-baller **Walt Williams** of the NBA's Houston Rockets and partner **Dave Jordan** announce the formation of Washington, D.C.-based Big WAAD Entertainment (aka Walt and Another Dave Production). The Ryko-distributed company's inaugural release is *The Insight of a Wizzard* (Oct. 15). Featuring Williams' rapping alter ego, the album also showcases other such local D.C./Big WAAD talent as **A-Sharp** and **Yendy Brown Lea**. Williams and Jordan's goal is to make Big WAAD a home base for Chocolate City's promising R&B and hip-hop acts... NBC affiliates in New York, Los Angeles, and Chicago will be among stations airing the new season of *It's Showtime at the Apollo*, which begins Oct. 5. The ongoing series is now being produced by de Passe Entertainment in association with the Heritage Networks.

WELCOME TO L.A.: **Derrick Thompson**, VP of urban music for BMG Songs, has officially relocated from New York to the company's Los Angeles office. He may be reached at 310-358-4745 or derrick.thompson@bmg.

CLARIFICATION: *Surrender*, the new album by Atlanta-based **Seek** on indie label Soulestial Elements (*Billboard*, Sept. 7), is distributed by Baker & Taylor.

Additional reporting by Rashaun Hall in New York.

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

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

SEPTEMBER 21
2002

Billboard TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				WEEKS ON CHART	SALES	WEEKS ON CHART								SALES	WEEKS ON CHART	SALES			
1	3	3	16	NUMBER 1			EMINEM [▲] WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1	51	56	37	3	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR ^{VEVY 4105/ZOMBA (11.98/18.98) [M]}			Family Affair II: Live At Radio City Music Hall	37	
2	2	1	3	GREATEST GAINER			CLIPSE ^{STAR TRAK 14735*/ARISTA (12.98/18.98)}	Lord Willin'	1	52	47	48	11	TRUTH HURTS ^{AFTERMATH 493331*/INTERSCOPE (12.98/18.98)}			Truthfully Speaking	4	
3	6	2	12	RE-ENTRY			NELLY [▲] ^{FO REEL/UNIVERSAL D17747*/UMRG (12.98/18.98)}	Nellyville	1	53	86	—	23	YING YANG TWINS ^{COLLIPARK/IN THE PAINT 6375/KOCH (12.98/17.98)}			Alley: The Return Of The Ying Yang Twins	8	
4	1	—	2	RE-ENTRY			EVE ^{RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)}	Eve-olution	1	54	50	41	3	SOUNDTRACK ^{CASH MONEY/UNIVERSAL 860990/UMRG (18.98 CD)}			Undisputed	41	
5	4	—	2	RE-ENTRY			LIL' FLIP ^{SUCKAFREE/LOU/COLOMBIA 86521*/CRG (7.98 EQ/12.98)}	Undaground Legend	4	55	65	64	40	YOLANDA ADAMS ^{ELEKTRA 62690/EEG (12.98/18.98)}			Believe	7	
6	8	5	5	RE-ENTRY			TRICK DADDY ^{SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)}	Thug Holiday	2	56	60	59	6	KAREN CLARK-SHEARD ^{ELEKTRA 62767/EEG (17.98 CD)}			2nd Chance	27	
7	5	—	2	RE-ENTRY			TRINA ^{SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)}	Diamond Princess	5	57	68	66	27	BRANDY ^{ATLANTIC 83493*/AG (12.98/18.98)}			Full Moon	1	
8	9	7	3	RE-ENTRY			BEENIE MAN ^{SHOCKING VIBES/VP 13134/MRGIN (12.98/18.98)}	Tropical Storm	7	58	64	75	33	SIR CHARLES JONES ^{MARDI GRAS 1060 (10.98/16.98) [M]}			Love Machine	28	
9	12	6	3	RE-ENTRY			ANGIE MARTINEZ ^{ELEKTRA 62780/EEG (12.98/18.98)}	Animal House	6	59	54	—	2	VARIOUS ARTISTS ^{PRIORITY 37824/CAPITOL (11.98/17.98)}			The N.W.A. Legacy Volume 2	54	
10	7	4	6	RE-ENTRY			SCARFACE ^{DEF JAM SOUTH 586909*/IDJMG (12.98/18.98)}	The Fix	1	60	49	42	7	SMILEZ & SOUTHSTAR ^{ARTIST/DIRECT 01030 (11.98/17.98) [M]}			Crash The Party	24	
11	10	—	2	RE-ENTRY			SOUNDTRACK ^{EPIC 86575* (18.98 EQ CD)}	Barbershop	10	61	45	36	10	RL ^{J 20012 (12.98/17.98)}			RL:Ements	6	
12	14	9	4	RE-ENTRY			SLUM VILLAGE ^{BARAK 39911*/CAPITOL (12.98/17.98)}	Trinity (Past, Present And Future)	5	62	66	51	24	TWEET ^{THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)}			Southern Hummingbird	2	
13	13	8	4	RE-ENTRY			AMERIE ^{RISE/COLUMBIA 85959/CRG (12.98 EQ CD)}	All I Have	2	63	55	—	2	PROMATIC ^{CONTRA 6385/KOCH (17.98 CD) [M]}			Contra Music Presents: Promatic	55	
14	11	—	2	RE-ENTRY			DEVIN ^{J PRINCE 42003/RAP-A-LOT RESURRECTION (12.98/18.98)}	Just Trying Ta Live	11	64	76	55	78	JAHEIM ^{DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)}			[Ghetto Love]	2	
15	16	15	24	RE-ENTRY			ASHANTI [▲] ^{MURDER INC./AJM 586830*/IDJMG (12.98/18.98)}	Ashanti	1	65	63	58	8	JERZEE MONET ^{DREAMWORKS 450870/INTERSCOPE (12.98 CD)}			Love & War	14	
16	18	11	4	RE-ENTRY			KEITH SWEAT ^{ELEKTRA 62785/EEG (12.98/18.98)}	Rebirth	7	66	74	65	8	50 CENT ^{FULL CLIP 2003* (16.98 CD) [M]}			Guess Who's Back?	54	
17	15	10	4	RE-ENTRY			VARIOUS ARTISTS ^{00656/STYLE 11292*/MCA (18.98 CD)}	Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. 1	8	67	74	65	8	JUICY J ^{NORTH-NORTH 3601 (10.98/17.98)}			Chronicles Of The Juice Man: Underground Album	17	
18	17	12	7	RE-ENTRY			MARIO ^{J 20026 (12.98/17.98)}	Mario	3	68	83	84	64	LUTHER VANDROSS [▲] ^{J 20007 (12.98/18.98)}			Luther Vandross	2	
19	21	25	28	RE-ENTRY			NAPPY ROOTS [▲] ^{ATLANTIC 83524*/AG (11.98/17.98)}	Watermelon, Chicken & Gritz	3	69	81	77	31	MARY J. BLIGE [▲] ^{MCA 112808* (12.98/18.98)}			No More Drama (2002)	3	
20	22	17	10	RE-ENTRY			STYLES ^{RUFF RYDERS 493339*/INTERSCOPE (18.98 CD)}	A Gangster And A Gentleman	2	70	88	—	2	KINGPIN SKINNY PIMP ^{RAP HUSTLAZ 2420/TVT (17.98 CD) [M]}			Still Pimpin And Hustlin	70	
21	19	13	5	RE-ENTRY			PROJECT PAT ^{HYPO/TIZE MINDS/LOU/COLOMBIA 86632/CRG (18.98 EQ CD)}	Layin Da Smack Down	5	71	93	79	7	FOURPLAY ^{BLUEBIRD 63916/ARCA VICTOR (18.98 CD)}			Heartfelt	39	
22	20	14	7	RE-ENTRY			BOYZ II MEN ^{ARISTA 14741 (12.98/18.98)}	Full Circle	5	72	69	87	18	WILL DOWNING ^{GRP 589610/VG (18.98 CD)}			{Sensual Journey}	11	
23	24	23	18	RE-ENTRY			MUSIQ ^{DEF SOUL 586772*/IDJMG (12.98/18.98)}	Justisen (Just Listen)	1	73	79	69	9	JA RULE [▲] ^{MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98)}			Pain Is Love	1	
24	23	20	10	RE-ENTRY			VARIOUS ARTISTS ^{MURDER INC./DEF JAM 063033*/IDJMG (12.98/18.98)}	Irv Gotti Presents The Inc	2	74	77	72	5	PAUL WALL/CHAMILLIONAIRE ^{PAID IN FULL 025 (18.98 CD)}			Get Ya Mind Correct	67	
25	25	16	7	RE-ENTRY			LIL WAYNE [▲] ^{CASH MONEY/UNIVERSAL 060058*/UMRG (12.98/18.98)}	500 Degreez	1	75	82	63	10	SOUNDTRACK ^{SO SO DEF/COLOMBIA 86676*/CRG (6.98 EQ/13.98)}			Like Mike	10	
26	27	22	18	RE-ENTRY			CAM'RON ^{RDC-A-FELLA/DEF JAM 586876*/IDJMG (12.98/18.98)}	Come Home With Me	1	76	58	67	14	ANGIE STONE [▲] ^{J 20013* (12.98/18.98)}			Mahogany Soul	4	
27	26	19	5	RE-ENTRY			SOUNDTRACK ^{UNIVERSAL 156259/UMRG (19.98 CD)}	XXX	16	77	62	56	12	ARCHIE EVERSOLE ^{PHAT BOY 112928*/MCA (14.98 CD)}			Ride Wit Me Dirty South Style	16	
28	34	26	5	RE-ENTRY			TRIN-I-TEE 5:7 ^{B-RITE 70038/ZOMBA (11.98/17.98)}	The Kiss	15	78	92	81	74	INDIA.ARIE [▲] ^{MOTOWN 013770*/UMRG (12.98/18.98)}			Acoustic Soul	3	
29	29	32	18	RE-ENTRY			VARIOUS ARTISTS [▲] ^{BAD BOY 73062*/ARISTA (12.98/18.98)}	P. Diddy & Bad Boy Records Present... We Invented The Remix	2	79	70	68	7	VARIOUS ARTISTS ^{RAZOR & TIE 89053 (18.98 CD)}			Monsta Jamz	32	
30	32	27	14	RE-ENTRY			DONELL JONES ^{UNTOUCHABLES 14760/ARISTA (12.98/18.98)}	Life Goes On	2	80	85	70	13	RAPHAEL SAADIQ ^{UNIVERSAL 016654*/UMRG (12.98/18.98)}			Instant Vintage	6	
31	30	18	7	RE-ENTRY			MACK 10 PRESENTS DA HOOD ^{HOOD-BANG'IN' 9996/03 (18.98 CD)}	Mack 10 Presents Da Hood	9	81	59	57	7	HAYSTAK ^{IN THE PAINT 8344/KOCH (12.98/17.98) [M]}			The Natural	31	
32	35	33	20	RE-ENTRY			KHIA FEATURING DSD ^{DIRTY DOWN 75132/ARTEMIS (17.98 CD) [M]}	Thug Misses	13	82	75	73	3	DJ JAZZY JEFF ^{BBE 39008*/RAPSTER (18.98 CD)}			The Magnificent	73	
33	31	28	19	RE-ENTRY			BIG TYMERS [▲] ^{CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)}	Hood Rich	1	83	67	61	63	ALICIA KEYS [▲] ^{J 20002 (12.98/18.98)}			Songs In A Minor	1	
34	37	34	9	RE-ENTRY			MARY MARY ^{COLOMBIA 82273/CRG (12.98 EQ/18.98)}	Incredible	10	84	97	76	13	AZ ^{MOTOWN 018074/UMRG (12.98/18.98)}			AZiatic	5	
35	33	30	24	RE-ENTRY			AVANT [▲] ^{MAGIC JOHNSON 112809/MCA (12.98/18.98)}	Ecstasy	2	85	87	96	39	NAS [▲] ^{ILL WILL/COLOMBIA 85736*/CRG (12.98 EQ/18.98)}			Stillmatic	1	
36	28	24	12	RE-ENTRY			WYCLEF JEAN ^{COLOMBIA 86542*/CRG (12.98 EQ/18.98)}	Masquerade	2	86	84	74	4	MARY J. BLIGE ^{MCA 112959* (14.98 CD)}			Dance For Me	36	
37	38	38	41	RE-ENTRY			LUDACRIS [▲] ^{DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)}	Word Of Mouf	1	87	94	80	14	REMY SHAND ^{MOTOWN 014481/UMRG (18.98 CD)}			The Way I Feel	15	
38	36	31	12	RE-ENTRY			N.O.R.E. ^{DEF JAM 586502*/IDJMG (12.98/18.98)}	God's Favorite	3	88	99	78	17	USHER [▲] ^{ARISTA 14715* (12.98/18.98)}			8701	3	
39	43	—	2	RE-ENTRY			KRS-ONE ^{FRONT PAGE/IN THE PAINT 8458/KOCH (11.98 CD)}	The Mix Tape	39	89	RE-ENTRY	RE-ENTRY	RE-ENTRY	VARIOUS ARTISTS ^{SHANACHIE 5089 (17.98 CD)}			Streetwise: Smooth Urban Jazz	89	
40	41	46	60	RE-ENTRY			AALIYAH [▲] ^{BLACKGROUND 10082* (12.98/18.98)}	Aaliyah	2	90	51	45	7	PUBLIC ENEMY ^{SLAM JAM/Z/N THE PAINT 8388/KOCH (12.98/17.98)}			Revolvelution	16	
41	40	39	9	RE-ENTRY			E-40 ^{SICK WID' IT/JIVE 41808/ZOMBA (11.98/17.98)}	The Balltician: Grit & Grind	5	91	90	86	21	MICHELLE WILLIAMS ^{MUSIC WORLD/COLOMBIA 86432/CRG (12.98 EQ/18.98)}			Heart To Yours	17	
42	48	35	4	RE-ENTRY			DO OR DIE ^{RAP-A-LOT 12647/VIRGIN (12.98/17.98)}	Back 2 The Game	25	92	72	62	4	LUNIZ ^{RAP-A-LOT 2K 42002/RAP-A-LOT (18.98 CD)}			Silver And Black	53	
43	44	21	3	RE-ENTRY			BIG TRAY DEEE ^{EMPIRE MUSICWORKS 39040 (18.98 CD)}	The General's List	21	93	RE-ENTRY	RE-ENTRY	RE-ENTRY	DJ PAUL ^{D-EVIL 36007/STREET LEVEL (10.98/17.98) [M]}			Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa	24	
44	61	54	24	RE-ENTRY			N*E*R*D* ^{VIRGIN 11521* (10.98 CD)}	In Search Of...	31	94	RE-ENTRY	RE-ENTRY	RE-ENTRY	RUFF ENDZ ^{EPIC 85691* (12.98 EQ/12.98)}			Someone To Love You	8	
45	42	29	3	RE-ENTRY			CALHOUNS ^{EMPIRE MUSICWORKS 39046 (18.98 CD) [M]}	Made In The Dirty South	29	95	96	83	20	CEE-LO ^{ARISTA 14682* (12.98/18.98)}			Cee-Lo... Cee-Lo Green And His Perfect Imperfections	2	
46	52	40	12	RE-ENTRY			ANITA BAKER ^{ATLANTIC 78209/RHINO (17.98 CD)}	The Best Of Anita Baker	29	96	RE-ENTRY	RE-ENTRY	RE-ENTRY	C-BO ^{WEST COAST MAFIA 2002 (17.98 CD)}			West Coast Mafia	38	
47	39	—	2	RE-ENTRY			CAMOFLAUGE ^{PURE PAIN 61967 (16.98 CD) [M]}	Keepin It Real	39	97	RE-ENTRY	RE-ENTRY	RE-ENTRY	MAXWELL [▲] ^{COLOMBIA 67136*/CRG (12.98 EQ/18.98)}			Now	1	
48	46	44	4	RE-ENTRY			8BALL ^{ORAPER 1112 (17.98 CD)}	Lay It Down	30	98	RE-ENTRY	RE-ENTRY	RE-ENTRY	SUNZ OF MAN ^{03 9999/RIVERA (19.98 CD)}			Savior's Day	98	
49	53	49	24	RE-ENTRY			B2K ^{EPIC 85457 (12.98 EQ/18.98)}	B2K	1	99	RE-ENTRY	RE-ENTRY	RE-ENTRY	THE JAZZYFATNASTEES ^{CDOL HUNTER 0001 (11.98 CD)}			The Tortoise & The Hare	99	
50	57	52	30	RE-ENTRY			KIRK FRANKLIN [▲] ^{GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)}	The Rebirth Of Kirk Franklin	1	100	RE-ENTRY	RE-ENTRY	RE-ENTRY	VARIOUS ARTISTS ^{FOREALAH JAMZ 7180 (19.98/15.98)}			Forealah Jamz Vol. I	100	

SEPTEMBER 21
2002

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
			WEEKS ON CHART	SALES	WEEKS ON CHART							SALES	WEEKS ON CHART	SALES			
1	1	81	NUMBER 1			EMINEM [▲] ^{WEB/AFTERMATH 49629*/INTERSCOPE (12.98/18.98)}	The Marshall Mathers LP	81	13	16	16	JAY-Z [▲] ^{FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)}			Reasonable Doubt	248	
2	4	335	RE-ENTRY			2PAC [▲] ^{DEATH ROW 63008*/KOCH (19.98/25.98)}	All Eyez On Me	335	14	21	21	R. KELLY [▲] ^{JIVE 41625*/ZOMBA (11.98/24.98)}			R.	90	
3	2	194	RE-ENTRY			2PAC [▲] ^{AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)}	Greatest Hits	194	15	12	12	AL GREEN [▲] ^{H/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)}			Greatest Hits	391	
4	3	305	RE-ENTRY			BOB MARLEY AND THE WAILERS [◆] ^{TUFF GONG/SLAND 548904/IDJMG (12.98/18.98)}	Legend	305	16	13	13	AALIYAH [▲] ^{BLACKGROUND 10753 (12.98/17.98)}			One In A Million	104	
5	9	221	RE-ENTRY			MAKAVELI [▲] ^{DEATH ROW 63012*/KOCH (12.98/17.98)}	The Don Killuminati: The 7 Day Theory	221	17	15	15	NELLY [▲] ^{FO REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)}			Country Grammar	115	
6	10	101	RE-ENTRY			DONNIE MCCLURKIN [▲] ^{VERITY/ZOMBA (11.98/17.98) [M]}	Live In London And More...	101	18	23	23	TWISTA [▲] ^{CREATOR S WAY/ATLANTIC 92757*/AG (11.98/17.98) [M]}					

SEPTEMBER 21 2002 **Billboard** **HOT R&B/HIP-HOP AIRPLAY**

THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	Dilemma NELLY FEAT. KELLY ROWLAND (FD REEL/UNIVERSAL/UMRG)	26	27	33	Someone To Love You RUFF ENDOZ (EPIC)	51	56	7	Funny GERALD LEVERT (ELEKTRA/EEG)
2	4	12	Gangsta Lovin' EVE FEAT. ALICIA KEYS (IRUFF RYDERS/INTERSCOPE)	27	23	19	Grindin' CLIPSE (STAR TRAK/ARISTA)	52	67	9	Don't Say No, Just Say Yes AJANT (MAGIC JOHNSON/MCA)
3	3	16	Move B***h LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	28	32	5	Oh Yeah! BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)	53	44	16	Way Of Life LIL WAYNE (CASH MONEY/UNIVERSAL/UMRG)
4	5	19	Nothin' N.O.R.E. (DEF JAM/DJMG)	29	39	10	One Man TANK (BLACKGROUND)	54	68	3	Little Things INDIA ARIE (MOTOWN/UMRG)
5	7	17	I Care 4 U AALIYAH (BLACKGROUND)	30	41	5	When The Last Time CLIPSE (STAR TRAK/ARISTA)	55	65	4	By Myself YING YANG TWINS (COLLAPSE/IN THE PAINT/KOCH)
6	2	21	Hot In Herre NELLY (FD REEL/UNIVERSAL/UMRG)	31	29	16	In Da Wind TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	56	62	4	Floetic FLOETRY (SOLJAZZ/DREAMWORKS/INTERSCOPE)
7	8	16	Good Times STYLES (RUFF RYDERS/INTERSCOPE)	32	26	27	Oh Boy CAM RON (ROC-A-FELLA/DEF JAM/DJMG)	57	66	2	He Is HEATHER HEADLEY (RCA)
8	6	19	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BOY/ARISTA)	33	28	26	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)	58	49	11	I Do (Wanna Get Close To You) 3LW FEAT. P. DIDDY & LONN (NINE LIVES/EPIC)
9	9	14	Stingy GINUWINE (EPIC)	34	31	17	If I Could Go! ANGIE MARTINEZ (ELEKTRA/EEG)	59	51	6	Relax Your Mind BOYZ II MEN FEAT. FAITH EVANS (ARISTA)
10	13	18	Baby ASHANTI (MURDER INC./AJM/DJMG)	35	35	40	U Don't Have To Call USHER (ARISTA)	60	52	5	The Streets WC FEAT. NATE DOGG (DEF JAM/DJMG)
11	11	22	halfcrazy MUSIQ (DEF SOUL/DJMG)	36	42	30	Foolish ASHANTI (MURDER INC./AJM/DJMG)	61	55	7	Are We Cuttin' PASTOR TROY (MADD SOCIETY/UNIVERSAL/UMRG)
12	15	8	Cleanin' Out My Closet EMINEM (WEB/AFTERMATH/INTERSCOPE)	37	40	21	You Know That I Love You DONELL JONES (UNTOUCHABLES/ARISTA)	62	63	16	In The Morning MARY MARY (COLUMBIA)
13	21	17	Trade It All FABOLOUS (EPIC)	38	30	43	Anything JAHMEIL FEAT. NEXT (DIVINE MILL/WARNER BROS.)	63	53	10	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)
14	20	8	Luv U Better LL COOL J (DEF JAM/DJMG)	39	38	6	Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)	64	57	7	Connected For Life MACK 10 (CASH MONEY/UNIVERSAL/UMRG)
15	17	8	Hey Ma CAM RON (ROC-A-FELLA/DEF JAM/DJMG)	40	45	3	Why I Love You B2K (EPIC)	65	59	19	Good Man RL (J)
16	22	7	Dontchange MUSIQ (DEF SOUL/DJMG)	41	33	10	Feel It Boy BEENIE MAN FEAT. JANET (VP/VIRGIN)	66	64	12	Heaven I Need A Hug R KELLY (JIVE)
17	19	14	Two Wrongs WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	42	36	27	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	67	60	5	The Truth TRUTH HURTS (AFTERMATH/INTERSCOPE)
18	14	19	Down 4 U IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/DJMG)	43	43	13	Tainted SLUM VILLAGE FEAT. DWLE (BARAK/CAPITOL)	68	58	12	All Eyes On Me MONICA (J)
19	12	21	Happy ASHANTI (MURDER INC./AJM/DJMG)	44	37	24	Call Me TWEET (THE GOLD MIND/ELEKTRA/EEG)	69	74	20	Without Me EMINEM (WEB/AFTERMATH/INTERSCOPE)
20	10	21	Just A Friend 2002 MARIO (J)	45	61	3	Braid My Hair MARIO (J)	70	69	5	The Pledge IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/DJMG)
21	18	12	Burnin' Up FAITH EVANS (BAD BOY/ARISTA)	46	47	5	Ching, Ching MS JADE (BEAT CLUB/INTERSCOPE)	71	73	2	Tonight I'm Gonna Let Go SYLEENA JOHNSON (JIVE)
22	34	2	Work It MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	47	48	8	On My Block SCARFACE (DEF JAM SOUTH/UMRG)	72	70	5	Get Up & Get It BONE THUGS-N-HARMONY FEAT. 3LW (RU/THESS/EPIC)
23	24	13	Po' Folks NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	48	46	11	One On One KEITH SWEAT (ELEKTRA/EEG)	73	—	1	The Way We Ball LIL FUP (SUCKAFREE/LD/COLUMBIA)
24	25	23	Gimme The Light SEAN PAUL (BLACK SHADOW2/HARD/VP)	49	54	2	React ERICK SERMON (J)	74	—	5	Rock It MASTER P (NEW NO LIMIT/UNIVERSAL/UMRG)
25	16	21	Why Don't We Fall In Love AMERIE (RISE/COLUMBIA)	50	50	4	Put Me Down DONELL JONES (UNTOUCHABLES/ARISTA)	75	—	2	He Is BRANDY (ATLANTIC)

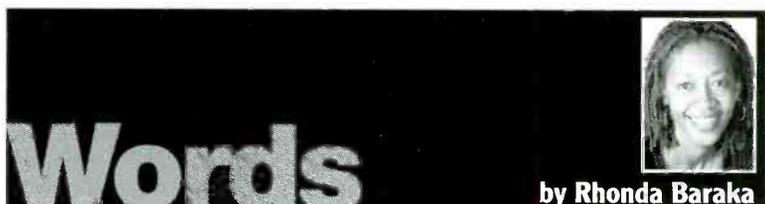
Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 139 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

SEPTEMBER 21 2002 **Billboard** **HOT R&B/HIP-HOP SINGLES SALES**

THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	26	—	9	Rock The Party BENZINO (SURRENDER/ELEKTRA/EEG)	51	32	20	Guess Who's Back SCARFACE (DEF JAM SOUTH/UMRG)
2	4	7	Sex, Money, & Music ABOVE THE LAW (WESTWORLD)	27	14	14	Nothin' N.O.R.E. (DEF JAM/DJMG)	52	62	17	Gots To Be B2K (EPIC)
3	3	16	Blue Jeans YASMEEN (MAGIC JOHNSON/MCA)	28	26	17	Just A Friend 2002 (Vinyl) MARIO (J)	53	45	13	Way Of Life LIL WAYNE (CASH MONEY/UNIVERSAL/UMRG)
4	25	8	Mother RAY CHARLES (E-NATE/CROSS OVER)	29	29	19	Why Don't We Fall In Love AMERIE (RISE/COLUMBIA)	54	—	26	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)
5	2	21	Over The Years GOOD BAD UGLY (PAPER DOWN)	30	22	16	Brown Sugar (Extra Sweet) MOS DEF FEAT. FAITH EVANS (FOX/MCA)	55	54	14	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
6	19	8	Crawl To Me KEM (MACK DAWG)	31	53	3	Crew Deep SKILLZ (RAWKUS/MCA)	56	28	3	If You Only Knew PRYMARY COLORZ (BIG3/BEYONDI)
7	10	10	Luv U Better LL COOL J (DEF JAM/DJMG)	32	43	11	Who U Rollin Wit? LIL TYKES FEAT. DON WOM (MAMA'S BOY)	57	40	14	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
8	5	16	Two Wrongs WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	33	35	10	Tainted SLUM VILLAGE FEAT. DWLE (BARAK/CAPITOL)	58	—	1	Built For This CORMEGA (LEGAL HUSTLE/LANOSPEE)
9	16	14	I Don't Really Know BRANDY MOSS-SCOTT (HEAVENLY TUNES)	34	—	—	Here And Now (Full Circle) TERRY STEELE (JTS)	59	52	3	Breathe BLU CANTRILL (REDZONE/ARISTA)
10	9	19	Give It To Me MAD LION FEAT. TOTAL (KILLAH PRIDE/ORPHEUS)	35	34	10	Gimme The Light SEAN PAUL (BLACK SHADOW2/HARD/VP)	60	70	2	Soweto HIEROGLYPHICS (HIERO IMPERIUM)
11	13	13	When The Last Time CLIPSE (STAR TRAK/ARISTA)	36	50	17	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BOY/ARISTA)	61	—	2	This Is What They Meant PETE ROCK (GROOVE ATTACK)
12	8	18	Me U Want KAY-P FEAT. LIL GENIUS (CARIBBEAN GOLD)	37	33	13	My Dogs CHUCK-N-BLOOD (FOREALAH/JAMZ)	62	—	25	Girlfriend N SYNC FEAT. NELLY (JIVE)
13	6	21	Grindin' CLIPSE (STAR TRAK/ARISTA)	38	18	3	Put Me Down DONELL JONES (UNTOUCHABLES/ARISTA)	63	—	19	Soldier's Heart R KELLY (JIVE)
14	36	2	Slow Dance LOU MDSLEY (JENSTAR)	39	39	12	I Do (Wanna Get Close To You) 3LW FEAT. P. DIDDY & LONN (NINE LIVES/EPIC)	64	63	20	One Mic NAS (ILL WILL/COLUMBIA)
15	20	10	Full Moon BRANDY (ATLANTIC)	40	38	14	In Da Wind TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	65	—	4	Whatchulookinat WHITNEY HOUSTON (ARISTA)
16	12	16	Hey Ma CAM RON (ROC-A-FELLA/DEF JAM/DJMG)	41	37	14	If I Could Go! ANGIE MARTINEZ (ELEKTRA/EEG)	66	47	39	Uh Huh B2K (EPIC)
17	17	17	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL/UMRG)	42	27	15	Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)	67	—	1	Make Em Jiggle SOUTH BOYZ CLUCK (TIN/STONEY BURKE)
18	7	20	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)	43	58	7	Who Wants This? SMILEZ & SOUTHSTAR (ARTISTDIRECT)	68	—	21	Don't Mess With The Radio NIVEA (JIVE)
19	24	10	Day + Night ISYSS FEAT. JADAKISS (ARISTA)	44	57	8	Good To You TALIB KWELI (RAWKUS/MCA)	69	71	17	Happy ASHANTI (MURDER INC./AJM/DJMG)
20	21	11	Move B***h LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	45	49	10	U Don't Have To Call USHER (ARISTA)	70	65	4	Hot In Herre (CD) NELLY (FD REEL/UNIVERSAL/UMRG)
21	11	11	Hot In Herre (Vinyl) NELLY (FD REEL/UNIVERSAL/UMRG)	46	—	—	Just A Friend 2002 (CD) MARIO (J)	71	—	1	With Us CAGE & COPYWRITE (MOLEMAN/FAT BEATS)
22	41	2	Tonight I'm Gonna Let Go SYLEENA JOHNSON (JIVE)	47	48	10	Oh Boy/The Roc (Just Fire) CAM RON (ROC-A-FELLA/DEF JAM/DJMG)	72	75	3	New Man Theme MR. LI (DEFINITEJUX)
23	23	10	Throw It Up ILLICIT BIZNEZ FEAT. COO COD CAL (FELONIOUS)	48	42	10	Are We Cuttin' PASTOR TROY (MADD SOCIETY/UNIVERSAL/UMRG)	73	69	13	Holla At A Playa JIM CROW (ORCA/SCARECROW/INTERSCOPE)
24	31	4	Kick'n Ass SUPA NAT (IN DA HOLE/PYRAMID/ORPHEUS)	49	44	10	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)	74	—	1	Frostbite DJ SERIOUS (HEADLESS HEROES/FAT BEATS)
25	30	5	Oh Yeah! BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)	50	—	—	H! Vltg3 LUNON PARK FEAT. PHAROHE MONCH & DJ BABU (FAT BEATS/WARNER BROS.)	75	46	8	All Eyes On Me MONICA (J)

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.

R&B/HIP-HOP



by Rhonda Baraka

Words & Deeds

A SENSE OF PURPOSE: In Swahili, the band's name means "purpose." But in music, Nia can be translated as a four-member hip-hop/R&B group of teenagers from Atlanta who feels it is their purpose is to raise the bar in today's music. The group's single "I'm Not the One" is the first release from its Select-O-Hits-distributed Koya Entertainment album.

Comprising Tuere (17), Dara (15), and twin sisters Rashida and Aisha (17), Nia is the protégé of R&B singer Dave Hollister. "They're sick as far as that type of music goes," Hollister says. "They're going to come out and blow up."

And apparently, programmers like what they're hearing. From Madison, Wis., and Fayetteville, N. C., to Laurel, Miss., and Alexandria, La., radio has responded favorably to the single. PD Vic Frost of WCCG-FM (Hot 104.5) Fayetteville says, "The record is working for us. Usually in groups, you have one member who's outstanding, and the rest follow. But with Nia, they are all very talented. I expect great things from this group."

Krim from Jigamastas—include Dynas, Akil, and Shadow.

Spinna says the Beyond Real releases have been successful because they've found a loyal audience. "We pretty much have a following [now]," he says. "I feel like the fan base is steadily growing among a lot of young people."



DJ SPINNA

Beyond Real Experience Volume 2 is distributed by Caroline Distribution and Phat Beats. Spinna has also launched a house music label called Wonder Wax.



VOCAL GROUP NIA, VIC FROST (CENTER)

AND THE HONOREES ARE: TLC joins a roster of legendary acts being inducted into the Georgia Music Hall of Fame later this month. The honorees, selected by the Friends of Georgia Music Festival, also include renowned R&B artist Clarence Carter.

The 24th annual Georgia Music Hall of Fame awards banquet (aka the GEORGY Awards) will be held Saturday, Sept. 28 in Atlanta. The annual gala is open to the public and is expected to feature appearances by TLC's Tionne "T-Boz" Watkins and Rozonda "Chilli" Thomas, as well as Arista Records president/CEO Antonio "L.A." Reid. Call 770-934-0906 for ticket information.

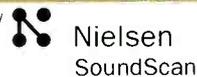
THE HARDEST-WORKING MEN: Rapper/filmmaker/entrepreneur Master P is back in front of the cameras. He's filming an as-yet-untitled cop comedy for Revolution/Sony Studios in which he stars with Harrison Ford and Josh Hartnett. And his son, Lil' Romeo, is currently shooting *Honey*, a Universal film starring Jessica Alba of Fox's *Dark Angel*.

On the music tip, Master P's New No Limit/Universal will release *Ballers*, the new album from the 504 Boyz (Master P, Silkk the Shocker, Magic, Crazy, Choppa, and T-Bo), Nov. 5. A January release is slated for the label's Mia X.

Rhonda Baraka may be reached at rb3506@aol.com.

Billboard HOT DANCE MUSIC

Maxi-Singles Sales and Sales Breakouts data compiled by



Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL

Artist

NUMBER 1 1 Week At Number 1

THIS WEEK	LAST WEEK	2 WKS. AGO		TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	3	5		SAFE FROM HARM	YOSHITOSHI 083/DEEP DISH	Narcotic Thrust Featuring Yvonne John Lewis
2	5	10		I NEVER KNEW	LOGIC 95608	Gloria Gaynor
3	6	9		LET YOUR WILL BE DONE (REMIXES)	IT'S TIME CHILD/UNIVERSAL PROMO/UMRG	Ann Nesby Featuring Ricky Dillard & New G
4	9	13		INSANE	GROOVILICIOUS 281/STRICTLY RHYTHM	Dark Monks Featuring Mim
5	13	18		EMPIRES (REMIXES)	J PROMO	Lamya
6	15	23		WHATCHULOOKINAT (THUNDERPUSS & FULL INTENTION MIXES)	ARISTA 15191	Whitney Houston
7	4	7		SHOW ME	STAR 69 1238	Suzanne Palmer
8	1	2		YOU GOTTA BELIEVE (REMIXES)	TOMMY BOY SILVER LABEL 2374/TOMMY BOY	Fierce Ruling Diva
9	12	14		IN THE UNDERGROUND	GROOVILICIOUS 280/STRICTLY RHYTHM	Psycho Radio
10	16	30		ADDICTED TO BASS	MTA 27754/V2	Puretone
11	2	3		ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
12	18	28		I DON'T WANT YOU (WIDELIFE & DEZROK MIXES)	NERVOUS 20517	Wide Life
13	10	1		A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455	Cher
14	8	4		TREAT ME RIGHT (GUIDO OSORIO & JON CUTLER REMIXES)	NERVOUS 20518	Kim English
15	11	12		WORK IT OUT (VICTOR CALDERONE & MAURICE JOSHUA MIXES)	MUSIC WORLD/MAVERICK PROMO/COLUMBIA	Beyonce
16	19	25		WALKING ON FIRE	NETTWERK 33160	Evolution Featuring Jayn Hanna
17	21	22		OPEN UP YOUR MIND	PROVOCATIVE 77719/CAPITOL	Eyes Cream
18	7	8		I'M A WOMAN	ASTRALWERKS 38831	Cassius And Jocelyn Brown
19	25	37		ALL THE THINGS SHE SAID (REMIXES)	INTERSCOPE PROMO	T.A.T.U.
20	20	24		KISS KISS KISS (THE SUPERCHUMBO MIX)	MINDTRAIN 002	Ono
21	23	27		SLEEP	NETTWERK 33146	Conjure One
22	14	6		FREE YOUR MIND	STAR 69 12431	Celeda
23	28	36		DIVINE	PALM 7072	Supreme Beings Of Leisure
24	17	11		DON'T SAY GOODBYE (REMIXES)	UNIVERSAL 019123	Paulina Rubio
25	22	16		SICK (REMIXES)	TOMMY BOY SILVER LABEL 2377/TOMMY BOY	Sneaker Pimps
26	30	38		GOTTA GET THRU THIS	ISLAND PROMO/IOJMG	Daniel Bedingfield
27	34	40		EXTREME WAYS	V2 91204	Moby
28	26	21		BOOMERANG	MOONSHINE 88485	Cirrus

POWER PICK

29	39	—		TWO MONTHS OFF	JBO 27764/V2	Underworld
30	38	42		LOVE STORY	XL IMPORT/BEGGARS GROUP	Layo & Bushwacka
31	41	—		HOW MANY	EMERGE 30008/CENTAUR	Taylor Dayne
32	42	44		SHINY DISCO BALLS	SUBUSA 003/SUBLIMINAL	Who Da Funk Featuring Jessica Eve
33	31	26		WHERE DO WE GO FROM HERE (THE REMIXES)	REPRISE 47444	Filter
34	43	47		GENEDEFEKT	RELIEF 72012/CAJUAL	Green Velvet
35	27	17		HAPPY HOUR	CUTTING 455	Norty Cotto
36	35	29		WOMAN	MIA DREAM/WORLD IMPORT	Mia
37	44	45		DAY DREAM (LOOKING FOR DANGER)	JELLYBEAN 2647	M'Black
38	46	—		HE THINK I DON'T KNOW (HQ2 CLUB MIX)	MCA ALBUM CUT	Mary J. Blige

HOT SHOT DEBUT

39	—	—		OTHERWISE	CHINA/SIRE PROMO/REPRISE	Morcheeba
40	24	20		AFTER 2	DEFINITY 016	Pete Moss Featuring Terra Deva
41	45	48		OBJECTION (TANGO) (ERIC KUPPER & JELLYBEAN MIXES)	EPIC PROMO	Shakira
42	40	39		FIRST KISS (PRIMER BESO)	ZOOM 84984/SONY DISCOS	Nayer
43	32	31		GET ME OFF (SUPERCHUMBO & PEACHES REMIXES)	XL 38836/ASTRALWERKS	Basement Jaxx
44	—	—		MOTHER	SERIOUS PROMO/MCA	M-Factor
45	—	—		SEARCH'N	24/7 2403/ARTEMIS	Nicole J. McCloud
46	48	—		TAKE ME WHERE YOU ARE	24/7 2402/ARTEMIS	Fiori
47	37	34		HOW IT'S GONNA BE (REMIXES)	DRAGON/DEF SOUL 582915/IOJMG	LovHer
48	—	—		ALL TO YOU (STONEBRIDGE REMIXES)	UNIVERSAL IMPORT	Seiko
49	—	—		ENDANGERED SPECIES	SAINT GEORGE IMPORT/SONY	Deep Forest
50	36	35		I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	COLUMBIA 79751	Marc Anthony

Maxi-Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL

Artist

NUMBER 1 4 Weeks At Number 1

THIS WEEK	LAST WEEK	2 WKS. AGO		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1		ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
2	2	2		HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
3	3	3		A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455/WRN	Cher
4	4	—		FULL MOON (DANCE MIXES)	ATLANTIC 85320/VAG	Brandy
5	5	6		I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	COLUMBIA 79751/CRG	Marc Anthony
6	9	8		U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
7	8	7		SONG FOR THE LONELY (THUNDERPUSS, ILLICIT & ALMIGHTY MIXES)	WARNER BROS. 42422	Cher
8	7	5		THE NEED TO BE NAKED	TOMMY BOY 2366	Amber
9	10	10		DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
10	6	4		WHY DON'T WE FALL IN LOVE (ERICH LEE REMIXES)	RISE/COLUMBIA 79774/CRG	Amerie
11	—	—		MADAME HOLLYWOOD (REMIXES)	EMPEROR NORTON 70030	Felix Da Housecat
12	11	9		RAPTURE (TASTES SO SWEET)	UNIVERSAL 019672/UMRG	iiio
13	13	15		I NEVER KNEW	LOGIC 95608	Gloria Gaynor
14	14	—		ADDICTED TO BASS	MTA 27754/V2	Puretone
15	15	14		THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
16	16	18		BABY'S GOT A TEMPER	XLMUTE/MAVERICK/REPRISE 42456/WARNER BROS.	Prodigy
17	17	11		DAYS GO BY	CRESCENCE 77712/CAPITOL	Dirty Vegas
18	—	—		WHATCHULOOKINAT (THUNDERPUSS & FULL INTENTION MIXES)	ARISTA 15191	Whitney Houston
19	19	16		BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
20	12	12		TREAT ME RIGHT	NERVOUS 20518	Kim English
21	23	19		YOU CAN'T GO HOME AGAIN!	MCA 582896	DJ Shadow
22	22	25		WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
23	25	20		WALKING IN THE SKY	MCA 019126	DJ Encore Featuring Angelina
24	—	—		LIKE A PRAYER	RADIKAL 99125	Madhouse
25	20	—		YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink

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

Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by



THIS WEEK	LAST WEEK		ARTIST	Title
1	1		DIRTY VEGAS	Dirty Vegas
2	2		DJ SAMMY	Heaven
3	3		MOBY	18
4	4		MARY J. BLIGE	Dance For Me
5	5		THE HAPPY BOYS	Trance Party (Volume Two)
6	6		VARIOUS ARTISTS	This Is Ultimate Dance!
7	7		OAKENFOLD	Bunkka
8	23		SOUNDTRACK	Blade II
9	8		THE RIDDLER	Dance Mix NYC -- Vol. 2
10	10		SASHA	airdrawndagger
11	9		DJ ENCORE	DJ Encore Presents: Ultra Dance 02
12	11		AMBER	Naked
13	13		LOUIE DEVITO	Louie DeVito's (trance sessions)
14	12		LOUIE DEVITO	Louie DeVito's Dance Factory
15	14		DJ SHADOW	The Private Press
16	16		THE CRYSTAL METHOD	Community Service
17	15		BAD BOY JOE	The Ultimate House Megamix
18	17		VARIOUS ARTISTS	Verve/Remixed
19	18		SPACEMONKEYZ VERSES GORILLAZ	Laika Come Home
20	19		GUSGUS	Attention
21	—		NIGHTMARES ON WAX	Mind Elevation
22	21		VARIOUS ARTISTS	Pulse
23	20		ZERO 7	Simple Things
24	22		VARIOUS ARTISTS	Pure Chill Out
25	24		VARIOUS ARTISTS	Best Of House Volume Two

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [H] indicates past or present Heatsseeker title. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT DANCE BREAKOUTS

Club Play

1	STEVE MCQUEEN (REMIXES) Sheryl Crow A&M
2	WAKE UP WITH YOU (THE I WANNA SONG) Julia Fordham VANGUARD
3	CRYING AT THE DISCOTEQUE Alcazar E-MAGINE
4	IRRISISTIBLE Superchumbo TWISTED
5	MR. LONELY (REMIX) Deborah Cox J

Maxi-Singles Sales

1	PLEASE SAVE ME Sunscream Vs. Push RADIKAL
2	IT'S JUST BEGUN Jimmy Castor RCA
3	YOU GOTTA BELIEVE (REMIXES) Fierce Ruling Diva TOMMY BOY SILVER LABEL
4	TIME AFTER TIME Distant Soundz RADIKAL
5	THIS TIME Q-Burns EIGHTH DIMENSION

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

Billboard

DMS2002

DANCE MUSIC SUMMIT

CONFIRMED PANELISTS AS OF 9/9

Christian B., S.A.F. Productions
 Brandon Bakshi, BMI Escape
 Claudia Barry, artist
 Steve Bartel, WPYD Orlando
 Kim Benjamin, Kinico Entertainment
 Christian Bernhardt, The Kirk Agency
 Jason Bentley, KCRW Los Angeles
 Maurice Bernstein, Giant Step
 Lesley Beakley, Beggins Group
 Lisa Bickfeld, Neo Records L.K.
 Peter Brune, Philtezy Productions
 Melissa Burns, recording artist W.I.T.
 Vito Bruno, AM/PM
 Carmen Casolare, Fly Life Music
 Victor Calderone, Calderone Productions
 Phil Castella, Cherry Lane Music Pub.
 Ita Cohen, 33 1/3 RPM
 Ted Cohen, EMI Recorded Music
 Bill Coleman, Peace Biscuit Productions
 Walter Collins, Serling Books Ferrara
 Tye Corner, Mixer magazine
 Jamie Copicatto, Club Penet.com
 Claudia Cuseta, Maxi Records & Promotion
 Vanessa Daux, Dezu Entertainment
 DJ Disciple, DJ/producer
 Marie Egan, Network Management
 Sweciso Egil, Sirius Satellite Radio
 Andrew Erskine, Ministry of Sound Radio
 Grandmaster Flash, DJ
 Gary Ford, ASCAP
 Beth G., Galaxy 101
 Kenneth Gamble, Philadelphia Int'l Records
 James Glicker, Full Audio
 Eddie Gordon, Neo Records U.K.
 Bret Green, Bret Greer
 Alex Greenberg, Mitch Schneider Organization
 Damien Harris, Skint Records
 Kevin Hedge, Blaze
 Nicola Hendrix, Smart Coffee Inc.
 Leon Huff, Philadelphia International Records
 Terry Jones, Philtezy Productions
 Mark Kemp, Globix Corp.
 Jurgen Kordaletson, Ravica Records
 Danny Krivit, dj/producer
 Blake Lawrence, XM Satellite Radio
 Steve Levy, Moonshine Music
 Mark Levinson, Epstein, Levinson
 Bodine, Hunwitz & Weirsein LLP
 Andreas Lundstedt, Alcazar

Tony Mascia, Musicrama
 Jennifer Masse, 127 Records
 Matt McNeill, MoN Media Ltd
 Vincent Montana Jr., Philly Sound Works
 Mark Mooradian, MusicNet
 Richard Morel, recording artist
 Tom Moulton, Bethlehem Music
 James Mtume, producer
 Kuroki Nasser, Nasser Music Business Solutions
 Seth Neiman, Music Choice
 Justin Nylander, T.H.E.M.
 Eddie O'Loughlin, Next Plateau
 Yoko Ono, Mind Train
 Michael Permut, LS Feldman & Associates
 Phenix, Phenix Industrial Music & Sound
 Mac Quayle, Q Music, Ltd.
 Dave Ralph, Factor 3 Recordings
 Marthe Reynolds, Island Def Jam
 Cory Robbins, Robbins Entertainment
 Dee Robert, East One Productions/Oh Music
 Liz Rosenberg, Warner Bros. Records
 Richie Santana, DJ/remixer
 Warren Schatz, Tommy Boy
 Michael Schweiger, Central Entertainment Group
 Kelly Schweinsberg, Logic Records
 Tom Silverman, Tommy Boy
 Matthew Sims, Mount Sims
 Tom Sisk, CentaFly
 Roni Slomowicz, Escape/Tribe/WRVU
 Candii Staton, recording artist
 Richard Stumpf, Cherry Lane Music Pub.
 Tommie Sunshine, Xylophone Jones Rec.
 Natalie Svider, Moonshine Music
 Larry Tee, Mogul Radio
 Danny Tenaglia, Say Tunec Productions
 DJ Theo, WXXF Long Island, NY
 Tiga, 47/Turbo Recordings
 John Trepp, Manage Trist
 Curtis Urbina, professor NYU
 Sam Valenti IV, 3Fostly International
 Carr Vance, Virgin Records
 Gary Veletri, Bug Music
 Ricardo Vinas, Thrive Records
 Jody Watley, recording artist
 Marc Weber, MET/Bald
 Ted Weiss, Serling Books & Ferrara LLP
 Tammi Wright, recording artist
 Jeff Z, WKTU New York

PERFORMING ARTISTS & DJs

Alcazar	Max Eraham	Schiller (DJ set)
Avenue D	gugus (DJ set)	John Selway
DJ Boris	lio	Christian Smith
Boulevard East	Morel, with Band	Tiga
Lady Bunny	Mount Sims	Tommie Sunshine
Car Craig	Reina	Larry Tee
DJ Encore	The Fiddler	Crystal Waters
Evolution,	Mike Rizzo	Jody Watley
w/ Jayn Hanna	Dee Robert	W.I.T.
Grandmaster Flash	Saeed & Palash	Tammi Wright
Glenn Friscia		



JODY WATLEY



ALCAZAR



YOKO ONO



MOUNT SIMS

THE A&R ROOM

Shop your demo to the following labels:

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Cubed Recordings	Nervous Records
Cutting Records	Neo Records J.K.
H-B as	Subliminal Records
Jellybean Recordings	Robbins Entertainment
Journeys By DJ	Tommy Boy Records
King Street Sounds	V2 Records
Magretic	West End Records

NEW THIS YEAR!

INTERNATIONAL ROUND TABLE

A select group of International CEOs & Label heads discuss the state of the Dance & Electronic Music Business.

CO-CHAIRD BY:

Tom Silverman, Tommy Boy Records
 Eddie Gordon, Neo Records U.K.

CONFIRMED PARTICIPANTS:

John Benitez, Jellybean Recordings
 Jason Ellis, Positiva U.K.
 Tim Fielding, Journeys By DJ
 Barney Glover, Ministry of Sound
 Hisa, King Street Sounds/Nite Grooves
 Steve Hume, Subliminal Records
 Jason Jordan, Hollywood Records
 Michael Weis, Nervous Records
 Jim Welch, Epic Records

DMS2002 NATIONAL RECORD POOL MEETING

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

INFORMATION

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Registration and group discounts

Phyllis Demo 646.654.4648
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Rates

\$399 Full Registration - after 8:30 & on-site
 \$299 Billboard DJs & Record Pool Directors

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NGDB Enlists Help To Ensure Capitol's 'Circle' Remains Unbroken

BY DEBORAH EVANS PRICE

NASHVILLE—Thirty years ago, a young band of long-haired musicians from the West Coast teamed with some of country music's legendary veterans to record *Will the Circle Be Unbroken*, a landmark project that crossed boundaries and blended generations. That famed circle expands yet again with the Oct. 1 release of *Will the Circle Be Unbroken, Vol. III* on Capitol Records.

Just as they did three decades ago, the Nitty Gritty Dirt Band (NGDB) has pulled together a gifted group of artists to collaborate on some roots music treasures. The 28-song project features such *Circle* alumni as Earl Scruggs, Jimmy Martin, and Doc Watson alongside younger artists like Alison Krauss and Dwight Yoakam. Other special guests include such bluegrass stalwarts as the Del McCoury Band, bluesman Taj Mahal, Americana chanteuse Iris DeMent, and rocker Tom Petty.

The album was co-produced by the NGDB and Randy Scruggs, who has a long history with the *Circle* albums: He was a teen when he performed on the first collection and won Country Music Assn. and Grammy Award accolades for sharing in the production of the 1989 release *Will the Circle Be Unbroken, Volume Two*.

"We had a mark to come up to this time," John McEuen says, acknowledging that he and fellow NGDB members Jeff Hanna, Jimmy Ibbotson, Bob Carpenter, and Jimmie Fadden were mindful of continuing the tradition of musical integrity associated with the two previous *Circle* albums. (Earlier this year, Capitol rereleased a 30th-anniversary edition of the first *Circle* album [*Billboard*, March 30].)

"We wanted to leave the edges as they were, like human beings playing and singing," Hanna says. "I think we achieved that. I just wish we could have done 40 songs, because we could have recorded with everyone we wanted to."

OUTSTANDING MOMENTS

As it stands, *Vol. III* captures many outstanding musical moments. Petty joins Willie Nelson on "Goodnight Irene." Krauss revives the Johnny Russell hit "Catfish John." Yoakam serves up the Gram Parsons/Chris Hillman country rock classic "Wheels." Ibbotson delivers a poignant performance of "I Find Jesus." June Carter Cash does "Diamonds in the Rough" and husband Johnny Cash sings "Tears in the Holston River," one of the album's highlights.

"The Johnny Cash track, which was the first thing we recorded with a guest act, really moved me," Hanna says. "It talks about the passing of Sara and Maybelle Carter. It's just a beautiful song."

Vol. III also became somewhat of a family affair, as NGDB members Hanna and McEuen's sons, Jaime Hanna and Jonathan McEuen, duet on "Lowlands." Watson's grandson, Richard, plays guitar with him on "Milk Cow Blues" and "I Am a Pilgrim." Del McCoury and sons Ronnie and Rob kick off the album with the classic "Take Me to Your Life Boat." The elder Hanna's wife, singer/songwriter Matraca Berg, sings with Emmylou Harris on the Berg/Gary Harrison penned "Oh Cumberland."

All the sessions were filmed with Michael McNamara serving as director. There is also talk of a *Circle* tour, which would involve the NGDB taking guests from the album on the road in a multi-artist, Down From the Mountain-type tour.

"Logistically, it's not easy to do a tour like that, but it would be a lot of fun for us," Hanna says. "We have three different records to draw from as far as guests and music, and a wealth of wonderful songs."

GOOD TIMING FOR RETAIL

Since *O Brother, Where Art Thou?* awakened consumers to the beauty of roots music, *Vol. III* stands to benefit at retail. "It sounds like the cast they put together is pretty darn interesting," says Tower Records Nashville GM Jon Kerlikowske, who anticipates the record doing well—particularly in Nashville, because of consumer familiarity with the *Circle* brand. "When they rereleased the first *Circle* album with the new repackaging, it did really well," he says. "This album is coming out at a good time. Our shoppers tend to skew a lot higher in age in the fourth quarter, and that name recognition will go a long way with that customer."

The project will be issued as an enhanced CD and will include footage of the recording of "Take Me to Your Life Boat." "It was just to let consumers into the recording process," Foster says, adding that the label is in discussions about the footage from the sessions becoming a TV special or DVD release to retail. "Hopefully, it will be out within the first six months of the record, and we'll supplement that with live performances of the album."

Foster feels the album's cover, created by East Tennessee artist Kevin Bradley, will help sell the project. He says the label has planned "retail events and private shows in key cities: Los Angeles; New York; Chicago; Washington, D.C.; Atlanta; Nashville; and Austin. There will also be a full hour of the *Grand Ole Opry* dedicated to the album on Oct. 19."

The NGDB is happy with the latest in the *Circle* saga. "When I put headphones on and listen to this," McEuen says, "it transports me away to a good place with a bunch of people playing music that I love."

Hanna feels the *Circle* albums hold a very special place in the band's history. "These records have been kind of a road map for our lives," he says. "These records have sort of become like family to us."

Nashville Scene

by Phyllis Stark



MORE MCA MOVES: The morning after a gala retirement party was held for retiring MCA Nashville chairman **Bruce Hinton** Sept. 5, four more MCA staffers were let go. Out are MCA VP of national promotion **Bill Macky**, regional promoters **Jennifer Thorpe** and **Kimberly Dunn**, and publicity manager **Hannah Sanford**, who had been the last surviving member of MCA's publicity department after another round of layoffs that took place two weeks prior (*Billboard*, Aug. 31). **Lauren Murphy**, who moved to Nashville at the beginning of the year as senior VP of artist and media relations for Mercury and Lost Highway, has added those duties at MCA.

The staff cuts were made under the direction of new MCA Nashville chairman/CEO **Luke Lewis**, who also holds the same position for sister labels Mercury and Lost Highway. Lewis told *Billboard* a few weeks ago that he planned to keep MCA and Mercury "fully staffed" and "as autonomous as possible" (*Billboard*, Aug. 17).

Meanwhile, **Royce Risser** is promoted from director of national promotion to VP of promotion for MCA. He reports to former Mercury senior VP of promotion **Michael Powers**, who now oversees the promotion departments for all three labels. Replacing Thorpe in the Northeast for MCA is **Joe Putnam**, who had been Mercury's secondary-market promoter.

In other changes, **Patty Morris** will join Lost Highway at the end of the month to head the label's promotion efforts. Morris, who will report to Powers, was director of national promotion for adult formats at Island Def Jam Music Group in New York. Lost Highway national promotion director **Glenn Noblit** exits to join Vector Promotions. Mercury VP of national promotion **John Ettinger** will head that label's promotion efforts and continue reporting to Powers.

ARTIST NEWS: BR549 has been reactivated with a new lineup that features **Chris Scruggs** on vocals and guitar and **Geoff Firebaugh** on bass. They join three of the band's original five members—**Chuck Mead**, **Shaw Wilson**, and **Don Herron**. The group, which previously recorded for Arista Nashville and Lucky Dog, is working on a new album that it plans to shop to labels for release next year. Incidentally, Scruggs is the son of country artist **Gail Davies** and the grandson of **Earl Scruggs**.

Singer/songwriter **Lane Brody** has signed a deal with Nashville-based **Scream Recordings**. Her debut album for the label, *Pieces of Life*, has recently been shipped to radio. Guest artists appearing on the set are **Alison Krauss**, **Collin Raye**, **Johnny Lee**, and **Lee Roy Parnell**.

Alison Krauss + Union Station will release a live double-CD Nov. 5 on **Rounder Records**. The CD was recorded at two recent shows in Louisville, Ky., which were also filmed for a live DVD to be released at a later date.

The Rock and Roll Hall of Fame and Museum in Cleveland will host a week-long tribute to **Hank Williams** Sept. 24-28. A highlight of the event will be a Williams tribute concert Sept. 28 narrated by **Billy Bob Thornton**. Performers will include **Marty Stuart**, **Jett Williams**, **Brett James**, **Bonnie Bramlett**, and **Tommy Shaw of Styx**.

CMA HONORS: The Nashville-based Country Music Assn. presented a pair of awards Sept. 8 during the Canadian Country Music Assn.'s (CCMA) president's reception in Calgary, Alberta. The Jo Walker Meador International Award went to **Sheila Hamilton**, GM of the CCMA. The award recognizes outstanding achievement in advocating and supporting country music's development internationally. The Wesley Rose International Media Achievement Award went to Country Music Television Canada.

ON THE ROW: **Shannan Neese** and **John Mullins** join SESAC as associate directors of writer/publisher relations. They report to **Tim Fink**, who is promoted to associate VP of writer/publisher relations. Neese previously worked at Commotion Public Relations. Mullins was with Sony/ATV Tree Music Publishing.

Former Eminent Records president **Steve Wilkison** has launched Nashville-based design company **Digital Vision Media**. The company will create artwork, multimedia campaigns, and digital promotional tools for artists, labels, publishers, and managers.

Tammy Lovett has been promoted to national promotion manager for non-monitored stations at **Audium Records**. Her previous experience includes stints at **Step One Records**, **Grass Roots Promotions**, and **RMG Records**.



THE NITTY GRITTY DIRT BAND

"It was nice to have Matraca in the studio doing one of her songs with Emmylou," McEuen says. "It's the first time there's been a Dirt Band wife on a *Circle* album. What she did was cool, and it fit right in with the general feel of other songs."

McEuen says "Lowlands" is another highlight. "I first recorded 'Lowlands' with Randy and Gary Scruggs on an album they did in 1973 called *The Scruggs Brothers*," he recalls. "To see Jonathan and Jaime, who weren't born when I first recorded it, sitting there playing it better than I could at their age—it was just a really good feeling. It's really cool to be the back-up band for your kid."

Capitol senior VP of marketing **Fletcher Foster** says, "Very few records are made like this, not in Nashville or anywhere, where people sit around in-studio without headphones and record live. There was little or no overdubbing being done."

The NGDB was careful to keep the casual, creative atmosphere that pervaded the original *Circle* recordings, but McEuen admits there was a big difference this time around. "We all play better, and we all have learned a lot about recording since then," he says of the group, which is now in its 36th year. "The first *Circle* was only the sixth record we'd recorded."

SEPTEMBER 21
2002

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NIelsen	Systems								NIelsen	Systems			
						NUMBER 1	1 Week At Number 1		31	29	33	9			'TIL NOTHING COMES BETWEEN US S. HENDRICKS (T. MARTY, K. HARVICK, R. MARSHALL)	John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	29
1	2	2	27			I MISS MY FRIEND FROGERS, J. STROUD (T. MARTIN, M. NESLER, T. SHAPIRO)	Darryl Worley DREAMWORKS 450378	1	32	33	35	10			ONE DAY CLOSER TO YOU P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, M. O'ANNAN)	Carolyn Dawn Johnson ARISTA NASHVILLE ALBUM CUT	32
2	4	4	25			TEN ROUNDS WITH JOSE CUERVO B. J. WALKER, JR. (C. BEATHARD, M. HEENEY, M. CANNON, G. GOODMAN)	Tracy Byrd RCA ALBUM CUT	2	33	32	30	15			CADILLAC TEARS L. REYNOLDS (L. SATCHEL, W. VARBLE)	Kevin Denney LYRIC STREET ALBUM CUT	30
3	3	1	21			THE GOOD STUFF B. CANNON, N. WILSON, K. CHESNEY (J. COLLINS, C. WISEMAN)	Kenny Chesney BNA ALBUM CUT	1							HOT SHOT DEBUT		
4	1	3	18			UNBROKEN B. GALLIMORE, J. STROUD, T. MCGRAW (H. LAMAR, A. ROBOFF)	Tim McGraw CURB ALBUM CUT	1	34	NEW	1				RED RAG TOP B. GALLIMORE, T. MCGRAW, D. SMITH (J. WHITE)	Tim McGraw CURB ALBUM CUT	34
5	7	8	24			BEAUTIFUL MESS M. D. CLUTE, DIAMOND RIO (S. LEMAIRE, C. MILLS, S. MINOR)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	5	35	34	37	6			I WISH YOU'D STAY FROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	34
6	6	7	27			THE IMPOSSIBLE B. ROWAN (K. LOVELACE, L. MILLER)	Joe Nichols UNIVERSAL SOUTH 172241	6	36	38	54	3			EVERY RIVER K. BROOKS, R. DUNN, M. WRIGHT (ANGEL, T. LITTLEFIELD, K. RICHEY)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	36
7	5	5	28			I KEEP LOOKING S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)	Sara Evans RCA ALBUM CUT	5	37	37	43	4			I JUST WANNA BE MAD B. GALLIMORE (K. LOVELACE, L. MILLER)	Terri Clark MERCURY ALBUM CUT	37
8	8	9	12			SOMEBODY LIKE YOU D. HUFF, K. URBAN (K. URBAN, J. SHANKS)	Keith Urban CAPITOL ALBUM CUT	8	38	35	39	7			AT THE END OF THE DAY D. HUFF (K. COFFEY, B. JAMES)	Kellie Coffey BNA ALBUM CUT	35
9	10	12	13			WORK IN PROGRESS K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	9	39	36	36	12			THE LAST MAN COMMITTED E. HEATHERLY (H. HEATHERLY)	Eric Heatherly DREAMWORKS 450835	36
10	13	15	20			WHERE WOULD YOU BE M. MCBRIDE, P. WORLEY (R. PROCTOR, R. FERRELL)	Martina McBride RCA ALBUM CUT	10	40	40	40	8			WAITIN' ON JOE R. VAN HOY (S. AZARI)	Steve Azar MERCURY ALBUM CUT	40
11	14	13	21			AMERICAN CHILD B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	11	41	41	46	6			UNUSUALLY UNUSUAL D. HUFF (M. MCGUINN)	Lonestar BNA ALBUM CUT	41
12	15	16	5			CRY M. FREDERIKSEN, F. HILL (A. APARD)	Faith Hill WARNER BROS. ALBUM CUT/WRN	12	42	42	53	4			ON A MISSION C. HOWARD (I. OGAN, K. TRIBBLE, O. L. MURPHY)	Trick Pony WARNER BROS. ALBUM CUT/WRN	42
13	9	6	16			LONG TIME GONE DIXIE CHICKS, L. MAINES (D. SCOTT)	Dixie Chicks MONUMENT 79790/EMN	2	43	39	41	6			YOU CAN'T HIDE BEAUTIFUL C. FARREN (M. DULANEY, J. SELLERS)	Aaron Lines RCA ALBUM CUT	39
14	16	20	10			MY TOWN B. CHANCEY (J. STEELE, R. NIELSEN)	Montgomery Gentry COLUMBIA 79786	14	44	43	42	7			BEAUTIFUL GOODBYE J. HANSON, G. DORRAN (J. HANSON, K. PATTON, JOHNSTON)	Jennifer Hanson CAPITOL ALBUM CUT	42
15	12	10	18			COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS 450815	1	45	47	56	3			I'M NOT BREAKIN' G. HUNT, G. LEACH, S. HOLY (J. FOSTER, M. CHRISTIAN)	Steve Holy CURB ALBUM CUT	45
16	11	11	33			SHE WAS B. J. WALKER, JR. (N. COTY, J. MELTON)	Mark Chesnut COLUMBIA ALBUM CUT	11	46	46	60	6			A LOT OF THINGS DIFFERENT N. WILSON, B. CANNON, K. CHESNEY (B. ANDERSON, D. DILLON)	Kenny Chesney BNA ALBUM CUT	46
17	19	21	13			THESE DAYS M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (J. STEELE, D. WELLS, S. ROBSON)	Rascal Flatts LYRIC STREET ALBUM CUT	17	47	44	44	7			MODERN MAN K. LEHNING, B. CHANCEY (M. PETERSON, B. ROBERTS, F. GOLDE)	Michael Peterson MONUMENT ALBUM CUT/EMN	44
18	18	17	32			LIVING AND LIVING WELL T. BROWN, G. STRAIT (T. MARTIN, M. NESLER, T. SHAPIRO)	George Strait MCA NASHVILLE 172238	1	48	45	45	7			DREAM YOUR WAY TO ME M. WRIGHT (S. LAWSON, T. NICHOLS)	Shannon Lawson MCA NASHVILLE 172253	45
19	17	14	26			OL' RED B. BRADDOCK, M. SHERRILL, D. GOODMAN, J. BOHAN	Blake Shelton WARNER BROS. 16710/WRN	14	49	49	48	18			THE BALL S. PARKER, P. WORLEY (J. OTTO, P. J. MATTHEWS, K. K. PHILLIPS)	James Otto MERCURY 172244	45
20	21	22	17			SOMETHING WORTH LEAVING BEHIND M. WRIGHT, L. A. WOMACK (B. BEAVERS, T. DUGLAS)	Lee Ann Womack MCA NASHVILLE 172245	20	50	50	50	8			EVERYDAY ANGEL R. FOSTER (R. FOSTER)	Radney Foster OVALTONE ALBUM CUT	50
21	20	23	16			THICKER THAN BLOOD A. REYNOLDS (J. YATES, G. BROOKS)	Garth Brooks CAPITOL ALBUM CUT	20	51	51	55	6			IF HER LOVIN' DON'T KILL ME A. TIPPIN, B. WATSON, M. BRADLEY (T. WOMACK, J. RICH, V. MCGEHE)	Aaron Tippin LYRIC STREET ALBUM CUT	51
22	24	32	3			LANDSLIDE DIXIE CHICKS, L. MAINES (S. NICKS)	Dixie Chicks MONUMENT 79791/EMN	22	52	55	57	5			A MEMORY LIKE I'M GONNA BE B. BECKETT, J. LASETER (J. LASETER, R. MURRAH)	Tanya Tucker TUCKERTIME ALBUM CUT	52
23	22	25	20			FORGIVE M. WRIGHT, T. BRUCE (R. L. HOWARD, T. BRUCE)	Rebecca Lynn Howard MCA NASHVILLE 172242	22	53	48	47	15			HARD CALL TO MAKE B. MEVIS (M. A. SPRINGER, S. SESKIN)	J. Michael Harter BROKEN BOW ALBUM CUT	45
24	26	34	6			WHO'S YOUR DADDY? J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS ALBUM CUT	24	54	53	49	11			MARIA (SHUT UP AND KISS ME) M. SERLETIC (R. THOMAS)	Willie Nelson LOST HIGHWAY 172243/MERCURY	41
25	23	24	20			DARE TO DREAM B. GALLIMORE, T. MCGRAW (J. BACH, A. FOLLESE)	Jo Dee Messina CURB ALBUMS CUT	23	55	NEW	1				PRACTICE LIFE D. MALLEY (A. GRIGGS, B. JAMES)	Andy Griggs With Martina McBride RCA ALBUM CUT	55
26	25	27	16			LIFE HAPPENED B. J. WALKER, JR., A. S. MARTIN (P. J. MATTHEWS, K. K. PHILLIPS)	Tammy Cochran EPIC ALBUM CUT/EMN	25	56	54	52	9			STARS ON THE WATER T. BROWN, G. STRAIT (R. CROWELL)	George Strait MCA NASHVILLE ALBUM CUT	51
27	30	38	3			SHE'LL LEAVE YOU WITH A SMILE T. BROWN, G. STRAIT (D. BLACKMAN, J. KNOWLES)	George Strait MCA NASHVILLE 172255	27	57	NEW ENTRY	2				THESE ARE THE DAYS B. GALLIMORE, H. LAMAR (H. LAMAR, S. BENTLEY)	Holly Lamar UNIVERSAL SOUTH ALBUM CUT	57
28	27	28	12			STRONG ENOUGH TO BE YOUR MAN B. J. WALKER, JR., T. TRITT (T. TRITT)	Travis Tritt COLUMBIA 79787	27	58	NEW	1				SHE'LL GO ON YOU M. WRIGHT, FROGERS (M. NARMORE)	Josh Turner MCA NASHVILLE 172254	58
29	31	31	11			FALL INTO ME R. MARX (D. ORTON, J. STOVER)	Emerson Drive DREAMWORKS ALBUM CUT	29	59	57	—	3			AND THEN P. WORLEY, B. CRAIN, C. SCHLEICHER (R. FELOMAN, R. VEGA, R. VEGA)	Dusty Drake WARNER BROS. 16697/WRN	57
30	28	29	18			MINE ALL MINE D. HUFF, S. HEDALSY (K. OSBORN, H. POOLE)	SheDaisy LYRIC STREET ALBUM CUT	28	60	60	—	2			WHEELS R. KINGERY, S. WHITEHEAD (R. KINGERY)	Hometown News VFR ALBUM CUT	60

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 149 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. 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.

SEPTEMBER 21 2002 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	Artist
			NIelsen	SoundScan		
1	2	11			NUMBER 1	7 Weeks At Number 1 0 Brother, Where Art Thou?
2	1	11			SOUNDTRACK	Lost Highway/Mercury 170069/IDJMG
3	4	11			NICKEL CREEK	SUGAR HILL 3941
4	4	11			ALISON KRAUSS + UNION STATION	ROUNDER 610435/IDJMG
5	3	8			DOLLY PARTON	BLUE EYE 3946/SUGAR HILL
6	7	11			PATTY LOVELESS	EPIC 85651/SONY
7	6	11			SOUNDTRACK	LOST HIGHWAY 170221/MERCURY
8	5	11			VARIOUS ARTISTS	TIME LIFE 18701
9	8	11			VARIOUS ARTISTS	ROUNDER 610439/IDJMG
10	9	11			SOUNDTRACK	VANGUARD 79586
11	10	11			RALPH STANLEY	DMZ/COLUMBIA 86625/CRG [M]
12	10	11			RHONDA VINCENT	ROUNDER 610474/IDJMG
13	12	11			HAYSEED DIXIE	DUALTONE 01118 [M]
14	14	3			YONDER MOUNTAIN STRING BAND	FROG PAD 5176
15	13	9			RICKY SKAGGS	SKAGGS FAMILY/LYRIC STREET 901003/HOLLYWOOD
16	NEW	1			SOUNDTRACK	VANGUARD 79716

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.

SEPTEMBER 21 2002 Billboard® TOP COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	Artist
			NIelsen	SoundScan		
1	1	5			NUMBER 1	5 Weeks At Number 1 LONG TIME GONE
2	5	4			GOD BLESS THE USA	CURB 73128
3	2	17			THE IMPOSSIBLE	UNIVERSAL SOUTH 172241/UMRG
4	3	10			CAN'T FIGHT THE MOONLIGHT	CURB 73116
5	4	12			ROCKY TOP '96	DECCA 155274/MCA NASHVILLE
6	6	6			I SHOULD BE SLEEPING	DREAMWORKS 450362/INTERSCOPE
7	7	50			WHERE THE STARS AND STRIPES AND THE EAGLE FLY	LYRIC STREET 164059/HOLLYWOOD
8	9	3			OSAMA-YO' MAMA	CURB 73130
9	10	4			HOW DO I LIVE	CURB 73022
10	—	40			AMERICA WILL ALWAYS STAND	RELENTLESS NASHVILLE 5137/MADACY

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.

BMG's Castro Prepares To Make 'Grande' Entrance On World Stage

BY LEILA COBO

MIAMI—When the going gets tough, the tough release greatest-hits albums. That, at least, seems to be the trend judging from the Sept. 14 edition of the *Billboard* Top Latin Albums chart, where of 75 listed titles, 23 were “best of” compilations or musical “histories”—not counting live albums or *MTV Unplugged* sets.

In this climate, a greatest-hits album by Mexican balladeer Cristian Castro seems a logical and even timely choice, given his steady stream of radio hits throughout the years and that his next studio album is expected to be an English-language disc.

Featuring material from as far back as 1997, *Grandes Hits*, released Sept. 10 on BMG U.S. Latin, includes most of Castro's top 10 singles, among them “Lloran las Rosas” (Roses Cry), “Despues de Tí . . . Qué?” (After You . . . What?), and “Por Amarte Así” (For Loving You), as well as duets with José Alfredo Jiménez, Olga Tañón, and Grupo Límite and one of his own tracks,



CASTRO

“Verónica,” written for his mother.

“I like it that the album exists,” Castro says. “Although I’m not sure if I entirely agree with [the idea of] a greatest-hits [package]—they say it’s not always the best thing for a singer. Some people think it means your career is ending, but the label felt it was time.”

BMG U.S. Latin managing director Adrian Posse says, “It’s an opportunity to have all his history and three very provocative new tracks.”

Banking on Castro's apparently perpetual capacity to generate new hits, the first single from *Grandes Hits* is a previously unreleased track, “Cuando Me Miras Así” (When You Look at Me This Way), for which Castro veers from his balladeer direction into more European, dance-oriented material.

“It’s different from what I’ve done before,” Castro says, “and I like the African rhythm [that underscores the entire song], which I think is very seductive.”

“I thought it was a different proposal,” Castro continues, “and because it’s a greatest-hits album, we gave ourselves the space to try different things.”

Here, as he has throughout his career, Castro experiments with different producers. “Cuando Me Miras Así” (with lyrics by BMG managing director Adrian Posse) is produced by Richard Roman, and the other previously unreleased tracks are produced by Emanuele Ruffinengo (of Alejandro Sanz fame) and Julio Reyes for Estéfano Productions Group. All three tracks are a departure of sorts for Latin crooner Castro, and yet his upcoming English-language debut, due out early next year, will feature mostly ballads.

“We’re going to have arrangements similar to what I’ve had in Spanish, and we’ll add [some elements] to be able to get into U.S. and European radio,” Castro says. “Not elements that will make me just another U.S. or British artist; what I want is to take [audiences] to my world, my house, my heart, my mind, and my style.”

A sample of what Castro can do can be found on “Flying Without Wings,” the Rudy Perez-produced track he recorded with Irish boy band Westlife that will be included on Westlife’s upcoming album. Although Castro says a producer hasn’t been decided upon for his English-language disc, it’s likely he’ll work with a Latin producer, as well as an English-language producer for at least a couple of tracks.

Castro’s project isn’t an experiment, BMG worldwide VP of A&R Roben Allong says, “He’s sold millions, so he’s the perfect type of multi-talented artist we want to develop.”

Castro—whose vocal prowess and relentless effort allowed him to develop into one of Latin pop’s brightest interpreters—hopes to retain that status and take it to other languages.

“Above all, I’m a hunter of songs, and if a song is good and it touches me and it takes me and brings me back, then I want to record it,” he says. “I want to write more, and I imagine that I’ll have two of my own tracks on the English album. But I’d rather have songs I truly like than songs that aren’t so good but are mine. Because when I write, I put a lot of passion into it. I’m too tense to make writing my craft. My craft is more that of a singer than a songwriter.”



by Leila Cobo

SWEET-SMELLING SERIES: It must be every label’s ambition: Put out an album whose sales won’t be affected by piracy. In Brazil, three labels have recently signed a deal with O Boticário, a giant cosmetic/perfume chain store that annually releases compilations under the O Boticário Collection title as promotional material to be distributed exclusively at their stores. Various labels vie to partner with the store in releasing these compilations, which focus on specific genres of Brazilian music and labels.

This time around, Warner Strategic Marketing (WSM) Brazil will release three of the five titles, focusing on Brazilian popular music (known as MPB), *sertanejo*, and children’s. Sony will release a pop/rock compilation, while Universal will issue a samba and *forró* compilation.

NEW SIGNING FOR JARABE: Spain’s multimillion-selling pop/rock band **Jarabe de Palo** has signed an exclusive, long-term deal with Warner Music Spain to release albums through its affiliate DRO EastWest label (see page 63). Jarabe’s first album for DRO EastWest is scheduled for release in spring 2003. Jarabe de Palo was previously signed to Virgin Records Spain.

The band’s “La Flaca” (The Skinny One) has been picked up by Ford to use on its upcoming Ford Ranger campaign aimed at the Hispanic market, which kicks off in October and will run for 18 months. EMI Latin, which distributes Virgin in the U.S., will rerelease the album of the same name in the U.S. to coincide with the campaign.

OTHER EMI LATIN NEWS: The label is set to release the album accompanying this year’s MTV Video Music Awards Latinoamerica. Scheduled to hit streets Oct. 22—two days before the awards show—the disc will feature 12 Spanish-language and four English-language tracks. “It’s the fresh and trendy sound of the Latin industry,” EMI Latin chairman **Jorge Pino** says, adding that the album will be supported by a major advertising campaign on MTV Latin America. English-language acts include **Kylie Minogue** and **Gorillaz** . . . As part of its program of reissuing the entire **Selena** catalog, EMI has released a new Selena “single”—a ballad medley of three Selena hits: “Amor Prohibido” (Forbidden Love), “Como la Flor” (Like a Flower), and “Si Una Vez” (If Once). Titled “Con Todo Amor” (With All Love), the medley was produced by **Kike Santander** and went to radio last week.

Why is the Selena appeal so enduring? “It’s the American dream, to take nothing and make it into something,” **A.B. Quintanilla** says, summing up his sister’s mercurial career. “I think the story applies to any angle in life. It’s a success story. But it’s also a tragedy. And the most important thing, of course, is the music.”

SOON ON VH1? *How to Be the Perfect Latino Popstar*, a made-for-TV movie, is in development between **Madonna’s** Maverick Films and VH1. “MTV and VH1 have been very tuned to what’s happening in the Latin music market,” says Maverick Música president **Bruno del Granado**, who is also an executive producer of the project along with **Guy Oseary**, Madonna, and **Mark Morgan**. “You cannot continue to ignore this demographic.”



MAIA

According to WSM Brazil strategic marketing director **Marcelo Maia**, the label will ship 870,000 copies of its three titles. Based on previous years, it expects to hit sales of 1 million units by the end of October.

“It’s a simple sale,” Maia says. “We give [O Boticário] a price, they pay, there are no returns involved, and we expect them to reorder in November.”

It’s a win-win situation, because O Boticário doesn’t sell the discs in its 2,100-plus stores. Instead, it allows customers to choose one of the five albums if their O Boticário purchase totals more than a certain amount—giving the buyer an incentive to spend more.

Maia says the Warner collections comprise 90% domestic repertoire and feature the label’s top acts. The MPB compilation, for example, features tracks by **Gilberto Gil**, **Milton Nascimento**, and **Elis Regina**; 370,000 units will be shipped initially. The *sertanejo* compilation includes such artists as **Daniel** and **Leandro e Leonardo**, with an initial shipment of 320,000 units; the children’s compilation will initially ship 170,000 units.

América Latina...

In Panama: Bell South of Panama and Sony Music are issuing new prepaid phone cards called CD Cards. For the \$12 price tag, customers get a CD featuring two tracks in addition to minutes for cell phone use. Acts featured on the CDs include Sammy Sandra Sandoval, Los Plumas Negras, Las Ketchup, Celia Cruz, Gilberto Santa Rosa, Sin Bandera, and Franco De Vita. With the same card, buyers can claim a 15% discount against the purchase of any CD in local stores . . . Celebrating the 20th anniversary of the birth of the local rock movement, Sony Music Panama is preparing a compilation album featuring some of the best acts on the scene. Artists included on the disc are Xantos Jorge, Oceano, Rabanes, Tierra de Naide, OS Almirantes, 3 Leches, Instinto, Los 33, and Son Miserables. **ANASTACIO PUERTAS CAICEDO**

In Argentina: Successful Leader Music tropical band Rafaga continues its worldwide trek in promotion of its new album, *Marca Registrada* (Trademark). The band will visit Spain, Sweden, Italy, Australia, and Chile, returning to Argentina for a 21-day nationwide tour through the end of October. It will visit the U.S. in November. **MARCELO FERNANDEZ BITAR**

In Mexico: As a warm-up for the release of its debut album on Universal, Café Tacuba will issue in October a five-song tribute EP to Chilean band Los Tres, *Vale Cayampa (No Me Importa)* (Worth Nothing). “We wanted to honor what we consider the best Chilean band and one of the best Latin bands,” bassist Emmanuel del Real says. Café Tacuba’s new album is slated for a spring 2003 release, with producer Gustavo Santaolalla. The Mexican band signed with MCA records in a venture with Universal Mexico after their contract with Warner expired last year. Members took time off between albums to work on their solo projects . . . Rock-pop quintet Elefante is exceeding expectations with its new Sony album, *Lo Que Andábamos Buscando* (What We Were Looking For): After only two weeks of release, it is on the verge of reaching gold status in Mexico, with 65,000 copies shipped. The album is the follow-up to the band’s debut, *El Que Busca Encuentra* (He Who Looks, Finds), which was nominated for a Latin Grammy Award and gave the band the respect it was looking for after seven years of performing. *Lo Que Andábamos Buscando* was recorded at Spanish studio El Cortijo last May and produced by Carlos Narea. The band will kick off a Mexican tour Sept. 26 with three dates at Mexico City’s Teatro de la Ciudad and will later travel to the U.S. **TERESA AGUILERA**

★ **El que abre.**



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SEPTEMBER 21 2002 **Billboard** **HOT LATIN TRACKS**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1		1 Week At Number 1
1	2	2	7	MENTIROSO E. IGLESIAS, L. MENEZ, I. IGLESIAS, C. GARCIA ALONSO	Enrique Iglesias UNIVERSAL LATINO	1
2	1	1	11	EL DOLOR DE TU PRESENCIA R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	1
3	3	3	9	VUELA MUY ALTO J. REYES (ESTEFANO)	Jerry Rivera ARIOLA/BMG LATIN	3
4	4	4	19	A DIOS LE PIDO G. SANTAOLALLA, J. JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	2
5	5	7	25	ENTRA EN MI VIDA A. BAQUEIRO, I. GARCIA, N. SCHA, J. RISI	Sin Bandera SONY DISCOS	4
6	8	11	7	PERDONAME MI AMOR J. GUILLEN (R. GONZALEZ, MORA)	Conjunto Primavera FONOVISA	6
7	6	5	26	Y TU TE VAS R. L. TOLEDO (F. DE VITA)	Chayanne SONY DISCOS	1
8	7	6	8	ANGEL DE AMOR F. HERRERA, A. GONZALEZ (F. HERRERA, A. GONZALEZ)	Mana WARNER LATINA	6
9	10	8	13	QUITAME ESE HOMBRE R. PEREZ (J. L. PILOTO)	Pilar Montenegro UNIVISION	1
				GREATEST GAINER		
10	16	16	12	NO ME SE RAJAR J. LIZARRAGA, A. LIZARRAGA (J. C. FRAYLE)	Banda El Recodo FONOVISA	10
11	12	13	9	VOY A VOLVERTE LOCA A. JAEN (R. VERGARA, F. J. DIEZ)	Alejandro Montaner SONY DISCOS	11
12	9	10	8	POR MAS QUE INTENTO K. SANTANDER, J. M. LUGO (K. SANTANDER)	Gilberto Santa Rosa SONY DISCOS	9
13	11	9	19	YO PUEDO HACER B. SILVETTI (R. MONTANER, M. FLORES)	Ricardo Montaner WARNER LATINA	2
14	15	23	5	NO ME ENSENASTE ESTEFANO (ESTEFANO, J. REYES)	Thalia EMI LATIN	14
15	18	17	17	CUANDO TE ACUERDES DE MI B. SILVETTI (M. A. SOLIS)	Marco Antonio Solis FONOVISA	11
16	13	15	9	ESTOY SUFRIENDO A. VALENZUELA, D. VALENZUELA (G. LIZARRAGA)	German Lizarraga DISA	13
17	14	12	15	ES POR AMOR D. POVEDA (ESTEFANO, D. POVEDA)	Alexandre Pires RCA/BMG LATIN	8
18	24	22	24	DEL OTRO LADO DEL PORTON R. AYALA, F. MARTINEZ (F. MARTINEZ)	Ramon Ayala Y Sus Bravos Del Norte FREDDIE	12
19	23	26	12	JUGO A LA VIDA M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	7
20	17	14	17	UNA LAGRIMA NO BASTA A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	7
21	20	18	14	VIVIENDO M. ANTHONY, J. A. GONZALEZ (F. OSORIO, J. VILLAMIZAR, M. ANTHONY)	Marc Anthony COLUMBIA/SONY DISCOS	11
22	25	21	11	CARITO E. ESTEFAN JR., S. KRYS, C. VIVES, A. CASTRO (C. VIVES, E. CUADRADO)	Carlos Vives EMI LATIN	21
23	35	39	3	TODO MI AMOR SHEPPARD, K. GIOIA (T. VERGES, B. JAMES)	Paulina Rubio UNIVERSAL LATINO	23
24	19	20	9	MAS DEBIL QUE TU R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	19
25	28	27	20	SI TU TE VAS G. RUBIN (G. RUBIN, C. VIE)	Paulina Rubio UNIVERSAL LATINO	5
26	32	36	5	TE SOLTE LA RIENDA PRIVERA (J. A. JIMENEZ)	Lupillo Rivera SONY DISCOS	26
27	30	32	19	NO SE VIVIR E. MARTINEZ (J. M. FIGUEROA)	Jose Manuel Figueroa UNIVERSAL LATINO	21
28	42	35	9	CADA DIA MAS NOT LISTED (R. GUIRADO)	Los Canelos De Durango CINTAS ACUARIO/SONY DISCOS	28
29	36	41	3	ASEREJE M. RUIZ (M. RUIZ)	Las Ketchup SONY DISCOS	29
30	22	25	16	CON ELLA K. SANTANDER, D. BEIANCOURT (K. SANTANDER, D. SANCHEZ)	Cristian ARIOLA/BMG LATIN	9
31	33	33	15	VESTIDO BLANCO A. BUENROSTRO, M. BUENROSTRO (J. GISEL, J. CASAOS)	El Poder Del Norte DISA	21
32	31	30	7	TANTO QUE TE DI E. NAZARIO, T. TORRES (L. FONSI, C. BRANT)	Ednita Nazario SONY DISCOS	27
33	26	24	10	BOHEMIO ENAMORADO D. FREIBERG, D. POVEDA (D. POVEDA)	Donato Poveda ARIOLA/BMG LATIN	16
34	27	29	22	JURO POR DIOS A. VALENZUELA, D. VALENZUELA (J. ZAZUETA)	Banda Tierra Blanca LA SIERRA	16
35	39	34	13	POR LAS DAMAS J. NAVARRETE, C. ALVARADO (M. CAMPOS)	Cardenales De Nuevo Leon DISA	29
36	34	42	9	25 ROSAS A. MACIAS (J. SEBASTIAN)	Cuisillos De Arturo Macias MUSART/BALBOA	34
37	29	28	15	ARBOLES DE LA BARRANCA EL COYOTE Y SU BANDA TIERRA SANTA (C. TERRANEGRA SALAZAR)	El Coyote Y Su Banda Tierra Santa EMI LATIN	28
38	37	—	10	TU FORMA DE SER CUMBIA A. GARZA, R. GARZA (NOT LISTED)	Alberto Y Roberto DISA	30
39	38	31	4	YO TE SEGUIRE QUERIENDO E. PAEZ (A. TORRES)	Nico Flores Y Su Banda Puro Mazatlan RCA/BMG LATIN	31
40	41	44	13	ARRANCAME J. M. ELIZONDO, M. A. ZAPATA (O. VILLARREAL)	Pesado WEAMEX/WARNER LATINA	34
41	40	37	25	EL PODER DE TUS MANOS R. MUNOZ (L. PADILLA)	Intocable EMI LATIN	6
42	49	46	9	IT'S OK A. VALENZUELA, D. VALENZUELA (A. JEY)	Rogelio Martinez FONOVISA	37
43	46	—	2	NO QUE NO J. G. DEGOLLADO, S. DEGOLLADO (R. TOVAR)	Control EMI LATIN	43
44	21	19	11	SE ME SUBE C. LEMOS (C. LEMOS, K. APONTE)	Manny Manuel UNIVERSAL LATINO	17
				HOT SHOT DEBUT		
45	NEW	1	1	DOS LOCOS M. DE LEON (A. MARTINEZ)	Monchy & Alexandra J&N/SONY DISCOS	45
46	44	40	7	TAN SOLO TU NEK, D. PARISINI, A. CERRUTI (ICHEPE, NEK)	Nek Featuring Laura Pausini WARNER LATINA	36
47	NEW	1	1	ENTRE EL AMOR Y EL ODIO A. JAEN (A. JAEN)	Angel Lopez SONY DISCOS	47
48	RE-ENTRY	2	2	CAPRICHIO MALDITO M. MORALES (P. GARZA)	Los Rieleros Del Norte FONOVISA	44
49	NEW	1	1	QUE BUENA SUERTE J. QUIROZ (I. CHAVEZ)	Banda El Limon MUSIMEX/SONY DISCOS	49
50	NEW	1	1	LA COSITA V. DOTE, V. WALL, IV. DOTE, A. CASTRO, J. CANARIO	Ilegales EMI LATIN	50

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (39 Latin Pop, 17 Tropical/Salsa, 55 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ● Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. † Two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♣ Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS	19	19	CARITO EMI LATIN	CARLOS VIVES
2	4	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	24	24	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS
3	2	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	26	26	TAN SOLO TU WARNER LATINA	NEK FEATURING LAURA PAUSINI
4	3	ANGEL DE AMOR WARNER LATINA	MANA	25	25	KILOMETROS SONY DISCOS	SIN BANDERA
5	6	VUELA MUY ALTO ARIOLA/BMG LATIN	JERRY RIVERA	30	30	LA CADENA SE ROMPIO SONOLUX/SONY DISCOS	CHARLIE ZAA
6	5	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	33	33	DRECTION (TANGO) EPC	SHAKIRA
7	10	VOY A VOLVERTE LOCA SONY DISCOS	ALEJANDRO MONTANER	27	27	COLOR ESPERANZA RCA/BMG LATIN	DIEGO TORRES
8	8	Y TU TE VAS SONY DISCOS	CHAYANNE	32	32	COMPLICATED ARISTA	AVRIL LAVIGNE
9	7	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER	26	26	BAM BAM CRESCENT MOON/SONY DISCOS	RABANES
10	9	ES POR AMOR RCA/BMG LATIN	ALEXANDRE PIRES	35	35	QUEDATE SONY DISCOS	LARA FABIAN
11	12	NO ME ENSENASTE EMI LATIN	THALIA	14	14	TE VAS UNIVERSAL LATINO	LUIS FONSI
12	13	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS	—	—	UNA PROMESA LIDERES	RENE
13	11	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	—	—	EMBOSCADA EMI LATIN	VICO C
14	21	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO	34	34	SHHH EMI LATIN	A. B. QUINTANILLA Y LOS KUMBIA KINGS
15	14	CON ELLA ARIOLA/BMG LATIN	CRISTIAN	35	35	ENTRE EL AMOR Y EL ODIO SONY DISCOS	ANGEL LOPEZ
16	17	TANTO QUE TE DI SONY DISCOS	EONITA NAZARIO	36	36	JUST LIKE A PILL ARISTA	PINK
17	15	BOHEMIO ENAMORADO ARIOLA/BMG LATIN	DONATO POVEDA	37	37	LA VIDA QUE VA WARNER LATINA	KABAH
18	22	ASEREJE SONY DISCOS	LAS KETCHUP	38	38	AL QUE ME SIGA WARNER LATINA	LUIS MIGUEL
19	23	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO	—	—	COMO DECIRTE NO UNIVERSAL LATINO	FRANCO DE VITA
20	18	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA	—	—	VIVIENDO COLUMBIA/SONY DISCOS	MARC ANTHONY

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	VUELA MUY ALTO ARIOLA/BMG LATIN	JERRY RIVERA	28	28	BAM BAM CRESCENT MOON/SONY DISCOS	RABANES
2	2	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA	—	—	ASEREJE SONY DISCOS	LAS KETCHUP
3	3	VIVIENDO COLUMBIA/SONY DISCOS	MARC ANTHONY	26	26	NO ME ENSENASTE EMI LATIN	THALIA
4	5	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS	38	38	UN BESO UNIVERSAL LATINO	GRUPO MANIA
5	6	ANGEL DE AMOR COLUMBIA/SONY DISCOS	MANA	—	—	JUST LIKE A PILL ARISTA	PINK
6	8	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	19	19	AMOR AMOR PRESTIGIO/SONY DISCOS	DOMINIC
7	7	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	15	15	DAYS GO BY CREDENCE/CAPITOL	DIRTY VEGAS
8	14	DOS LOCOS J&N/SONY DISCOS	MONCHY & ALEXANDRA	30	30	NOCHES DE FANTASIA KAREN/UNIVERSAL LATINO	JOSEPH FONSECA
9	4	SE ME SUBE EMI LATIN	MANNY MANUEL	—	—	UNDERNEATH IT ALL NO DOUBT FEATURING LAOY SAW	NO DOUBT FEATURING LAOY SAW
10	20	NOS SOBRO LA ROPA UNIVERSAL LATINO	DOMINGO QUINONES	30	30	GUITARRA J&N/SONY DISCOS	YOSKAR SABARTE
11	16	BESAME EN LA BOCA SONY DISCOS	ELVIS CRESCO	31	31	BOHEMIO ENAMORADO ARIOLA/BMG LATIN	DONATO POVEDA
12	17	ENTRE EL AMOR Y EL ODIO SONY DISCOS	ANGEL LOPEZ	12	12	COLOR ESPERANZA RCA/BMG LATIN	DIEGO TORRES
13	13	CARITO EMI LATIN	CARLOS VIVES	37	37	MAL ACOSTUMBRADO LATINO/SONY DISCOS	FERNANDO VILLALONA
14	9	Y TU TE VAS SONY DISCOS	CHAYANNE	18	18	LOVE AT FIRST SIGHT CAPITOL	KYLIE MINOGUE
15	10	EMBOSCADA EMI LATIN	VICO C	32	32	TAN SOLO TU WARNER LATINA	NEK FEATURING LAURA PAUSINI
16	24	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO	40	40	CARALUNA WARNER LATINA	BACILO S
17	—	LA COSITA EMI LATIN	ILEGALES	27	27	VOY A VOLVERTE LOCA SONY DISCOS	ALEJANDRO MONTANER
18	11	TANTO QUE TE DI SONY DISCOS	EDNITA NAZARIO	38	38	TE VAS UNIVERSAL LATINO	LUIS FONSI
19	23	CUANDO FALTAS TU J&N/SONY DISCOS	PUERTO RICAN POWER	—	—	GATA SALVAJE RCA/BMG LATIN	PABLO MONTERO
20	22	COMPLICATED ARISTA	AVRIL LAVIGNE	—	—	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	15	15	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS
2	4	NO ME SE RAJAR FONOVISA	BANDA EL RECODO	23	23	IT'S OK FONOVISA	ROGELIO MARTINEZ
3	2	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	22	22	NO QUE NO EMI LATIN	CONTROL
4	3	ESTOY SUFRIENDO DISA	GERMAN LIZARRAGA	24	24	CAPRICHIO MALDITO UNIVISION	LOS RIELEROS DEL NORTE
5	6	DEL OTRO LADO DEL PORTON FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	25	25	QUE BUENA SUERTE MUSIMEX/SONY DISCOS	BANDA EL LIMON
6	7	JUGO A LA VIDA UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	26	26	EL LUNAR SONY DISCOS	DUETO VDCS DEL RANCHO
7	5	MAS DEBIL QUE TU EMI LATIN	INTOCABLE	27	27	AMOR DE INTERNET SONY DISCOS	SOCIOS DEL RITMO
8	10	TE SOLTE LA RIENDA SONY DISCOS	LUPILLO RIVERA	28	28	TE QUIERO MAS QUE AYER DISA	ARACELY ARAMBULA CON PALOMO
9	21	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS	31	31	EL SUBE Y BAJA DISA	GRUPO MONTEZ DE DURANGO
10	19	CADA DIA MAS CINTAS ACUARIO/SONY DISCOS	LOS CANELOS DE DURANGO	29	29	BAILAME WEAMEX/WARNER LATINA	LOS TIGRILLOS
11	11	VESTIDO BLANCO DISA	EL PODER DEL NORTE	31	31	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA
12	13	NO SE VIVIR UNIVERSAL LATINO	JOSE MANUEL FIGUEROA	32	32	ATACANDO A BERLIN RCA/BMG LATIN	LOS RAZOS DE SACRAMENTO Y REYNALDO
13	8	JURO POR DIOS LA SIERRA	BANDA TIERRA BLANCA	33	33	ME HAS ROBADO EL CORAZON UNIVISION	IMAN
14	17	POR LAS DAMAS DISA	CARDENALES DE NUEVO LEON	34	34	FUI TAN FELIZ COSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ
15	12	25 ROSAS MUSART/BALBOA	CUISILLOS DE ARTURO MACIAS	35	35	ERES CASADO FONOVISA	LOS HURACANES DEL NORTE
16	9	ARBOLES DE LA BARRANCA EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	36	36	QUE MANERA DE PERDER RCA/BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
17	16	YO TE SEGUIRE QUERIENDO RCA/BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN	37	37	VANIDOSA EMI LATIN	BOBBY PULIDO
18	14	TU FORMA DE SER CUMBIA DISA	ALBERTO Y ROBERTO	38	38	ATOLE CON EL DEDO SONY DISCOS	BANDA ARKANGEL R-15
19	20	ARRANCAME WEAMEX/WARNER LATINA	PESADO	39	39	NI ME DEBES NI TE DEBO DISA	RODIO SANDOVAL
20	18	EL PODER DE TUS MANOS EMI LATIN	INTOCABLE	40	40	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS

Sales data compiled by Nielsen SoundScan

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	
1	1	1	3	MANA WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1	49	47	—	2	LOS TERRIBLES DEL NORTE FREDDIE 71851 (7.98/13.98)	20 Corridazos	47	
2	2	2	4	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98) [M]	Perdoname Mi Amor	2	50	51	48	54	JOAN SEBASTIAN Δ MUSART 2524/BALBOA (7.98/13.98) [M]	En Vivo: Desde La Plaza El Progreso De Guadalajara	1	
3	NEW	1	1	GILBERTO SANTA ROSA SONY DISCOS 84781 (6.98 EQ/16.98) [M]	Viceversa	3	52	52	47	21	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) [M]	Dejame Entrar	1	
4	3	3	7	VARIOUS ARTISTS UNIVISION 31027/UG (11.98/15.98)	Arcoiris Musical Mexicano	2	53	54	52	61	JOAN SEBASTIAN & MARCO ANTONIO SOLIS MUSART 2548/BALBOA (7.98/13.98)	Los Grandes	14	
5	4	5	16	JUANES \circ SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2	54	55	60	57	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (16.98 CD)	Las 100 Clasicas Vol. 1	27	
6	7	6	11	LOS TEMERARIOS AFG SIGMA 0529/FONOVISA (10.98/16.98)	Una Lagrima No Basta	1	55	56	53	50	JOSE ALFREDO JIMENEZ ARIOLA 79006/BMG LATIN (16.98 CD)	Las 100 Clasicas Vol. 2	39	
7	5	7	13	JENNIFER PENA UNIVISION 310053/UG (9.98/13.98) [M]	Libre	2	56	57	55	42	LOS BUKIS FONOVISA 6166 (8.98/12.98)	Greatest Hits	39	
8	6	4	7	BANDA EL RECODO FONOVISA 85228 (9.98/13.98) [M]	No Me Se Rajar	1	58	58	RE-ENTRY	3	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1245 (8.98/14.98) [M]	El Numero 100	5	
9	8	8	25	CHAYANNE Δ SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1	59	60	61	49	EL PODER DEL NORTE DISA 727018/UG (8.98/13.98) [M]	El Autentiko Y Unico En Vivo	7	
10	10	10	8	LOS ACOSTA DISA 727026/UG (8.98/13.98) [M]	Historia Musical: 30 Pegaditas	8	60	61	45	—	2	ELIADES OCHOA HIGHER OCTAVE WORLD 12480/HIGHER OCTAVE (16.98 CD)	Estoy Como Nunca	58
11	11	9	16	THALIA Δ EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1	61	62	62	RE-ENTRY	10	ROCIO DURCAL LIDERES 950382 (13.98 CD)	Todo Exitos De Rocio Durcal	21
12	9	11	6	EDNITA NAZARIO SONY DISCOS 84956 (16.98 EQ CD) [M]	Acustico	3	62	63	56	69	42	LOS RAZOS DE SACRAMENTO Y REYNALDO Δ RCA 93084/BMG LATIN (7.98/11.98) [M]	Corazon De Perico	3
13	15	12	11	VARIOUS ARTISTS LIDERES 950415 (7.98/13.98)	15 Postales De Amor	11	63	64	64	RE-ENTRY	10	FRANK REYES J&N 87375/SONY DISCOS (7.98 EQ/12.98)	Dejame Entrar En Ti	45
14	12	18	7	JERRY RIVERA ARIOLA 94877/BMG LATIN (10.98/15.98) [M]	Vuela Muy Alto	8	64	65	65	RE-ENTRY	27	LOS REHENES DISA 720025/UG (4.98/7.98)	15 Hits Vol. 1	48
15	14	16	24	SIN BANDERA \circ SONY DISCOS 84806 (16.98 EQ CD)	Sin Bandera	14	65	66	55	—	2	ALEJANDRO SANZ Δ WARNER LATINA 41541 (10.98/17.98) [M]	MTV Unplugged	1
16	13	13	11	VARIOUS ARTISTS DISA 724040/UG (7.98/13.98)	La Hora Sonidera	8	66	67	67	—	2	VARIOUS ARTISTS MOCK & ROLL 950406/LIDERES (13.98/13.98)	Solo Exitos: Summer Hits Underground	29
17	16	20	8	VARIOUS ARTISTS DISA 727027/UG (8.98/13.98)	Pegaditas De...Ayer Y Hoy	14	67	68	71	—	82	LOS INVASORES DE NUEVO LEON EMI LATIN 34432 (12.98 CD)	20 Exitos	37
18	19	26	27	MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8.98 EQ/13.98) [M]	Confesiones...	8	68	69	48	—	2	DI BLASIO ARIOLA 88826/BMG LATIN (10.98/15.98)	Gardel Di Blasio	55
19	22	28	9	SOUNDTRACK SONY DISCOS 84951 (15.98 EQ CD)	El Clon	19	69	70	70	RE-ENTRY	43	VARIOUS ARTISTS J&N 84916/SONY DISCOS (13.98 EQ CD)	Super Bachatazos 2003	67
20	25	32	94	VICENTE FERNANDEZ Δ^2 SONY DISCOS 84185 (10.98 EQ/16.98) [M]	Historia De Un Idolito Vol. 1	1	70	71	75	68	31	RAMON AYALA Y SUS BRAVOS DEL NORTE Δ FREDDIE 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13
21	28	27	42	MARC ANTHONY \bullet COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1	71	72	63	51	31	RAULIN RODRIGUEZ J&N 84895/SONY DISCOS (12.98 EQ CD)	Derroche De Amor	48
22	27	19	4	GERMAN LIZARRAGA DISA 727028/UG (13.98 CD)	German Lizarraga	16	72	73	63	51	31	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) [M]	Baladas Rancheras	3
23	18	17	7	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 018816 (8.98/13.98) [M]	Jugo A La Vida	10	73	74	73	NEW	1	LOS RIELEROS DEL NORTE FONOVISA 84202 (8.98/12.98)	Los Mejores Exitos	30
24	17	14	6	LOS ORIGINALES DE SAN JUAN \circ EMI LATIN 40884 (9.98/15.98) [M]	Perro Malagradecido	9	74	75	72	66	3	LOS TUCANES DE TIJUANA \circ UNIVERSAL LATINO 017043 (8.98/13.98) [M]	Las Romanticas De Los Tucanes De Tijuana	2
25	26	21	30	A.B. QUINTANILLA Y LOS KUMBIA KINGS \bullet EMI LATIN 29745 (9.98/14.98)	Shhh!	1	75	76	72	66	3	PLAYERO BM 51182 (7.98/13.98)	Playero 42: Episodio I	73
26	24	25	23	VICENTE FERNANDEZ SONY DISCOS 84262 (10.98 EQ/15.98) [M]	Historia De Un Idolito Vol. 2	2	76	77	73	66	3	INTOCABLE EMI LATIN 31412 (8.98/12.98)	14 Grandes Exitos	15
27	21	29	3	GRUPO MANIA UNIVERSAL LATINO D18980 (9.98/14.98)	Latino	21	77	78	74	66	3	LOS SUENOS AZULES DOUBLE PLAY 4063 (6.98 CD)	Grandes Exitos Del Momento	66
28	29	24	18	LOS TEMERARIOS DISA 727024/UG (8.98/13.98)	Historia Musical	1	78	79	75	68	31	DI BLASIO ARIOLA 88826/BMG LATIN (10.98/15.98)	Gardel Di Blasio	55
29	23	15	4	LOS HURACANES DEL NORTE FONOVISA 86240 (9.98/13.98)	Pa'l Norte	15	79	80	76	68	31	VARIOUS ARTISTS MOCK & ROLL 950406/LIDERES (13.98/13.98)	Super Bachatazos 2003	67
30	32	31	34	PILAR MONTENEGRO Δ UNIVISION 310026/UG (9.98/13.98) [M]	Desahogo	2	80	81	77	68	31	RAMON AYALA Y SUS BRAVOS DEL NORTE Δ FREDDIE 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13
31	34	35	13	GRUPO BRYNDIS DISA 728990/UG (17.98 CD)	Hablando De Amor Poemas	10	81	82	78	68	31	RAULIN RODRIGUEZ J&N 84895/SONY DISCOS (12.98 EQ CD)	Derroche De Amor	48
32	20	22	6	LOS RIELEROS DEL NORTE FONOVISA 6229 (8.98/13.98)	Cuesta Arriba	20	82	83	79	68	31	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) [M]	Baladas Rancheras	3
33	30	30	11	VARIOUS ARTISTS DISA 727015/UG (8.98/13.98)	Las 30 Cumbias Mas Pegadas	1	83	84	80	68	31	LOS RIELEROS DEL NORTE FONOVISA 84202 (8.98/12.98)	Los Mejores Exitos	30
34	31	33	22	INTOCABLE Δ EMI LATIN 37745 (9.98/15.98) [M]	Suenos	1	84	85	81	68	31	LOS TUCANES DE TIJUANA \circ UNIVERSAL LATINO 017043 (8.98/13.98) [M]	Las Romanticas De Los Tucanes De Tijuana	2
35	39	43	42	MARCO ANTONIO SOLIS \bullet FONOVISA 0527 (10.98/16.98) [M]	Mas De Mi Alma	1	85	86	82	68	31	LOS SUENOS AZULES DOUBLE PLAY 4063 (6.98 CD)	Grandes Exitos Del Momento	66
36	36	39	63	GRUPO BRYNDIS DISA 727012/UG (8.98/13.98) [M]	Historia Musical Romantica	1	86	87	83	68	31	ELIADES OCHOA HIGHER OCTAVE WORLD (HIGHER OCTAVE)	Estoy Como Nunca	58
37	42	45	4	ANGEL LOPEZ SONY DISCOS 84882 (6.98 EQ/16.98)	En Mi Soledad	37	87	88	84	68	31	ROCIO DURCAL LIDERES (LIDERES)	Todo Exitos De Rocio Durcal	21
38	46	—	2	LAS KETCHUP SONY DISCOS 87433 (15.98 EQ CD)	Las Hijas Del Tomate	38	88	89	85	68	31	FRANK REYES J&N 87375/SONY DISCOS (7.98 EQ/12.98)	Dejame Entrar En Ti	45
39	38	41	52	ALICIA VILLARREAL Δ UNIVERSAL LATINO 014824 (8.98/13.98) [M]	Soy Lo Prohibido	3	89	90	86	68	31	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) [M]	Baladas Rancheras	3
40	43	40	10	LOS ORIGINALES DE SAN JUAN UNIVISION 310063/UG (9.98/13.98)	20 Grandes Exitos	18	90	91	87	68	31	LOS RIELEROS DEL NORTE FONOVISA 84202 (8.98/12.98)	Los Mejores Exitos	30
41	35	34	50	ALEXANDRE PIRES Δ RCA 87863/BMG LATIN (14.98 CD) [M]	Alexandre Pires	3	91	92	88	68	31	LOS TUCANES DE TIJUANA \circ UNIVERSAL LATINO 017043 (8.98/13.98) [M]	Las Romanticas De Los Tucanes De Tijuana	2
42	44	38	4	GRUPO EXTERMINADOR FONOVISA 86235 (9.98/13.98)	A Calzon Quitado	38	92	93	89	68	31	LOS SUENOS AZULES DOUBLE PLAY 4063 (6.98 CD)	Grandes Exitos Del Momento	66
43	40	42	16	ELVIS CRESPO \circ SONY DISCOS 84652 (9.98 EQ/15.98)	Urbano	4	93	94	90	68	31	DI BLASIO ARIOLA 88826/BMG LATIN (10.98/15.98)	Gardel Di Blasio	55
44	41	37	12	VARIOUS ARTISTS MOCK & ROLL 950410/LIDERES (16.98/11.98)	Puras Cumbias Sonideras	21	94	95	91	68	31	VARIOUS ARTISTS MOCK & ROLL 950406/LIDERES (13.98/13.98)	Super Bachatazos 2003	67
45	37	36	57	LOS ANGELES AZULES DISA 727014/UG (8.98/13.98) [M]	Historia Musical	2	95	96	92	68	31	RAMON AYALA Y SUS BRAVOS DEL NORTE Δ FREDDIE 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13
46	49	46	6	JESSIE MORALES: EL ORIGINAL DE LA SIERRA UNIVISION 310065/UG (9.98/13.98)	Rancho Y Mucho Mas	29	96	97	93	68	31	RAULIN RODRIGUEZ J&N 84895/SONY DISCOS (12.98 EQ CD)	Derroche De Amor	48
47	33	23	8	ROGELIO MARTINEZ FONOVISA 86216 (8.98/12.98)	Atrévete A Olvidarme	18	97	98	94	68	31	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) [M]	Baladas Rancheras	3
48	59	—	2	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 37687 (9.98/13.98)	El Amor No Tiene Edad	48	98	99	95	68	31	LOS RIELEROS DEL NORTE FONOVISA 84202 (8.98/12.98)	Los Mejores Exitos	30

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 MANA REVOLUCION DE AMOR (WARNER LATINA)	1 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	1 CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA)
2 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	2 JERRY RIVERA VUELA MUY ALTO (ARIOLA/BMG LATIN)	2 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)
3 CHAYANNE GRANDES EXITOS (SONY DISCOS)	3 MONCHY & ALEXANDRA CONFESIONES... (J&N/SONY DISCOS)	3 LOS TEMERARIOS UNA LAGRIMA NO BASTA (AFG SIGMA/FONOVISA)
4 THALIA THALIA (EMI LATIN)	4 MARC ANTHONY LIBRE (UNIVISION/SONY DISCOS)	4 JENNIFER PENA LIBRE (UNIVISION/UG)
5 EDNITA NAZARIO ACUSTICO (SONY DISCOS)	5 GRUPO MANIA LATINO (UNIVERSAL LATINO)	5 BANDA EL RECODO NO ME SE RAJAR (FONOVISA)
6 SIN BANDERA SIN BANDERA (SONY DISCOS)	6 ELVIS CRESPO URBANO (SONY DISCOS)	6 LOS ACOSTA HISTORIA MUSICAL: 30 PEGADITAS (DISA/UG)
7 SOUNDTRACK EL CLON (SONY DISCOS)	7 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	7 VARIOUS ARTISTS 15 POSTALES DE AMOR (LIDERES)
8 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	8 ELIADES OCHOA ESTOY COMO NUNCA (HIGHER OCTAVE WORLD/HIGHER OCTAVE)	8 VARIOUS ARTISTS LA HORA SONIDERA (DISA/UG)
9 PILAR MONTENEGRO DESAHOGO (UNIVISION/UG)	9 FRANK REYES DEJAME ENTRAR EN TI (J&N/SONY DISCOS)	9 VARIOUS ARTISTS PEGADITAS DE AYER Y HOY (DISA/UG)
10 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	10 VARIOUS ARTISTS SUPER BACHATAZOS 2003 (J&N/SONY DISCOS)	10 VICENTE FERNANDEZ HISTORIA DE UN IDOLITO VOL. 1 (SONY DISCOS)
11 ANGEL LOPEZ EN MI SOLEDAD (SONY DISCOS)	11 RAULIN RODRIGUEZ DERROCHE DE AMOR (J&N/SONY DISCOS)	11 GERMAN LIZARRAGA GERMAN LIZARRAGA (DISA/UG)
12 LAS KETCHUP LAS HIJAS DEL TOMATE (SONY DISCOS)	12 MANNY MANUEL MANNY MANUEL (UNIVERSAL LATINO)	12 LOS TUCANES DE TIJUANA JUGO A LA VIDA (UNIVERSAL LATINO)
13 ALEXANDRE PIRES ALEXANDRE PIRES (RCA/BMG LATIN)	13 CELIA CRUZ LA NEGRA TIENE TUMBAD (SONY DISCOS)	13 LOS ORIGINALES DE SAN JUAN PERRO MALAGRADECIDO (EMI LATIN)
14 ROCIO DURCAL TODO EXITOS DE ROCIO DURCAL (LIDERES)	14 PROYECTO UNO TODO EXITOS DE PROYECTO UNO (LIDERES)	14 VICENTE FERNANDEZ HISTORIA DE UN IDOLITO VOL. 2 (SONY DISCOS)
15 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	15 VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)	15 LOS TEMERARIOS HISTORIA MUSICAL (DISA/UG)
16 VARIOUS ARTISTS SOLO EXITOS: SUMMER HITS UNDERGROUND (MOCK & ROLL/LIDERES)	16 EL GRAN COMBO DE PUERTO RICO 40 ANIVERSARIO 1962-2002 (RCA/BMG LATIN)	16 LOS HURACANES DEL NORTE PA' L NORTE (FONOVISA)
17 DI BLASIO GARDEL DI BLASIO (ARIOLA/BMG LATIN)	17 VARIOUS ARTISTS CONGO TO CUBA (PUTUMAYO)	17 GRUPO BRYNDIS HABLANDO DE AMOR POEMAS (DISA/UG)
18 PLAYERO PLAYERO 42: EPISODIO I (BM)	18 VARIOUS ARTISTS MERE NQUE ULTRA MIX VOL. 1 (SONY DISCOS)	18 LOS RIELEROS DEL NORTE CUESTA ARRIBA (FONOVISA)
19 LOS SUENOS AZULES GRANDES EXITOS DEL MOMENTO (DOUBLE PLAY)	19 CABAS CABAS (EMI LATIN)	19 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA/UG)
20 LA LEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	20 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	20 INTOCABLE SUEÑOS (EMI LATIN)

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). Numer

BY HOWELL LLEWELLYN

TENERIFE, Canary Islands—You'll need a map to help understand how a part of Europe is musically as Latino as, say, Miami. The Canary Islands, which have belonged to Spain for centuries, is where America, Europe, and Africa meet. The Atlantic Ocean is 'the big pond' that links the Caribbean Sea with the Mediterranean, and the Canary Islands is the bridge between them. Salsa and tropical music dominate local radio.

The Son Latinos Canarias festival on a beach in Tenerife—the largest of seven Canary Islands—is Europe's biggest Latin music event, with this year's Aug. 31 14-hour concert drawing some 300,000 people, according to organizers. Beyond size, Son Latinos is the vehicle that carries the Canaries' Latin music reality to mainland Europe and—from this year via a deal with Televisa music channel Ritmo Son Latino (*Billboard*, Aug. 10)—to Latin America and the U.S.

Ritmo Son Latino will broadcast its Son Latinos Canarias program, which includes artist interviews, to its 25 million subscribers four times on Sept. 28.

The show will feature live acts that performed at this year's 7 p.m.-9 a.m. marathon, including Puerto Rican singer Chayanne, Colombia's triple-Grammy Award winner Juanes, Cuba's eternal Los Van Van, Spain's Miguel Rios and Rosario, Puerto Rican rockers La Secta All Stars, Argentina's La Mosca Tse Tse, and local salsa veteran Caco Senante.

A host of international acts also traveled to Tenerife to sing to backing tracks while instruments were changed between live acts. Organizers say the crowd peaked at 300,000 when Chayanne played at 3 a.m.

Miming acts often proved more popular than some of the live performers—who cares when you've been eating and drinking with friends for hours on a beach by the sea?—and included Mexico's Patricia Manterola, Puerto Rico's Shalim, the Miami Sound Machine, and Mexico's Los Hijos de Sánchez and Germán Lizárraga Y Su Banda.

When Chayanne took the stage, it didn't matter that he had arrived 90 minutes late and thrown the schedule to the wind. Chayanne is big in Spain, and the crowd—which went back maybe a mile, with many in the sea—

Son Latinos Canarias Go To Latin America And U.S.



was ecstatic.

Musically, the best was yet to come. Juanes at 4:30 a.m. was superb, heralding a new chapter of intelligent Latin rock. And Juan Formell's Van Van was as masterful as it ever has been in the 33 years that the "Rolling Stones of Cuba" have been chroniclers of the island's contemporary history and always one step ahead of Havana's musical whims.

Son Latinos Canarias works simply because the Canary Islands—in political if not geographical Europe, some 65 miles off West Africa—have been musically Latino for 30 years, while peninsula Spain and, to a lesser extent, the rest of Europe have spent the past six years learning to embrace and absorb Latino music.

Centuries before that—and ever since Christopher Columbus first explored the Americas in 1492—the Canaries had been a cultural melting pot of developing European and Amer-

ican/Caribbean cultures—enriched by African slave rhythms—as ships heading to and from Spain and America, especially Cuba, made their first or last ports of call.

Canary Islands-born Spaniards form the biggest group of Spaniards who emigrated to such countries as Cuba and Venezuela, when Spain was poor and backward.

"Venezuela is often considered the eighth Canary Island, and there are more islanders there than in the Canaries themselves, with a population of 1.5 million," says Martin Rivero, director of festival organizers Guagua Producciones.

Rivero says the Televisa deal is part of his aim to show the Latino world that Son Latinos Canarias is its fortress in Europe. "We [also] have a massive carnival in February, on the level of Rio de Janeiro, and we always signed up Latin stars such as Tito Puente, Celia Cruz, and Oscar D'Leon.

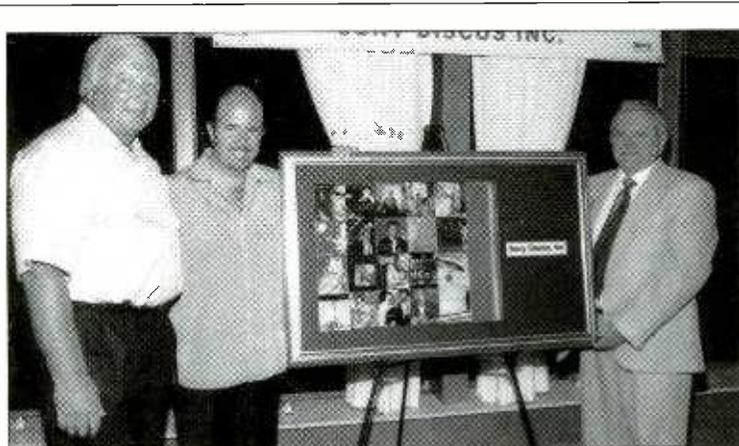
"Los Van Van played here in 1979 and 1980 when they wouldn't have filled a hall in Madrid, never mind anywhere else in Europe," Rivero adds. "Now they are semi-gods. The Canaries have nothing to rival Miami in music."

Son Latinos has become broader since its inauguration in 1997, and Mexican writer Carlos Fuentes was presented this year with the Son Latinos 2002 prize for his contribution to Hispanic culture.

Two other people received awards. Miguel Rios from Son Latinos was honored for his 40 years as a performer, although his gentle rock did not fit in with the Canary and Latin American crowds' thirst for pure Latino music.

And Juanes received the Ritmo Son Latino award for Latino artist of the year at the end of his one-hour performance. He played in front of a sea of Colombian flags. Argentine flags dominated when La Mosca played at dawn, and the Cuban community took over completely for Los Van Van, which mesmerized the 80,000 or so diehards who remained at 7:30 a.m.

Rivero says Latino departments of major labels are taking note of Son Latinos, to the extent that all miming artists played free of charge, courtesy of their labels.



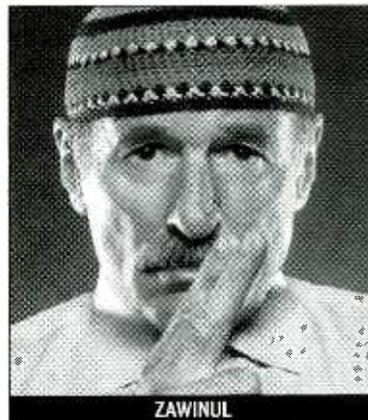
Reyes' Reward. Enrique Reyes, founder and owner of Miami-based distributor Reyes Records, was honored with a surprise party by Sony Discos in celebration of his 35 years in music. Pictured, from left, are Sony Music International Latin America chairman/CEO Frank Welzer, Sony Discos chairman Oscar Lord, and Reyes.

Jazz Notes™

by Steven Graybow



WORLD TRAVELER: It's been more than three decades since **Joe Zawinul** co-founded **Weather Report**. But interest in the group has never waned and is again peaking with the reissue of several classic titles, a new compilation of unreleased live performances, and a new **Zawinul** release, *Faces & Places*, on the German ECC label (Sept. 17, distributed in the U.S. by Ryko).



"I cannot tell you how Weather Report's music affects people, but I can tell you that after three decades, it still sounds fresher than a lot of the music being put out today," says Zawinul, who celebrated his 70th birthday this year. The keyboard maestro acknowledges that the band's label, Columbia, afforded them complete control over their output, from the choice of compositions to final edits and mixing. "We had just 16 tracks available to make all of these ideas work together," Zawinul recalls, "so we had to work as a team to make certain everyone's ideas could be heard. Every move we made was important."

That teamwork can be heard on *Mysterious Traveller* (1974), *Tale Spinnin'* (1975), and *Black Market* (1976), all recently reissued by Legacy/Columbia, along with the new compilation, *The Best of Weather Report*, which chronicles the band's activity from 1973 to 1980. Also reissued was Zawinul's 1986 solo project, *Dialects*. Upcoming is the double-disc *Live and Unreleased*, to be issued by Legacy Oct. 1.

"Live, the band surprised people, because there was even more fire than on the studio albums" Zawinul says. Culled from multiple dates, the set "puts the band in a different light, improvising and in the moment."

While *Faces & Places* was created by overdubbing musicians in the studio, Zawinul was adamant that improvisation play a significant role in its development. "The difference is that in the old days, I had to write everything down and then interpret what was written," he says. "For this album, I improvised the music alone in the studio, and what you hear are

my original ideas as they happened. All my strange or awkward phrasings are intact, which would have been difficult to recreate if I had to record everything a second time."

Zawinul played a drum program through his keyboards to lay down the initial tracks, improvising chord progressions and bass lines as the music developed. Other musicians, including bassists **Richard Bona** and **Etienne Mbappe** and drummer **Paco Sery**, then learned Zawinul's original parts and improvised around them in the studio, giving the music a lively, spacious feel.

As with Weather Report, world music rhythms and melodies play a significant role on *Faces & Places*, reflecting the leader's own global travels. "I travel often, and so I experience many things," the Austria-born Zawinul says. "The stories I like to tell are not about the music of the countries I visit but rather about the people who live in these places and the sights I see." Among those titles that reference the keyboardist's travels are "Café Andalusia," which recalls a favorite Tunisian tea emporium, and the two-part "Borges Buenos Aires," which pays tribute to Argentine writer **Jorge Luis Borges**.

The overall concept of *Faces & Places*, Zawinul says, is that "we travel the world over in search of what we need, and eventually we return home and find it." That notion of returning home is expressed in the nostalgic "Rooftops of Vienna," which includes a recording of the keyboard player's own father in the song's introduction, and the jaunty "All About Simon," dedicated to Zawinul's grandson. Elsewhere, "The Spirit of Julian C. Adderley" pays tribute to Zawinul's early mentor, and the bebop-ish "East 12th Street Band" fetes his one-time home, New York.

"A person goes out into the world, and learns the things they need to know to lead a good and happy life," Zawinul says. "Knowledge is what is needed to become the best person possible, because the opposite of knowledge is ignorance. Ignorance is the greatest opposition to a person being the best they can be."

GROOVE ME: **Soulive** reissues its 1999 date, *Get Down*—originally released on a limited basis on the group's own eponymous imprint and available only at live shows—Sept. 24 through Velour. The new set will include two unreleased bonus live tracks. Soulive's upcoming tour will include a stop at Philadelphia's Tower Theatre opening for **the Rolling Stones**; many dates are being recorded for an upcoming live album, slated for a spring 2003 release on Blue Note.

RIAA Latin Certifications

Following are the August Recording Industry Assn. of America certifications of Latin album shipments:

PLATINUM ALBUMS (200,000 units)

Los Originales de San Juan, *Recodo de Mi Madre*, EMI Latin, their second.

GOLD ALBUMS (100,000 units)

Los Originales/Los Razos, *Que Buena: La Lucha de Las Estrellas*, EMI Latin, the partnership's first.

Tremendos: Abrash's Lemonade From Lemons

Contraction Leads Engineer/Former Studio Manager To Launch New Label

BY CHRISTOPHER WALSH

NEW YORK—In its first wave, the wild optimism and high expectations of the Internet drove throngs of aspiring recording artists to forego the traditional route to success and take destiny into their own hands. While that first wave has largely dried up, along with investment in start-ups that never approached profitability or even a sound business plan, countless artists have nonetheless exploited the sales and promotional opportunities of a Web site, many boasting impressive album and merchandise sales and touring schedules, attaining a satisfactory measure of prosperity.

In that spirit, and with the added availability of inexpensive digital audio workstations (DAWs) and ancillary gear, many audio professionals, often featured on this page, have departed the traditional hierarchy of the music and recording business, beginning anew with small companies working at a grassroots level. To be sure, a contracting industry has played a part; necessity has bred the emergence of new ideas and services, but the freedom and promise of infinite possibility is driving a second wave of entrepreneurial activity, similar to the early days of the Information Age.

New York-based engineer/former studio manager Alex Abrash has launched Tremendos Music, a label currently breaking into the Latin market with its flagship artist, Enos. A young *reggaeton* artist whom Abrash met during his tenure as studio manager at Kampo Studios in New York, Enos's debut, *Cada Cien Años Juno!*, is gaining airplay despite the independent, start-up status of Tremendos Music.

A veteran of commercial studios, Abrash had acquired an abundance of professional recording equipment

and expertise; as a result, the studio he built in his New York apartment surpasses most home-based recording environments. By combining elements of both commercial and DAW-based studios, Abrash was able to record and mix a fully professional-sounding product. Music created in a New York apartment was heard on Miami beaches throughout the summer.

"Going right back into the studio business wasn't that appetizing, knowing where it's going," says Abrash, who left Kampo after a prolonged downturn in the local recording business that started in the second half of 2000. "In some form, I had been building a home recording environment for over 10 years, not really knowing when or how I was going to use it. Through some producers I had met at Kampo, I met this artist, Enos. He wanted to get involved in something that was a bit different than just a label deal. He wanted to have a little more involvement and control of the project. At first, I thought I would just record the album and send it to somebody else. As time went on, it became more apparent that it was a better move all around to take a shot at going independent."

While his considerable experience made the album's production possible, promotion was a new challenge for Abrash. But in the do-it-yourself spirit of a start-up company, on-the-job training has yielded results. "I learned as I was going along how big a mountain I was climbing," he admits. "But I decided to keep climbing, because I really believed we could come up with something that was unique, that had a place. I grew up with the studio side—it wasn't that it was easy to record an album, but at least it was something I know. But

once I went past that mark, the promotion and marketing side was very new to me. I had to make a lot of mistakes before I came up with some methods that were working. That took some time and money, but eventually, we started to get some radio play this summer in Miami. Through that, I got some good connections in Puerto Rico, which I knew was a



ABRASH (LEFT), BAKER

mecca for this kind of music. I flew to Puerto Rico, hired a local producer to direct and shoot a music video locally, then met with local radio and TV stations, did my research, and made media buys based on what I felt was right for the product. It seems to have a really good buzz."

Recording took advantage of old and new technology. Abrash's home studio features Digidesign's Pro Tools

and Mark of the Unicorn (MOTU)'s Digital Performer workstation-based systems, but also includes a DDA console and MCI JH24 2-inch analog multitrack recorder. Basic tracks employed equipment including a Korg Triton keyboard workstation, Akai S6000 sampler, and Roland XV-5080 synthesizer, all recorded to the JH24. A MOTU Digital Timepiece served as synchronization hub to lock MIDI and allow Pro Tools to chase the JH24, as with a slave tape machine. All vocals, recorded with an AKG 414 microphone through a Tube Tech preamplifier and UREI LA-2A compressor, were comped in Pro Tools, using Apogee converters on the record side and Panasonic and Prism Sound converters on the playback side.

With the exception of the first single, "Leche," the album was mixed on the DDA console; 2-track mixdown went to a Tascam ATR-60 half-inch tape machine. "Leche" was mixed by Latin house pioneer Norty Cotto on the Solid State Logic 9000 J Series console in Studio C at Electric Lady Studios in New York. *Cada Cien Años Juno!* tracks were mastered by Scott Hull of Scott Hull Mastering at Classic Sound and Alan Silverman at Arf! Digital, both in New York.

Neighbors, as well as the occasional MTA bus, are obvious drawbacks to recording in a city apartment and not a professionally designed and built recording environment. But Abrash

was able to overcome those obstacles, and with the ample equipment he owns, make a professional recording. The studio has hosted additional projects, Abrash notes, including engineer David Baker's mix of tracks recorded in Studio A at Electric Lady. The equipment list may be larger and more professionally oriented than many home studios, but it is, Abrash adds, "very similar to what a lot of people are doing. What I've noticed when I listen to stuff done at home studios is, the thing that's most detracting is the vocals. What I'm hearing is that people don't understand how to get a neutral acoustic environment, and usually don't have a nice microphone and/or converters and compressors. I was able to get away from that because I was using some real studio gear, and I knew how to treat the environment to make it neutral."

"Maybe something good comes out of something bad," Abrash muses. "It seems that the music industry is contracting and going back to a time more like the '40s and '50s—where music was being done by people who *want* to do it. We get to record when we want to with the goal of making something sound the best it can."

TO OUR READERS

Studio Monitor will return next issue.



Falling in Love Again. Producer/engineer Terry Howard, left, and mastering engineer Nancy Matter put the final touches on the Tuesday (17) rerelease of legendary R&B artist Jimmy Scott's *Falling in Love Is Wonderful* (Rhino Records) at Moonlight Mastering in Burbank, Calif.

SEPTEMBER 21 2002 Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 14, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist Producer (Label)	DILEMMA Nelly featuring Kelly Rowland/ Bam, R. Bowser (Fo' Reel/Universal)	DILEMMA Nelly featuring Kelly Rowland/ Bam, R. Bowser (Fo' Reel/Universal)	UNBROKEN Tim McGraw/ B. Gallimore, J. Stroud, T. McGraw (Curb)	BY THE WAY Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)	BY THE WAY Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Brian Garten	RIGHT TRACK (New York) Brian Garten	OCEAN WAY (Nashville, TN) Julian King	CELLO CHATEAU MARMONT (Hollywood, CA) Jim Scott	CELLO CHATEAU MARMONT (Hollywood, CA) Jim Scott
CONSOLE(S)/ DAW(S)	Neve VX	Neve VX	Custom Ocean Way Neve 8078	Neve 8038, Neve BCM10	Neve 8038, Neve BCM10
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348 HR	ATR 124, Pro Tools	ATR 124, Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 467	BASF 900, Pro Tools	BASF 900, Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Rich Travali	HIT FACTORY (New York) Rich Travali	RECORD ONE (Sherman Oaks, CA) Mike Shipley	VILLAGE RECORDER (Los Angeles) Jim Scott	VILLAGE RECORDER (Los Angeles) Jim Scott
CONSOLE(S)/DAW(S)	Neve VR/ Pro Tools	Neve VR/ Pro Tools	SSL 8000 G+	Neve 8048, Pro Tools	Neve 8048, Pro Tools
RECORDER(S)	Studer A820	Studer A820	Ampex ATR 100	ATR 124, Pro Tools	ATR 124, Pro Tools
MIX DOWN MEDIUM	Quantegy 499	Quantegy 499	BASF 900	BASF 9000	BASF 9000
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	MASTERING LAB (Hollywood, CA) Doug Sax	SONY (New York) Vlado Meller	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UNI	UNI	WEA	WEA	WEA

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Lloyd Webber's, Rahman's 'Dreams' Become Reality

BY JIM BESSMAN

Bombay Dreams, the hit London musical collaboration between Andrew Lloyd Webber and India's top Bollywood film composer, A.R. Rahman, is likely to cross the Atlantic and continue America's increasing awareness of the huge South Asian musical-cinema industry. But the recently opened show, which is currently filling seats at London's Apollo Victoria Theatre, also gives Webber hope for the future viability of musical theater.



WEBBER

"It's worried me for a long time that new writers were not coming along and staying [in the genre] since Tim Rice and I started some 35 years ago," says Webber, who composed such classic musicals as *Jesus Christ Superstar* and *Evita* in his renowned collaboration with lyricist Rice and has now produced *Bombay Dreams* around Rahman's Bollywood music.

"We badly need new writers, and I think the thrilling thing about *Bombay Dreams* in London is that we do have completely new and young audiences coming to it," Webber continues. "You hope that among them are kids who are saying that musicals are cool—which they certainly weren't saying three or four years ago—and that maybe one kid will be a new writer who will set the whole thing on fire again."

Webber notes that Rahman, who is 36, comes on the Western musical scene at a time when composers "work in a bit of a vacuum" in regard to the form.

"If this were the '50s, there would be Cole Porter, Lerner & Loewe, Frank Loesser, Rodgers & Hammerstein," Webber explains. "But in the last 20 years in musicals, there's been nothing but the old faces—and suddenly Rahman comes onto the scene. One hopes that a lot of other younger writers come on now and start challenging the older order and encourage people to write new musicals—the genre I love."

Bollywood Dreams, which is about an impoverished boy who dreams of Bollywood stardom, was based on an idea by Webber and Shekhar Kapur,

the acclaimed Indian director of *Ban-dit Queen* and Academy Award-nominated 1998 English film *Elizabeth*. It features Webber and John Barry collaborator Don Black's lyrics to Rahman's songs; some, like "Shakalaka Baby" and "Chaiyya Chaiyya," were major Bollywood hits previously.

"I heard a couple of his songs on an early morning Bollywood TV program in Britain a few years ago and made a mental note," Webber says. "But I didn't think about him again until speaking with Shekhar Kapur a few years later. He got me a compilation of Bollywood songs, and one of every five I loved—and they were all by Rahman."

Webber arranged a meeting through Kapur and tried to interest Rahman in writing a stage show for an English audience.

"As a composer I really thought his songs were extraordinary," Webber says. "So I come from the perspective of liking the composer rather than the Bollywood [film] genre and wanted to persuade him to write something for the [musical] theater. To be honest, I thought that since I've been working in musicals for 35 years, I could show him how to translate his musical gifts from the cinema to the context of the theater, since musical numbers in Bollywood movies are isolated, random songs that don't take the story forward as they do in musical theater."

Rahman recalls that the original *Bombay Dreams* concept was "something like an Indian version of *Riverdance*" using mainly his past Bollywood hits, but it evolved when he composed mostly fresh material with English lyrics to fit the script by writer/actress Meera Syal.

"We sometimes wanted the songs to move the story forward and sometimes played the commercial hits to heighten the excitement," Rahman says, noting that the hit songs, perhaps even in their original-language versions, were familiar to non-South Asian U.K. audiences.

In writing the new songs for those audiences, the "main challenge," Rahman says, was composing in English without knowing if they would work in that language.

"But working with Don Black made it easy," adds Rahman (who publishes through Really Useful Group, represented in India by IPRS), "and for me it was more comfortable in English because it's not as complex as a Hindi or Tamil [-language] tune, which is modulated in a different way—whereas [English songs] are more harmony-oriented and naturally follow emotions."

While the critics have not been altogether kind to the script or the lyrics, "the music is something else,"

The New York Times' Ben Brantley noted last week, and "vibrates with a vocabulary of emotion-defining techniques new to Western musicals"—though Western musicals were hardly foreign to Rahman.

"In India, *The Sound of Music* was almost a music requirement for kids," he says, "so the Western musical-theater influence was inevitable for all of us."

Webber's involvement with Rahman, meanwhile, continues the "noble tradi-



RAHMAN

tion" of established composers producing younger ones, Webber notes, citing Frank Loesser's production of Meredith Willson's *The Music Man*.

"That's one of the things someone with my success should be doing," Webber says. "I'd love to work with three or four composers who I feel could have big chart records. People forget that [the 1986 original London cast album for Webber's] *Phantom of the Opera* was No. 1 in Britain the first week—and we need that again. It's sold out again since *Bombay Dreams* is a hit, and who's going? Kids. That's one of those things: When a big, successful musical appeals to young people, they start going to others."

But Webber also hopes that the success of *Bombay Dreams*—the soundtrack album for which was just released domestically by Sony Classical—will also affect the British music industry.

"If you're a bright radio station owner in Britain, you should change your programming very quickly," he says, noting that the British pop charts don't accurately reflect the considerable impact of ethnic music consumers.

"Our Indian community buys many, many records, which in terms of sales are far bigger than the average No. 1 on the charts," he says. "But no one in the mainstream has heard of them, because they sell through outlets that aren't picked up by conventional radio and retail tracking."

Rahman agrees, sensing crossover potential. As he gleefully exults, "*Bombay Dreams* is a West End hit."

Words & Music™



by Jim Bessman

MOTOWN MEMORIES: The eternal music of Motown is getting added exposure with Artisan Entertainment's new documentary *Standing in the Shadows of Motown*, which focuses on the label's legendary Detroit house band, **the Funk Brothers**.

EMI Music Publishing senior VP of catalog promotion Alan Warner, meanwhile, has also celebrated the Motor City's soul music with his new *The Songs of Lamont Dozier* promotional sampler, which focuses on one of Motown's most prolific songwriters and one-third of its Holland/Dozier/Holland (H/D/H) hit-making triumvirate (along with brothers **Brian and Eddie Holland**).

Warner recorded the two-disc set with **Lamont Dozier** at EMI's office studio in Santa Monica last year.

"It's the most extensive interview I've done to date, partly because the Holland/Dozier/Holland catalog is so rich in hits that to do anything less would not have done it justice," Warner says. "It's also part of our ongoing campaign to heavily promote and maximize the use of the Jobete catalog."

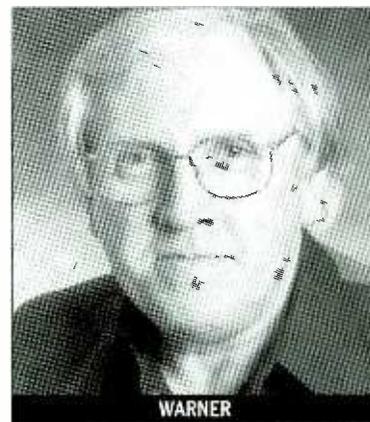
Jobete Music, which EMI acquired in 1997, was formed by Motown founder Berry Gordy in 1959. It became the music-publishing affiliate of the label and contains classic Motown hits from such roster superstars as **Stevie Wonder, the Supremes, Smokey Robinson & the Miracles, Martha & the Vandellas, Marvin Gaye, the Temptations, the Four Tops, and the Jackson 5**.

The Songs of Lamont Dozier offers extracts from 58 songs written by Holland/Dozier/Holland, including "Reach Out I'll Be There," "Baby Love," "(I'm a) Road Runner," and "Heat Wave." EMI is sending the set to compilation and special-market record companies, artists, producers, and managers, as well as movie and TV music supervisors.

"It's also an important in-house tool for familiarizing EMI staff worldwide with the Jobete copyrights, as well as various significant covers that the H/D/H songs have had over the years," Warner says. "That's why I included extracts from other than just the original hit versions, like **Johnny Rivers'** 1967 hit revival of **the Four Tops'** 1964 smash 'Baby I Need Your Loving' and the **Rod Stewart/Ronald Isley** 1990 reworking of **the Isley Brothers'** 'This Old Heart of Mine (Is Weak for You),' which first charted for the Isleys some 24 years earlier. We also use **Motörhead's** 1976 version of 'Leaving Here,' which was originally released by **Eddie Holland** in 1964

and which other rock bands such as **Pearl Jam** and **the Who** have discovered over the years."

Thus, the sampler "underlines the ability of its copyrights to live on via different interpretations," Warner continues. "For instance, Lamont remembers how 'You Keep Me Hangin' On' became a hit several times over, first with the Supremes in '66, then with psychedelic rockers **Vanilla Fudge** two years later, and finally by British singer **Kim Wilde** in '87. Now, that's longevity!"



WARNER

Warner, of course, has his own memories of Dozier and Motown. "I grew up in the business listening to and collecting every Motown record I could lay my hands on, so having the opportunity to talk to anyone connected with the Berry Gordy company back then is still a privilege and an enlightening experience," he says. "Indeed, interviewing Lamont and hearing him share stories about his pivotal days as co-writer and co-producer of seemingly half the songs I ever knew was a humbling experience: It was as if the door of that magical empire was opened as he described how the songs were created."

And now, so many years later, the songs of Holland/Dozier/Holland "don't seem to date at all," Warner says. "Of course, instant recognizability is an added plus for anyone licensing a vintage song, whether it be for a movie soundtrack or a TV commercial—and the fact that you can instantly picture the Supremes or the Four Tops in your mind is another bonus."

Noting that Dozier also talks about the Funk Brothers in the discs' interview material, Warner adds that the opening of *Standing in the Shadows of Motown* "certainly dovetails into the whole H/D/H history. In fact, I think that **Gerald Levert's** interpretation in the movie of 'Reach Out' proves just how powerful the songs from those early Motown days remain."

INTERNATIONAL

Avex Reports Half-Year Loss For First Time

BY STEVE McCLURE

TOKYO—Reflecting the increasingly tough Japanese music market, leading record company Avex says it expects to post a first-half net loss of 1.9 billion yen (\$16 million) for the entire Avex Group. It will be the first time the Avex Group has recorded a half-year loss.

Avex had previously forecast a 500 million yen (\$4.2 million) group profit for the March-September half. Avex chairman Tom Yoda blames the projected loss on reduced advance orders from retailers. "The problem is the very pessimistic buying mood of



YODA

avex

record shops," Yoda says. "For example, with a very strong artist like [female vocalist] Misia, where we would in the past have expected an initial album shipment of a million-and-a-half, nowadays that's down by 50%-60%."

Avex says CD burning and online file sharing have also had a negative effect on sales. In addition, the company has postponed some releases because of the slow Japanese market.

The company expects a much better second half, however, thanks to upcoming album releases by such major acts as Every Little Thing and Globe and female singers BoA and Ayumi Hamasaki.

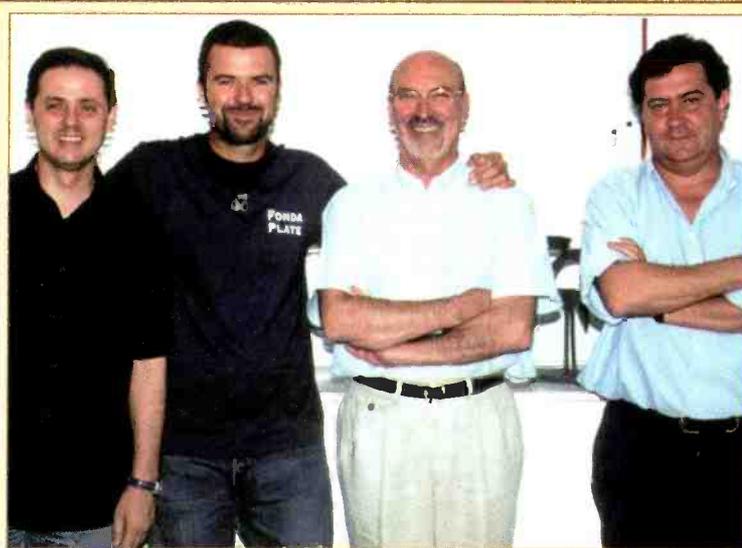
For Avex Inc., the group's core company, first-half sales are projected at 18.6 billion yen (\$157.2 million) for a net loss of 1.6 billion yen (\$13.5 million), while for the full year, sales are estimated at 55.9 billion yen (\$472.4 million) for a profit of 2.8 billion yen (\$23.6 million).

For the full year ending March 31, 2003, sales at the Avex Group are projected to rise 4% to 85.9 billion yen (\$725.9 million), while net profit is

seen falling 10% to 4 billion yen (\$33.8 million).

Besides Avex Inc., which comprises Avex Trax, Avex Tune, Cutting Edge, and other labels, the Avex Group includes music publisher/concert promoter Prime Direction, nightclub management company Velfarre Entertainment, artist management company Avev, audio software distributor Avex Distribution, AV Experience America, Hong-Kong-based Avex Asia, and Avex Taiwan.

"I think in this current, very tough situation, we're doing OK," Yoda says, adding that unlike other Japanese labels that have been aggressively pushing compilation albums to cope with the depressed market, "We are 100% committed to new releases by our original artists."



A Donés Deal. Paul Donés of Latin rock band Jarabe de Palo celebrates the Spanish band's signing of a long-term deal with Warner Music Spain affiliate label DRO EastWest, after six years as Virgin Spain's most successful act (see Latin Notas, page 56). Jarabe de Palo, led by singer Donés, has sold more than 3 million units worldwide of its three Virgin albums, with strongest sales outside Spain being in Italy, Latin America, and U.S. Latino markets. Pictured, from left, are DRO EastWest managing director Charlie Sanchez, Donés, DRO EastWest president Saul Tagarro, and DRO EastWest director general/A&R manager Alfonso Perez.

IFPI Pushes Greece Into Action

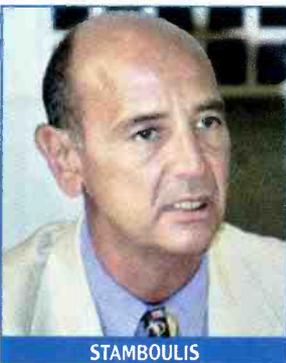
Anti-Piracy Meetings Between Government And Labels Body Are Seeing Results

BY MARIA PARAVANTES

ATHENS—Following high-level meetings between the Greek government and delegations from the International Federation of the Phonographic Industry (IFPI), concrete moves to tackle piracy are emerging here.

Representatives of the local Greek IFPI affiliate met with public order minister Michalis Chrysohoidis Sept. 10; at the meeting, the minister agreed to set monthly pirate CD confiscation quotas for each police station across the country to motivate local police forces into action.

That followed an Aug. 29 meeting between Greek culture minister Evangelos Venizelo and an IFPI delegation headed by London-based EMI Recorded Music chairman/CEO Alain Levy. Venizelo, who said afterward that he was "very happy



STAMBOULIS

the meeting finally took place," called on the "public, the justice system, and the industry to help crush piracy."

Noting that the music industry "exports European culture worldwide," Levy says the meeting stressed the need for "political willingness" in the ongoing fight against piracy: "The [European Union] Commission and European governments must recognize

that intellectual property is fundamental to the positioning of European culture around the world."

IFPI Greece has upped its own anti-piracy efforts, declaring September Anti-Piracy Month. It has already submitted a list of requests to the ministries of justice, culture, and public order, including the reduction of the 18% VAT (sales tax) on music CDs, the introduction of a special tax on CD-Rs, a quota system requiring radio stations to play 40% new repertoire (20% of which must be by debut artists), and the culture ministry's financial support at international industry events like the annual MIDEM trade fair in Cannes, France. The labels have also asked that piracy

be legally defined as or classified with "organized crime"—which IFPI Greece GM Ion Stamboulis says will give the industry the "gravity to get sanctions imposed."

Stamboulis tells *Billboard* that the culture minister's meeting with Levy and the local industry body is "a sign that the issue is finally getting the attention it deserves," especially because the EU Copyright Directive is about to be passed into Greek law by parliament. The directive is aimed at harmonizing civil penalties and procedures against piracy across Europe.

During Anti-Piracy Month, one still-to-be-confirmed date will be set aside as Anti-Piracy Day. This will feature a two-hour period during which the country's major radio stations will not play any music. IFPI Greece is also trying

to have its *Piracy Kills Music* TV spot classed as a public service message so that it can be aired by broadcasters for free. Additionally, it will hold awareness-raising sessions for employees at major record stores and destroy more than 500,000 seized CDs.

The IFPI estimates that one in every two CDs sold in Greece is illegal. Describing piracy levels there as "unacceptable," IFPI's London-based head of enforcement, Iain Grant, points to an obvious connection between profits from pirated merchandise and organized crime. "Greece needs a wake-up call," he says, stressing the need for criminal sanctions to be imposed.

"I believe we must educate people on the subject, going to schools [and] getting people to understand that this is illegal," Grant adds. Accordingly, IFPI Greece is planning to have industry personalities visit schools nationwide and talk about music theft.

IFPI says Greece tops the European list in domestic piracy and holds 10th position globally, with more than 10 million units sold illegally (against legal sales of 8.5-9 million).



GRANT

Portugal Music Shipments In Slump

BY CHRIS GRAEME

LISBON, Portugal—The combination of a high level of piracy and low consumer confidence has seen Portugal become the latest European music market to report a double-figure fall in the value of shipments during the first six months of 2002.

According to figures from AFP, the local Portuguese affiliate of the International Federation of the Phonographic Industry (IFPI), shipments fell 13.2% in trade value to 41 million euros (\$40.4 million) during January-June, compared with the same period in 2001.

AFP managing director Eduardo Simões says: "Despite various police actions against counterfeiters, Portugal remains a pirate's paradise, with our authorities clearly losing control of illegal markets."

"Unlike Eastern Europe, in southern Europe we are faced with thousands of small-time operators rather than huge organized outfits, and this makes it more difficult to control. This summer we have launched a number of police operations at fairs and markets outside Lisbon, but we can't be everywhere."

The figures show that shipments of full-price and mid-price CD albums dropped 15.73% to 4,057,512 units. "I don't want to say that we're facing a panic situation, but it is a very serious one," Simões declares. "With this climate, investing in new local talent becomes ever more risky; record companies are just banking on foreign music so they can skip production costs."

Simões also believes the industry needs to target older consumers better: "Mature consumers aren't interested in pirate copies—they have more money and want the genuine article gracing their shelves. We have to re-examine that market."

Local industry insiders admit it is difficult to achieve platinum status (40,000 units shipped) even with European and U.S. hit albums in Portugal. Only Sony's Shakira and Celine Dion, EMI's Norah Jones, and Universal's Eminem have hit that mark in recent months.

The figures also confirm the virtual extinction of the vinyl (a total of 114 units shipped against 1,677 last year) and cassette-album formats in Portugal. The latter actually registered a "negative" sales value during the period because of the sheer number of returns from retailers.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IDEMPA PUBLICATIONS INC.) 09/11/02		(OFFICIAL UK CHARTS CO.) 09/09/02		(MEDIA CONTROL) 09/11/02		(SNEP/FOP/TITE-LIVE) 09/10/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
2	NEW	2	NEW	2	2	2	2
3	NEW	3	3	3	3	3	5
4	3	4	2	4	4	4	7
5	NEW	5	4	5	NEW	5	3
6	2	6	NEW	6	5	6	4
7	NEW	7	NEW	7	NEW	7	6
8	NEW	8	6	8	6	8	NEW
9	6	9	7	9	NEW	9	8
10	5	10	5	10	7	10	9
HOT-MOVER SINGLES		HOT-MOVER SINGLES		HOT-MOVER SINGLES		HOT-MOVER SINGLES	
15	NEW	12	NEW	13	NEW	20	
16	NEW	13	NEW	16	20	25	
19	27	20	NEW	28	NEW	18	
21	NEW	25	NEW	32	35	30	
25	NEW	29	NEW	33	36	36	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	NEW	2	
2	NEW	2	3	2	NEW	1	
3	1	3	2	3	2	5	
4	2	4	NEW	4	3	4	
5	4	5	6	5	NEW	3	
6	NEW	6	5	6	1	6	
7	5	7	8	7	10	8	
8	NEW	8	10	8	NEW	12	
9	NEW	9	7	9	4	9	
10	NEW	10	11	10	5	11	

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK						
(SOUNDSCAN) 09/21/02		(AFYVE) 09/11/02		(ARIA) 09/09/02		(FIMI) 09/09/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	2	1	1	1	
2	NEW	2	5	2	NEW	2	
3	5	3	1	3	2	3	
4	3	4	3	4	7	6	
5	4	5	4	5	9	8	
6	2	6	6	6	18	4	
7	6	7	8	7	13	5	
8	1	8	9	8	6	NEW	
9	8	9	NEW	9	16	7	
10	7	10	NEW	10	17	10	
HOT-MOVER SINGLES		HOT-MOVER SINGLES		HOT-MOVER SINGLES		HOT-MOVER SINGLES	
14	22	15	RE	14	20	17	
17	26	17	RE	16	NEW	16	
18	RE	20	RE	18	NEW	22	
21	NEW			19	NEW	NEW	
22	NEW			20	NEW	NEW	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	3	1	1	1	1	NEW	
2	5	2	2	2	2	1	
3	2	3	3	3	NEW	2	
4	4	4	NEW	4	3	NEW	
5	1	5	7	5	8	3	
6	6	6	4	6	7	4	
7	7	7	6	7	12	6	
8	10	8	10	8	13	5	
9	RE	9	8	9	NEW	8	
10	9	10	NEW	10	9	NEW	

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

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

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 09/11/02
SINGLES		
1	2	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	1	WITHOUT ME EMINEM INTERSCOPE
3	4	I'M ALIVE CELINE DIDON COLUMBIA/EPIC
4	10	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC/COLUMBIA
5	11	COMPLICATED AVRIL LAVIGNE ARISTA
6	6	INCH' ALLAH MC SOLAAR EAST WEST
7	5	MENSCH HERBERT GRONEMEYER EMI
8	3	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
9	7	THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN INNOCENT/VIRGIN
10	9	ROUND ROUND SUGABABES ISLAND
HOT MOVER SINGLES		
12	19	AU SOLEIL JENIFER ISLAND
14	20	ADDICTIVE TRUTH HURTS FEATURING RAKIM INTERSCOPE
16	NEW	FANTASY APPLETON POLYDOR
17	30	LA BOMBA KING AFRICA HOT TRACKS/SONY
22	NEW	EVERYDAY BON JOVI ISLAND
ALBUMS		
1	1	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
2	2	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
3	3	BRUCE SPRINGSTEEN THE RISING COLUMBIA
4	4	EMINEM THE EMINEM SHOW INTERSCOPE
5	5	SHAKIRA LAUNDRY SERVICE EPIC/COLUMBIA
6	NEW	HERBERT GRONEMEYER MENSCH EMI
7	8	CELINE DION A NEW DAY HAS COME COLUMBIA/EPIC
8	10	EVA CASSIDY IMAGINE BLIX STREET/VARIOUS
9	12	PINK MISSUNOAZT000 ARISTA
10	7	HELMUT LOTTI MY TRIBUTE TO THE KING PIET ROLENE/MUNIVERSAL

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 09/09/02
SINGLES		
1	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2	BECAUSE THE NIGHT JAN WAYNE DIGIDANCE
3	3	TU ES FOUTU (TU M'AS PROMIS) IN-GRID HIGH FASHION
4	5	COMPLICATED AVRIL LAVIGNE ARISTA
5	7	THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN VIRGIN
ALBUMS		
1	1	ANDRE HAZES STRIJDUSTIG EMI
2	2	DE DIJK MUZIKANTEN DANSEN NIET MERCURY
3	3	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
4	NEW	K3 VERLIEFD NILES WILLIAM/BMG
5	8	CELINE DION A NEW DAY HAS COME COLUMBIA

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 09/05/02
SINGLES		
1	1	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
2	NEW	COMPLICATED AVRIL LAVIGNE ARISTA
3	3	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
4	20	(CRACK IT) SOMETHING GOING ON BOMBUNK MICS FEATURING JESSICA FOLDKER EPIDROME/SONY
5	2	WITHOUT ME EMINEM INTERSCOPE
ALBUMS		
1	NEW	THE ARK IN LUST WE TRUST VIRGIN
2	1	BRUCE SPRINGSTEEN THE RISING COLUMBIA
3	2	KENT VAPEN & AMMUNITION RCA
4	3	SVEN-INGVARS GULD & GLOD—MER HITS AN NAGONSIN NMG/MNW
5	NEW	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE

DENMARK		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 09/10/02
SINGLES		
1	2	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
2	1	GUANTANAMO OUTLANDISH ARISTA
3	6	PERDONO TIZIANO FERRO EMI
4	3	HERO DAVID KRÖGER FEATURING JOSEY SCOTT ROADRUNNER/UNIVERSAL
5	5	HOT IN HERRE NELLY UNIVERSAL
ALBUMS		
1	3	OLSEN BROTHERS SONGS CMC/EMI
2	7	MICHAEL LEARNS TO ROCK 19 LOVE SONGS CMC/EMI
3	1	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
4	2	CECILIE NORBY FIRST CONVERSATION CAPITOL
5	17	STING & THE POLICE THE BEST OF STING & THE POLICE UNIVERSAL

NORWAY		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 09/09/02
SINGLES		
1	1	COMPLICATED AVRIL LAVIGNE ARISTA
2	2	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
3	5	WORK IT OUT BEYONCE KNOWLES COLUMBIA
4	4	ROUND ROUND SUGABABES ISLAND
5	12	HOT IN HERRE NELLY UNIVERSAL
ALBUMS		
1	1	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
2	NEW	HELLBILLIES CDOLTUR WEA
3	NEW	JAN EGGUM PRESIDENT GRAPPA
4	NEW	SATYRICON VOLCAND EMI
5	2	QUEENS OF THE STONE AGE SONGS FOR THE DEAF INTERSCOPE

NEW ZEALAND		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 09/10/02
SINGLES		
1	1	COMPLICATED AVRIL LAVIGNE ARISTA
2	15	JUST LIKE A PILL PINK ARISTA
3	18	HEAVEN DJ SAMMY & YANOU SHOCK
4	2	JUST A LITTLE LIBERTY X V2
5	12	A LIFETIME LEFT TO WAIT K'LEE UNIVERSAL
ALBUMS		
1	1	LITTLE RIVER BAND GREATEST HITS EMI
2	2	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
3	NEW	AVRIL LAVIGNE LET GO ARISTA
4	6	EMINEM THE EMINEM SHOW INTERSCOPE
5	8	NELLY NELLYVILLE UNIVERSAL

PORTUGAL		
THIS WEEK	LAST WEEK	(PORTUGAL/AFPI) 09/10/02
SINGLES		
1	2	HERE I AM BRYAN ADAMS A&M
2	1	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
3	4	O AMOR NOS GUIARA SANDY & JUNIOR MERCURY
4	6	WHENEVER, WHEREVER SHAKIRA EPIC
5	16	UNDERNEATH YOUR CLOTHES SHAKIRA COLUMBIA
ALBUMS		
1	1	SHAKIRA LAUNDRY SERVICE COLUMBIA
2	3	JAMES GETTING AWAY WITH IT... LIVE SOM LIVRE
3	5	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
4	2	MARTINHO DA VILA MARTINHO DEFINITIVO COLUMBIA
5	4	MICHAEL BOLTON THE ULTIMATE COLLECTION COLUMBIA

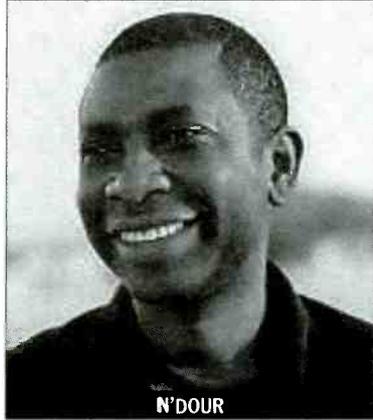
ARGENTINA		
THIS WEEK	LAST WEEK	(ICAPIFI) 08/26/02
ALBUMS		
1	1	ERREWAY SENALES COLUMBIA
2	2	BANDANA NOCHE BMG
3	3	DIEGO TORRES UN MUNDO DIFERENTE RCA
4	4	LAS KETCHUP HIJAS DE TOMATE COLUMBIA
5	5	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
6	6	LUCIANO PEREYRA SOY TUYO EMI
7	7	BERSUIT VERGARABAT DE LA CABEZA CON BERSUIT UNIVERSAL
8	18	CARLITOS BALA AQUÍ LLEGO BAL COLUMBIA
9	9	CHAYANNE GRANDES EXITOS COLUMBIA
10	10	BANDANA BANOANA BMG

Global Music Pulse

Edited by Nigel Williamson



HEY YOU!: Senegalese superstar **Yousou N'Dour** follows his 2000 set, *Joko*, with the first worldwide release through his current Nonesuch/East-West deal. *Nothing's in Vain (Coono Du Réér)* is released Oct. 21 in Europe. The album was co-produced by



N'Dour and **Habib Faye** in the artist's Xippi studio in Dakar, Senegal. Many of the tracks—like "Li Ma Weesu" (As in a Mirror), which is laced with an engaging melody on the kora and female choral backing—have a more mellow expression than his recent albums. And even when the customary West African percussion in the style known as *mbalax* is present—as on "Il N'y A Pas D'Amour Heureux" (There Is No Happy Love)—it is over a slower tempo. "One of the things I set out to do was surround my singing with very traditional instrumentation but play in nontraditional arrangements," says N'Dour, who will tour Europe in late 2002.

WINNING BELLE: Sony Music Russia looks set to score the single of the year with "Belle," from the Russian-language version of the musical *Notre-Dame de Paris*. The song is notching unprecedented sales for a one-track single—approaching 100,000 copies—despite its appearance on countless pirate compilations. "This will certainly be the event of the year," Sony Music Russia head **Andrei Sumin** says. "It's a phenomenon that will make everyone reconsider the way they think this market works." First released in April 2002, the single has seen steady sales every week. Premiered in May in Moscow, the musical gave Sony another boost, with the original version of the soundtrack album selling more full-price CD copies than any Sony release since its Russian offices opened in late 1999. The label is now launching a maxi-single with Russian-, French-, Spanish-, Italian-, and English-language versions of "Belle."

GOING HER WAY: According to BMG Ricordi president/CEO **Adrian Berwick**, **Giorgia's** compilation album,

Greatest Hits: Le Cose Non Vanno Mai Come Credi (Things Never Go the Way You Think), has become Italy's fastest-selling record this year. It was released in June and went double-platinum within a fortnight. Berwick says, "Triple-platinum is predicted by the end of September and with Christmas on the horizon, quadruple- or quintuple-platinum is the target for the end of the year. This autumn we're also going to make major efforts to break her throughout Europe and in Canada." The greatest-hits collection, which covers a career that began in 1994, contains three new tracks. One of these, the lively "Vivi Davvero" (Do You Really Live) has been a summer radio and video hit and the driving force for the album's success.

HARK, THE ARK: *In Lust We Trust*, the Ark's highly anticipated follow-up to *We Are the Ark*, has entered the Swedish albums chart at No. 1. That set spawned its debut top 10 hit, "Let Your Body Decide," and its wildly successful follow-up, "It Takes a Fool to Remain Sane"—Swedish National Radio's most-played song in 2000 and Swedish Grammis award winner for song of the year. The band also scored with the Grammis for act of the year. Frontman **Ola Salo** says that a support slot on a tour by established Swedish band **Kent** led to the Ark's contract with Virgin Sweden. "With our first album, we showed it was possible to be socially and politically engaging and be entertaining [at the same time]," Salo says. The new single, "Father of a Son," with its controversial line: "I may be gay/But I can tell you straight away/That I'll become a better father than all of you anyway," is helping to heighten the band's already strong notoriety.

ACE BAND: **Motor Ace** has become the fourth local act signed to Festival Mushroom Records to debut at No. 1 with an album on the Australian Record Industry Assn. Hot 100. But if the band's sophomore album, *Shoot This*, has strong indie tones, that is not true of its philosophy. "Even when we started in small clubs, we imagined playing arenas and being on the radio," says the band's singer/songwriter **Patrick Robertson**, who met two of the other three members at school. Motor Ace opened for **Foo Fighters** Down Under when **Dave Grohl** heard a live tape of a show, and FMR managing director **Michael Parisi** said he knew he would eventually sign the band the first time he saw it play. Motor Ace songs are used on TV in *Buffy the Vampire Slayer*, and its track "Death Defy" was chosen as the theme song for Ten Network's popular local youth sitcom *The Secret Life of Us*.

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
COLDPLAY A Rush of Blood to the Head (E)	7		1	6	4	5		2	2	3
EMINEM The Eminem Show (U)	2		8	7	6	4		4		
NORAH JONES Come Away With Me (E)	6		10		10					
AVRIL LAVIGNE Let Go (B)	3	7				2		3	9	
RED HOT CHILI PEPPERS By the Way (W)			6	4				6	3	8
SHAKIRA Laundry Service (S)			9			9		5		6
BRUCE SPRINGSTEEN The Rising (S)	5			3		10	9		6	7

Catalog Makes Cucuzzella Disco King

Steady Program Of Acquisitions Is Canadian Former DJ's Recipe For Success

BY LARRY LeBLANC

TORONTO—Former Montreal disco DJ George Cucuzzella has quietly become one of Canada's leading players in budget and mid-line product.

Some 15 years ago, Cucuzzella's Unidisc Music—which now operates with 15-20 staff—began acquiring record masters and publishing catalogs at a swift pace. “Unidisc had no direction and had to diversify,” Cucuzzella explains. “Disco was over, and I didn't see myself following new wave and punk. I understand back catalog, and several labels were then in financial trouble. So I started acquiring catalogs.”

Toronto-based independent promotion rep Kevin Unger notes, “George seems to own the disco world. At a time when people were burning disco records, George had a vision of buying disco labels and publishing catalogs.”

Tony Green, president of Montreal-based Evolution Records, adds: “George has a good ear—and most of the time he has bet his money on winners.”

The rarely interviewed Cucuzzella has obtained a formidable pool of assets, beginning with the recording and publishing rights of New York-based Prelude Records in 1987. Those included Musique's 1978 dance floor hit “In the Bush,” as well as tracks by Saturday Night Band, Inner Life, D-Train, and Unlimited Touch.

Cucuzzella has since purchased the masters and publishing of Megatone Records in San Francisco, plus Toronto-based Quality Records and Ahed Music. He also purchased the master assets of U.S. labels Emergency Records and Filmworks, Midland International, De-Lite Records (except its Kool and the Gang repertoire), Network Records, and Pickwick Records, as well as Canadian labels Daffodil, MWC, and Attic.

Unidisc is also the Canadian licensor of such U.S. labels as Dakar, Philly Groove, Luke Skywalker, Salsoul, and Solar and for the catalogs of Jim Croce and Del Shannon. Unidisc additionally distributes Montreal-based jazz label DSM.

Unidisc Music is self-distributed in Canada, and its material is distributed worldwide by varied distributors. Cucuzzella notes, “I'd say 10% of our business is in Canada; 45% is in the U.S., and 45% is in Europe.”

“George has a well-run organization,” says former Cucuzzella partner Dominique Zgarka, president of Koch Entertainment Canada. “He has a huge fulfillment center, a state-of-the-art recording studio, and owns his building.”

Unidisc Music's publishing dealings operate under Unitunes (ASCAP) and Lovetown Music (BMI), as well as SOCAN-affiliated Blue Image, Keep On Music, Star Quality Music, and Prime Quality Music.

One of his proudest achievements, Cucuzzella says, is being co-publisher through Unitunes of David Bowie's

1975 hit “Fame.” That interest was purchased from guitarist Carlos Alomar, who had co-penned the song with Bowie and John Lennon. He says, “That's the closest I can get to owning anything by the Beatles.”

Earlier this year, Cucuzzella scooped the recorded assets of Toronto music group Song Corp., which went bankrupt last year. This includes



CUCUZZELLA

127 album masters by such Canadian acts as Maestro, Lee Aaron, and the Nylons that Song Corp. had obtained in 1999 from the Attic Music Group. Cucuzzella says: “That's my favorite Canadian label acquisition.”

While multinationals based in Canada have been reluctant to release in-depth catalogs of Canadian artists, Unidisc has reissued Daffodil Record titles by Crowbar, King Biscuit Boy, Fludd, and A Foot in Coldwater; albums by Ahed Music acts Anne Murray, Ocean, Mox, and the Ugly Ducklings; and the full 10-album MWC catalog of the Stampede.

Former Daffodil Records president Frank Davies says the assurance of having a continued catalog presence was a factor in selling the label in 1996. He

says: “The deal was a combination of a purchase price and a commitment by George to rerelease specific titles.”

During the '70s, Cucuzzella worked as a DJ, with residencies at the Lime-light, Le Tube, and then his own club, 2001. “I met him when he was at the Lime-light,” Zgarka recalls. “He was the No. 1 DJ in Montreal, at the No. 1 club.”

In 1976, Cucuzzella and Zgarka teamed to develop the 150-member Canadian Record Pool to distribute disco product to club DJs in Canada.

With its 50 dance clubs and close ties with the disco scene in New York, Montreal was an important market for disco music in the '70s and '80s. “At that time, many records scored big in Quebec without radio airplay,” Cucuzzella recalls. “Meanwhile, in Toronto, everybody was walking around with ‘Disco Sucks’ T-shirts.”

Cucuzzella and Zgarka formed Downstairs Records in 1976 to distribute international disco product in Canada and to export Canadian disco and rock product internationally. Cucuzzella also earned an international reputation for his remix work on Penny MacLean's “Lady Bump,” Tina Charles' “Love to Love,” and Bay City Rollers' “Don't Stop the Music.”

When Zgarka went to work at CBS Records in Montreal, Cucuzzella founded Unidisc in 1977. The label had international dancefloor success with its productions by Erotic Drum Band, Trans-X, Freddie James, Geraldine Hunt, and Lime, and it licensed tracks by international acts Silver Convention, Bohannon, and Claudja Barry.

Cucuzzella remains on the lookout for further acquisitions. “Catalogs with a lot of ‘one-hit wonders’ don't interest me anymore,” he says. “I prefer smaller catalogs with depth.”

OD2 Rolls Out Upgraded Subscription Service

BY EMMANUEL LEGRAND

LONDON—British online music distributor OD2 has launched a new version of its subscription service WebAudioNet that allows users not only to stream audio files and rent tracks but also to download them and burn them onto CDs.

OD2 co-founder and CEO Charles Grimdsdale says that Version 2 of WebAudioNet “provides more flexibility to consumers” than its predecessor. He adds that the company's research has shown that key issues for consumers are portability and convenience, including the capacity to download tracks and transfer them to a portable device like an MP3 file or burn them onto a CD.

“Existing services show promise, but there's more that can be done,” OD2

marketing director Ed Averdieck says. “Consumers want to have music that is portable, and at the same time they want to sample from a deep catalog.”

OD2's platform is available through Internet service providers MSN and Tiscali. Only 15% of the tracks are available to download and burn—most can only be streamed and/or downloaded on a rental basis.

Grimdsdale says the OD2 platform now offers 100,000 tracks, which will be upped to 150,000 within two months and to 200,000 by the end of this year. The company already has agreements with three of the five majors—BMG, EMI, and Warner Music—and is confident that it will add others by the end of the year.



NEWSLINE...

British anti-piracy body the Federation Against Copyright Theft (FACT) took part in a major police raid Aug. 18 on one of the U.K.'s most notorious pirate video markets in Hackney, London, resulting in seven arrests and the seizure of “a large quantity” of illegal music CDs, videos, and PC software. FACT director of operations Spencer Mott says 70 police officers took part in the raid on Hackney Market, which the body says is “among the worst in the U.K. for proliferation of counterfeit goods, including DVDs from Southeast Asia.” Held every Sunday on the site of a disused greyhound-racing track, Hackney Stadium attracts thousands of people and is one of the U.K.'s largest open-air markets. Disappointingly, FACT said, there was evidence of advance knowledge about the raid, and many of the worst-offending traders were conspicuously absent. Nevertheless, Mott says, “this significant action has been a long time in the planning and sends the right message—that there is no such place as a ‘safe haven’ for counterfeiters. This is the first action in a line of activity planned at the market.”

SAM ANDREWS

Hung Tik, formerly senior VP responsible for Greater China at EMI Music Asia Pacific, has been named managing director of Universal Music Hong Kong subsidiary Go East. In his new role, he reports to Universal Music Southeast Asia president Harry Hui. At EMI, Hung helped launch the careers of singers Faye Wong, Na Ying, Eric Moo, Phil Chang, Gigi Leung, and Elva Hsiao. Additionally, he was chairman of the International Federation of the Phonographic Industry's Hong Kong group from 1999 to 2002. At Universal, Hung replaces Paco Wong, who exits at the end of September for unspecified “personal reasons.” Hung says: “Paco's shoes will be hard to fill, but he has put a strong foundation and an excellent team in place.”

STEVE McCLURE

U.K. collecting body the Performing Right Society (PRS) is working with management and information technology consultants Cap Gemini Ernst & Young U.K. to develop a more efficient system for processing royalties. When completed in 2003, the £7.5 million (\$11.7 million) Repertoire system should significantly increase the efficiency of processing global data that shows how and where copyrighted music has been performed. The system—which will register TV and radio broadcasts, live performances, and jukebox plays—should facilitate faster and more frequent royalty payments. In 2001, the PRS distributed £221 million (\$322 million) in royalties to its members and those of affiliated societies abroad (*Billboard Bulletin*, May 15).



GORDON MASSON

Korea's most popular music file-sharing service, Soribada, is up and running again after a court ordered it to shut down in July (*Billboard Bulletin*, July 16). Soribada 2 launched at the end of August and reportedly has hundreds of thousands of users. At its peak, the service was used by 8 million people. Unlike the first version of the service, Soribada 2 does not maintain lists of songs available on its servers. On July 12, members of the Recording Industry Assn. of Korea (RIAK) won a suit against Soribada for aiding and abetting copyright infringement, and Soribada duly shut down July 31. A RIAK spokesman says the labels group will observe the situation for a couple of weeks before deciding what, if any, action to take against Soribada 2.

MARK RUSSELL

U.K. collecting society Phonographic Performance Ltd. (PPL) has struck a reciprocal deal with French independent-label collecting society SPPF, covering record-company rights for broadcasting and public performance. Under the pact, SPPF will represent U.K. indies in France for broadcast and public performance; PPL will collect and distribute license fees to French indies. In recent months, PPL has forged similar agreements with German society GVL, Holland's SENA, Canada's AVLA, Australia's PPCA, and most recently Ireland's PPI.

LARS BRANDLE



NÈGRE

Universal Music France president/CEO Pascal Nègre has extended his employment contract for nine years, effective retroactively from Jan. 1. Universal Music International (UMI) chairman/CEO Jorgen Larsen, to whom Nègre reports, says: “The unusual duration of this extension reflects the enormous faith that we have in Pascal's ability to increase the business for which he is responsible—even under the somewhat difficult conditions that our industry is temporarily experiencing.” Nègre joined PolyGram France in 1990 and was made CEO in 1998, after the Seagram acquisition. He says: “It's no easy thing to make a commitment concerning the next nine years of your life. I have been able to make up my mind without hesitation because all the necessary factors are united.” The 41-year-old executive is credited with maintaining Universal's status as France's leading record company, with market share reaching 35%—the largest of any UMI subsidiary—for the first six months of 2002.

EMMANUEL LEGRAND

Wheels In Motion As New Zealand Begins Exporting Datsuns

BY JOHN FERGUSON

AUCKLAND, New Zealand—Rock-'n'-roll fairy tales don't come better than this: An unsigned, unsung band arrives in the U.K. and within months, they're the darlings of the local music press and at the center of a bidding war among major record companies.

Yet for incendiary New Zealand four-piece the Datsuns, that archetypal music dream has come true. Just six months after leaving their homeland for what was originally intended to be a brief tour of the U.S. and the U.K., the band is preparing the European release of its eponymous debut album through V2—and trying to live down hype suggesting it may be the future of rock-'n'-roll.

"We thought we'd just go overseas and play a few shows," guitarist Christian Livingstone says, while on a brief hiatus back home in New Zealand. "We weren't expecting the sort of reaction we got; it's been funny, like some sort of silly movie."

The Datsuns formed in 1995 in Cambridge, a small rural town south of Auckland that is best-known for the breeding and training of thoroughbred horses. The band built up a dedicated following on the New Zealand live circuit and released three vinyl singles, mainly sold at gigs, on its own self-distributed label, Hellsquad. But the members remained determined to break into the music business on their own terms—and that fierce independence is now paying off.

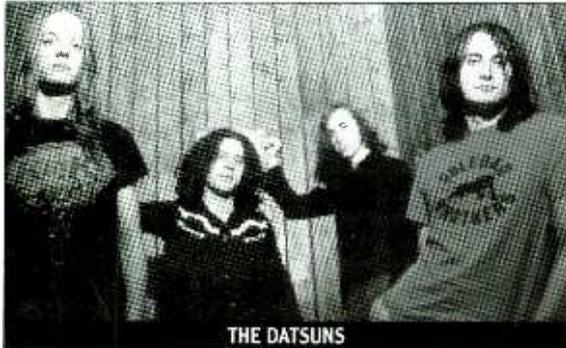
Neither the band nor V2 will say how much the one-album licensing deal—which covers the U.K. and Continental Europe—is worth and laugh off media reports citing a £200,000 (\$312,000) fee. But V2 clearly believes that the band's metallic, punky sound has massive potential, with the potential to tap into both hard-rock and alternative audiences.

Julia Connolly, London-based international product manager for V2, says the label had been tracking the act since early April, when it supported the White Stripes in the U.S. "The whole [signing] frenzy started when they came to play gigs in the U.K. [later that month]," she says. "They put on an amazing set and worked the crowd so well. They couldn't have timed it better, with the whole resurgence in rock music."

The band members are keeping their feet firmly on the ground and are well aware that the notoriously fickle U.K. music press can knock a group down as quickly as it builds it up. "Music goes around in cycles, and every five or six years people get sick of what's current," singer/bassist Dolf de Borst says. "In England, they focused on dance culture. Everyone's bored with that, and now the media is looking for something else—and there are a lot of

really good rock bands around."

For now, though, the band can do little wrong. Its first single through V2,



"In Love," is out Sept. 23 and according to Connolly, has been playlisted by key stations. The band has also recorded live sessions for national top 40 station BBC Radio One and high-profile alternative rock outlet Xfm/London. Connolly says there is already great buzz at retail in the U.K., with the band wow-

ing crowds at the flagship Virgin Megastore Aug. 27 in London.

The Datsuns started an extensive European tour Sept. 1, taking in Holland, Sweden, Norway, Germany, Belgium, and France, followed by U.K. dates Sept. 16-25 leading up to the release of the debut album Oct. 7.

Meanwhile, back in their homeland, the music business is waiting to welcome the Datsuns home; the band plans to return there in October. Andrew Szusterman, PD at national alternative rock network Channel Z/Auckland, says the station playlisted the last single, "Supergyration," but is eagerly awaiting the new material. "We just want to know what label they are going to be on over here," he says. "They're better set up over there than they are here in New Zealand."

Virgin Looks Forward At Anniversary

After 20 Years, Virgin Records Germany Aims To Intensify Local A&R Activities

BY ELLIE WEINERT

MUNICH—Twenty years after its launch, Virgin Records Germany is looking to intensify its local A&R activities and more aggressively exploit its new acts internationally, with the aim of raising its profile and market share at home and abroad.

On Aug. 31, the Munich-based label (locally called Virgin Schallplatten) celebrated its 20th anniversary with an open-air concert at the Königsplatz in the heart of the city in front of a crowd of 15,000. President of EMI Recorded Music Germany Udo Lange—who was the founding managing director of Virgin here—says, "Over the years, the label name has stood for innovative artists and music, and we wanted to celebrate [our anniversary] with our top artists."

Those artists included Echo Award-winning rock band Reamonn, Hubert von Goisern, Bryan Ferry, and—topping the bill—Peter Gabriel, appearing on stage in Germany for the first time in eight years. Among the string of international EMI execs attending were chairman/CEO of EMI Recorded Music Europe Emmanuel de Buretel, EMI Records U.K. & Ireland VP of international marketing Mike Allen, EMI Eastern Europe VP of international marketing Alex Kasparov, and Virgin Records senior VP of global marketing Matthieu Lauriot-Prevost.

Gregor Stöckl, previously the label's marketing director, was appointed managing director of Virgin Records Germany in April. He says that, going forward, the label aims to "stay as competitive and successful as possible, in a very difficult and challenging market environment.



Up for Virgin. Peter Gabriel was among the artists with longtime Virgin Records connections to appear Aug. 31 at the celebration concert in Munich marking Virgin Germany's 20th anniversary. Gabriel, center, is currently readying his new Real World/Virgin album, *Up* (*Billboard*, Sept. 14). Pictured prior to Gabriel's performance, from left, are EMI Recorded Music Europe chairman/CEO Emmanuel de Buretel, Gabriel, and EMI Recorded Music Germany president Udo Lange.

The main focus lies on more effective and concentrated A&R work, which should lead to the the breaking of exciting, hungry, charismatic new acts—nationally as well as internationally." Stöckl concedes that in addition to being able to adapt to and exploit new media and utilize innovative marketing/promotion tools, the label "urgently needs fresh new names" from its home market to sell alongside the established Virgin roster.

One of the challenges currently facing Virgin at home is the steep decline in the German record market during the past two years. Lange cites "illegal CD reproduction, downloading from the Internet, and the lack of radio exposure for upcoming acts" as contributing problems that the label, along with the rest of the

Vitaminic 'On Course'

Despite Losses, Digital Music Service Is 'Alive And Well'

BY MARK WORDEN

MILAN—Vitaminic COO Andrea Rosi insists that the Milan-based international digital music service is "alive and well—and growing," despite rumors that it is about to scale back its European operations.

Speculation about the company's state of health followed the Aug. 28 announcement of its figures for the first six months of 2002, which showed a tripling of losses despite a substantial increase in revenue. Subsequently, a report appeared on Amsterdam-based Web site europemedia.net (which tracks European Internet and new media developments) claiming that Vitaminic was to reduce its European operations, that it would close its Amsterdam office, and that it would no longer concentrate on Dutch artists. Rosi described these assertions as "misleading." The company cur-

rently operates in nine European territories, as well as the U.S., and it had been suggested that it would trim back in Europe to concentrate on Italy, the U.K., and France.

"We have acquired numerous assets since we started out in 1999," he continues, "and we are continuing to devel-



op and grow our business plan. It's just that, like 95% of the music industry at the moment, we are having to review our fixed costs in a number of countries." Rosi insists the company will continue to operate in the Netherlands whether or not it maintains an Amsterdam office and that "to say we will no longer focus on local [Dutch] artists is wrong."

The Aug. 28 figures published by Vitaminic (*Billboard*, Sept. 14) revealed a 21% increase in revenue in the first six months of 2002 compared with the same period the previous year. Consolidated revenue totaled 3.58 million euros (\$3.52 million), and its consolidated gross operating margin totaled 7.1 million euros (\$7 million), an increase of 23% on the previous year. But it lost 16.2 million euros (\$15.9 million), a considerable increase on the 5.4 million euros (\$5.3 million) net loss during the same period in 2002. That increase related to the acquisition of France MP3.com and subsequent restructuring.

Rosi says the company has now "decided to concentrate on the business—i.e., mobile phone [services]—side of digital music, as opposed to the consumer side—i.e., the Internet, even if we see the trend towards legal, low-cost digital music for consumers as being irreversible."

Echoing the words of his CEO, Gianluca Dettori, Rosi also takes the majors to task for their slowness in helping to bring this about: "We are certainly critical of the majors, because unless they help legitimate services like our own provide digital music by making catalog available, piracy will continue to flourish."

Rosi also criticizes the majors for blaming piracy for their ills and for "wanting to build a defensive wall against it at all costs: That's all well and good, but in the meantime they have to be more cooperative in helping to find a solution to the question of [supplying] legitimate digital music for consumers."

Not surprisingly, the majors don't accept this criticism. Universal Music Italy president/CEO Piero La Falce says: "We at Universal, both in Italy and Europe, are already active in digital music distribution. In addition to [a] mobile telephone music service that we designed and set up earlier this year, we've also developed online systems for the downloading and purchase of music. Under existing laws there are, however, a number of contractual issues regarding file-sharing which mean that limitations and delays are inevitable."

Events Calendar

SEPTEMBER

Sept. 13-17, **In the City: U.K. Music Conference**, Lowry Hotel, Salford, Manchester, England. 161-839-3930.

Sept. 17, **Mercury Music Prize Ceremony**, Grosvenor House Hotel, London. 207-499-6363.

Sept. 18, **Music Managers Forum (MMF) British Music Roll of Honour 2002**, London Hilton, London. ukmmf.net.

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. 19, **2002 Video Industry AIDS Action Committee (VIAAC) Visionary Honors**, Four Seasons Hotel, Los Angeles. 213-833-6694.

Sept. 22, **13th Annual Tribute to**

Heroes and Legends (HAL Awards) Honoring Berry Gordy, the Beverly Hills Hotel, Los Angeles. 310-274-1609.

Sept. 22-25, **CISAC World Congress**, Queen Elizabeth II Conference Centre, London. 207-222-5000.

Sept. 23, **Kiss Goodbye to Breast Cancer Concert and Awards**, presented by the Avon Foundation, Avery Fisher Hall, Lincoln Center, New York. 718-499-0418.

Sept. 25-27, **International Recording Media Assn. Technology & Manufacturing Conference**, Mandalay Bay Resort & Casino, Las Vegas. 609-279-1700.

Sept. 26, **Faces of Rock**, presented by City of Hope, Quixote Studios, Los Angeles. 310-393-9547 (see Good Works, this page).

Sept. 28, **24th Annual Georgia Music Hall of Fame (GEORGY) Awards Honoring Clarence Carter, Harmonizers Quartet, TLC, and Tom Wright**, Thomas B. Murphy Ballroom, Georgia World Congress Center, Atlanta. 404-881-8891.

Sept. 29-Oct. 1, **Central South Gospel Retail Conference**, Hilton Downtown, Nashville. 615-833-5960.

Sept. 30, **City of Hope's Second Annual Music & Entertainment Industry East Coast Golf Tournament**, Fenway Golf Club, Scarsdale, N.Y. 212-645-3800.

Sept. 30, **Gramophone Awards**, Barbican Hall, London. gramophone.co.uk.
Sept. 30-Oct. 2, **Billboard Dance Music Summit 2002**, Marriott Marquis, New York. 646-654-4660.

OCTOBER

Oct. 1, **Second Annual All Star Music Bash**, benefiting the Cystic Fibrosis Foundation, Opryland Resort and Convention Center, Nashville. 615-662-7917.

Oct. 5-8, **113th Audio Engineering Society (AES) Convention**, Los Angeles Convention Center. 212-661-8528.

Oct. 6, **Carl Wilson Foundation Benefit Concert**, Royce Hall, UC Los Angeles. 323-965-1990 (see Good Works, this page).

Oct. 6-9, **International Entertainment Buyers Assn. (IEBA) 32nd Annual Conference**, Sheraton Nashville Downtown. 615-463-0161.

Oct. 8-10, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

Oct. 10-12, **Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Oct. 11-14, **Third Annual Third Coast Conference**, Hilton SW Hotel, Houston. 212-969-0204.

Oct. 14-20, **International Bluegrass**

Music Assn. World of Bluegrass Convention, Galt House and Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Superdome, Sydney. mmcadam@aria.com.au.

Oct. 15, **VH1/Vogue Fashion Awards**, Radio City Music Hall, New York. 212-258-7800.

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 17, **13th Annual International Bluegrass Music Assn. Awards**, Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 17, **2002 Spirit of Life Award Dinner: A Tribute to Music in Film**, presented by City of Hope, Barker Hangar, Santa Monica Airport. 213-241-7268.

Oct. 19, **Second Annual World Soundtrack Awards**, Bijloke Concert Hall, Ghent, Belgium. christian.deschutter@filmfestival.be.

Oct. 24, **MTV Video Music Awards Latinoamerica**, Jackie Gleason Theater, Miami Beach. 305-535-3700.

Oct. 25, **Fourth Annual Ritmo Latino Music Awards**, Kodak Theatre, Los Angeles. 818-763-1501.

Oct. 26, **Gospel Music Hall of Fame 2002 Induction Ceremony**,

Marriott Renaissance Center, Detroit. 313-592-0017.

Oct. 29, **The Shortlist Music Project Second Annual Awards Ceremony**, Knitting Factory, Los Angeles. 323-465-3700.

Oct. 30-Nov. 3, **22nd Annual Black Entertainment & Sports Lawyers Assn. (BESLA) Conference: "Redefining Our Agenda: Strategies for the New Economy,"** J.W. Marriott Cancun Resort & Spa, Cancun, Mexico. 202-628-4700.

Oct. 30-Nov. 2, **CMJ Music Marathon**, New York Hilton. 917-606-1908.

Oct. 31-Nov. 2, **MusicWorks Music Convention**, the Lighthouse, Glasgow, Scotland. 141-552-6027.

NOVEMBER

Nov. 4, **ASCAP Country Awards**, Opryland Hotel, Nashville (by invitation only).

Nov. 4, **11th Annual Music Industry Trusts' Dinner Honoring Elton John and Bernie Taupin**, Grosvenor House Hotel, London. 207-851-4000.

Nov. 5, **BMI Country Awards**, BMI Nashville office (by invitation only).

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 5, **Second Annual Country Radio Broadcasters Hall of Fall Forum**, Nashville Renaissance Hotel. 615-327-4487.

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 7, **Musicians' Assistance Program (MAP) Awards**, House of Blues, Los Angeles. 310-559-9334.

Nov. 7, **SESAC Country Music Awards**, SESAC Nashville office (by invitation only).

Nov. 12, **Billboard Music & Money Symposium**, St. Regis Hotel, New York. 646-654-4660.

DECEMBER

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 11, **NY Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Submit items for *Lifelines*, *Good Works*, and *Events Calendar* to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

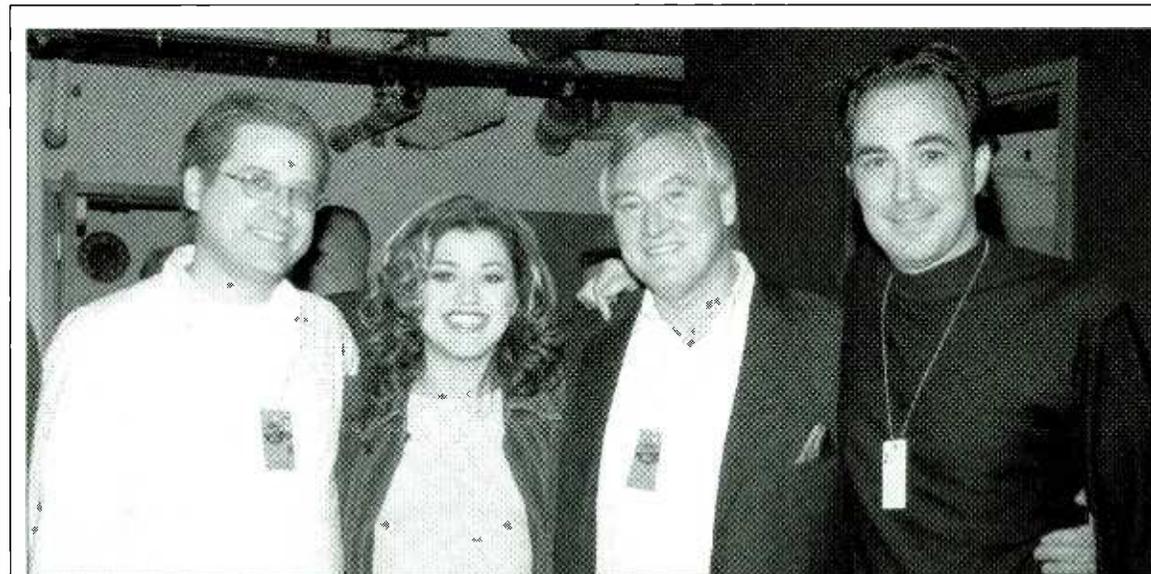
Good Works

SIGNATURE ROCK: Signed guitars by Sting, B.B. King, and Goo Goo Dolls, along with photos of artists like Ozzy Osbourne, Bono, Eagles, Tom Petty, and George Harrison will be auctioned during the City of Hope's second annual Faces of Rock event. Scheduled for Sept. 26 at the Quixote Studios in Los Angeles, the show will also feature performances by John Densmore of the Doors, Rusty Truck with Mark Seliger, and Laurel Wiley with Nancy Wilson. Proceeds will benefit research and pediatric patient care for the City of Hope Cancer Center. Contact: Lisa Elia at 310-393-9547.

BEACH BOY BENEFIT: Eric Clapton, In Bloom, Matthew Sweet, Sugar Ray, and Van Dyke Parks will perform with headliner Brian Wilson at the Carl Wilson Foundation Benefit Concert Oct. 6. Held at UC Los Angeles' Royce Hall, proceeds from the show will benefit cancer research through the foundation, established in honor of Wilson, the founding member and lead guitarist of the Beach Boys who passed away from the disease in 1998. Contact: Ronnie Lippin at 323-965-1990.

FOR THE RECORD

The Picture This column in the Sept. 14 issue incorrectly lists the contents of StudioWorks/Ventura's *American Idol: The Search for a Superstar*. The video contains highlights of the Fox show's first season.



Never an Idle Idol. Following her triumphant win as the first American Idol, Kelly Clarkson wasted no time in posing with record-label executives. RCA, which signed the 20-year-old Texan, will issue a commercial single of a double-A-side disc, "Before Your Love"/"A Moment Like This," which she performed during the show's finale. Pictured, from left, are RCA Records GM Richard Sanders, Clarkson, RCA Music Group chairman Bob Jamieson, and RCA senior VP of A&R Stephen Ferrara.

Life Lines

BIRTHS

Boy, name unknown, to Michelle and Tracy Byrd, Sept. 3 in Texas. Father is an RCA recording artist.

Girl, Heaven, to Lil' Mo and Al Stone, Aug. 19 in Washington, D.C. Mother is an Elektra recording artist.

Girl, Samantha Aimee, to Deborah and Andrew Adler, Aug. 29 in New

York. Father is manager of royalty compliance for Wlodinguer, Erk & Chanzis.

Girl, Elle Rose, to Joy and Dan Mofried, July 9 in New York. Mother is director of Sony Direct Marketing.

Boy, Declan Foster, to Zoenda and David McIntosh, June 29 in Los Angeles. Mother is a music supervisor. Father is senior corporate counsel for RioPort.

DEATHS

Tom Donovan, 41, of natural causes, Sept. 4 in New York. Donovan, who was with Koch Entertainment

Distribution since 1995, oversaw warehouse operations for the company as VP of distribution at the time of his death.

Erma Franklin, 64, of cancer, Sept. 7 in Detroit. An R&B artist who sang backup for her Grammy Award-winning sister, Aretha, Franklin had her own success with 1962's "Piece of My Heart"—which was nominated for a Grammy for best rhythm & blues vocal performance, female—and the top 40 hit "Gotta Find Me a Lover." She is survived by two children, two siblings, a grandson, and a great-granddaughter.

Solution to this issue's puzzle (page 96)

S	C	A	R	Z	E	N	O	O	B	J	E	T
T	R	I	O	A	M	O	S	C	R	A	V	E
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MERCHANTS & MARKETING

FYE Focuses On Local Acts

Localeyez Program Promotes Untapped Talent In Regional Markets

BY MATTHEW S. ROBINSON

TransWorld Entertainment's For Your Entertainment (FYE) is looking to use its national presence and name recognition to help promote regional bands in local markets.

Aimed at promoting and selling local unsigned acts, FYE's new Localeyez program, which bowed Aug. 1, is placing custom endcaps in their 650-plus stores across the country, each featuring rotating selections of the best local artists in each store's area.

"FYE wanted to differentiate ourselves in the market and position ourselves as a resource for fans, as well as a local music and entertainment store," FYE VP of marketing Mark Hogan explains. "We wanted to get back to the essence of music by spotlighting the untapped talent coming out of each town's scene and giving them a chance to sell product in our stores with the hope that we would discover some people."

The program is already showing signs of payoff. Universal Music Group's Republic Records recently signed Boston's RA—a deal Trans World and Republic officials say was aided in part by the band's Localeyez exposure.

"They were one of the first bands in the program," Hogan recalls. "We were the first store to sell them, and they got some radio play and then the deal as a result of our program."

While he gives some credit to local radio and other Boston-area retailers, band manager Arma Andon concurs that FYE greatly helped RA.

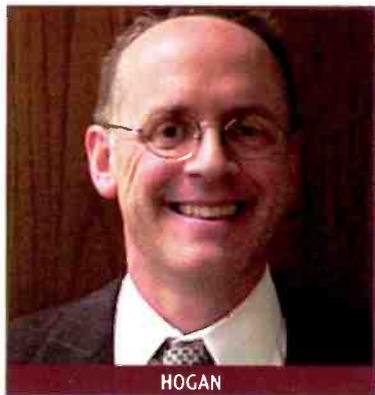
"Trans World came in very early and helped us get the word out," Andon says. "They were very supportive."

Republic president Avery Lipman agrees. "The program helped create a buzz in the marketplace, which helped put the deal over the top," he

says. "It helped them get on the radio and got their independent record into stores."

As so many major retailers make it difficult—if not impossible—for small local bands to get their product in the stores, Lipman applauds RA and Trans World for going the extra mile.

"Great bands can come from anywhere, so programs like this are



HOGAN



beneficial to the bands and to the entire music industry," he says. "The band had to take the initiative to participate, but Trans World's support helped the band get signed and positioned them to be successful—which is the more difficult and more important part."

RA and other Localeyez bands are selected by FYE's buyers, who may be contacted through the company's Web site (fye.com). Hogan says, "We mention the program on the home page and have a link to a special area that talks about how to get involved."

As most of the bands do not have record deals, FYE works with them to set a sale price and then sells the albums on a consignment basis.

"We want to make it easy," Hogan says. "Our goal is to involve as many bands as we can."

In addition to the smaller unsigned bands, Localeyez is also featuring larger acts that are touring through the given markets.

"We give them an appropriate amount of facing so they are represented without taking over," Hogan says. "In fact, the larger bands often attract people to the endcaps, and that helps everyone."

In addition to its mall-based FYE stores, Trans World is extending the Localeyez program to its 250 free-standing stores, which include Coconuts, Spec's, and Strawberries. "In those stores, we label it as a Localeyez program but without the FYE label," Hogan explains. "Essentially, it's the same program."

While the endcaps have proved highly successful as a consumer draw, Hogan hopes to include Localeyez bands on new listening and viewing stations in FYE's stores. "We want to give them as much exposure as we can."

Further expansion plans include introducing genre labels and band biographies that will help unfamiliar consumers select new music.

"At this point, we are trusting the people in the area to know the music," Hogan says, "but we hope to add these elements soon so that people who do not know the music can find something they will enjoy."

FYE is also exploring cross-marketing and sponsorship opportunities. "We are planning to start with in-store appearances," Hogan says, "but sponsorship is a possibility."

Bon Jovi To 'Bounce' Sales With Value-Adds

BY BRIAN GARRITY

NEW YORK—In an effort to drive sales of Bon Jovi's new album, *Bounce*—due Oct. 8 from Island Def Jam (IDJ)—the label is offering early access to tickets for the band's upcoming world tour to consumers who buy the CD.

Each copy of the album will come with a special serialized code in the packaging. Consumers must register the code at bonjovi.com to access presale ticket offers. Tickets for the tour go on sale to the general public later in the month.

CD purchasers registering with the site will receive other value-adds, including down-

loads of unreleased tracks and contests. IDJ executives say the idea behind the initiative is to reward fans who purchase the album—the theory being that the added-value benefits will motivate consumers to buy instead of download.

While other companies use such features as bait for subscription fan club sites, Bon Jovi and IDJ use them as an anti-piracy tool. But the album will not carry any copy-protection technology.

The Bon Jovi/IDJ program—known as American XS—is the first widespread serialization initiative featuring a major act. The program is also being implemented outside the U.S. *Bounce* bows Sept. 23 internationally.

Company executives say that with CD-recognition technology largely unable to distinguish between legitimate product and burned discs, serialized codes became a more attractive option to

ensure only album purchasers could access the value-adds.

"Bon Jovi felt compelled to creatively address the decline in music sales caused by piracy and file sharing by developing an initiative that delivers additional value to the consumer and gives them every reason to buy the new album legitimately," Bruce Kirkland of Bon Jovi Management said in a statement. "It's a win-win situation for the consumer and the music industry—the consumer

gets real value for money from the purchase price, and the industry benefits by having consumers in record stores."

Each album will be stickered, informing consumers of the benefits of American XS. Upon registering, each member will receive an introductory offer consisting of a message from the band; behind-the-scenes footage; an exclusive, unreleased song for download; a screensaver; and access to Bon Jovi Insider—a special section on bonjovi.com.

After registration, other offers will be available periodically, including a three-day priority online purchase window for tickets to the Bon Jovi world tour (via Ticketmaster), exclusive chats with the band, contests for trips and merchandise, streamed concerts from the tour, discounts on merchandise, and even the opportunity to join the band onstage at select concert dates.

There is no charge or fee for American XS membership.

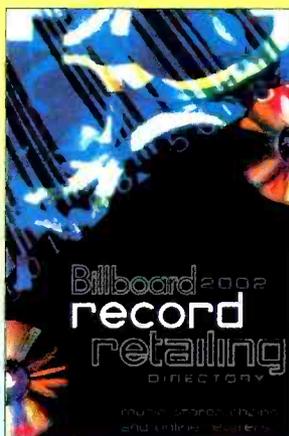


The Ultimate Music Retail Guide

The essential tool for those who service or sell products to the record retailing community. Everything you need to know with over 7,000 updated listings of independent and chain record stores, chain headquarters, online retailers and audiobook retailers.

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RIAA August Certifications

Following are the August Recording Industry Assn. of America certifications of album shipments:

MULTI-PLATINUM ALBUMS

Garth Brooks, *Double Live*, Capitol Nashville, 15 million.

Creed, *My Own Prison*, Wind-up Records, 6 million.

Eminem, *The Eminem Show*, Web/Aftermath/Interscope, 5 million.

Elvis Presley, *Aloha From Hawaii Via Satellite*, RCA, 5 million.

P.O.D., *Satellite*, Atlantic, 3 million.

Alan Jackson, *Drive*, Arista Nashville, 3 million.

Elvis Presley, *The Number One Hits*, RCA, 3 million.

Elvis Presley, *Elvis in Concert*, RCA, 3 million.

Avril Lavigne, *Let Go*, Arista, 2 million.

Dave Matthews Band, *Busted Stuff*, RCA, 2 million.

PLATINUM ALBUMS (1 million units)

Aerosmith, *O, Yeah! Ultimate Aerosmith Hits*, Columbia, its 18th.

Michael W. Smith, *Worship*, Reunion, his second.

Jimmy Eat World, *Jimmy Eat World*, DreamWorks/Interscope, its first.

Various artists, *Totally Hits 2002*, Rhino.

Norah Jones, *Come Away With Me*, Blue Note/Capitol, her first.

Brad Paisley, *Part II*, Arista Nashville, his second.

Toby Keith, *Unleashed*, DreamWorks Nashville/Interscope, his sixth.

Red Hot Chili Peppers, *By the Way*, Warner Bros., their fifth.

Various artists, *Now That's What I Call Music! Vol. 10*, Epic.

Dave Matthews Band, *Busted Stuff*, RCA, its ninth.

Big Tymers, *Hood Rich*, Cash Money/Universal, their second.

GOLD ALBUMS (500,000 units)

Elvis Presley, *Platinum: A Life in Music*, RCA, his 74th.

Elvis Presley, *The Legend Lives On*, RCA, his 75th.

Elvis Presley, *The Complete Sun Sessions*, RCA, his 76th.

Elvis Presley, *This Is Elvis*, RCA, his 77th.

Chicago, *The Very Best Of: Only the Beginning*, Rhino, its 22nd.

Aerosmith, *O, Yeah! Ultimate Aerosmith Hits*, Columbia, its 23rd.

Gary Allan, *Alright Guy*, MCA Nashville, his second.

Cledus T. Judd, *I Stole This Record*, Razor & Tie, his first.

Simon & Garfunkel, *The Best of Simon & Garfunkel*, Columbia, their 11th.

Various artists, *Totally Hits 2002*, Rhino.

Point of Grace, *Free to Fly*, Word, its sixth.

Soundtrack, *A Walk to Remember*, Epic.

Toby Keith, *Unleashed*, DreamWorks Nashville, his eighth.

Red Hot Chili Peppers, *By the Way*, Warner Bros., their sixth.

Stanley Jordan, *Magic Touch*, Blue Note, his first.

Various artists, *Now That's What I Call Music! Vol. 10*, Epic.

Dave Matthews Band, *Busted Stuff*, RCA, its ninth.



by Chris Morris

Declarations Of Independents™

STARING IT DOWN: Warren Zevon is dying. Literally. No joke. And, being Warren Zevon, he is able to crack wise about it.

"All I said," he tells me, "was that I wanted **Steve McQueen's haircut**."

Like most of Zevon's gags, it's one with a knife edge to it. The celebrated Hollywood hard guy McQueen died of cancer at the age of 50 in 1980. Zevon—who has been called "the first and foremost proponent of song noir" by his friend **Jackson Browne**—has been diagnosed with terminal lung and liver cancer. He is 55.

Zevon learned of his illness in late August. "I was working out like **Vin Diesel**," he says. "I just noticed that I was short of breath, and I may have dismissed it as just an old guy working out too much. My confession to you and your readership is that I avoided doctors assiduously." He laughs. "I avoided doctors and I avoided physicals, and I indulged myself in that way for a long time."

Once a Hollywood wild man of legendary reputation, Zevon has ironically been sober for nearly 18 years and quit smoking almost five years ago. He notes, "It's easy to say, 'We all know this guy smoked heavily and drank incessantly for a great part of his life,' but I also neglected to keep after my health."

Asked about the progress of the disease, which he says is "not treatable, by any stretch of the imagination," Zevon responds with typically mordant humor.

"Let's put it this way: If I don't get to see the next James Bond movie, I'll be pissed off. That's gonna make me blue . . . Now, when's that come out?"

The next Bond film, I say, is scheduled for release in November.

"You're getting the idea," he says.

What does a man do, I ask Zevon, when he is literally staring death in the eye?

"Work," he replies. "Harder, hopefully with some focus. I'm working a lot every day. I already have great relationships with my children . . . I've already led two lives. I got to be a wild, crazy, **Jim Morrison** quasi-rock star, anyway, and I got to be a sober dad for 18 years. I can't possibly complain."

He continues, "I'm writing a lot—I'm in a kinda unique position." He laughs again. "There's nothing like an experience like this to really make you start living that tao day by day, so much depends on how much I'm breathing every day. Fortunately, I have a studio. The studio, as you've heard on the records, is in my apartment. So I'm going to be able

to stagger into that thing pretty much when the hearse is idling at the curb. Otherwise, there is some studio stuff I've talked about with others. I'm sure we'll be able to do that, too."

Zevon—who has addressed death with frankness and caustic amusement frequently during the course of his 30-year career—ties his decision to go public with the details of his illness to his work.

He says, "I'm saying the same thing I've always said: Enjoy life. Even though we are surrounded by grinning skulls to remind you of



ZEVON

your mortality, which always adorn my records, it's a big part of life, but it shouldn't prevent you from enjoying life, and it shouldn't deprive your life of meaning."

He adds, "I think life is a spectacular deal, and I think you should enjoy it, and I think that everybody has the job of trying their best to enjoy it . . . I'm happy now. I accept this. It doesn't seem unfair. I don't resent it. I'm not mad. And I guess people might look at a lot of the songs I've written in the past and say, 'Gee, maybe that guy wasn't so weird after all.' Maybe we carry a little of our destiny around with us and reflect on it before it's clear why we're doing so. Maybe artists do that.

"I'm just living my life the same way and enjoying not all of the same things—especially the 'things' part of the things. That falls away rather quickly. The music is even more important, and maybe people will look at it now, like I said, and think that it's a little less morbid than it was perceived as. 'If the guy says, 'Well, here is death,' then it's OK. It's part of life. It's OK.'"

Some lyrics from the title song of Zevon's most recent Artemis album, released last year, seem pertinent:

*I said, "Man, I'd like to stay
But I'm bound for glory
I'm on my way
My ride's here . . ."*

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by Ed Christman

DON'T BLAME THE MAJORS: In an issue last month, a quote in an article on audiophile labels ("Audiophile Labels Put a New Spin on Vinyl," *Billboard*, Aug. 17) restated the widely held belief that the majors killed vinyl. I disagree, and I can back up my position by pointing to what's going on with singles and cassettes.

When I started working at *Billboard* in September 1989, I was a big vinyl buff who was convinced that there was a conspiracy to kill vinyl, and I wanted so badly to prove it. After all, as the retail editor, I had the perfect beat to investigate it. Alas, I soon learned that while vinyl may have been killed, it was the consumer who did it. They had simply voted to eliminate it by walking away from it and embracing other formats.

Let's look at the numbers: The cassette overtook the vinyl album in unit shipments in 1983, the year the CD was introduced. The cassette peaked in 1988, the same year CDs surpassed vinyl. For the record, album unit shipments that year, according to the Recording Industry Assn. of America, broke out at 149.7 million CDs, 450.1 million cassettes, and 72.4 million vinyl albums. That means that vinyl only comprised 10.8% of album sales that year—and that was before the majors instituted any onerous policies, like one-way sales, or even before they began withholding the vinyl format on new releases (excluding classical from this discussion), the first strategy the majors employed to protect themselves against the returns downside that occurs during a configuration shift.

In fact, certain segments of retail were on the front end of vinyl's demise, and in my opinion, they were only reading the consumer correctly. It was in 1989, if my memory is accurate, when vinyl started disappearing from record stores. In New York, the Wiz, appropriately enough, was the first in the market to eliminate it from its stores.

For 1989, in which the overwhelming majority of releases still came out in a vinyl version, vinyl album shipments fell to 34.6 million, or 5% of the 688 million albums shipped that year. It was only after the writing was on the wall that the majors embraced format-killing policies like one-way sales that ultimately drove the last nail into the coffin. But at that point—which you couldn't call a mercy killing, considering how devoted vinyl buffs are to the format—it was necessary for the majors and retailers to protect themselves from the financial risks associated with a dying format.

KILLING THE CASSETTE: Now, let's turn to the cassette, a format the

majors have taken the opposite tack with by continually trying to resuscitate it, since none of the replacement formats appear to be capturing consumers' attention.

The CD surpassed the cassette in album shipments in 1992. By the end of 1999, the cassette accounted for 9.8% of album sales. As of Sept. 1, according to Nielsen SoundScan, cassettes comprised 5% of album sales. So while the cassette's decline from 10% to 5% has taken two years and nine months as opposed to the one year that it took vinyl to see its sales cut in half to 5%, it is clear that the cassette is well into its journey to the history books. The difference is that the majors have learned from their experience with vinyl and are able to manage the cassette's demise more efficiently. Also, they need to, since the only other album formats that are catching on are those that enable the consumer to get it for free.

A SINGLE CHANCE: Now, let's move onto the single, which is something that—in my view—the majors have not only been trying to kill but annihilate and massacre through numerous onerous policies, all because they fear cannibalization of album sales. I'll spare you chapter and verse on that topic and simply point out that so far this year, only 8.6 million singles have been scanned.

But while the majors indeed do have the power to kill formats and configurations, they cannot kill consumer demand. Every month, millions of people download songs they want, and it is clear that the single has a future, even if it is only in the digital world.

But is it too late to bring the single back to life in the physical world? Universal and BMG recently began releasing singles in three U.S. markets to test for album cannibalization, but it is still too early to draw any conclusions.

Interestingly, a forthcoming single from *American Idol: The Search for a Superstar* winner **Kelly Clarkson** capitalizing on the program's success could answer a lot of questions on the topic. Apparently, RCA is preparing to ship 500,000 units of that Sept. 17 release. It will follow that with an *American Idol* "greatest moments" compilation Oct. 1 and then, it is hoped, an album from Clarkson herself later this year. Wouldn't it be grand if they don't delete the single when those albums hit so we can get a read on the cannibalization issue and see if there is still life left for the single in the physical world?

Breweries Bank On Music Festivals

BY MATTHEW S. ROBINSON

An increasing number of regional breweries and micro-breweries are sponsoring concerts and festivals—many of them to be held in the fall—in an effort to create greater brand awareness and consumer loyalty for their beers.

Using a mixture of local and up-and-coming major-label artists, beer makers from Massachusetts to Texas and beyond are hoping that positive music experiences at such events ultimately turn into product sales.

"We hope that when people leave our events, they will remember the good time they had, and there will be some kind of emotional bond that will influence their purchasing habits," says Fitz Granger, VP of events for Boston's Harpoon Brewery—one of a handful of brewers in the Boston area getting in on the act.

Smaller breweries are following the lead established by national beer makers like Anheuser-Busch. Tim Schoen, VP of presence marketing for Anheuser-Busch's brand management group, points out that music is a "dominant" part of its entertainment branding strategy because concerts and other music-oriented events attract members of the company's target demographic of 21- to 35-year-old consumers.

But while Anheuser-Busch is associating itself with the latest blockbuster act and major venue, small breweries seeking a similar demographic are aiming for more modest associations.

Boston Beer Co., the company behind Sam Adams, teams with VH1 to sponsor and recruit emerging national acts for its Summer Jam festival.

"We rely heavily on VH1 to help us select our artists,"

company founder and brewer Jim Koch says. "We are a small company, and we don't really understand the music business as well as VH1 does. Also, we are not a concert promoter and don't have direct links to the talent. VH1 does."

Though he is unsure about the exact effect of the Summer Jam on his product's sales, Koch is pleased to be part of the partnership and the summer concert schedule.

"Honestly, it is very hard to say what it is doing," he admits. "You can't put a number on it. All we know is that we feel very good about the association with great bands and with VH1 and that we have a good relationship with our customers and distributors because of it—and that is a good thing."

The Spoetzl Brewery of Shiner, Texas, creators of Shiner Beer, has a similar take on its branded festival. Its annual "Bocktoberfest"—an on-site festival featuring acts ranging from Jerry Jeff Walker and the Reverend Horton Heat (part of this year's lineup) to the Mighty Mighty Bosstones and Robert Earl Keen in previous years—has proved to be a strong draw, with an audience that has grown each year since its inception in 1996.

With such events drawing big crowds annually—Harpoon's Octoberfest, for example, drew more than 13,000 visitors last year—the sponsorship companies are using them as showcases for new products and seasonal brews.

"We look at this as a way to enrich that Shiner experience by letting them come home to the brewery and have the experience themselves," Shiner brand manager Gary Hudman says. "Over the long term, that branding and personal experience will have a huge impact on our business."



GRANGER

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Sites + Sounds NEWSLINE...

WINDOWS 9 BOWS: Microsoft has released Windows Media 9 Series, its new digital-content-delivery platform. The system (previously known by the code name "Corona") allows for high-speed online streaming and effectively eliminates buffering delays for broadband Web users. The platform will also enable digital delivery of home-theater-quality audio and video content. The platform's high-quality audio will be showcased on **Peter Gabriel's** album *Up*. The Geffen set, which hits stores Sept. 24, will be made available on the Web with Windows Media Audio Professional, the first digital 5.1-channel surround-sound audio codec. Additionally, Microsoft is unveiling an updated version of its Windows Media Player, which includes smart mix-management technology and links within the player to digital music services from Pressplay and FullAudio.

PRESSPLAY EXCLUSIVES: Pressplay says it will begin unveiling exclusive prerelease content offers via its service, similar to AOL's First Listen program.

BESTBUY SELLING IPOD: Apple Computer has announced that it will sell its iPod digital music players in Best Buy's stores and on its Web site beginning Sept. 15. The move marks the first time Apple—which launched the iPod last year and now offers Microsoft- and Mac-compatible models capable of storing upwards of 4,000 MP3 audio files—will sell the devices through outlets other than its own retail stores, Web site, or such affiliate retailers as CompUSA. Needham & Co. analyst **Charles**

Wolf says the deal is vital to the device's long-term survival. "It's a necessary condition for having meaningful sales of the product, because they have to be in places where [Microsoft] users buy music players," Wolf says. "And that certainly isn't the Apple stores."

BROADBAND, STREAMING STATS UP: A new study of online consumers by Arbitron and Edison Media Research finds that residential broadband adoption has doubled in the past 18 months, jumping from 13% of those with at-home Internet access in January 2001 to 28% in July 2002. Meanwhile, one out of five of those with dial-up home Internet access intends to convert to broadband in the coming year. The study also finds that an estimated 83 million Americans have experienced Internet audio or video as of July 2002, while the number of people who say they have listened to audio or watched video online in the past month grew to 38 million in July 2002 from 37 million in July 2001.

MORE WILLING TO PAY ONLINE: Interest in paying for online content is on the rise, according to an Arbitron and Edison Media Research study. In July 2002, nearly a quarter (22%) of active Internet audio consumers—an estimated 16 million Americans—indicated that they would be willing to pay a small fee to listen to the online audio channel they currently listen to the most. By comparison, only 14% were interested in paying a fee in January 2002. Among active users of streaming media, half say they are aware of the digital-rights controver-

sies that have caused several Webcasters to cease streaming. Two-thirds say that they are upset about not being able to listen to canceled Internet audio Webcasts, and a similar number support action by Congress to help Internet audio Webcasters afford to continue streaming.

LISTEN, CHARTER LINK: Listen.com has cut a deal to distribute its Rhapsody subscription service through Charter Communications, the fourth-largest cable company in the U.S. Charter customers can sign up for Rhapsody via the Charter Zone, the company's entertainment services destination. The pact—which gives Listen marketing access to 900,000 Charter subscribers—is the ninth distribution deal for Rhapsody; other partners include DirectTV Broadband and Road Runner. Listen has content deals with all five major labels and about 75 indies.

MP3BOARD TRIAL COMING: An industry copyright-infringement lawsuit brought against MP3Board.com, a site that provides links to audio files on public Web sites, reportedly could go to trial within the next 30 days. A federal judge has denied motions for summary judgment requested by both the Recording Industry Assn. of America and MP3Board, which was claiming first-amendment protection.

TRAFFIC TICKER Top E-Commerce Sites

Traffic In July

TOTAL VISITORS (in 000s)

1. amazon.com	19,300
2. barnesandnoble.com	3,434
3. walmart.com	3,164
4. columbiahouse.com	2,993
5. bestbuy.com	2,715
6. cdnow.com	2,297
7. circuitcity.com	1,525
8. bluelight.com	967
9. buy.com	884
10. artistdirect.com	825
11. emusic.com	363
12. fye.com	285
13. towerrecords.com	249
14. samgoody.com	176
15. songsearch.net	153

AVERAGE MINUTES PER VISITOR PER MONTH

1. towerrecords.com	17:27
2. amazon.com	14:23
3. bestbuy.com	10:15
4. barnesandnoble.com	9:55
5. cdnow.com	8:50
6. buy.com	8:37
7. circuitcity.com	8:25
8. samgoody.com	8:22
9. columbiahouse.com	8:12
10. walmart.com	7:24
11. bluelight.com	5:01
12. emusic.com	3:43
13. fye.com	3:30
14. artistdirect.com	3:21
15. songsearch.net	1:18

Nielsen//NetRatings

Source: Nielsen//NetRatings, July 2002. Sites categorized by Billboard. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

Music & Money™



by Brian Garrity

NAPSTER NEWS: Napster's unsecured creditors want to sell the company's assets under Chapter 11 proceedings, but the judge overseeing the bankruptcy case has ruled that if a new board of directors was not in place by Sept. 13, the remains of the service will have to be sold in a Chapter 7 liquidation.

The unsecured creditors recently began soliciting bids starting at \$6 million in a new auction of the assets. However, the U.S. Bankruptcy Court in Wilmington, Del., has ruled that a Chapter 11 sale cannot go forward, as Napster is without a board of directors or chief executive following the exit of CEO **Konrad Hilbers**.

A sale of assets under Chapter 11 traditionally yields more return for creditors than under Chapter 7. Bertelsmann, which has loaned Napster \$92 million, is reported to favor converting the company to Chapter 7.

KEEPING HOPE ALIVE: AOL Time Warner hasn't given up on its hopes of one day acquiring EMI. At a recent media conference in London, AOL chief executive **Richard Parsons** said the company is looking at European growth opportunities, and it remains convinced that its proposed combination with EMI was a "brilliant transaction."

While Parsons acknowledged that to date the regulatory environment has not been hospitable to the concept of the music industry shrinking to four major labels from five, he was quoted as saying, "We never give up."

Parsons' comments come as EMI continues to struggle financially. The company was recently dumped from London's FTSE 100 index, the U.K.'s list of blue-chip stocks. EMI had been on the list since the FTSE's inception in 1984; in those days, the music company was part of Thorn-EMI, which later demerged, with the two parts becoming separately quoted.

Under FTSE rules, a firm is removed from the index if it falls to or below No. 110 in terms of market capitalization. In the most recent quarter, EMI came in at No. 114, with market capitalization of £1.4 billion (\$2.17 billion). The move means little to the company's day-to-day operations, but analysts call EMI's delisting from the FTSE 100 "symbolic."

AOL's expression of continued interest also follows on the heels of European regulators approving Bertelsmann's \$3 billion acquisition of super-indie Zomba Music Group. In recent years, Brussels regulators rejected a proposed merger between EMI and Warner Music Group, and BMG and EMI scrapped merger talks

as a result of concern about regulatory hurdles. But whether or not an OK for Bertelsmann/Zomba signals a softening on music consolidation remains to be seen.

AOL is considering opportunities in Europe as it faces mounting woes in the U.S. in terms of ad sales, stock market performance, and accounting scrutiny.

MAKING MOVES IN THE U.S.: While AOL looks at Europe, German media giant Bertelsmann is seeking oppor-



THIELEN

tunities in the U.S. Calling it the "most important market," new CEO **Gunter Thielen** recently told *The Wall Street Journal* that the privately held company plans to expand aggressively in the U.S. music market, and it continues to prep itself for a possible initial public offering by 2005. But those growth plans will come without any major acquisitions. Thielen says the focus will be on improved profitability and smaller strategic deals.

Bertelsmann recently reported its BMG division had revenue of 1.16 billion euros (\$988 million) and an operating loss of 45 million euros (\$43.8 million) in first-half 2002. Thielen is on record as saying that BMG should post earnings before interest, depreciation, taxes, and amortization of between 100 million euros (\$97.2 million) and 120 million euros (\$116.7 million) for the full year.

DEBT RESTRUCTURE: EMI Group has completed the restructuring of its debt with a private placement of \$180 million of senior notes. The London-based major says the placing—consisting of \$155 million in seven-year notes and \$25 million in 10-year notes—was with three major U.S. insurance companies and pension funds.

Additional reporting by Lars Bran-
dle in London.

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SEPTEMBER 21 2002 Billboard TOP KID VIDEO™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PROGRAM SUPPLIER & NUMBER	YEAR OF RELEASE	PRICE
1	1	2	NUMBER 1 PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1648	2 Weeks At Number 1	2002	24.99
2	2	1	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976		2002	14.95
3	3	6	TARZAN & JANE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23956		2002	24.99
4	NEW	1	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 976903		2002	12.95
5	NEW	1	THE BEST OF SCHOOLHOUSE ROCK 30TH ANNIVERSARY EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61794		2002	19.99
6	4	3	ROLIE POLIE OLIE: GREAT DEFENDER OF FUN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25010		2002	19.99
7	NEW	1	BARNEY'S ROUND AND ROUND WE GO HIT ENTERTAINMENT 2043		2002	14.95
8	NEW	1	BLUE'S CLUES: MEET JOE! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876913		2002	9.95
9	5	18	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 26268		2002	14.99
10	6	25	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 960153		2002	12.95
11	8	4	BOB THE BUILDER: CELEBRATE WITH BOB HIT ENTERTAINMENT 62410		2001	14.99
12	RE-ENTRY	1	DENNIS THE MENACE STRIKES AGAIN WARNER HOME VIDEO 15623		1998	14.95
13	7	4	ADVENTURES OF TOM THUMB & THUMBELINA WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61944		2002	19.99
14	9	13	SCOOBY-DOO'S ORIGINAL MYSTERIES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1889		2000	14.95
15	11	21	WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY HIT ENTERTAINMENT 2510		2002	14.95
16	10	23	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013		2002	12.95
17	14	14	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 976903		2002	12.95
18	NEW	1	BUGS BUNNY'S 1001 RABBIT TALES WARNER HOME VIDEO 21196		1982	14.93
19	RE-ENTRY	1	RUGRATS: ALL GROWED UP NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 839413		2001	12.95
20	17	16	ELMO'S WORLD: WAKE UP WITH ELMO SONY WONDER/SONY MUSIC ENTERTAINMENT 54268		2002	9.98
21	13	14	BABY MOZART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799		2000	14.99
22	16	79	BLUE'S CLUES: ABC'S AND 123'S NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743		1998	9.95
23	12	12	GETTING THERE: SWEET 16 AND LICENSED TO DRIVE QUALSTAR VIDEO/WARNER HOME VIDEO 37591		2002	19.96
24	NEW	1	DANCE PARTY COLUMBIA TRISTAR HOME ENTERTAINMENT 60008617		2002	9.95
25	15	28	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22026		2002	26.99

SEPTEMBER 21 2002 Billboard RECREATIONAL SPORTS™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	5	7	NUMBER 1 WWE: HOLLYWOOD HULK HOGAN	SONY MUSIC ENTERTAINMENT 59339	14.95
2	1	1	NHL 2002 STANLEY CUP OFFICIAL CHAMPIONSHIP	USA HOME ENTERTAINMENT 360409	14.98
3	2	1	NBA FINALS 2002 OFFICIAL CHAMPIONSHIP	USA HOME ENTERTAINMENT 360410	14.95
4	3	1	WWE: KING OF THE RING	SONY MUSIC ENTERTAINMENT 59617	14.95
5	4	1	WWE: TRIPLE H-THE GAME	SONY MUSIC ENTERTAINMENT 54119	14.95
6	6	1	WWE: WRESTLEMANIA X-EIGHT	SONY MUSIC ENTERTAINMENT 54125	19.98
7	7	1	AND I MIXTAPE VOLUME 5	VENTURA DISTRIBUTION 311250	14.98
8	8	1	WWE: BACKLASH	SONY MUSIC ENTERTAINMENT 59313	14.95
9	9	1	WWE: NWO BACK IN BLACK	SONY MUSIC ENTERTAINMENT 59331	14.95
10	10	1	WWE: FUNNIEST MOMENTS	SONY MUSIC ENTERTAINMENT 59327	19.98
11	12	1	SHAQUILLE O'NEAL: BALLIN' OUTTA CONTROL	VENTURA DISTRIBUTION 311143	14.98
12	18	1	WWE: BEST OF WRESTLEMANIA	SONY MUSIC ENTERTAINMENT 831	14.95
13	11	1	WWE: THE ROCK KNOW YOUR ROLE	SONY MUSIC ENTERTAINMENT 837	14.95
14	11	1	WWE: STONE COLD	SONY MUSIC ENTERTAINMENT 54129	19.98
15	15	1	WWE: BEST OF RAW-VOL. 3	SONY MUSIC ENTERTAINMENT 286	19.98
16	20	1	WWE: UNDERTAKER -- THIS IS MY YARD	SONY MUSIC ENTERTAINMENT 288	14.95
17	17	1	THE BEST OF BACKYARD WRESTLING 2: MORE HARDCORE THAN EVER BEFORE	VENTURA DISTRIBUTION 2000	19.99
18	NEW	1	CRASH MADNESS II: MAXIMUM DESTRUCTION	WARNER HOME VIDEO 37537	9.94
19	RE-ENTRY	1	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1	REDLINE ENTERTAINMENT 77002	15.95
20	RE-ENTRY	1	WWE: NO WAY OUT	SONY MUSIC ENTERTAINMENT 54121	19.98

SEPTEMBER 21 2002 Billboard HEALTH & FITNESS™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	14	NUMBER 1 DARRIN'S DANCE GROOVES	VENTURA DISTRIBUTION 10499	14.98
2	2	10	THE METHOD PILATES: TARGET SPECIFICS	CURRENT WELLNESS 840	12.98
3	3	10	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	ARTISAN HOME ENTERTAINMENT 19152	14.98
4	5	2	LESLIE SANSONE: HIGH CALORIE BURN	GOODTIMES HOME VIDEO 430210	9.95
5	4	2	LESLIE SANSONE: GET UP & GET STARTED	GOODTIMES HOME VIDEO 530210	9.95
6	7	2	LESLIE SANSONE: SUPER FAT BURNING	GOODTIMES HOME VIDEO 530210	9.95
7	8	10	THE CRUNCH: TAE BOXING WORKOUTS	ANCHOR BAY ENTERTAINMENT 10813	14.98
8	11	3	SLIM DOWN-BELLYDANCE FITNESS FOR BEGINNERS	GOLDHILL HOME VIDEO 379	14.98
9	9	3	TARGET TONING WORKOUT-ABS OF STEEL	WARNER HOME VIDEO 51368	9.95
10	10	3	DENISE AUSTIN: POWER YOGA PLUS	ARTISAN HOME ENTERTAINMENT 11754	14.98
11	12	3	METHOD-ALL IN ONE	CURRENT WELLNESS 906	12.98
12	13	3	PILATES FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 10948	9.99
13	15	3	YOGA CONDITIONING FOR WEIGHT LOSS	GAIAM VIDEO 1203	14.98
14	17	3	CRUNCH: FAT BURNING YOGA	ANCHOR BAY ENTERTAINMENT 11947	9.99
15	16	3	BASIC YOGA FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 11986	9.99
16	6	2	THE FIRM: PARTS 4-PACK	GOODTIMES HOME VIDEO 156	29.95
17	20	2	PILATES: BEGINNING MAT WORKOUT	GAIAM VIDEO 1231	14.98
18	14	2	THE METHOD PILATES: PRECISION TONING	CURRENT WELLNESS 572	12.98
19	16	2	BILLY BLANKS: CRUNCH MASTER BLASTER	ANCHOR BAY ENTERTAINMENT 10885	14.98
20	19	2	DENISE AUSTIN: PILATES FOR EVERYBODY	ARTISAN HOME ENTERTAINMENT 12668	14.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

HOME VIDEO

Burns' 'Civil War' Debuts On DVD

BY CATHERINE CELLA

Ken Burns' series *The Civil War*, which 12 years after its initial airing remains PBS' highest-rated program, debuts on DVD Tuesday (17) with a remastered look and sound and plenty of additional features. Burns talks to *Billboard* about the five-disc set (PBS Home Video, \$129.98), which also includes interviews with Civil War historian Shelby Foote, interactive maps, and a behind-the-scenes documentary.

6 Questions



BURNS

How were you involved in the DVD?
Many DVDs [have] too many bells and whistles, [such as] the alternative scenes, a director's cut. Well, I work for PBS. I got to put my director's cut on the first time. All I wanted to do was make it look and sound better.

What was it like to revisit the project after so many years?
It was pretty exciting. You know, when you become a documentary filmmaker, you take a vow of anonymity and poverty. And those things hadn't happened, so I was very happy.

It's been a dozen years since the series first aired. Do you still get responses from people?
I was at a restaurant last night, and a man walked up and handed me a book on the Civil War that he had written.

What do you think accounts for the film's incredible appeal?
As Shelby Foote says, the Civil War was "the crossroads of our being." It was the great traumatic event in the childhood of our country. It will be as compelling 150 years from now as it is today, as it was when it happened.

Did you hear from people in the South that you should have titled it *The War Between the States*?
Well, the actual name of the war, what the U.S. government called it, was the War of the Rebellion. But popularly it has become known as the Civil War.

What is the appeal of the documentary form for you?
There is nothing more dramatic than what is and what was. The greatest of Hollywood films draw upon stories that are true. I found myself drawn to the histories and didn't feel the need to manipulate them.

SEPTEMBER 21 2002 Billboard TOP MUSIC VIDEOS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
1	NEW	1	NUMBER 1 LIVE IN HAWAII	EAGLE ROCK ENTERTAINMENT/WARNER HOME VIDEO 37658	Janet Jackson	19.98/24.98
2	1	3	WORSHIP	JIVE/ZOMBA VIDEO 10051	Michael W. Smith	14.98/19.98
3	2	1	ROCK IN RIO	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54269	Iron Maiden	14.98/29.98
4	4	37	HELL FREEZES OVER ▲	GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99
5	RE-ENTRY	1	OH AARON: LIVE IN CONCERT ●	JIVE/ZOMBA VIDEO 41769	Aaron Carter	14.98/19.98
6	5	30	LIVE FROM LAS VEGAS ▲	JIVE/ZOMBA VIDEO 41784	Britney Spears	19.98/24.98
7	3	4	ELVIS: THE GREAT PERFORMANCES BOX SET	RHINO HOME VIDEO 976096	Elvis Presley	39.98/49.95
8	13	1	DEUCE ▲	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54198	Korn	14.98/19.98
9	6	4	OUT OF HEART (INTO YOUR HEAD)	HOLLYWOOD RECORDS MUSIC VIDEO 168014	BBMak	9.98 DVD
10	15	12	ALL ACCESS EUROPE	INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 493313	Eminem	19.98/24.98
11	14	11	LIVE AT BUDOKAN	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54271	Ozzy Osbourne	14.98/19.98
12	13	27	LOVERS LIVE	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
13	17	4	THE DEFINITIVE COLLECTION	MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 18146	Abba	24.98 DVD
14	10	26	POPODYSEY-LIVE ▲	JIVE/ZOMBA VIDEO 41778	'N Sync	19.98/24.98
15	9	19	MORNING VIEW SESSIONS ●	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54199	Incubus	14.98/19.98
16	16	97	THE UP IN SMOKE TOUR ▲	EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97
17	12	37	ONE NIGHT ONLY ▲	MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885	Elton John	16.98/24.98
18	20	103	SUPERNATURAL LIVE ▲	ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
19	21	14	M.O.L.	WARNER MUSIC VIDEO 38548	Disturbed	14.98/19.99
20	11	2	MUSIC IN HIGH PLACES-LIVE IN HAWAII	IMAGE ENTERTAINMENT 1103	Deftones	14.98/19.99
21	7	4	ALL THE TIME IN THE WORLD	SPARROW VIDEO/CHORDANT DIST. GROUP 92924	Jump5	5.98/5.95
22	23	11	MTV UNPLUGGED: SHAKIRA	SONY DISCOS/SONY MUSIC ENTERTAINMENT 89339	Shakira	14.98/19.98
23	22	15	LIVE IN LAS VEGAS	BMV VIDEO 7700	Kiss	19.98/19.98
24	RE-ENTRY	1	THE CONCERT FOR NEW YORK CITY ▲	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54206	Various Artists	19.98/29.98
25	26	4	BRITNEY: THE VIDEOS ▲	JIVE/ZOMBA VIDEO 41785	Britney Spears	14.98/19.98
26	27	45	LISTENER SUPPORTED ▲	BMG VIDEO 65005	Dave Matthews Band	19.95/24.97
27	31	43	VIDEO GREATEST HITS: HISTORY	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson	14.98/24.98
28	39	11	THE DANCE ▲	WARNER REPRISE VIDEO 38486	Fleetwood Mac	19.95/24.97
29	32	71	SALIVAL	TOOL DISSECTIONAL/VOLCANO/ZOMBA VIDEO 31159	Tool	24.98/29.98
30	18	2	SAVAGE CRAZY WORLD	ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 63188	Scorpions	24.98 DVD
31	30	40	ELEVATION TOUR 2001	INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586543	U2	19.98/32.98
32	19	3	PUT YOUR HANDS UP!-THE TRIBUTE CONCERT TO CHUCK BROWN	BMV VENTURE VIDEO 98010	Various Artists	14.95/28.99
33	34	135	LIVE FROM AUSTIN, TEXAS ▲	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50130	Stevie Nicks & Double Trouble	14.95/19.97
34	RE-ENTRY	1	LIVE IN PARIS	EAGLE VISION/PIONEER ENTERTAINMENT 19012	Diana Krall	19.98/24.98
35	33	17	GOTS TA BE/UH HUH	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 79719	B2K	9.98 DVD
36	37	19	FLY AWAY	SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4436	Bill & Gloria Gather And Their Homecoming Friends	29.95/21.97
37	RE-ENTRY	1	IRISH HOMECOMING ●	SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4440	Bill & Gloria Gather And Their Homecoming Friends	29.95 VHS
38	36	52	THE VIDEOS: 1994-2001 ▲	BMG VIDEO 65012	Dave Matthews Band	19.95/24.97
39	RE-ENTRY	1	LIVE: 2001 ●	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029	Journey	14.98/19.98
40	35	26	LIVE IN NEW YORK CITY ▲	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 5401	Bruce Springsteen & The E Street Band	19.98/29.98

◆ RIAA gold cert. for sales of 25,000 units for video singles. ● RIAA gold cert. for sales of 50,000 units for SF or LF videos. ▲ RIAA platinum cert. for sales of 50,000 units for video singles. ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos. ◊ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991. ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2002, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

SEPTEMBER 21 2002 **Billboard** **TOP DVD SALES**™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1	2 Weeks At Number 1		
1	1	2	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R	29.99
2	NEW		THE ROOKIE (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61973	Dennis Quaid	G	29.99
3	NEW		THE ROOKIE (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24023	Dennis Quaid	G	29.99
4	NEW		HIGH CRIMES FOXVIDEO 2005144	Ashley Judd Morgan Freeman	PG-13	27.98
5	NEW		QUEEN OF THE DAMNED (WIDESCREEN) WARNER HOME VIDEO 23304	Aaliyah	R	26.98
6	NEW		RESERVOIR DOGS: ALL COLORS ARTISAN HOME ENTERTAINMENT 12050	Harvey Keitel Tim Roth	R	107.95
7	NEW		THE SOPRANOS: THE COMPLETE THIRD SEASON HBO HOME VIDEO/WARNER HOME VIDEO 99234	James Gandolfini Lorraine Bracco	NR	99.98
8	NEW		QUEEN OF THE DAMNED (PAN & SCAN) WARNER HOME VIDEO 22186	Aaliyah	R	26.98
9	4	2	NATIONAL LAMPOON'S VAN WILDER (UNRATED) ARTISAN HOME ENTERTAINMENT 12939	Ryan Reynolds Tara Reid	NR	26.98
10	6	4	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5542	Elijah Wood Ian McKellen	PG-13	29.95
11	2	2	ALL ABOUT THE BENJAMINS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5466	Ice Cube Mike Epps	R	26.98
12	7	4	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5413	Elijah Wood Ian McKellen	PG-13	29.95
13	3	2	PULP FICTION: COLLECTOR'S EDITION MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23541	John Travolta Samuel L. Jackson	R	29.99
14	5	2	PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25274	Animated	G	29.99
15	NEW		SCHOOLHOUSE ROCK: SPECIAL 30TH ANNIVERSARY EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23048	Animated	NR	29.99
16	8	2	JACKIE BROWN: COLLECTOR'S EDITION MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23540	Pam Grier Samuel L. Jackson	R	29.99
17	13	5	RESIDENT EVIL COLUMBIA TRISTAR HOME ENTERTAINMENT 08291	Milla Jovovich	R	27.96
18	12	5	COLLATERAL DAMAGE WARNER HOME VIDEO 21324	Arnold Schwarzenegger	R	26.98
19	21	2	CNN TRIBUTE: AMERICA REMEMBERS TIME HOME ENTERTAINMENT/WARNER HOME VIDEO 20001	Various Artists	NR	14.95
20	20	7	JOHN Q. NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5468	Denzel Washington	PG-13	26.98
21	19	2	NATIONAL LAMPOON'S VAN WILDER (RATED) ARTISAN HOME ENTERTAINMENT 12891	Ryan Reynolds Tara Reid	R	26.98
22	14	4	THE SIMPSONS SEASON 2 BOX SET FOXVIDEO 2003715	The Simpsons	NR	49.98
23	9	2	THE SWEETEST THING (UNRATED) COLUMBIA TRISTAR HOME ENTERTAINMENT 60009590	Cameron Diaz Christina Applegate	NR	27.96
24	NEW		SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876904	Spongebob Squarepants	NR	19.99
25	23	12	BLACK HAWK DOWN COLUMBIA TRISTAR HOME ENTERTAINMENT 06766	Josh Hartnett Ewan McGregor	R	27.96
26	18	4	SUPER TROOPERS FOXVIDEO 2004953	Brian Cox Marisa Coughlan	R	26.98
27	NEW		THE FOG MGM HOME ENTERTAINMENT 1003671	Adrienne Barbeau Jamie Lee Curtis	R	19.98
28	11	2	JOE SOMEBODY FOXVIDEO 2004240	Tim Allen	PG	26.98
29	15	3	THE NEW GUY COLUMBIA TRISTAR HOME ENTERTAINMENT 06151	D J Qualls Eliza Dushku	PG-13	27.96
30	16	3	SHOWTIME (WIDESCREEN) WARNER HOME VIDEO 23302	Robert De Niro Eddie Murphy	PG-13	26.98
31	29	6	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	PG	26.98
32	30	14	HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson	PG	26.99
33	25	1	IN THE BEDROOM MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26065	Sissy Spacek Tom Wilkinson	R	29.99
34	24	1	SHOWTIME (PAN & SCAN) WARNER HOME VIDEO 22240	Robert De Niro Eddie Murphy	PG-13	26.98
35	22	1	CLOCKSTOPPERS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 332244	Jesse Bradford Paula Garcés	PG	29.99
36	26	1	TARZAN & JANE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22975	Animated	NR	29.99
37	34	1	DINOTOPIA HALLMARK HOME ENTERTAINMENT/ARTISAN HOME ENTERTAINMENT 12839	Stuart Wilson Katie Carr	NR	19.98
38	31	1	JIMMY NEUTRON: BOY GENIUS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 338254	Animated	G	19.95
39	32	1	MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7982	Billy Bob Thornton Halle Berry	R	24.99
40	27	1	THE TIME MACHINE DREAMWORKS HOME ENTERTAINMENT 89972	Guy Pearce Jeremy Irons	PG-13	26.99

SEPTEMBER 21 2002 **Billboard** **TOP VHS SALES**™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1	1 Week At Number 1			
1	NEW		THE ROOKIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61936	Dennis Quaid	2002	G	22.99
2	NEW		PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1648	Animated	2002	G	24.99
3	2	4	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	2001	PG-13	22.94
4	3	2	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	Scooby-Doo	2002	NR	14.95
5	NEW		QUEEN OF THE DAMNED WARNER HOME VIDEO 22186	Aaliyah	2001	R	26.98
6	4	6	TARZAN & JANE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22956	Animated	2002	NR	24.99
7	NEW		SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876903	Spongebob Squarepants	2002	NR	12.95
8	NEW		THE BEST OF SCHOOLHOUSE ROCK 30TH ANNIVERSARY EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61794	Animated	2002	NR	19.99
9	7	2	JIMMY NEUTRON: BOY GENIUS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 338253	Animated	2001	G	22.99
10	6	3	ROLIE POLIE OLIE: GREAT DEFENDER OF FUN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25010	Rolie Polie Olie	2002	NR	19.99
11	5	2	ALL ABOUT THE BENJAMINS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5464	Ice Cube Mike Epps	2002	R	22.98
12	8	13	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
13	9	13	DARRIN'S DANCE GROOVES RAZOR & THE VENTURA DISTRIBUTION 10498	Darrin Henson	2002	NR	14.98
14	NEW		BARNEY'S ROUND AND ROUND WE GO HIT ENTERTAINMENT 2043	Barney	2002	NR	14.95
15	10	29	SPY KIDS (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
16	12	8	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	2002	PG	22.98
17	NEW		BLUE'S CLUES: MEET JOE! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876913	Blue's Clues	2002	NR	9.95
18	18	2	BEHIND ENEMY LINES FOXVIDEO 2004702	Owen Wilson Gene Hackman	2001	PG-13	14.98
19	11	3	SHOWTIME WARNER HOME VIDEO 22440	Robert De Niro Eddie Murphy	2002	PG-13	22.98
20	NEW		THE SOPRANOS: THE COMPLETE THIRD SEASON HBO HOME VIDEO/WARNER HOME VIDEO 99235	James Gandolfini Lorraine Bracco	2001	NR	99.92
21	13	5	COLLATERAL DAMAGE WARNER HOME VIDEO 21324	Arnold Schwarzenegger	2001	R	22.98
22	15	10	A BEAUTIFUL MIND (AWARDS EDITION) UNIVERSAL STUDIOS HOME VIDEO 88877	Russell Crowe Jennifer Connelly	2001	PG-13	22.98
23	14	7	JOHN Q. NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5467	Denzel Washington	2001	PG-13	22.94
24	21	5	DINOTOPIA HALLMARK HOME ENTERTAINMENT/ARTISAN HOME ENTERTAINMENT 91283	Stuart Wilson Katie Carr	2002	NR	44.99
25	17	2	CNN TRIBUTE: AMERICA REMEMBERS TIME HOME ENTERTAINMENT/WARNER HOME VIDEO 20001	Various Artists	2002	NR	9.95

● R AA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

SEPTEMBER 21 2002 **Billboard** **TOP VIDEO RENTALS**™

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1	1 Week At Number 1	
1	NEW		THE ROOKIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61936	Dennis Quaid	G
2	NEW		HIGH CRIMES FOXVIDEO 2005144	Ashley Judd Morgan Freeman	PG-13
3	1	2	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R
4	NEW		QUEEN OF THE DAMNED WARNER HOME VIDEO 9654	Aaliyah	R
5	3	2	NATIONAL LAMPOON'S VAN WILDER NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 12889	Ryan Reynolds Tara Reid	NR
6	2	3	SHOWTIME WARNER HOME VIDEO 22440	Robert De Niro Eddie Murphy	PG-13
7	6	4	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	PG-13
8	5	2	JOE SOMEBODY FOXVIDEO 2004231	Tim Allen	PG
9	4	2	THE SWEETEST THING COLUMBIA TRISTAR HOME ENTERTAINMENT 600023	Cameron Diaz Christina Applegate	R
10	8	5	DRAGONFLY UNIVERSAL STUDIOS HOME VIDEO 80134	Kevin Costner	PG-13
11	7	3	THE NEW GUY COLUMBIA TRISTAR HOME ENTERTAINMENT 06148	D J Qualls Eliza Dushku	PG-13
12	11	7	JOHN Q. NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5467	Denzel Washington	PG-13
13	10	5	COLLATERAL DAMAGE WARNER HOME VIDEO 21324	Arnold Schwarzenegger	R
14	9	2	ALL ABOUT THE BENJAMINS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5464	Ice Cube Mike Epps	R
15	14	9	SHALLOW HAL FOXVIDEO 2003994	Jack Black Gwyneth Paltrow	PG-13
16	12	3	IN THE BEDROOM MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1807	Sissy Spacek Tom Wilkinson	R
17	13	4	SUPER TROOPERS FOXVIDEO 2004943	Brian Cox Marisa Coughlan	R
18	15	2	PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1648	Animated	G
19	RE-ENTRY		CLOCKSTOPPERS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 332243	Jesse Bradford Paula Garcés	PG
20	19	10	A BEAUTIFUL MIND UNIVERSAL STUDIOS HOME VIDEO 88877	Russell Crowe Jennifer Connelly	PG-13

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. All rights reserved.

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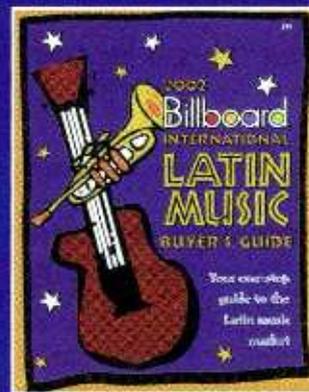
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PROGRAMMING

SEPTEMBER 21 2002 Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by Nielsen BDS) for the week ahead

For week ending
SEPTEMBER 8, 2002

BET	CMT	MUSIC TELEVISION	1 MUSIC FIRST
<p>Continuous programming 1234 W. Street, NE, Washington, D.C. 20018</p> <p>EMINEM, CLEANIN' OUT MY CLOSET EVE, GANGSTA LOVIN' TRICK DADDY, IN DA WIND FABOLOUS, TRADE IT ALL CAM'RON, HEY MA STYLES, GOOD TIMES SEAN PAUL, GIMME THE LIGHT LUDACRIS, MOVE B****H N.O.R.E., NOTHIN' BEENIE MAN, FEEL IT BOY SCARFACE, ON MY BLOCK MUSIC, DON'T CHANGE NAPPY ROOTS, PO' FOLKS B2K, WHY I LOVE YOU YING YANG TINSIN, BY MYSELF P. DIDDY & GINUVINE, I NEED A GIRL (PART TWO) LL COOL J, LUV U BETTER ASHANTI, HAPPY LIL BOW WOW, BASKETBALL WYCLEF JEAN, TWO WRONGS BIG TYMERS, STILL FLY AMERIE, WHY DON'T WE FALL IN LOVE IRV GOTTI PRESENTS THE INC., DOWN 4 U SLUM VILLAGE, TAINTED 3LW, I DO (WANNA GET CLOSE TO YOU) GERALD LEVERT, FUNNY TG4, VIRGINITY CLIPSE, WHEN THE LAST TIME ISYSS, SINGLE FOR THE REST OF MY LIFE DONELL JONES, PUT ME DOWN MARIO, JUST A FRIEND LIL WAYNE, WAY OF LIFE FAITH EVANS, BURNIN' UP NELLY, HOT IN HERRE TANK, ONE MAN SYLEENA JOHNSON, TONIGHT I'M GONNA LET GO FLOETRY, FLOETIC LIL FUP, THE WAY WE BALL LATOIYA WILLIAMS, FALLEN STAR XZIBIT, MULTIPLY NEW ONS NO NEW ONS THIS WEEK</p>	<p>Continuous programming 2806 Dryland Drive, Nashville, TN 37214</p> <p>KEITH URBAN, SOMEBODY LIKE YOU TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE RASCAL FLATTS, THESE DAYS MARTINA MCBRIDE, WHERE WOULD YOU BE PHIL VASSAR, AMERICAN CHILD KENNY CHESNEY, THE GOOD STUFF BLAKE SHELTON, OL' RED MONTGOMERY GENTRY, MY TOWN DIXIE CHICKS, LANDSLIDE LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND DIAMOND RIO, BEAUTIFUL MESS NICKEL CREEK, THIS SIDE TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN KELLY WILLIS, IF I LEFT YOU PINMONKEY, BARBED WIRE AND ROSES DIXIE CHICKS, LONG TIME GONE MARK CHESNUTT, SHE WAS TOBY KEITH, MY LIST JOE NICHOLS, THE IMPOSSIBLE DARRYL WORLEY, I MISS MY FRIEND TOBY KEITH, I WANNA TALK ABOUT ME ALAN JACKSON, DRIVE (FOR DADDY GENE) RASCAL FLATTS, I'M MOVIN' ON BRAD PAISLEY, I'M GONNA MISS HER STEVE AZAR, I DON'T HAVE TO BE ME MARTINA MCBRIDE, BLESSED TAMMY COCHRAN, LIFE HAPPENED CHRIS CAGLE, I BREATHE IN, I BREATHE OUT GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE EMERSON DRIVE, FALL INTO ME TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE NICKEL CREEK, THE LIGHTHOUSE'S TALE KENNY CHESNEY, YOUNG REBECCA LYNN HOWARD, FORGIVE JO DEE MESSINA, BRING ON THE RAIN GARY ALLAN, THE ONE STEVE HOLY, GOOD MORNING BEAUTIFUL ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN TIM MCGRAW, THE COWBOY IN ME ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE NEW ONS NO NEW ONS THIS WEEK</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>N.O.R.E., NOTHIN' EVE, GANGSTA LOVIN' EMINEM, CLEANIN' OUT MY CLOSET LUDACRIS, MOVE B****H CAM'RON, HEY MA JIMMY FALLON, (IDIOT BOYFRIEND) NAPPY ROOTS, PO' FOLKS AVRIL LAVIGNE, SK8ER BOI SHAKIRA, OBJECTION (TANGO) KYLIE MINOGUE, LOVE AT FIRST SIGHT ASHANTI, HAPPY 3LW, I DO (WANNA GET CLOSE TO YOU) AMERIE, WHY DON'T WE FALL IN LOVE RED HOT CHILI PEPPERS, BY THE WAY SYSTEM OF A DOWN, AERIALS VINES, GET FREE STYLES, GOOD TIMES OUR LADY PEACE, SOMEWHERE OUT THERE KORN, THOUGHTLESS WEEZER, KEEP FISHIN' JIMMY EAT WORLD, SWEETNESS NO DOUBT, UNDERNEATH IT ALL CLIPSE, GRINDIN' PUDDLE OF MUDD, SHE HATES ME WHITE STRIPES, DEAD LEAVES AND THE DIRTY GROUND PINK, JUST LIKE A PILL TRICK DADDY, IN DA WIND VANESSA CARLTON, ORDINARY DAY P.O.D., SATELLITE FLOETRY, FLOETIC SCARFACE, ON MY BLOCK BEENIE MAN, FEEL IT BOY BBMAK, OUT OF MY HEART (INTO YOUR HEAD) DANIEL BEDINGFIELD, GOTTA GET THRU THIS ANGIE MARTINEZ, IF I COULD GO MICHELLE BRANCH, GOODBYE TO YOU MONICA, ALL EYEB ON ME TRUST COMPANY, DOWNFALL FABOLOUS, TRADE IT ALL NELLY, DILEMMA NEW ONS LL COOL J, LUV U BETTER TAPRODT, POEM</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>JOHN MAYER, NO SUCH THING NO DOUBT, UNDERNEATH IT ALL PINK, JUST LIKE A PILL CREED, ONE LAST BREATH SHERYL CROW, STEVE MCQUEEN SHAKIRA, OBJECTION (TANGO) NORAH JONES, DON'T KNOW WHY AEROSMITH, GIRLS OF SUMMER RED HOT CHILI PEPPERS, BY THE WAY KYLIE MINOGUE, LOVE AT FIRST SIGHT ASHANTI, HAPPY LEANN RIMES, LIFE GOES ON OUR LADY PEACE, SOMEWHERE OUT THERE DAVE MATTHEWS BANO, WHERE ARE YOU GOING ASHANTI, HAPPY VANESSA CARLTON, ORDINARY DAY VINES, GET FREE GOD GOO ODDLS, BIG MACHINE WEEZER, KEEP FISHIN' AMERIE, WHY DON'T WE FALL IN LOVE UNCLE KRACKER, IN A LITTLE WHILE BON JOVI, EVERYDAY SHERYL CROW, SOAK UP THE SUN JENNIFER LOVE HEWITT, BARENAKED DUNCAN SHEIK, ON A HIGH BBMAK, OUT OF MY HEART (INTO YOUR HEAD) 311, AMBER DIRTY VEGAS, DAYS GO BY DARIUS RUCKER, WILD ONE BEENIE MAN, FEEL IT BOY NO DOUBT, HELLA GOOD LENNY KRAVITZ, IF I COULD FALL IN LOVE COUNTING CROWS, AMERICAN GIRLS MAONNNA, DON'T TELL ME COLDFLAY, IN MY PLACE AVRIL LAVIGNE, COMPLICATED KISS, ROCK AND ROLL ALL NITE MATCHBOX TWENTY, BENT LIFEHOUSE, HANGING BY A MOMENT MICHELLE BRANCH, GOODBYE TO YOU DEFAULT, WASTING MY TIME NEW ONS DANIEL BEDINGFIELD, GOTTA GET THRU THIS EVE, GANGSTA LOVIN' HDBASTANK, RUNNING AWAY JOHN MAYER, YOUR BODY IS A WONDERLAND RHETT MILLER, COME AROUND BRUCE SPRINGSTEEN, THE RISING U2, ELECTRICAL STORM</p>

Music & Showbiz



by Carla Hay

ICE CUBE'S HOT CAREER: "I want to be known as more than just a rapper/actor," Ice Cube says. "I want to be known as one of the great entertainers." As one of the first rappers to cross over into mainstream films, Ice Cube says he's learned a thing or two about what it takes to maintain long-term success in a fickle business. "You can't be blinded by the glitz and glamour of Hollywood," he notes. "You constantly have to prove yourself, and you have to stay true to who you are."

planned for the next 18 months: His current film, *Barbershop*, opened Sept. 13. *Friday After Next*, the third film of a series, arrives in theaters Nov. 22. He will star in *Torque*, a motorcycle-racing film due next year; it is the first feature from award-winning music video director Joseph Kahn. Ice Cube also has starring roles in *Pimp* (based on the life of Robert "Iceberg Slim" Beck) and *Stray Dawgz*, a werewolf thriller.

Also set for release next year is *De-Fense*, a comedy centered on high-school football; Ice Cube will not star in the film but is producing it and is one of the writers.

Now that Ice Cube has achieved his goals of becoming a rap star, actor, director, screenwriter, and film producer, what is his next goal? "I really want to learn how to play an instrument," he says. "But I haven't had the time to get into it. If I do it, it has to be something I do well."

Though Ice Cube is currently between record deals, he says he is not abandoning music. "If I could change anything about the music business, it would be to have two- or three-album contracts instead of seven-album contracts. Artists need to trust their instincts and not get in the way of themselves."



ICE CUBE

Ice Cube tells *Billboard* that the influx of hip-hop stars into movies is only going to increase: "With the climate of movies today, the film studios are going to look to more people who already have a fan base."

He dismisses criticism that many rappers-turned-actors have not had enough formal training in acting. Ice Cube says, "A lot of rappers can't act, but a lot of actors can't act. The movie companies couldn't care less about that; they care about putting paying customers in the movie theater seats."

Ice Cube has a slew of film projects

IN BRIEF: Ludacris has joined the cast of *The Fast & the Furious 2* in a supporting role that had been considered by Ja Rule. The latter will not appear in the film, despite early reports that he would. *The Fast & the Furious 2* will star Paul Walker and Tyrese and is due next year from Universal Pictures... Wynton Marsalis has signed on as the creative director of a new BET Jazz series, *Journey With Jazz at Lincoln Center*, which premieres Sept. 26.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 21, 2002

MUCHMUSIC USA	MUSIC TELEVISION 2	MUSIC TELEVISION (BENEFANALOU)	G-A-C GREAT AMERICAN COUNTRY
<p>Continuous programming 200 Jericho Quadrangle, Jericho, NY 11753</p> <p>U2, ELECTRICAL STORM (NEW) BOX CAR RACER, THERE IS STONE SOUR, BOTHER SPLENDER, SAVE IT FOR LATER THE BLACK CROWES, MIRACLE TO ME (LIVE) THE USED, THE TASTE OF INK SWINGING UTTERS, I GOT YOUR NUMBER PAULINA RUBIO, THE ONE YOU LOVE YOUNGBLOODZ, CADILLAC PIMPIN'</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>NEW JURASSIC 5, WHAT'S GOLDEN? TAPRODT, POEM LL COOL J, LUV U BETTER THE USED, THE TASTE OF INK GREENWHEEL, BREATHE SUGARCULT, PRETTY GIRL (THE WAY) STONE SOUR, GET INSIDE SEAN PAUL, GIMME THE LIGHT</p>	<p>Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139</p> <p>AVRIL LAVIGNE, COMPLICATED THE CALLING, WHEREVER YOU WILL GO SHAKIRA, OBJECTION (TANGO) RED HOT CHILI PEPPERS, BY THE WAY SYSTEM OF A DOWN, AERIALS KORN, THOUGHTLESS LINKIN PARK, P.T.S. OF A DIRTHEAD (POINTS OF AUTHORITY) BOX CAR RACER, I FEEL SO BRITNEY SPEARS, I LOVE ROCK 'N' ROLL AEROSMITH, GIRLS OF SUMMER KELLY OSBOURNE, PAPA DON'T PREACH SOPHIE ELLIS BEXTOR, GET OVER IT NO DOUBT, UNDERNEATH IT ALL MANA, ANGEL DE AMOR P.O.D., 800M BON JOVI, EVERYDAY WESTLIFE, BOP BOP BABY MOBY, EXTREME WAYS ALANIS MORISSETTE, PRECIOUS ILLUSIONS KYLIE MINOGUE, IN YOUR EYES</p>	<p>Continuous programming 9697 E. Mineral Ave., Englewood, CO 80112</p> <p>GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE KENNY CHESNEY, THE GOOD STUFF DIAMOND RIO, BEAUTIFUL MESS JOE NICHOLS, THE IMPOSSIBLE DARRYL WORLEY, I MISS MY FRIEND KEITH URBAN, SOMEBODY LIKE YOU DIXIE CHICKS, LANDSLIDE LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND DIXIE CHICKS, LONG TIME GONE BILLY RAY CYRUS, WHAT ELSE IS THERE SIXWIRE, LOOK AT ME NOW ANTHONY SMITH, IF THAT AIN'T COUNTRY BLAKE SHELTON, OL' RED TAMMY COCHRAN, LIFE HAPPENED MONTGOMERY GENTRY, MY TOWN PINMONKEY, BARBED WIRE AND ROSES PHIL VASSAR, AMERICAN CHILD EMERSON DRIVE, FALL INTO ME RASCAL FLATTS, THESE DAYS REBECCA LYNN HOWARD, FORGIVE</p>
<p>Continuous programming 8/F, One Harbourfront, 18, Tak Fung, Street Kowloon, Hong Kong</p> <p>EMINEM, WITHOUT ME A-1, MAKE IT GOOD BRANDY, FULL MOON KYLIE MINOGUE, LOVE AT FIRST SIGHT ASHANTI, FOOLISH NO DOUBT, HELLA GOOD BLUE, FLY BY ALICIA KEYS, HOW COME YOU DON'T CALL ME UTADA HIKARU, LIGHT INCUBUS, ARE YOU IN</p>	<p>Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5</p> <p>JUSTIN TIMBERLAKE, LIKE I LOVE YOU (NEW) GOOD CHARLOTTE, LIFESTYLES OF THE RICH AND FAMOUS (NEW) MICHELLE BRANCH, GOODBYE TO YOU (NEW) THE DON ROLO F. FAITH WALKER, HELD (NEW) RASCALZ, CRAZY WORLD COLOPLAY, IN MY PLACE RED HOT CHILI PEPPERS, BY THE WAY NO DOUBT, UNDERNEATH IT ALL TREBLECHARGER, HUNDRED MILLION NICKELBACK, NEVER AGAIN EMINEM, CLEANIN' OUT MY CLOSET EVE, GANGSTA LOVIN' SAM ROBERTS, BROTHER DOWN AVRIL LAVIGNE, SK8ER BOI PINK, JUST LIKE A PILL WEEZER, KEEP FISHIN' MARIO, JUST A FRIEND 2002 NELLY, HOT IN HERRE KYLIE MINOGUE, LOVE AT FIRST SIGHT ELVIS PRESLEY VS JXL, A LITTLE LESS CONVERSATION</p>	<p>2 hours weekly 3900 Main St, Philadelphia, PA 19127</p> <p>CLIPSE, WHEN THE LAST TIME EVE, GANGSTA LOVIN' PASTOR TROY, ARE WE CUTTIN' FLOETRY, FLOETIC NAAM BRIGADE, EARLY IN THE GAME SEAN PAUL, GIMME THE LIGHT MUSIC, HALFPASTRY EMINEM, CLEANIN' OUT MY CLOSET BEENIE MAN, FEEL IT BOY XZIBIT, MULTIPLY AMERIE, WHY DON'T WE FALL IN LOVE ANGIE MARTINEZ, IF I COULD GO FAITH EVANS, BURNIN' UP MS. JADE, BIG HEAD SKILLZ, CREW DEEP</p>	<p>15 hours weekly 10227 E. 14th St, Oakland, CA 94603</p> <p>B2K, WHY I LOVE YOU AVRIL LAVIGNE, SK8ER BOI VANESSA CARLTON, ORDINARY DAY NO DOUBT, UNDERNEATH IT ALL 3LW, I DO (WANNA GET CLOSE TO YOU) EVE, GANGSTA LOVIN' LINKIN PARK, P.T.S. OF A DIRTHEAD (POINTS OF AUTHORITY) MICHELLE BRANCH, GOODBYE TO YOU IRV GOTTI PRESENTS THE INC., DOWN 4 U FABOLOUS, TRADE IT ALL ASHANTI, HAPPY ANGIE MARTINEZ, IF I COULD GO MONICA, ALL EYEB ON ME MARIO, JUST A FRIEND 2002 SOLUNA, FOR ALL TIME</p>

NEWSLINE...

The Museum of Television and Radio in New York presents its eighth annual radio festival Sept. 26-Oct. 6. Guest speakers include radio veterans Scott Muni and Pete Fornatale... Steve Robison has stepped down as PD of modern rock KTBZ Houston, but he will remain as the station's morning host. KTBZ PD duties are now handled by Vince Richards, Clear Channel Radio VP of rock programming for Houston. In other Clear Channel news, Nashville-based senior VP of programming Buddy Scott will exit the company as of Oct. 1... Adult top 40 KMXW Wichita, Kan., has parted ways with PD J.J. Morgan.
Compiled by Carla Hay.

Top 40 Radio Leans To R&B Music As Teen Pop Declines

Billboard sister publication *Airplay Monitor* analyzes its Nielsen/Broadcast Data Systems airplay charts at least once a year to see which of the radio formats it tracks have supplied the most hits to the mainstream top 40 radio format. The *Billboard Hot 100* chart is compiled using airplay data from many formats—AC, adult top 40, album rock, country, mainstream top 40, modern rock, R&B, rhythmic top 40, Spanish, and triple-A—to arrive at its chart figures. The mainstream top 40 format has the largest audience of all of those formats and therefore has a large influence on the *Hot 100* chart. In other words, what gets on the mainstream top 40 airplay chart usually ends up toward the top of the *Hot 100*. *Airplay Monitor* group editor Sean Ross explains his latest findings.

BY SEAN ROSS

Airplay Monitor

NEW YORK—Last year, as the teen-pop movement waned and musical “extremes” made their influence felt at top 40, *Airplay Monitor* found that mainstream top 40 PDs were breaking fewer of their own hits—about one-third of what they had been starting at the height of boy-band mania. Instead, they were relying more heavily on modern rock, rhythmic top 40, and R&B radio to start their music. Despite this, the handful of records that were still starting at top 40 were, almost exclusively, from teen acts.

In 2002, *Monitor*'s ongoing survey of which formats charted top 40's hits first found that mainstream top 40 is starting a few more records—and a more diverse lot—than it was a year ago. But rhythmic top 40 is influencing the mainstream chart more than ever. And so is R&B. But while one expects that modern rock radio's shift to a poppier, more diverse sound would result in more rock-to-top-40 crossover, the format's influence is considerably less than it was when modern was dominated by hard rock and nü metal.

Since 1997, *Monitor* has broken out at least one mainstream top 40 chart every year with an eye on where the current hits first charted. The last survey was based on the Sept. 7, 2001, issue. This study reflects the Aug. 30 chart—almost a year later.

RHYTHMIC INFLUENCE

At the end of summer 2001, rhythmic's influence was off from our previous survey. It was first on 11 songs vs. 15 almost a year earlier. (By contrast, modern rock had sent nine songs to top 40 vs. five the time previous.) But it was still mainstream top 40's first source for music, and that's even more the case now. Rhythmic top 40 was first or tied for first on 15 songs—

more than one-third of the mainstream top 40 chart—and first outright on 12 of those, marking its greatest-ever influence.

Rhythmic top 40 was first to chart the two current hits apiece from Eminem and Nelly. It was also first on chart titles from 3LW, Angie Martinez, Fat Joe, Beenie Man, Jennifer Lopez, and Mario. It was tied for first with R&B on current titles from Eve and Monica, as well as P. Diddy's “I Need a Girl (Part One).” And despite the increasingly R&B lean of the rhythmic top 40 format, it was also first on two dance titles from Daniel Bedingfield and Dirty Vegas.

R&B radio hasn't always had its hits acknowledged at mainstream top 40. When *Monitor* first took this survey in 1997, only one record had started at what was then called the mainstream R&B format. Now, *Monitor*'s R&B/hip-hop chart is represented at top 40 with seven titles, four of them songs that it started outright. That's its best showing ever. In addition to its three ties with rhythmic, R&B was first on the two current crossover hits from Ashanti as well as her crew, Irv Gotti Presents the Inc., and P. Diddy's “I Need a Girl (Part Two).” Then again, as hip-hop becomes the predominant music at R&B radio, it's not surprising that none of the records on the current mainstream top 40 chart got its start at adult R&B radio, which is increasingly relying on its own body of current music.

MORE ACTS, MORE DIVERSITY

In February 2000, during the heart of the teen-act boom, mainstream top 40 was first on 17 of its own hits—its high-water mark. By last September, however, that number had dropped to six. Most of the major Latin crossover acts were between projects (although Enrique Iglesias was about to chart with “Hero”), dance music was at a low point in its ongoing boom/bust cycle, and that left mainstream top 40 owning only 'N Sync, Mandy Moore, Jessica Simpson, O-Town, Willa Ford, and LFO, although some of those acts were already branching out beyond the sound that helped establish the teen-act genre in 1997.

This time, mainstream top 40 was first on eight songs, seven of them outright. And there was more stylistic diversity, with a return of dance and Latin acts. Mainstream top 40 was first on Pink, DJ Sammy & Yanou Featuring Do, Kylie Minogue, Vanessa Carlton, Shakira, Craig David, and the new No Doubt single. It was tied with adult top 40 for first on BBMak.

While the genre of new acts that many top 40 PDs seem to be the most excited about is the youthful crop of singer/songwriters, it's not a genre that mainstream top 40 owns

outright. Adult top 40, triple-A, and modern rock also compete to start songs in this genre, particularly by more well-established artists, such as Sheryl Crow, Goo Goo Dolls, and Dave Matthews Band.

Having provided an atypically low five hits to top 40 in late 2000, modern rock was on the rebound last fall, with hits from Staind, Lifehouse, Incubus, Alien Ant Farm, Fuel, and others. (Linkin Park's “In the End” was still on the horizon as a mainstream top 40 hit at that point.) This year, modern was first on only five records, three of them outright. It was first on Jimmy Eat World, Our Lady Peace, and Hoobastank and tied for first on Chad Kroeger Featuring Josey Scott and Dave Matthews Band.

Ironically, modern rock's great-

est influence was at a time when the format was, for many observers, in danger of morphing into the active rock format. Since then, modern has garnered attention by giving some of its hard rock and rap/metal slots to “neo-garage” and “emo” titles that would seem to be more palatable to the pop audience. But none of those acts are reaping the multi-million sales of a Staind or Linkin Park yet. Nor have most been worked to top 40, whose PDs may also be feeling a little burned by the refusal of certain rock acts to have anything to do with pop radio. And if Linkin Park isn't willing to play a top 40 station's summer concert, the White Stripes aren't likely to be there, either.

Modern rock's hegemony has also been challenged a little by an increasingly aggressive mainstream

rock format. Album rock was first to chart current mainstream top 40 hits from Creed and Default, and it tied for first with modern on “Hero.”

Triple-A was also first on three songs. It was tied on Crow and Dave Matthews Band and had John Mayer all to itself—“No Such Thing” first charted at the format Sept. 29, 2001.

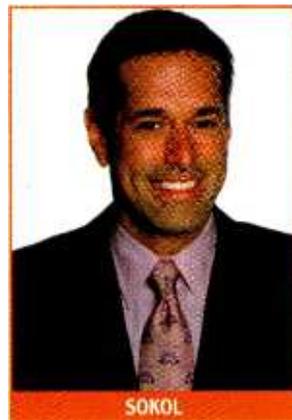
Adult top 40 was tied for first on Goo Goo Dolls, Crow, BBMak, Branch, and Dave Matthews Band. That's similar to a year ago when it was also first on five songs, none of them outright.

By contrast, mainstream AC, which has never been first on more than two top 40 hits at a time, started none this year. Neither did country, although that could change this fall with the release of Dixie Chicks' cover of Fleetwood Mac's “Landslide.”

Telemundo Plans ‘Idol’-Type Show For Latin Audience In The U.S.

BY LEILA COBO

MIAMI—Following the extraordinary success of *American Idol* in the U.S., *Operación Triunfo* in Spain, *Popstars* in Argentina, and their multiple offspring in Brazil, Mexico, and Colombia, among other places, the Telemundo network is nearing the launch of the first music/reality/contest show in the U.S. aimed at a Latin audience.



SOKOL

say on who gets the boot.

Beyond getting ratings, *Protagonistas* is obviously hoping to discover genuine talent and spur record sales. Telemundo—which produces the show in conjunction with production company Promofilm—has struck a strategic alliance with Sony, whereby Sony Discos will sign the winner of the challenge and release at least two albums derived from the show.

Sony Discos artists Jaci Velásquez and Pablo Portillo have recorded the theme song of *Protagonistas*, which is titled “No Me Rendiré” (I Won't Give Up). The latter, a member of boy band MDO, will also act as the vocal coach for the contestants during the show's tenure.

“To be in the forefront of any segment of the music industry, a record label needs to be ahead of the pack in keeping its ears and eyes constantly on all A&R sources,” Sony Discos chairman Oscar Llord says. “The opportunity to team up with Telemundo on an extensive, national talent search via [this show] is enormous and unprecedented for Sony,” he adds, noting that new talent discovered on *Protagonistas* will be promoted daily on national TV.

LLORD

Will it work? In Spain, at least, *Operación Triunfo* albums were credited with single-handedly lifting sales in the country, and the show has spawned a half-dozen successful solo debuts. And in Argentina, Bandana, the band borne out of *Popstars*, has already released a second album following its No. 1 debut late last year.

SOKOL

With *Protagonistas*, Sokol is confident that viewership will kick off on the right foot, given the experience garnered with *Protagonistas de Telenovela*. “We're far more optimistic, because we have a track record,” he says. “And at this time, given that the audience is familiar with the format, a lot of the learning curve will be eliminated.”

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



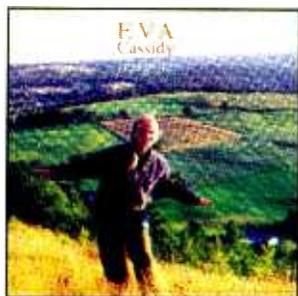
by Geoff Mayfield

ONE DAY, ONE YEAR: Throughout 2002, music industry insiders and observers have focused on lost sales and lost jobs, as a trade in transition digests a year of steep declines in album volume after two decades of steady, and often robust, growth. A tough year, no doubt, with no easy solutions in sight, but as I file this column Sept. 11, the woes of the music trade pale next to the horror we witnessed a year ago today.

Here in Los Angeles, I spent a lot of that day using e-mail, instant messaging, and spotty phone service to check on relatives, friends, colleagues, and co-workers who live in or near New York, including most of the charts staff, who are stationed in our headquarters less than two miles from where the Twin Towers stood. I told my step-daughter that it was the worst day the world had seen in my life and prayed there would never be another as bad or worse in hers.

In the shadow of the madness and sadness that unfolded on that life-changing day, the travails of the music business seem insignificant. Yeah, it's tough that album sales lag 10.5% behind last year, but the industry will in time survive the current business climate, evolve, and even prosper. We will move on, but we'll do so with a perspective informed by lessons we learned Sept. 11, 2001.

UPLIFTED: A *Today* profile that aired Labor Day adds a new chapter to the once-unlikely success story of **Eva Cassidy**, the Washington, D.C., native who last year rang big album sales in the U.S. and the U.K.—five years after cancer claimed her life. In the wake of *Today's* feature, which ran a week after *Nightline* did a Cassidy story, her latest posthumous set reaches new peaks on Top Independent Albums (4-1) and The Billboard 200 (105-32), garnering Greatest Gainer honors on both



charts (up 138.5%, 27,000 units). In addition to *Imagine*, two older Cassidy titles advance on Top Pop Catalog Albums (No. 3, up 159%, and No. 44, up 122%), and

she owns four slots on Top Internet Album Sales (Nos. 6, 7, 19, and 22).

'HOME' RUN: Even with a decline of 53%, **Dixie Chicks'** new *Home* sells more in its second week (367,000 units) than the trio's last album, 1999's *Fly*, did in its opener. That's a significant benchmark, because

prior to the new Chicks set, no other album by a country group or duo had ever posted a larger Nielsen SoundScan week than the 341,000 that *Fly* pushed in its first stanza.

Thus, *Home* easily holds No. 1 on both The Billboard 200 (leading a resurgent **Eminem** by 188,000 units) and Top Country Albums (beating **Toby Keith** by more than a 5-to-1 margin). The Chicks' latest has sold more than 1.1 million copies in only two weeks, an amount that already places it among this year's 30 best-selling albums.

Aaron Carter has the big chart's Hot Shot Debut at No. 18. It is the first time that the highest new entry has started below the top 10 since the June 15 issue, when the *Divine Secrets of the Ya-Ya Sisterhood* soundtrack entered at No. 99 in the release slate that followed Memorial Day. Two of young Carter's previous three albums reached the top 10.

WONDERS NEVER CEASE: Glenn Gould's *A State of Wonder* is not only this week's top-selling classical midline album, it is also the best seller among all traditional classical fare (2,500 units). Typically, the best-selling classical titles are full-priced ones. Each of the four albums in 2002 to reach No. 1 on The Billboard Classical 50—an in-house chart that includes both traditional and cross-over repertoire from all price points—have been full-priced offerings.

The Gould set is a triple-disc package combining the pianist's 1955 and 1981 recordings of **Johann Sebastian Bach's** *The Complete Goldberg Variations*. The 1983 release of the later recording, which came out a year after Gould died, spent eight weeks at No. 1 on Top Classical Albums. The new title carries a \$19.98 tag, which would qualify as a full-priced album were it not a multi-disc set.

SIGHTSEEING: The 105% gain last week that moved **P.O.D.** ahead 48 places on The Billboard 200 was spurred by a limited special edition that includes three new versions of songs from the original *Satellite* and a DVD Video. This week, it advances three places despite an 11% sales dip... The bow last issue at No. 47 by MTV Video Music Awards host **Jimmy Fallon** marked the highest rank for a comedy album since **Adam Sandler's** *Stan and Judy's Kid* entered at No. 16 in October 1999. Both comics rose to fame on NBC's *Saturday Night Live*.

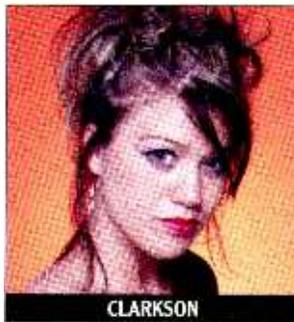


Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

IDOL CHATTER: Newly minted *American Idol*: *The Search for a Superstar* winner **Kelly Clarkson** wastes little time in living up to her moniker, as "A Moment Like This" earns Hot Shot Debut honors on The Billboard Hot 100, entering at No. 60. "Moment" first received a



CLARKSON

smattering of airplay on the first day of our tracking week, which was the day following the penultimate episode of the Fox series on which both remaining contestants first performed the song. On that day, Clarkson's version was played eight times, while fellow semi-finalist **Justin Guarini's** rendition was played six times. The day after Clarkson won, her version of "Moment" received 476 detections, while Guarini's got only one. In fact, that Thursday proved to be the best day of airplay for "Moment," as 25% of its weekly detections were earned the day after the coronation. And, with the series finale being the hot topic on most morning shows, more than 40% of its plays that day came in the 6 a.m.-10 a.m. hour.

"Moment" is shaping up to be the single to finally knock **Nelly** out of the top slot on the Hot 100. With a retail single scheduled for Sept. 17 that also includes a second track, "Before Your Love," "Moment" will have a legitimate shot if it can scan somewhere in the range of 125,000-140,000 units. Considering that it's been almost 13 months since a single has sold more than 100,000 units, there is no guarantee. The last two TV-generated pop stars, **O-Town** and **Eden's Crush**, scanned 42,000 and 77,000, respectively, in their initial weeks with their debut singles, "Liquid Dreams" and "Get Over Yourself."

It will be interesting to see where Clarkson's total lands for a variety of reasons. You can argue that since ratings for *American Idol* dwarfed those of O-Town's *Making the Band* and Eden's *Crush's Popstars*, the single should sell proportionately more. On top of that, both of those songs received little to no airplay, while "Moment" is shaping up to be a solid radio hit. Working against "Moment" is the labels' abandonment of the singles sales market. While it's only been a year since **Mariah Carey's** "Loverboy" scanned more than 130,000 in each of its first two weeks, that single was heavily sale-priced. "Moment" will sell for more than \$4 at most accounts.

What it comes down to is that if only a tiny

fraction of the millions who took time to vote for their favorite *Idol* contestant makes a purchase, then "Moment" will undoubtedly sell enough to ring up a No. 1 Hot 100 single.

MISSING PERSON: Lanky traditionalist **Darryl Worley** celebrates his first trip to the top of Hot Country Singles & Tracks, as "I Miss My Friend" replaces **Tim McGraw's** "Unbroken" at No. 1. Up 229 detections, "Friend" takes a handsome lead of 280 plays over **Tracy Byrd's** "Ten Rounds With Jose Cuervo," which gains 135 spins and leaps 4-2 with 5,265 detections.

The two titles are likely to be the only two horses in the No. 1 heat again next issue, because the nearest bulleted title is **Diamond Rio's** "Beautiful Mess," which finishes

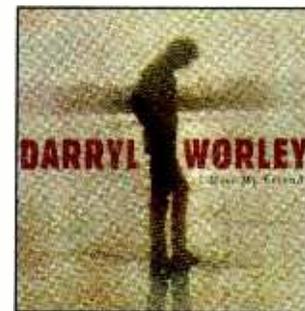
167 detections shy of Byrd's total and hops 7-5. The group gains a hefty 563 plays—the second-biggest on the entire chart—and is gunning for its first No. 1 since "One More Day" ruled for two weeks in March 2001.

Worley's bittersweet ballad of resignation about the loss of a loved one will surely benefit from extra spins during 9/11 tributes, but programmers looking to infuse more tempo into their heavy rotation may boost Byrd's fun-loving title when all is said and done.

Elsewhere on the chart, McGraw bags the second-highest debut of the current chart year, as "Red Rag Top" blows in at No. 34 with slightly more than three days of airplay. **Faith Hill's** "Cry" and **Dixie Chicks'** "Landslide" marked the year's highest openers so far when they each entered at No. 32.

FLIP'S SIDE: Houston native **Lil' Flip** charts his first single on the Hot R&B/Hip-Hop Singles & Tracks chart with "This Is the Way We Ball" bowing at No. 74. It follows one week after his debut set entered Top R&B/Hip-Hop Albums at No. 4 and The Billboard 200 at No. 12.

"Ball" is his first single since his independent label, Suckafree, signed with Loud/Columbia. Flip's previous album, *The Leprechaun*, peaked at No. 67 on the R&B/Hip-Hop list in November 2000. A track from that album, "I Can Do Dat"—which reached No. 4 on billboard.com's Hot R&B/Hip-Hop Bubbling Under chart—has been remixed to include a featured role for **Juvenile** and is included on Flip's new *Undaground Legend*, which also sports a bonus disc of remixes.



Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	Sales data compiled by Nielsen SoundScan				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								
				NUMBER 1														
1	1	1	2	DIXIE CHICKS MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1	2 Weeks At Number 1				49	51	39	13	KORN ▲ IMMORTAL 61488*/EPIC (12.98 EQ/18.98)	Untouchables	2	
2	2	1	16	EMINEM ▲ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1					50	55	61	56	MICHELLE BRANCH ▲ MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28	
3	3	3	14	AVRIL LAVIGNE ▲ ARISTA 14740 (17.98 CD)	Let Go	3					51	59	56	54	PUDDLE OF MUDD ▲ FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9	
4	4	2	11	NELLY ▲ FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1					52	54	34	31	JACK JOHNSON ● ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales	34	
5	7	5	6	BRUCE SPRINGSTEEN COLUMBIA 86600*/CRG (12.98 EQ/18.98)	The Rising	1					53	48	38	24	CELINE DION ▲ EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1	
6	11	10	28	NORAH JONES ▲ BLUE NOTE 32088/CAPITOL (17.98 CD) [M]	Come Away With Me	6					54	67	57	13	NEW FOUND GLORY ● DRIVE THRU 112916/MCA (18.98 CD)	Sticks and Stones	4	
7	5	—	2	COLDPLAY CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5					55	47	—	2	JIMMY FALLON DREAMWORKS 450330/INTERSCOPE (18.98 CD)	The Bathroom Wall	47	
8	10	7	7	VARIOUS ARTISTS ▲ SONY/UNIVERSAL/EMI/ZOMBA 86788/EPIC (12.98 EQ/19.98)	Now 10	2					56	60	53	17	VARIOUS ARTISTS ▲ BAD BOY 73062*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	1	
9	6	—	2	EVE RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	6					57	73	71	34	ALAN JACKSON ▲ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	
10	9	4	3	CLIPSE STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	4					58	25	—	2	BBMAK HOLLYWOOD 162320 (18.98 CD)	Into Your Head	25	
11	13	9	7	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1					59	65	30	4	SLUM VILLAGE BARAK 38911*/CAPITOL (12.98/17.98)	Trinity (Past, Present And Future)	20	
12	8	6	4	JAMES TAYLOR COLUMBIA 63584/CRG (12.98 EQ/18.98)	October Road	4					60	75	59	17	CAM'RON RGC-A-FELLA/DEF JAM 586786*/DJMG (12.98/18.98)	Come Home With Me	2	
13	15	8	6	LINKIN PARK ▲ WARNER BROS. 48326* (18.98 CD)	[Reanimation]	2					61	64	35	4	KEITH SWEAT ELEKTRA 62785/EEG (12.98/18.98)	Rebirth	14	
14	16	17	42	PINK ▲ ARISTA 14718 (12.98/18.98)	M!ssundaztood	6					62	63	37	3	KIDZ BOP KIDS RAZOR & TIE 89055 (11.98/17.98)	Kidz Bop 2	37	
15	22	20	37	JOHN MAYER ▲ AWAKE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [M]	Room For Squares	15					63	66	48	9	STYLES RUFF RYDERS 493339*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	6	
16	19	13	8	DAVE MATTHEWS BAND ▲ RCA 68117 (11.98/18.98)	Busted Stuff	1					64	50	23	3	DIAMOND RIO ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	23	
17	18	19	23	ASHANTI ▲ MURDER INC./AJM 586830*/DJMG (12.98/18.98)	Ashanti	1					65	83	65	49	JIMMY EAT WORLD ▲ DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	31	
				HOT SHOT DEBUT														
18	NEW	1		AARON CARTER JIVE 41818/ZOMBA (12.98/18.98)	Another Earthquake	18					66	76	73	45	ENRIQUE IGLESIAS ▲ INTERSCOPE 493148 (12.98/18.98)	Escape	2	
19	24	21	9	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140* (18.98 CD)	By The Way	2					67	26	—	2	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 86520/SONY (NASHVILLE) (11.98 EQ/17.98)	My Town	26	
20	20	14	5	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	Thug Holiday	6					68	71	63	14	VARIOUS ARTISTS ▲ WARNER MUSIC GROUP/IMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	2	
21	12	—	2	LIL' FLIP SUCKAFREE/LOUD/COLUMBIA 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	12					69	69	66	41	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 586446*/DJMG (12.98/19.98)	Word Of Mouf	3	
22	14	—	2	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	14					70	62	46	19	BIG TYMERS ▲ CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1	
23	21	12	3	SOUNDTRACK UNIVERSAL 156259/UMRG (19.98 CD)	XXX	9					71	81	72	51	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67011/RLG (12.98/18.98)	Greatest Hits	5	
24	42	28	53	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1					72	35	—	2	AIMEE MANN SUPREMO 007/UNITED MUSICIANS (17.98 CD)	Lost In Space	35	
25	34	25	39	JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8					73	99	86	26	N*E*R*D* VIRGIN 11521* (10.98 CD)	In Search Of...	56	
26	33	40	8	THE VINES ENGINEERD 37527*/CAPITOL (17.98 CD)	Highly Evolved	11					74	80	64	41	SOUNDTRACK ● EPIC 85311 (18.98 EQ CD)	A Walk To Remember	34	
27	27	24	21	SHERYL CROW ▲ A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2					75	72	74	92	LINKIN PARK ▲ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2	
28	23	15		SCARFACE DEF JAM SOUTH 586909*/DJMG (12.98/18.98)	The Fix	4					76	95	81	10	CHICAGO ● RHINO 76170 (24.98 CD)	The Very Best Of Chicago: Only The Beginning	38	
29	32	27	4	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1					77	56	22	3	MANA WARNER LATINA 48565 (10.98/18.98)	Revolucion De Amor	22	
30	28	18		BEEBIE MAN SHOCKING VIBES/VP 13134/VIRGIN (12.98/18.98)	Tropical Storm	18					78	74	50	10	VARIOUS ARTISTS MURDER INC./DEF JAM 062033*/DJMG (12.98/18.98)	Irv Gotti Presents The Inc	3	
31	30	—		SOUNDTRACK EPIC 86575* (18.98 EQ CD)	Barbershop	30					79	84	68	12	OUR LADY PEACE COLUMBIA 86585/CRG (6.98 EQ/12.98)	Gravity	9	
				GREATEST GAINER														
32	105	62		EVA CASSIDY BLIX STREET 10075 (16.98 CD)	Imagine	32					80	90	104	20	THE HIVES EPITAPH/SIRE 48327*/WARNER BROS. (17.98 CD) [M]	Veni Vidi Vicious	63	
33	36	84	52	P.O.D. ▲ ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6					81	94	55	52	MICHAEL W. SMITH ▲ REUNION 10025/ZOMBA (11.98/17.98)	Worship	20	
34	40	45	43	SHAKIRA ▲ EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3					82	NEW	1		VARIOUS ARTISTS DIVINE/COLUMBIA 86830/CRG (18.98 EQ CD)	Ozzfest Live 2002	82	
35	29	16	3	LEE ANN WOMACK MCA NASHVILLE 170287 (12.98/18.98)	Something Worth Leaving Behind	16					83	96	105	27	THE WHITE STRIPES THIRD MAN 27124*/V2 (18.98 CD) [M]	White Blood Cells	61	
36	39	41	20	NAPPY ROOTS ● ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	24					84	70	44	7	LIL WAYNE ● CASH MONEY/UNIVERSAL 060058*/UMRG (12.98/18.98)	500 Degreez	6	
37	31	11	3	ANGIE MARTINEZ ELEKTRA 62780/EEG (12.98/18.98)	Animal House	11					85	86	60	9	COUNTING CROWS GEFFEN 493358/INTERSCOPE (18.98 CD)	Hard Candy	5	
38	37	26	6	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	9					86	79	58	17	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses	33	
39	45	33	89	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170069/DJMG (12.98/19.98)	O Brother, Where Art Thou?	1					87	68	36	4	VARIOUS ARTISTS DOGGYSTYLE 112992*/MCA (18.98 CD)	Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. 1	19	
40	38	31	19	VANESSA CARLTON ● A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5					88	88	76	52	NICKELBACK ▲ ROADRUNNER 618485/DJMG (12.98/18.98)	Silver Side Up	2	
41	58	47	10	AEROSMITH ▲ COLUMBIA 86700/CRG (17.98 EQ/24.98)	O, Yeah! Ultimate Aerosmith Hits	4					89	89	79	18	MUSIQ ● DEF SOUL 585772*/DJMG (12.98/18.98)	Justisen (Just Listen)	1	
42	57	43	7	TRUSTCOMPANY GEFFEN 493312/INTERSCOPE (12.98 CD)	The Lonely Position Of Neutral	11					90	92	80	11	PLAY MUSIC WORLD/COLUMBIA 86607/CRG (8.98 EQ CD) [M]	Play (EP)	80	
43	49	42	42	CREED ▲ WIND-UP 13075 (11.98/18.98)	Weathered	1					91	46	—	2	STONE SOUR ROADRUNNER 618425/DJMG (18.98 CD)	Stone Sour	46	
44	43	29	7	MARIO J 20226 (12.98/17.98)	Mario	9					92	82	75	28	KYLIE MINOGUE ● CAPITOL 37670 (6.98/18.98)	Fever	3	
45	53	49	39	NO DOUBT ▲ INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9					93	87	67	7	VARIOUS ARTISTS RAZOR & TIE 89053 (18.98 CD)	Monsta Jamz	22	
46	44	32	4	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	18					94	97	77	8	MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	20	
47	17	—	2	QUEENS OF THE STONE AGE INTERSCOPE 493425 (14.98 CD)	Songs For The Deaf	17					95	78	51	5	PROJECT PAT HYPNOTIZE MINDS/LOUD/COLUMBIA 86632/CRG (18.98 EQ CD)	Layin Da Smack Down	12	
48	41	—	2	DANIEL BEDINGFIELD ISLAND 065113/DJMG (17.98 CD)	Gotta Get Thru This	41					96	85	54	13	SOUNDTRACK ● WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	11	
											97	61	—	2	DEVIN J PRINCE 42003/RAP-A-LOT RESURRECTION (12.98/18.98)	Just Trying Ta Live	61	
											98	77	52	7	BOYZ II MEN ARISTA 14741 (12.98/18.98)	Full Circle	10	
											99	119	121	94	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	Greatest Hits	4	

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
100	101	85	25	VARIOUS ARTISTS ▲ ²	Now 9	1	150	159	171	3	POINT OF GRACE	Girls Of Grace	150
				UNIVERSAL/EMI/ZOMBA/SOLY 584408 (12.98/19.98)							WORD 86204/WARNER BROS. (17.98 CD)		
101	100	82	42	HOOBASTANK ●	Hoobastank	25	151	137	111	6	BETH ORTON	Daybreaker	40
				ISLAND 586435/IDJMG (18.98 CD) [M]							HEAVENLY 39918/ASTRALWERKS (18.98 CD)		
102	103	78	12	PAPA ROACH ●	Lovehatetragedy	2	152	152	181	25	DASHBOARD CONFSSIONAL	The Places You Have Come To Fear The Most	108
				DREAMWORKS 450381/INTERSCOPE (12.98/18.98)							VAGRANT 354 (14.98 CD) [M]		
103	52	—	2	KISS	The Very Best Of Kiss	52	153	107	—	2	30 SECONDS TO MARS	30 Seconds To Mars	107
				ISLAND/UTV 563122/UMRG (18.98 CD)							IMMORTAL 12424/VIRGIN (9.98 CD) [M]		
104	102	69	11	N.O.R.E.	God's Favorite	3	154	160	152	2	TIM MCGRAW ▲ ²	Set This Circus Down	2
				DEF JAM 586502*/IDJMG (12.98/18.98)							CURB 78711 (12.98/18.98)		
105	98	70	14	DIRTY VEGAS ●	Dirty Vegas	7	155	156	148	64	SOUNDTRACK ▲ ²	Moulin Rouge	3
				CRENCE 39986/CAPITOL (17.98 CD)							INTERSCOPE 493035 (12.98/18.98)		
106	104	93	42	KID ROCK ▲	Cocky	7	156	RE-ENTRY	6	AUDIOVENT	Dirty Sexy Knights In Paris	156	
				LAVA/ATLANTIC 834827*/AG (12.98/18.98)							ATLANTIC 83544/AG (11.98 CD) [M]		
107	133	124	4	SOUNDTRACK	Lizzie McGuire	107	157	157	103	4	DO OR DIE	Back 2 The Game	64
				BUENA VISTA 860791/WALT DISNEY (12.98 CD)							RAP-A-LOT 12647/VIRGIN (12.98/17.98)		
108	106	90	5	DJ SAMMY	Heaven	67	158	161	142	31	BARRY MANILOW ▲	Ultimate Manilow	3
				ROBBINS 75031 (18.98 CD)							BMG HERITAGE 10600/ARISTA (12.98/18.98)		
109	121	106	19	SOUNDTRACK ▲	Spider-Man	4	159	145	132	8	THE FLAMING LIPS	Yoshimi Battles The Pink Robots	50
				ROADRUNNER/COLUMBIA 86402/IDJMG/CHG (12.98 EQ/18.98)							WARNER BROS. 48141* (13.98 CD)		
110	147	116	5	JIM BRICKMAN	Love Songs & Lullabies	73	160	165	172	35	BRAD PAISLEY ▲	Part II	31
				WINDHAM HILL 11847/RCA (18.98 CD)							ARISTA NASHVILLE 67880/RLG (11.98/17.98)		
111	115	100	44	BRITNEY SPEARS ▲ ⁴	Britney	1	161	141	97	7	MACK 10 PRESENTS DA HOOD	Mack 10 Presents Da Hood	40
				JIVE 41716/ZOMBA (12.98/18.98)							HOO-BANGIN' 9936 D3 (18.98 CD)		
112	109	96	46	INCUBUS ▲	Morning View	2	162	195	183	50	ALISON KRAUSS + UNION STATION ●	New Favorite	35
				IMMORTAL 85277*/EPIC (12.98 EQ/18.98)							ROUNDER 610495/IDJMG (11.98/17.98)		
113	128	135	48	THE STROKES ●	Is This It	33	163	168	156	65	STAINED ▲ ⁴	Break The Cycle	1
				RCA 68101* (17.98 CD)							FLY/EPLEKTRA 62626/EEG (12.98/18.98)		
114	112	98	95	THE BEATLES ▲ ⁸	1	1	164	167	149	31	JENNIFER LOPEZ ▲	J To Tha L-O! The Remixes	1
				APPLE 29325/CAPITOL (12.98/18.98)							EPIC 86399* (12.98 EQ/18.98)		
115	108	94	8	DARRYL WORLEY	I Miss My Friend	21	165	150	131	9	E-40	The Ballician: Grit & Grind	13
				DREAMWORKS (NASHVILLE) 450351/INTERSCOPE (11.98/17.98)							SICK WID' IT/JIVE 41808/ZOMBA (11.98/17.98)		
116	175	—	14	PACESETTER	Queen Of The Damned	28	166	164	138	6	ELVIS PRESLEY	Elvis: The Very Best Of Love	81
				WARNER SUNSET/REPRISE 48285/WARNER BROS. (18.98 CD)							BMG/MADACY SPECIAL PRODUCTS 5:94/MADACY (10.98/10.98)		
117	116	99	16	MARC ANTHONY ●	Mended	3	168	91	—	2	AMY GRANT	Legacy...Hymns & Faith	21
				COLUMBIA 85300/CRG (6.99 EQ/18.98)							A&M 493318/INTERSCOPE (18.98 CD)		
118	123	145	12	VARIOUS ARTISTS	Reggae Gold 2002	118	169	RE-ENTRY	4	RIDDLIN' KIDS	Hurry Up And Wait	84	
				VP 1679* (9.98/16.98)							AWAIRE/COLUMBIA 85118/CRG (11.98 EQ/CD)		
119	134	130	94	ENYA ▲ ⁶	A Day Without Rain	2	170	169	153	27	311 ●	From Chaos	10
				REPRISE 47426/WARNER BROS. (12.98/18.98)							VOLCANO 32184/ZOMBA (11.98/17.98)		
120	132	113	5	TRIN-I-TEE 5:7	The Kiss	85	171	158	83	3	BLINDSIDE	Silence	83
				B-RITE 70038/ZOMBA (11.98/17.98)							ELEKTRA 62765/EEG (11.98 CD)		
121	114	110	102	KENNY CHESNEY ▲ ²	Greatest Hits	13	172	177	155	69	INDIA.ARIE ▲	Acoustic Soul	10
				BNA 57976/RLG (12.98/18.98)							MOTOWN 013770*/UMRG (12.98/18.98)		
122	93	115	39	MERCYME ●	Almost There	67	173	174	158	22	GOO GOO DOLLS ●	Gutterflower	4
				INDWORD 96133/WARNER BROS. (16.98 CD) [M]							WARNER BROS. 48206 (18.98 CD)		
123	117	91	14	DONELL JONES	Life Goes On	3	174	110	—	2	DUNCAN SHEIK	Daylight	110
				UNTOUCHABLES 14760/AFISTA (12.98/18.98)							ATLANTIC 83569/AG (13.98 CD)		
124	113	123	60	AALIYAH ▲ ²	Aaliyah	1	175	151	139	11	TRUTH HURTS	Truthfully Speaking	5
				BLACKGROUND 10082* (17.98/18.98)							AFTERMATH 493331*/INTERSCOPE (12.98/18.98)		
125	124	120	26	B2K ●	B2K	2	176	186	164	17	MOBY ●	18	4
				EPIC 85457 (12.98 EQ/18.98)							V2 27127 (10.98/18.98)		
126	162	92	3	SEETHER	Disclaimer	92	177	188	159	16	BOX CAR RACER	Box Car Racer	12
				WIND-UP 13068 (9.98 CD)							MCA 112894 (18.98 CD)		
127	130	119	35	SOUNDTRACK ●	I Am Sam	20	178	196	190	51	DIANA KRALL ▲	The Look Of Love	9
				V2 27119 (12.98/18.98)							VERVE 549846/VG (12.98/18.98)		
128	131	126	49	JA RULE ▲ ³	Pain Is Love	1	179	176	140	10	SOUNDTRACK	Like Mike	18
				MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98)							SO SO DEF/COLUMBIA 86676*/CRG (6.98 EQ/13.98)		
129	122	88	6	DEF LEPPARD	X	11	180	185	146	12	ANITA BAKER	The Best Of Anita Baker	118
				ISLAND 063121/IDJMG (12.98/18.98)							ATLANTIC 78209/RHINO (17.98 CD)		
130	144	118	12	ANASTACIA	Freak Of Nature	27	181	RE-ENTRY	78	VARIOUS ARTISTS ▲ ²	Songs 4 Worship — Shout To The Lord	51	
				DAYLIGHT 86010/EPIC (12.98 EQ/CD)							INTEGRITY 61001/TIME LIFE (19.98 CD)		
131	129	112	24	AVANT ●	Ecstasy	6	182	183	182	22	BONNIE RAITT ●	Silver Lining	13
				MAGIC JOHNSON 112809/MCA (12.98/18.98)							CAPITOL 31816 (12.98/18.98)		
132	127	128	63	ALICIA KEYS ▲ ⁵	Songs In A Minor	1	183	170	—	3	GAITHER VOCAL BAND	Everything Good	159
				J 20002 (12.98/18.98)							SPRING HOUSE 42412 (16.98 CD)		
133	126	129	29	KIRK FRANKLIN ●	The Rebirth Of Kirk Franklin	4	184	187	178	86	TRAVIS TRITT ▲	Down The Road I Go	51
				GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)							COLUMBIA (NASHVILLE) 62165/SOLY (NASHVILLE) (11.98 EQ/17.98)		
134	125	109	17	WEEZER ●	Maladroit	3	185	193	188	18	ORIGINAL BROADWAY CAST RECORDING	Mamma Mia!	169
				GEFFEN 493241*/INTERSCOPE (18.98 CD)							DECCA BROADWAY 543115 (18.98 CD)		
135	143	163	70	COLDPLAY ▲	Parachutes	51	186	155	127	3	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	Family Affair II: Live At Radio City Music Hall	127
				NETTWERK 30162/CAPITOL (11.98/17.98) [M]							VERITY 43176/ZOMBA (11.98/17.98) [M]		
136	135	125	44	DEFAULT ●	The Fallout	51	187	182	143	4	SPARTA	Wiretap Scars	71
				TVT 2310 (11.98 CD) [M]							DREAMWORKS 450366/INTERSCOPE (12.98 CD)		
137	120	87	8	SOUNDTRACK	Austin Powers In Goldmember	27	188	154	—	2	VARIOUS ARTISTS	The N.W.A. Legacy Volume 2	154
				MAVERICK 48310/WARNER BROS. (18.98 CD)							PRIORITY 3782/CAPITOL (11.98/17.98)		
138	139	147	60	CRAIG DAVID ▲	Born To Do It	11	189	173	122	6	FILTER	theAmalgamut	32
				WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)							REPRISE 47963/WARNER BROS. (18.98 CD)		
139	148	141	69	SOUNDTRACK ▲	Shrek	28	190	194	166	28	SOUNDTRACK ●	The Lord Of The Rings: The Fellowship Of The Ring	29
				DREAMWORKS 450305/INTERSCOPE (12.98/18.98)							REPRISE 48110/WARNER BROS. (19.98 CD)		
140	118	108	4	JUMP5	All The Time In The World	86	191	191	185	7	JOE NICHOLS	Man With A Memory	107
				SPARROW 51992 (12.98 CD)							UNIVERSAL SOUTH 170285 (11.98/17.98) [M]		
141	140	134	27	BRANDY ▲	Full Moon	2	192	NEW	1	GILBERTO SANTA ROSA	Viceversa	192	
				ATLANTIC 83493*/AG (12.98/18.98)							SONY DISCOS 84781 (6.98 EQ/16.98) [M]		
142	142	144	27	BLAKE SHELTON ●	Blake Shelton	45	193	189	154	4	MARY J. BLIGE	Dance For Me	76
				WARNER BROS. (NASHVILLE) 24731/WRN (11.98/17.98)							MCA 112895* (14.98 CD)		
143	138	151	31	MARY J. BLIGE ▲ ²	No More Drama (2002)	14	194	RE-ENTRY	18	WILCO	Yankee Hotel Foxtrot	13	
				MCA 112895* (12.98/18.98)							NONESUCH 79689/AG (17.98 CD)		
144	153	136	4	SOUNDTRACK	Blue Crush	136	195	RE-ENTRY	10	THE HAPPY BOYS	Trance Party (Volume Two)	135	
				VIRGIN 13172 (18.98 CD)							ROBBINS 75030 (12.98 CD) [M]		
145	111	89	12	WYCLEF JEAN	Masquerade	6	196	181	199	38	NAS ▲	Stillmatic	5
				COLUMBIA 86542*/CRG (12.98 EQ/18.98)							ILL W/L/COLUMBIA 85736*/CRG (12.98 EQ/18.98)		
146	166	117	3	CONJUNTO PRIMAVERA	Perdoname Mi Amor	117	197	RE-ENTRY	85	SARA EVANS ▲	Born To Fly	55	
				FONOVISA 86237 (9.98/13.98) [M]							RCA (NASHVILLE) 67964/RLG (11.98/17.98)		
147	RE-ENTRY	20	JOHN TESH	A Deeper Faith									

SEPT 21 2002 **Billboard** TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	JOHN MAYALL AND THE BLUESBREAKERS	EAGLE 59669/RED INK	Stories
2	3	11	ETTA JAMES & THE ROOTS BAND	PRIVATE MUSIC 11633/RCA	Burnin' Down The House
3	2	4	JOE BONAMASSA	MEDALIST 60101	So It's Like That
4	6	7	DELBERT MCCLINTON	NEW WEST 6024	Nothing Personal
5	4	7	ETTA JAMES	CHESS 112498/MCA	Love Songs
6	5	1	VARIOUS ARTISTS	NARM 50307	Get The Blues!
7	8	10	COCO MONTOYA	ALLIGATOR 4885	Can't Look Back
8	7	4	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 86151/EPIC	Live At Montreux 1982 & 1985
9	10	3	VARIOUS ARTISTS	BLUEBIRD 63888/RCA VICTOR	When The Sun Goes Down - Walk Right In
10	9	4	BERNARD ALLISON	CDL 51135/ROUNDNER	Storms Of Life
11	11	3	JIMMY THACKERY & THE DRIVERS	TELARC BLUES 83540/TELARC	We Got It
12	11	3	VARIOUS ARTISTS	BLUEBIRD 63887/RCA VICTOR	When The Sun Goes Down - First Time I Met The Blues
13	13	1	SHEMOKIA COPELAND	ALLIGATOR 4875	Wicked
14	14	1	THE FABULOUS THUNDERBIRDS	BMG SPECIAL PRODUCTS 46971	Extended Versions
15	15	1	BUDDY GUY	SILVERTONE 41751/ZOMBA [M]	Sweet Tea

SEPT 21 2002 **Billboard** TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	BEEBIE MAN	SHOCKING VIBES/VP 13134/VIRGIN	Tropical Storm
2	2	1	VARIOUS ARTISTS	VP 1679*	Reggae Gold 2002
3	3	1	VARIOUS ARTISTS	SANCTUARY 80293	Reggae Pulse: The Heartbeat Of Jamaica
4	4	1	UB40	VIRGIN 50525	The Very Best Of UB40
5	6	1	RAYVON	BIG YARD 112757/MCA [M]	My Bad
6	5	1	KYA-PI	CARIBBEAN GOLD 0821	Me U Want
7	5	1	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586714/IDJMG	Legend (Deluxe Edition)
8	7	1	SHAGGY	VIRGIN 11823	Mr. Lover Lover (The Best Of Shaggy...Part 1)
9	8	1	DAMIAN "JR. GONG" MARLEY	MOTOWN 014742/UMRG	Halfway Tree
10	10	1	VARIOUS ARTISTS	J & D 30030	Reggae Platynum 2002 - Volume 4
11	11	1	VARIOUS ARTISTS	VP 1653*	Dancehall 101: Vol. 3
12	9	1	VARIOUS ARTISTS	GREENSLEEVES 727*	Diwali: Greensleeves Rhythm Album #27
13	12	1	VARIOUS ARTISTS	VP 1680*	Soca Gold 2002
14	13	1	VARIOUS ARTISTS	VP 1654*	Dancehall 101: Vol. 4
15	15	1	BOUNTY KILLER	VP 1641*	Ghetto Dictionary: The Art Of War

SEPT 21 2002 **Billboard** TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	12	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5507/THE MOUNTAIN APPLE COMPANY	Alone In Iz World
2	2	1	GAELIC STORM	HIGHER OCTAVE 10247/VIRGIN	Tree
3	3	1	SOUNDTRACK	VIRGIN 10751	Amelie
4	5	1	PILAR MONTENEGRO	UNIVISION 310026/UG [M]	Desahogo
5	2	1	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN	MUSIC MATTERS	The Very Best Of The Irish Tenors
6	4	1	BAHA MEN	S-CURVE 37380/CAPITOL	Move It Like This
7	6	1	ANGELIQUE KIDJO	COLUMBIA 85799/CRG [M]	Black Ivory Soul
8	9	1	SOUNDTRACK	COLUMBIA 88823/CRG	My Big Fat Greek Wedding
9	7	1	DEEP FOREST	RED INK 19335	Music Detected
10	10	1	VARIOUS ARTISTS	PUTUMAYO 202	Asian Groove
11	8	1	SOUNDTRACK	DECCA 017012	Black Hawk Down
12	10	1	THE CHIEFTAINS	RCA VICTOR 63917	The Wide World Over: A 40 Year Celebration
13	13	1	ELIADES OCHOA	HIGHER OCTAVE WORLD 12480/HIGHER OCTAVE	Estoy Como Nunca
14	12	1	VARIOUS ARTISTS	SIX OEGREES 1075	Asian Massive
15	11	1	DAVID VIVAN	GEORGE V 71002	Buddha-Bar IV

SEPT 21 2002 **Billboard** TOP CONTEMPORARY CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	52	P.O.D.	ATLANTIC 83496*/WORD	Satellite
2	3	1	52	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	Worship
3	4	2	8	MARY MARY	COLUMBIA/INTEGRITY 82273/WORD	Incredible
4	7	5	5	TRIN-I-TEE 5:7	B-RITE 70038/PROVIDENT	The Kiss
5	2	6	36	MERCYME	ING 86133/WORD [M]	Almost There
6	6	7	29	KIRK FRANKLIN	GOSPO CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin
7	5	4	4	JUMP5	SPARROW 1992/CHORDANT	All The Time In The World
8	22	17	25	JOHN TESH	FAITH MD/GARDEN CITY 34591/WORD	A Deeper Faith
9	9	10	3	POINT OF GRACE	WORD 86204	Girls Of Grace
10	12	8	16	AMY GRANT	WORD 86211	Legacy...Hymns & Faith
11	13	12	11	VARIOUS ARTISTS	INTEGRITY 61001/TIME LIFE	Songs 4 Worship — Shout To The Lord
12	10	14	4	GAITHER VOCAL BAND	SPRING HOUSE /CHORDANT	Everything Good
13	8	—	2	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/PROVIDENT [M]	Family Affair II: Live At Radio City Music Hall
14	11	9	6	KAREN CLARK-SHEARD	ELEKTRA 62767/WORD	2nd Chance
15	16	15	44	THIRD DAY	ESSENTIAL 10568/PROVIDENT	Come Together
16	14	11	3	12 STONES	WIND-UP 13069/PROVIDENT [M]	12 Stones
17	15	13	40	YOLANDA ADAMS	ELEKTRA 62699/WORD	Believe
18	18	19	16	PILLAR	FLICKER 2606/CHORDANT [M]	Fireproof
19	23	26	24	NEWSBOYS	SPARROW 1846/CHORDANT	Thrive
20	19	16	3	SARA GROVES	SPONGE/ING 86219/WORD [M]	All Right Here
21	25	18	28	REBECCA ST. JAMES	FOREFRONT 2587/CHORDANT	Worship God
22	28	23	44	VARIOUS ARTISTS	EMI CHRISTIAN/PROVIDENT/WORD/SPARROW 1850/CHORDANT	WOW Hits 2002
23	20	21	22	VARIOUS ARTISTS	SPARROW 8887/CHORDANT	Dove Hits 2002
24	26	25	30	STEVEN CURTIS CHAPMAN	SPARROW 1770/CHORDANT	Declaration
25	21	24	22	VARIOUS ARTISTS	SIXSTEPS/SPARROW 1923/CHORDANT	Passion: Our Love Is Loud
26	30	35	4	TOBYMAC	FOREFRONT 5294/CHORDANT [M]	Momentum
27	27	29	54	NICOLE C. MULLEN	WORD 86127 [M]	Talk About It
28	29	22	3	TRUE VIBE	ESSENTIAL 10890/PROVIDENT [M]	See The Light
29	32	34	10	DORINDA CLARK-COLE	GOSPO CENTRIC 70033/PROVIDENT [M]	Dorinda Clark-Cole
30	31	30	4	GRITS	GOTEE 2871/CHORDANT	The Art Of Translation
31	24	20	21	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 82272/WORD	Heart To Yours
32	35	33	22	JARS OF CLAY	ESSENTIAL/SILVERTONE 10629/PROVIDENT	theeventhour
33	33	33	22	VARIOUS ARTISTS	ESSENTIAL 10622/PROVIDENT	City On A Hill: Sing Alleluia
34	36	37	42	ZOEGIRL	SPARROW 1828/CHORDANT [M]	Life
35	38	39	19	KURT CARR & THE KURT CARR SINGERS	GOSPO CENTRIC 70016/PROVIDENT [M]	Awesome Wonder
36	33	38	19	VARIOUS ARTISTS	VINEYARD/SPARROW 8010/CHORDANT	Draw Me Close
37	34	36	26	AUDIO ADRENALINE	FOREFRONT 5299/CHORDANT	Lift
38	35	35	25	RACHAEL LAMPA	WORD 86182 [M]	Kaleidoscope
39	35	37	24	RELIENT K	GOTEE 2842/CHORDANT [M]	The Anatomy Of The Tongue In Cheek
40	37	36	28	PLUS ONE	143/ATLANTIC 83527/WORD	Obvious

SEPT 21 2002 **Billboard** TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	8	MARY MARY	COLUMBIA 82273/CRG	Incredible
2	3	2	4	TRIN-I-TEE 5:7	B-RITE 70038/ZOMBA	The Kiss
3	2	4	3	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin
4	4	3	3	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall
5	5	5	8	KAREN CLARK-SHEARD	ELEKTRA 62767/EEG	2nd Chance
6	8	—	2	THE BLIND BOYS OF ALABAMA	REAL WORLD 12793/VIRGIN [M]	Higher Ground
7	6	6	10	YOLANDA ADAMS	ELEKTRA 62699/EEG	Believe
8	10	14	11	DORINDA CLARK-COLE	GOSPO CENTRIC 70033/ZOMBA [M]	Dorinda Clark-Cole
9	11	12	11	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA	WOW Gospel 2002
10	7	7	7	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 86432/CRG	Heart To Yours
11	13	16	10	KURT CARR & THE KURT CARR SINGERS	GOSPO CENTRIC 70016/ZOMBA [M]	Awesome Wonder
12	9	13	10	SMOKIE NORFUL	EMI GOSPEL 20374 [M]	I Need You Now
13	16	25	3	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20360/EMI GOSPEL [M]	Go Get Your Life Back
14	15	18	11	MARVIN SAPP	VERITY 43192/ZOMBA [M]	I Believe
15	12	10	10	TWINKIE CLARK	VERITY 43196/ZOMBA	Twinkie Clark & Friends... Live In Charlotte
16	19	23	11	THE CANTON SPIRITUALS	VERITY 43189/ZOMBA [M]	Walking By Faith
17	14	19	11	DETRICK HADDON	TYSCOT/VERITY 43195/ZOMBA	Lost And Found
18	20	28	5	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACO	Duets
19	22	—	2	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1662	Behind The Veil: Morning Glory 2
20	18	8	22	SHEKINAH GLORY MINISTRY	KINGDOM 001 [M]	Praise Is What I Do
21	17	9	18	NORMAN HUTCHINS	JDI 1263 [M]	Nobody But You
22	25	31	9	TONEX	VERITY/JIVE 43171/ZOMBA [M]	O2
23	34	38	15	DOTTIE PEOPLES	ATLANTA INT L 10279	Churchin' With Dottie
24	23	15	28	BRENT JONES + T.P. MOBB	HOLY ROLLER 20323/EMI GOSPEL [M]	beautiful
25	21	30	5	JOE PACE	INTEGRITY/WORD 86644/EPIC	Shake The Foundation
26	24	18	28	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES	WORLD WIDE GOSPEL 3018 [M]	Send A Revival
27	27	33	4	CECE WINANS	WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans
28	30	32	32	BISHOP T.D. JAKES	DEXTERITY SOUNDS 20334/EMI GOSPEL	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
29	29	37	21	THE WINANS	WARNER BROS. 78280/RHINO	The Very Best Of
30	24	21	3	PASTOR KEITH SMITH	MEEX 4019	Old Time Churchin': Let's Have Church
31	33	34	18	MISSISSIPPI MASS CHOIR	MALACO 6033	Amazing Love
32	31	36	20	COMMISSIONED	VERITY 43190/ZOMBA	The Commissioned Reunion "Live"
33	40	40	20	VARIOUS ARTISTS	EM/WORD/VERITY 43163/ZOMBA	WOW Gospel 2001
34	37	—	3	VARIOUS ARTISTS	NEW HAVEN 28019	Gospel's Top 20 Songs Of The Century
35	35	22	8	DR. CHARLES G. HAYES & THE COSMOPOLITAN WARRIORS	MEEX 4020	Rise & Sing Forever
36	28	17	18	THE EMMANUELS	ODROHN 79981	Meet The Emmanuels
37	37	17	46	THE BLIND BOYS OF ALABAMA	REAL WORLD 50918/VIRGIN [M]	Spirit Of The Century
38	38	18	64	LEE WILLIAMS AND THE SPIRITUAL QCS	MCG 7018 [M]	Good Time
39	38	18	67	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS 20303/EMI GOSPEL	The Storm Is Over
40	NEW	1	1	LUTHER BARNES	ATLANTA INT L 10278	Come Fly With Me

● 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). △ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 21
2002

Billboard HEATSEEKERS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title
				Sales data compiled by Nielsen SoundScan							
				1 Week At Number 1		25	13	5	3	CALHOONS	Made In The Dirty South
1	6	3	3	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98)	Perdoname Mi Amor	26	21	37	16	PILLAR	Fireproof
2	3	7	30	DASHBOARD CONFSSIONAL VAGRANT 354 (14.98 CD)	The Places You Have Come To Fear The Most	27	35	38	25	CHAYANNE	Grandes Exitos
3	1	—	2	30 SECONDS TO MARS IMMORTAL 12424/VIRGIN (9.98 CD)	30 Seconds To Mars	28	—	—	—	SOLUNA	For All Time
4	9	9	14	AUDIOVENT ATLANTIC 83544/AG (11.98 CD)	Dirty Sexy Knights In Paris	29	23	18	3	SARA GROVES	All Right Here
5	4	4	3	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/ZOMBA (11.98/17.98)	Family Affair II: Live At Radio City Music Hall	30	27	13	4	BRIGHT EYES	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground
6	7	8	7	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98)	Man With A Memory	31	45	47	6	LOS ACOSTA	Historia Musical: 30 Pegaditas
7	NEW	1	1	GILBERTO SANTA ROSA SONY DISCOS 84781 (16.98 EQ/16.98)	Viceversa	32	29	28	5	THE RIDDLER	Dance Mix NYC -- Vol. 2
8	10	11	11	THE HAPPY BOYS ROBBINS 75038 (17.98 CD)	Trance Party (Volume Two)	33	RE-ENTRY	7	7	THE STARTING LINE	Say It Like You Mean It
9	5	2	3	SLEATER-KINNEY KILL ROCK STARS 387* (15.98 CD)	One Beat	34	31	25	5	SASHA	airdrawndagger
10	NEW	1	1	IN FLAMES NUCLEAR BLAST 6624 (15.98 CD)	Reroute To Remain	35	26	—	2	CAMOFLAUGE	Keepin It Real
11	11	6	5	NO SECRETS JIVE 41781/ZOMBA (17.98 CD)	No Secrets	36	28	16	3	ANTHONY SMITH	If That Ain't Country
12	14	14	6	THE USED REPRISE 48287/WARNER BROS. (11.98 CD)	The Used	37	17	19	3	KELLY WILLIS	Easy
13	NEW	1	1	THE BLIND BOYS OF ALABAMA REAL WORLD 12793/VIRGIN (16.98 CD)	Higher Ground	38	30	26	11	DJ ENCORE	DJ Encore Presents: Ultra.Dance 02
14	19	21	16	JUANES SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal	39	43	29	13	THURSDAY	Full Collapse
15	18	12	3	INTERPOL MATADOR 545* (9.98 CD)	Turn On The Bright Lights	40	RE-ENTRY	14	14	DANIEL RODRIGUEZ	The Spirit Of America
16	12	10	20	12 STONES WIND-UP 13069 (9.98 CD)	12 Stones	41	50	—	28	TOBYMAC	Momentum
17	25	23	18	GOOD CHARLOTTE DAYLIGHT 85845/EPIC (11.98 EQ/17.98)	Good Charlotte	42	39	36	12	FLOGGING MOLLY	Drunken Lullabies
18	15	22	17	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD)	Start Static	43	RE-ENTRY	10	10	HOWIE DAY	Australia
19	20	32	13	JENNIFER PENA UNIVISION 310053/UG (9.98/13.98)	Libre	44	RE-ENTRY	15	15	THALIA	Thalia
20	NEW	1	1	THE DEREK TRUCKS BAND COLUMBIA 86507/CRG (13.98 EQ CD)	Joyful Noise	45	33	20	3	AMBER	Naked
21	8	1	3	MURDERDOLLS ROADRUNNER 618426/IDJMG (18.98 CD)	Beyond The Valley Of The Murderdolls	46	38	39	45	CHRIS CAGLE	Play It Loud
22	2	—	2	BREAKING BENJAMIN HOLLYWOOD 162356 (12.98 CD)	Saturate	47	37	—	52	NICOLE C. MULLEN	Talk About It
23	22	17	6	BANDA EL RECODO FONOVISA 86228 (9.98/13.98)	No Me Se Rajar	48	36	—	5	EDNITA NAZARIO	Acustico
24	NEW	1	1	SPLENDER J 20030 (17.98 CD)	To Whom It May Concern	49	RE-ENTRY	6	6	FINCH	What Is It To Burn
				HOT SHOT DEBUT		50	41	41	3	TRUE VIBE	See The Light
				GREATEST GAINER							

SEPTEMBER 21
2002

Billboard TOP INDEPENDENT ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title
				Sales data compiled by Nielsen SoundScan							
				1 Week At Number 1		25	24	—	2	CAMOFLAUGE	Keepin It Real
1	4	3	3	EVA CASSIDY BLIX STREET 10075 (16.98 CD)	Imagine	26	25	—	2	SOUNDTRACK	One Big Trip
2	2	1	4	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	27	20	19	3	KELLY WILLIS	Easy
3	1	—	2	AIMEE MANN SUPEREGO 007/UNITED MUSICIANS (17.98 CD)	Lost In Space	28	29	25	11	DJ ENCORE	DJ Encore Presents: Ultra.Dance 02
4	3	2	20	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses	29	36	28	36	THURSDAY	Full Collapse
5	5	9	16	VARIOUS ARTISTS VP 1679* (9.98/16.98)	Reggae Gold 2002	30	34	33	18	FLOGGING MOLLY	Drunken Lullabies
6	6	7	49	DEFAULT TVT 2310 (11.98 CD) [M]	The Fallout	31	40	37	33	ISRAEL KAMAKAWIWO'OLE	Alone In Iz World
7	11	6	3	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98) [M]	Perdoname Mi Amor	32	30	20	3	AMBER	Naked
8	8	13	41	DASHBOARD CONFSSIONAL VAGRANT 354 (14.98 CD) [M]	The Places You Have Come To Fear The Most	33	32	34	4	LOUIE DEVITO	Louie DeVito's [trance sessions]
9	7	4	7	MACK 10 PRESENTS DA HOOD HOOD-BANGIN' 9996/03 (18.98 CD)	Mack 10 Presents Da Hood	34	37	35	8	JUICY J	Chronicles Of The Juice Man: Underground Album
10	10	8	22	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)	Elvis: The Very Best Of Love	35	31	30	20	LOUIE DEVITO	Louie DeVito's Dance Factory
11	12	10	9	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	36	19	—	2	THE DILLINGER ESCAPE PLAN WITH MIKE PATTON	Irony Is A Dead Scene (EP)
12	9	5	3	SLEATER-KINNEY KILL ROCK STARS 387* (15.98 CD) [M]	One Beat	37	38	—	2	PROMATIC	Contra Music Presents: Promatic
13	NEW	1	1	IN FLAMES NUCLEAR BLAST 6624 (15.98 CD) [M]	Reroute To Remain	38	35	26	7	SOLOMON BURKE	Don't Give Up On Me
14	16	24	24	YING YANG TWINS COLLIPARK/IN THE PAINT 8373/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	39	RE-ENTRY	15	15	THE FLATLANDERS	Now Again
15	14	12	11	VARIOUS ARTISTS EPITAPH 86646 (15.98 CD)	Punk -O- Rama 7	40	33	—	2	VARIOUS ARTISTS	Plea For Peace <- Take Action: Volume 2
16	13	11	12	VARIOUS ARTISTS SIDE ONE DUMMY 71233 (16.98 CD)	Vans Warped Tour 2002 Compilation	41	43	29	5	MESHUGGAH	Nothing
17	21	15	3	INTERPOL MATADOR 545* (9.98 CD) [M]	Turn On The Bright Lights	42	NEW	1	1	THE JAZZYFATNASTEES	The Tortoise & The Hare
18	23	22	11	LOS TEMERARIOS AFG SIGMA 0529/FONOVISA (10.98/16.98)	Una Lagrima No Basta	43	27	17	7	PUBLIC ENEMY	Revolverlution
19	18	21	21	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]	Start Static	44	39	—	2	DJ JAZZY JEFF	The Magnificent
20	17	—	2	KRS-ONE FRONT PAGE/IN THE PAINT 8458/KOCH (11.98 CD)	The Mix Tape	45	44	—	24	JIMMY BUFFETT	Far Side Of The World
21	22	18	6	BANDA EL RECODO FONOVISA 86228 (9.98/13.98) [M]	No Me Se Rajar	46	RE-ENTRY	9	9	50 CENT	Guess Who's Back?
22	15	14	4	8BALL DRAPER 1112 (17.98 CD)	Lay It Down	47	RE-ENTRY	29	29	SIR CHARLES JONES	Love Machine
23	26	16	4	BRIGHT EYES SADDLE CREEK 46* (15.98 CD) [M]	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground	48	NEW	1	1	SUNZ OF MAN	Savior's Day
24	28	27	5	THE RIDDLER TOMMY BOY 1556 (17.98 CD) [M]	Dance Mix NYC -- Vol. 2	49	41	23	3	SPOON	Kill The Moonlight
				HOT SHOT DEBUT		50	NEW	1	1	BOUNCING SOULS AND ANTI-FLAG	The BYO Split Series / Volume IV

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 gain this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). * Astisk 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.

SEPTEMBER 21 2002 **Billboard** TOP INTERNET ALBUM SALES™

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	2	1	DIXIE CHICKS	MONUMENT/COLUMBIA 86840/CRG	Home	1
2	3	4	JAMES TAYLOR	COLUMBIA 63584/CRG	October Road	12
3	6	4	BRUCE SPRINGSTEEN	COLUMBIA 86600/CRG	The Rising	5
4	10	3	NORAH JONES ▲	BLUE NOTE 32088/CAPITOL [M]	Come Away With Me	6
5	8	2	COLDPLAY	CAPITOL 40504*	A Rush Of Blood To The Head	7
6	1	1	EVA CASSIDY	BLIX STREET 10075	Imagine	32
7	1	1	EVA CASSIDY ●	BLIX STREET 10045	Songbird	-
8	1	1	AIMEE MANN	SUPEREGO 007/UNITEO MUSICIANS	Lost In Space	72
9	13	4	DAVE MATTHEWS BAND ▲	RCA 68117	Busted Stuff	16
10	22	10	AVRIL LAVIGNE ▲	ARISTA 14740	Let Go	3
11	21	7	JOHN MAYER ▲	AWARE/COLUMBIA 85293*/CRG [M]	Room For Squares	15
12	17	15	EMINEM ▲	WEB/AFTERMATH 493290*/INTERSCOPE	The Eminem Show	2
13	7	11	NELLY ▲	FO REEL/UNIVERSAL 017747*/UMRG	Nellyville	4
14	19	4	NICKEL CREEK	SUGAR HILL 3941	This Side	46
15	25	2	THE ROLLING STONES	ABKCO 9004	Let It Bleed	-
16	1	1	JOSH GROBAN ●	143/REPRISE 48154/WARNER BROS. [M]	Josh Groban	25
17	1	1	SHERYL CROW ▲	A&M 493260/INTERSCOPE	C'mon, C'mon	27
18	1	1	SOUNDTRACK ▲	LOST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?	39
19	1	1	EVA CASSIDY	BLIX STREET 10073	Time After Time	-
20	1	1	THE DEREK TRUCKS BAND	COLUMBIA 86507/CRG [M]	Joyful Noise	-
21	1	1	SOUNDTRACK	BUENA VISTA 860791/WALT DISNEY	Lizzie McGuire	107
22	1	1	EVA CASSIDY	BLIX STREET 10046	Live At Blues Alley	-
23	1	1	JACK JOHNSON ●	ENJOY/UNIVERSAL 860994/UMRG [M]	Brushfire Fairytales	52
24	1	1	ALICE PEACOCK	AWARE/COLUMBIA 86404/CRG	Alice Peacock	-
25	1	1	ORIGINAL BROADWAY CAST RECORDING	SONY CLASSICAL 87708	Hairspray	-

SEPTEMBER 21 2002 **Billboard** TOP SOUNDTRACKS™

Sales data compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	5	XXX	UNIVERSAL 156259/UMRG
2	2	3	BARBERSHOP	EPIC 86575*
3	3	3	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IDJMG
4	4	3	A WALK TO REMEMBER ●	EPIC 86311
5	5	3	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
6	9	2	LIZZIE MCGUIRE	BUENA VISTA 860791/WALT DISNEY
7	7	10	SPIDER-MAN ▲	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG
8	13	14	QUEEN OF THE DAMNED	WARNER SUNSET/REPRISE 48285/WARNER BROS.
9	16	14	COYOTE UGLY ▲	CURB 78703
10	8	13	I AM SAM ●	V2 27119
11	6	8	AUSTIN POWERS IN GOLDMEMBER	MAVERICK 48310/WARNER BROS.
12	10	10	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
13	11	11	BLUE CRUSH	VIRGIN 13172
14	12	10	MOULIN ROUGE ▲	INTERSCOPE 493035
15	14	10	LIKE MIKE	SD SO DEF/COLUMBIA 86676*/CRG
16	17	13	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
17	15	3	UNDISPUTED	CASH MONEY/UNIVERSAL 860990/UMRG
18	18	14	SCOOBY-DOO	LAVA/ATLANTIC 83543/AG
19	1	1	BLADE II	IMMORTAL 12064*/VIRGIN
20	20	17	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
21	25	11	THE FAST AND THE FURIOUS ▲	MURDER INC./DEF JAM 548832*/IDJMG
22	21	10	SAVE THE LAST DANCE ▲	HOLLYWOOD 162288
23	24	10	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IDJMG
24	19	2	ONE BIG TRIP	HIRO IMPERIUM 30107*
25	23	12	ROCK STAR	POSTHUMAN/PRIORITY 50238/CAPITOL

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 (Dro.) △ Certification of 200,000 units (Platino). △⁺ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 21 2002 **Billboard** TOP POP CATALOG™

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	4	JAMES TAYLOR ◆ ¹¹	WARNER BROS. 3173 (7.98/11.98)	Greatest Hits
2	2	3	3	DIXIE CHICKS ◆ ¹¹	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [M]	Wide Open Spaces
3	3	6	158	EVA CASSIDY ●	BLIX STREET 10045 (11.98/16.98)	Songbird
4	4	4	15	DIXIE CHICKS ◆ ¹⁰	MONUMENT 68678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
5	4	4	8	EMINEM ▲	WEB/AFTERMATH 49625*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
6	5	9	27	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
7	9	10	104	DISTURBED ▲	GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
8	6	5	179	DEF LEPPARD ▲	MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
9	18	2	38	JIMI HENDRIX ▲	EXPERIENCE HENDRIX 112984*/MCA (11.98 CD)	Smash Hits
10	7	7	111	BOB SEGER & THE SILVER BULLET BAND ▲	CAPITOL 30334 (10.98/15.98)	Greatest Hits
11	24	27	110	SOUNDTRACK ▲	CURB 78703 (11.98/17.98)	Coyote Ugly
12	31	31	130	ENYA ▲	REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
13	8	8	100	BOB MARLEY AND THE WAILERS ◆ ¹⁰	TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend
14	12	13	271	ABBA ▲	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
15	10	16	154	CREED ◆ ¹⁰	WIND-UP 13053* (11.98/18.98)	Human Clay
16	13	12	131	PINK FLOYD ◆ ⁵	CAPITOL 45001 (10.98/18.98)	Dark Side Of The Moon
17	17	25	128	CELINE DION ▲	550 MUSIC 65760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
18	14	20	93	LEE ANN WOMACK ▲	MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance
19	27	33	378	METALLICA ◆ ¹²	ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
20	21	29	190	KID ROCK ◆ ¹⁰	TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) [M]	Devil Without A Cause
21	23	23	124	EMINEM ▲	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
22	15	11	54	THE BEACH BOYS	CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
23	20	14	493	CAROLE KING ◆ ¹⁰	EPIC 65850 (7.98 EQ/11.98)	Tapestry
24	45	38	128	BON JOVI ▲	MERCURY 528013/IDJMG (10.98/17.98)	Cross Road
25	22	18	28	TOM PETTY AND THE HEARTBREAKERS ▲	MCA 110813 (12.98/18.98)	Greatest Hits
26	28	17	19	TOBY KEITH ▲	MERCURY (NASHVILLE) 558962 (11.98/17.98)	Greatest Hits Volume One
27	16	-	272	THE ROLLING STONES	ABKCO 9667 (35.98 CD)	Hot Rocks 1964-1971
28	26	19	19	EAGLES ▲	GEFFEN 424725/INTERSCOPE (12.98/18.98)	Hell Freezes Over
29	29	24	81	THE BEATLES ◆ ¹²	APPLE 4546*/CAPITOL (12.98/18.98)	Abbey Road
30	29	24	81	POISON ▲	CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996
31	37	42	19	SHANIA TWAIN ◆ ¹⁹	MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
32	32	34	10	AC/DC ◆ ⁹	EASTWEST 92418/EEG (11.98/17.98)	Back In Black
33	25	22	10	BRUCE SPRINGSTEEN ▲	COLUMBIA 67060*/CRG (10.98 EQ/17.98)	Greatest Hits
34	34	26	13	SANTANA ◆ ¹⁴	ARISTA 19080* (11.98/18.98)	Supernatural
35	34	26	13	NICKEL CREEK ●	SUGAR HILL 3999 (16.98 CD) [M]	Nickel Creek
36	33	21	8	LYNYRD SKYNYRD	MCA 112229 (12.98/18.98)	All Time Greatest Hits
37	11	-	11	THE ROLLING STONES	ABKCO 3004 (18.98 CD)	Let It Bleed
38	36	39	39	CREED ▲	WIND-UP 13049 (11.98/18.98) [M]	My Own Prison
39	35	32	10	AEROSMITH ◆ ¹⁰	COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
40	38	32	10	SYSTEM OF A DOWN ▲	AMERICAN/COLUMBIA 88924/CRG (7.98 EQ/11.98) [M]	System Of A Down
41	35	28	10	SUBLIME ▲	GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
42	40	37	10	QUEEN ▲	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
43	43	43	15	GUNS N' ROSES ◆ ¹⁵	GEFFEN 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
44	44	43	157	EVA CASSIDY	BLIX STREET 10046 (16.98 CD)	Live At Blues Alley
45	44	43	157	PHIL COLLINS ▲	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
46	41	35	11	JOHN MELLENCAMP ▲	MERCURY 536738/IDJMG (11.98/17.98)	The Best That I Could Do 1978-1988
47	47	49	42	CREEDENCE CLEARWATER REVIVAL ▲	FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
48	42	36	40	ELTON JOHN ◆ ¹⁵	ROCKET/ISLAND 512532/IDJMG (6.98/11.98)	Greatest Hits
49	49	50	10	JOURNEY ◆ ¹⁰	COLUMBIA 44493/CRG (11.98 EQ/17.98)	Journey's Greatest Hits
50	19	-	19	THE ROLLING STONES	ABKCO 9539 (18.98 CD)	Beggars' Banquet

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 (Dro.) △ Certification of 200,000 units (Platino). △⁺ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Bluegrass (BG)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap Tracks (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

Erykah Badu: H100 86; HSS 68; RA 39; RBH 34; RS 42
Baha Men: WM 6
Anita Baker: B200 180; RBA 46
Charli "Chuck" Baltimore: H100 14; HA 14; RA 18; RBH 18; RP 11; T40 18
Banda Arkangel R-15: RMS 38
Banda El Limon: LT 49; RMS 25
Banda El Recodo: HS 23; IND 21; LA 8; RMA 5; LT 10; RMS 2
Banda Tierra Blanca: LT 34; RMS 13
Patricia Barber: JZ 2
Luther Barnes: GA 40
Basement Jaxx: DC 43
BBMak: B200 58; A40 23; H100 73; HSS 17; T40 36
The Beach Boys: PCA 22
Beanie Sigel: RS 51
The Beatles: B200 114; PCA 29
Daniel Bedingfield: B200 48; DC 26; H100 11; HA 13; T40 6
Beenie Man: B200 30; RBA 8; RE 1; H100 46; HA 45; RA 41; RBH 41; RP 21; T40 37
Joshua Bell: CL 8
Tony Bennett: JZ 16
Benzino: HSS 60; RBH 70; RS 26
Beyonce: DC 15
Big Boy: H100 71; HA 71; RA 31; RBH 31; RP 20; RS 40
Big Tray Deee: RBA 43
Big Tymers: B200 70; RBA 33; H100 40, 66; HA 41, 63; HSS 48, 75; RA 28, 33; RBH 28, 33; RP 14, 18; RS 25, 49; T40 38
Blackhawk: CA 57
Mary J. Blige: B200 143, 193; EA 4; RBA 69, 86; RBC 24; DC 38
Blindside: B200 171; RO 27
The Blind Boys Of Alabama: GA 6, 37; HS 13
Andrea Bocelli: B200 200; CL 4; CX 1, 14
Michael Bolton: AC 29
Joe Bonamassa: BL 3
Bon Jovi: PCA 24; A40 39
Bond: CX 8
Bone Thugs-N-Harmony: RBC 12; RA 72; RBH 75
Boo: H100 66; HA 63; HSS 48; RA 28; RBH 28; RP 18; RS 25
Joan Borysenko: CL 12
Chris Botti: CJ 15
The Bouncing Souls: IND 50
Bounty Killer: RE 15
Bowling For Soup: MO 39
Box Car Racer: B200 177
Boyz II Men: B200 98; RBA 22; RA 59; RBH 62
Michelle Branch: B200 50; A40 17; H100 50; HA 51; T40 24
Brandy: B200 141; RBA 57; DS 4; H100 94; HSS 16; RA 75; RBH 77; RS 15
Breaking Benjamin: HS 22; RO 21
Michael Brecker: JZ 15
Jim Brickman: B200 110; NA 1, 5; AC 16
Bright Eyes: HS 30; IND 23
Sarah Brightman: CX 4, 5
Brooks & Dunn: CA 26; CCA 12; CS 36
Garth Brooks: CA 44; CS 21
Jocelyn Brown: DC 18
Norman Brown: CJ 7
Joe Budden: RBH 73
Jimmy Buffet: IND 45
Los Bukis: LA 55
Bun B: RBH 89
Solomon Burke: IND 38
Busta Rhymes: HSS 63; RA 71; RBH 68; RS 22
Jonathan Butler: CJ 14
Juanita Bynum: GA 19
Tracy Byrd: CA 30; CS 2; H100 26; HA 25

Cabas: TSA 19
Caddillac Tah A.K.A. Tah Murdah: RA 70; RBH 72
Cage: RS 71
Chris Cagle: CA 39; HS 46
Calhouns: HS 25; RBA 45
The Calling: A40 9, 37; AC 24; HSS 22
Camouflage: HS 35; IND 25; RBA 47
Cam'ron: B200 60; RBA 26; H100 18; HA 17; HSS 36, 66; RA 15, 32; RBH 15, 35; RP 9, 17; RS 16, 47; T40 30
Los Canelos De Durango: LT 28; RMS 10
The Canton Spirituals: GA 16
Blu Cantrell: RS 59
Cardenales De Nuevo Leon: LT 35; RMS 14
Vanessa Carlton: B200 40; A40 3; AC 1; H100 17, 38; HA 16, 47; T40 19, 21
Kurt Carr & The Kurt Carr Singers: CC 35; GA 11
Jose Carreras: CL 2
Aaron Carter: B200 18
Deana Carter: CA 70
Enrico Caruso: CL 11
Brandon Casey: H100 79; HSS 2; RA 63; RBH 45; RS 1
Brian Casey: H100 79; HSS 2; RA 63; RBH 45; RS 1
Johnny Cash: CA 63; CCA 19
Butch Cassidy: RA 64; RBH 59
Cassius: DC 18
Eva Cassidy: B200 32; IND 1; INT 6, 7, 19, 22; PCA 3, 44
C-BO: RBA 96
Cee-Lo: RBA 95; H100 71; HA 71; RA 31; RBH 31; RP 20; RS 40
Celeda: DC 22
The Celtic Tenors: CX 11
Chamillionaire: RBA 74
Steven Curtis Chapman: CC 24
Ray Charles: HSS 21; RBH 97; RS 4
Chayanne: HS 27; LA 9; LPA 3; LPS 8; LT 7; TSS 14

Cher: AC 30; DC 13; DS 3, 7; HSS 14, 54
Kenny Chesney: B200 29, 121; CA 3, 13; CS 3, 46; H100 28; HA 27
Mark Chesnut: CA 65; CS 16; H100 81
Chevelle: MO 18; RO 13
Chicago: B200 76
The Chieftains: WM 12
Chuck-N-Blood: HSS 57; RS 37
Charlotte Church: CX 3
Cirrus: DC 28
Terri Clark: CS 37
Dorinda Clark-Cole: CC 29; GA 8
Karen Clark-Sheard: CC 14; GA 5; RBA 56
Kelly Clarkson: H100 60; HA 55; T40 29
Twinkle Clark-Terrell: GA 15
Clipse: B200 10; RBA 2; H100 77, 80; HSS 24, 30; RA 27, 30; RBH 26, 29; RP 22, 23; RS 11, 13
Tammy Cochran: CS 26
Kellie Coffey: CA 31; AC 25; CS 38
Coldplay: B200 7, 135; INT 5; A40 27; MO 17
Phil Collins: PCA 45
The Color Red: RO 36
John Coltrane: JZ 5
Commissioned: GA 32
Common: H100 86; HSS 68; RA 39; RBH 34; RS 42
Conjunto Primavera: B200 146; HS 1; IND 7; LA 2; RMA 1; LT 6; RMS 1
Conjure One: DC 21
Harry Connick, Jr.: JZ 19, 20
Control: LT 43; RMS 23
Coo Coo Cal: HSS 52; RS 23
Copywrite: RS 71
Cormega: RS 58
Norty Cotto: DC 35
Counting Crows: B200 85
El Coyote Y Su Banda Tierra Santa: LA 48; LT 37; RMS 16
Creed: B200 43; PCA 15, 38; A40 5; H100 7; HA 7; MO 25; RO 16; T40 7
Creedence Clearwater Revival: PCA 47
Elvis Crespo: LA 43; TSA 6; TSS 11
Cristian: LPS 15; LT 30
Sheryl Crow: B200 27; INT 17; A40 4, 15; AC 9; H100 25, 89; HA 26; T40 26
Celia Cruz: TSA 13
The Crystal Method: EA 16
Cuisillos De Arturo Macias: LT 36; RMS 15

Da Hood: B200 161; IND 9; RBA 31
Dark Monks: DC 4
Dashboard Confessional: B200 152; HS 2; IND 8
Craig David: B200 138; H100 84
Howie Day: HS 43
Taylor Dayne: DC 31
Deep Forest: WM 9; DC 49
Default: B200 136; IND 6; MO 21; RO 22
Def Leppard: B200 129; PCA 8; RO 31
Kevin Denney: CS 33
Karl Denson's Tiny Universe: CJ 19
John Denver: CCA 21
Terra Deva: DC 40
Devin: B200 97; RBA 14
Franco De Vita: LPS 39
Louie DeVito: EA 13, 14; IND 33, 35
Di Blasio: LA 66; LPA 17
Diamond Rio: B200 64; CA 8, 50; CS 5; H100 31; HA 31
Dido: AC 13; DS 15
Ricky Dillard: DC 3
The Dillinger Escape Plan: IND 36
Celine Dion: B200 53; PCA 17; AC 6, 8; HSS 53
Dirty Vegas: B200 105; EA 1; A40 28; DS 17; H100 82; TSS 27
Disturbed: PCA 7; MO 6; RO 4
Dixie Chicks: B200 1; CA 1; CCA 1, 2; INT 1; PCA 2, 4; CS 13, 22; H100 56, 76; HA 69, 75; HSS 1
DJ Babu: RS 50
DJ Encore: EA 11; HS 38; IND 28; DS 23
DJ Jazzy Jeff: IND 44; RBA 82
DJ Paul: RBA 93
DJ Sammy: B200 108; EA 2; DS 2; H100 16; HA 19; HSS 10; T40 9
DJ Serious: RS 74
DJ Shadow: EA 15; DS 21
Do: DS 2; H100 16; HA 19; HSS 10; T40 9
Dominic: TSS 26
Placido Domingo: CL 2
Don Won: HSS 67; RS 32
Do Or Die: B200 157; RBA 42
Will Downing: CJ 3; RBA 72
Dusty Drake: CS 59
Dr. Dre: RBC 11, 19
DS2: B200 86; IND 4; RBA 32; H100 100; RBH 82
Duo Voces Del Rancho: RMS 26
George Duke: CJ 20
Jermaine Dupri: RBH 98
Rocio Durcal: LA 59; LPA 14
Dwele: H100 93; HSS 74; RA 43; RBH 42; RP 25; RS 33

E-40: B200 165; RBA 41; RBH 89
Eagles: PCA 28
Earshot: RO 19, 35
Duke Ellington: JZ 4
Missy "Misdemeanor" Elliott: H100 42, 69; HA 36, 62; HSS 47; RA 21, 22; RBH 19, 22, 86; RP 15; RS 31
Emerson Drive: CA 45; CS 29; HSS 72
Eminem: B200 2; INT 12; PCA 5, 21; RBA 1; RBC 1, 7; H100 4, 55; HA 4, 52; RA 12, 69; RBH 11, 71, 87, 90; RP 7; T40 5, 33
The Emmanuels: GA 36
Engelina: DS 23

Kim English: DC 14; DS 20
Enya: B200 119; MA 2; PCA 12
Euge Groove: CJ 25
Faith Evans: H100 69; HA 62; RA 21, 59; RBH 19, 62, 95; RS 30
Sara Evans: B200 197; CA 21; CS 7; H100 37; HA 35
Eve: B200 9; RBA 4; H100 2; HA 2; RA 2; RBH 2; RP 2; T40 3
Jessica Eve: DC 32
Archie Eversole: RBA 77; RBH 92
Evolution: DC 16
Eyes Cream: DC 17

Lara Fabian: LPS 30
Fabulous: H100 21; HA 20; RA 13; RBH 14, 98; RP 10
The Fabulous Thunderbirds: BL 14
Jimmy Fallon: B200 55
Michael Feinstein: JZ 14
Felix Da Housecat: DS 11
Vicente Fernandez: LA 20, 26; RMA 10, 14
Field Mob: RBH 96
Fierce Ruling Diva: DC 8
Jose Manuel Figueroa: LT 27; RMS 12
Filter: B200 189; DC 33
Finch: HS 49
Fiori: DC 46
Five For Fighting: AC 4
The Flaming Lips: B200 159
The Flatlanders: CA 40; IND 39
Renee Fleming: CL 1
Floetry: RA 56; RBH 61
Flogging Molly: HS 42; IND 30
Nico Flores Y Su Banda Puro Mazatlan: LT 39; RMS 17
Joseph Fonseca: TSS 28
Luis Fonsi: LPS 31; TSS 38
Foo Fighters: MO 11; RO 20
Radney Foster: CS 50
Fourplay: CJ 2; RBA 71
Foxy Brown: RBH 80
Kirk Franklin: B200 133; CC 6; GA 3; RBA 50
Freekey Zekey: H100 18; HA 17; HSS 36; RA 15; RBH 15; RP 9; RS 16; T40 30
Rnenna Freelon: JZ 24
Russ Freeman: CJ 8
Fundisha: RBH 98
Nelly Furtado: RA 46; RBH 48; RP 24

Kenny G: AC 23
Gaelic Storm: WM 2
Gaither Vocal Band: B200 183; CC 12
James Galway: CX 10
Gloria Gaynor: DC 2; DS 13
Ghostface Killah: HSS 13; RBH 85; RS 3
Genie: The Band: H100 6, 33; HA 6, 32; RA 8, 9; RBH 8, 9; RP 6; RS 36; T40 8
Glenn Gould: CL 14
Godsmack: RO 10
Good Charlotte: HS 17; MO 34
Good Bad Ugly: HSS 15; RBH 99; RS 5
Goo Goo Dolls: B200 173; A40 11; H100 64; HA 73; T40 34
Gorillaz: EA 19
Gotti: H100 66; HA 63; HSS 48; RA 28; RBH 28; RP 18; RS 25
Govi: NA 12
Amy Grant: B200 167; CC 10
El Gran Combo De Puerto Rico: TSA 16
Al Green: RBC 15
Green Velvet: DC 34
Greenwheel: MO 37
Lee Greenwood: CCA 16; HSS 31
Pat Green: CA 62
Andy Griggs: CA 55; CS 55
Grits: CC 30
Josh Groban: B200 25; INT 16; AC 3
Sara Groves: CC 20; HS 29
Grupo Bryndis: LA 31, 36; RMA 17
Grupo Exterminador: LA 42
Grupo Mania: LA 27; TSA 5; TSS 24
Grupo Montez De Durango: RMS 29
Guns N' Roses: PCA 43
GusGus: EA 20
Buddy Guy: BL 15

Deitrick Haddon: GA 17
Hailie Jade: RBH 87
Daryl Hall John Oates: AC 2
Anthony Hamilton: H100 48; HA 46; RA 23; RBH 23; RP 16
Herbie Hancock: JZ 15
Jayn Hanna: DC 16
Roland Hanneman: NA 10, 14
Jennifer Hanson: CS 44
The Happy Boys: B200 195; EA 5; HS 8
Paul Hardcastle: CJ 23
Roy Hargrove: JZ 15
J. Michael Harter: CS 53
Dr. Charles G. Hayes & The Cosmopolitan Warriors: GA 35
Hayseed Dixie: BG 12
Haystack: RBA 81
Heather Headley: RA 57; RBH 63
Eric Heatherly: CS 39
Jimi Hendrix: PCA 9
Jennifer Love Hewitt: A40 40
Hieroglyphics: RS 60
Faith Hill: CCA 15; AC 21; CS 12; H100 41; HA 43
The Hives: B200 80; H100 95; MO 10
Billie Holiday: JZ 10
Dave Hollister: RBH 78, 88

Steve Holy: CA 60; CS 45
Hometown News: CS 60
Hoobastank: B200 101; A40 34; H100 53; HA 50; MO 4; RO 15
Whitney Houston: DC 6; DS 18; HSS 12; RBH 94; RS 54, 65
Rebecca Lynn Howard: CS 23
Los Huracanes Del Norte: LA 29; RMA 16; RMS 35
Norman Hutchins: GA 21

Ice Cube: RA 64; RBH 59
Enrique Iglesias: B200 66; AC 5; LPS 1; LT 1; RMS 9; TSS 4
iiO: DS 12
Legales: LT 50; TSS 17
Illicit Binznez: HSS 52; RS 23
Iman: RMS 33
Incubus: B200 112; MO 9; RO 32
India.Arie: B200 172; RBA 78; RA 54; RBH 57
Infamous 2.0: H100 13; HA 12; HSS 32; RA 3; RBH 3; RP 4; RS 20
In Flames: HS 10; IND 13
Injected: RO 38
Interpol: HS 15; IND 17
Intocable: LA 34, 74; RMA 20; LT 24, 41; RMS 7, 20
Los Invasores de Nuevo Leon: LA 65
Irv Gotti: H100 14; HA 14; RA 18; RBH 18; RP 11; T40 18
Isyss: HSS 19; RS 19

Alan Jackson: B200 57; CA 7; CCA 18; CS 9; H100 61; HA 59
Janet Jackson: H100 46; HA 45; RA 41; RBH 41; RP 21; T40 37
Jadakkiss: HSS 19; RS 19
Jagged Edge: H100 21; HA 20; RA 13; RBH 14; RP 10
Jaheim: RBA 64; RA 38; RBH 40
Bishop T.D. Jakes: GA 28
Bishop T.D. Jakes & The Potter's House Mass Choir: GA 39
Boney James: CJ 6
Etta James: BL 5
Etta James & The Roots Band: BL 2
Tim Janis: NA 4
Jars Of Clay: CC 32
Ja Rule: B200 128; RBA 73; H100 14; HA 14; RA 18; RBH 18; RP 11; T40 18
Jay-Z: RBC 13; RS 51
Jazze Pha: RS 73
The Jazzyfatnastees: IND 42; RBA 99
Wyclef Jean: B200 145; RBA 36; H100 51; HA 57; HSS 3; RA 17; RBH 17; RS 8
Waylon Jennings: CA 58; CCA 24
Jim Crow: RS 73
Jose Alfredo Jimenez: LA 53, 54
Jimmy Eat World: B200 65; A40 2; H100 24, 75; HA 24, 74; MO 3; T40 16
Elton John: PCA 48; AC 20
Carolyn Dawn Johnson: CA 59; CS 32
Jack Johnson: B200 52; INT 23; A40 10; H100 74; HA 70
Keith "Wonderboy" Johnson & The Spiritual Voices: GA 26
Syleena Johnson: HSS 63; RA 71; RBH 68; RS 22
Brent Jones + T.P. Mobb: GA 24
Donell Jones: B200 123; RBA 30; H100 98; RA 37, 50; RBH 37, 49; RS 38
George Jones: CCA 13
Norah Jones: B200 6; CJ 1; INT 4; A40 12; AC 18
Sir Charles Jones: IND 47; RBA 58
Richard Joo: CL 9
Journey: PCA 49
Juanes: HS 14; LA 5; LPA 2; LPS 6; LT 4; TSS 7
Cledus T. Judd: CA 66
The Judds: CCA 9
Juicy J: IND 34; RBA 67
Jump5: B200 140; CC 7
Juvenile: RBC 21
JXL: HSS 6

Kabah: LPS 37
Israel Kamakawiwo'Ole: IND 31; WM 1
Kandi: HSS 47; RBH 86; RS 31
Eleni Karaindrou: CL 5
Jeff Kashiwa: CJ 24
Anthony Kearns: WM 5
Toby Keith: B200 11, 148; CA 2, 15; CCA 6, 25; PCA 26; CS 15, 24; H100 62; HA 61
R. Kelly: RBC 14; HSS 46; RA 66; RBH 66; RS 63
Kemi: HSS 35; RS 6
Las Ketchup: LA 38; LPA 12; LPS 18; LT 29; TSS 22
Alicia Keys: B200 132; RBA 83; H100 2; HA 2; RA 2; RBH 2; RP 2; T40 3
Chaka Khan: RBC 23
Khia: B200 86; IND 4; RBA 32; H100 100; RBH 82
Angelique Kidjo: WM 7
Kid Rock: B200 106; PCA 20
Kidz Bop Kids: B200 62
Carole King: PCA 23
Kingpin Skinny Pimp: RBA 70
Kiss: B200 103
Korn: B200 49; MO 13; RO 6, 25
Jane Krakowski: AC 16
Diana Krall: B200 178; JZ 1
Alison Krauss: B200 162; BG 3; CA 18; CCA 20
Lenny Kravitz: A40 40
Krazy: RA 74; RBH 81
Chad Kroeger: A40 8; H100 20; HA 23; MO 40; RO 33; T40 14
KRS-One: IND 20; RBA 39
Kya-Pi: RE 6; HSS 39; RS 12

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Lade Bac: RA 48; RBH 51
 Lady Saw: H100 35; HA 42; T40 22; TSS 29
 La Ley: LPA 20
 Holly Lamar: CS 57
 Rachael Lampa: CC 38
 Lamya: DC 5
 Avril Lavigne: B200 3; INT 10; A40 1; AC 27; H100 3, 47; HA 3, 49; HSS 25; LPS 28; T40 2, 23; TSS 20
 Donald Lawrence & The Tri-City Singers: GA 13
 Shannon Lawson: CS 48
 Layo & Bushwacka: DC 30
 Tommy Lee: RO 39
 Gerald Levert: RA 51; RBH 56
 Yvonne John Lewis: DC 1
 Salvatore Licitra: CL 3
 Ottmar Liebert: NA 7
 Lifehouse: A40 33; MO 30
 Lil Bow Wow: RBH 98
 Lil' Flip: B200 21; RBA 5; RA 73; RBH 74
 Lil Genius: HSS 39; RS 12
 Lil Jon & The East Side Boyz: RBH 89
 Lil' Mo: H100 19; HA 18; RA 34; RBH 32; RP 12; RS 41; T40 17
 Lil' Tykes: HSS 67; RS 32
 Lil Wayne: B200 84; RBA 25; H100 97; RA 53; RBH 50; RS 53
 Aaron Lines: CS 43
 Linkin Park: B200 13, 75; MO 32; RS 50
 German Lizarra: LA 22; RMA 11; LT 16; RMS 4
 LL Cool J: H100 45; HA 44; HSS 26; RA 14; RBH 13; RP 13; RS 7
 London Symphony Orchestra: CX 7
 Lonestar: B200 199; CA 23; AC 14; CS 41
 Loon: H100 6, 65; HA 6, 68; RA 8, 58; RBH 8, 58, 79; RP 6; RS 36, 39; T40 8, 40
 Angel Lopez: LA 37; LPA 11; LPS 35; LT 47; TSS 12
 Jennifer Lopez: B200 164; DC 11; DS 1; H100 32; HA 40; HSS 8; RS 18; T40 20
 Patty Loveless: BG 5; CA 41
 LovHer: DC 47
 Ludacris: B200 69; RBA 37; H100 13; HA 12; HSS 32; RA 3; RBH 3; RP 4; RS 20
 Luniz: RBA 92
 Lynyrd Skynyrd: PCA 36
 Lyric: RBH 79

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Yo-Yo Ma: CL 6; CX 6
 Mack 10: B200 161; IND 9; RBA 31; RA 64; RBH 59
 Mad Dreadz: HSS 57; RS 37
 Mad'house: DS 24
 Mad Lion: HSS 27; RS 10
 Madonna: DS 22
 Mana: B200 77; LA 1; LPA 1; LPS 4; LT 8; TSS 5
 Barry Manilow: B200 158
 Aimee Mann: B200 72; IND 3; INT 8
 Manny Manuel: TSA 12; LT 44; TSS 9
 Michael Manson: CJ 16
 Mario: B200 44; RBA 18; H100 10; HA 9; HSS 42, 70; RA 20, 45; RBH 20, 47; RS 28, 46; T40 13
 Bob Marley: PCA 13; RBC 4
 Bob Marley And The Wailers: RE 7
 Damian "Jr. Gong" Marley: RE 9
 Branford Marsalis Quartet: JZ 9
 Angie Martinez: B200 37; RBA 9; H100 19; HA 18; RA 34; RBH 32; RP 12; RS 41; T40 17
 Brad Martin: CA 74
 Rogelio Martinez: LA 47; LT 42; RMS 22
 Mary Mary: B200 94; CC 3; GA 1; RBA 34; RBC 22; RA 62; RBH 64
 Master P: RA 74; RBH 81
 matchbox twenty: AC 11
 Dave Matthews Band: B200 16; INT 9; A40 7; H100 39; HA 39; MO 38; T40 25
 Kathy Mattea: CA 68
 Maxwell: RBA 97
 John Mayall and the Bluesbreakers: BL 1
 John Mayer: B200 15; INT 11; A40 6, 20; AC 15; H100 15; HA 15; T40 12
 Maysa: CJ 12
 M'Black: DC 37
 Martina McBride: B200 71; CA 10; CS 10, 55; H100 68; HA 65
 Delbert McClinton: BL 4
 Nicole J. McCloud: DC 45
 Donnie McClurkin: RBC 6
 John McDermott: WM 5
 Reba McEntire: CA 64
 Tim McGraw: B200 99, 154; CA 11, 16; CCA 22; CS 4, 34; H100 44; HA 37
 Marion Meadows: CJ 21
 Brad Mehldau: JZ 6
 John Mellencamp: PCA 46
 Roy D. Mercer: CA 53
 MercyMe: B200 122; CC 5
 Meshuggah: IND 41
 Jo Dee Messina: CA 32; AC 12; CS 25
 Metallica: PCA 19
 M-Factor: DC 44
 Mia: DC 36
 Luis Miguel: LPS 38
 Mim: DC 4
 Kylie Minogue: B200 92; H100 52; HA 60; T40 27; TSS 34
 Mississippi Mass Choir: GA 31
 Moby: B200 176; EA 3; DC 27
 Monchy & Alexandra: LA 18; TSA 3; LT 45; TSS 8
 Jerzee Monet: RBA 65; RBH 100
 Jane Monheit: JZ 23
 Monica: H100 92; RA 68; RBH 67; RS 75
 Alejandro Montaner: LPS 7; LT 11; TSS 37
 Ricardo Montaner: LPS 9; LT 13; TSS 40
 Pablo Montero: TSS 39

Pilar Montenegro: LA 30; LPA 9; WM 4; LPS 13; LT 9
 John Michael Montgomery: CS 31
 Montgomery Gentry: B200 67; CA 9, 46; CS 14
 Coco Montoya: BL 7
 Allison Moore: CA 52
 Chante Moore: AC 23
 Jessie Morales: El Original De La Sierra: LA 46
 Morcheeba: DC 39
 Alanis Morissette: A40 35
 Mos Def: RBH 95; RS 30
 Lou Mosley: HSS 40; RS 14
 Pete Moss: DC 40
 Brandy Moss-Scott: HSS 29; RS 9
 Mr. Ball: RA 55; RBH 60
 Mr. Cheeks: HSS 20; RS 17
 Mr. Lif: RS 72
 Ms. Jade: RA 46, 61; RBH 48, 52; RP 24; RS 48
 Nicole C. Mullen: CC 27; HS 47
 Samantha Mumba: HSS 71
 Murderdolls: HS 21
 Musiq: B200 89; RBA 23; H100 57; HA 53; RA 11, 16; RBH 12, 16
 Mystikal: H100 13; HA 12; HSS 32; RA 3; RBH 3; RP 4; RS 20

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Nappy Roots: B200 36; RBA 19; H100 48; HA 46; RA 23; RBH 23; RP 16
 Narcotic Thrust: DC 1
 Nas: B200 196; RBA 85; DS 1; H100 32; HA 40; HSS 8; RS 18, 64; T40 20
 Nate Dogg: RA 60; RBH 54
 Nayer: DC 42
 Ednita Nazario: HS 48; LA 12; LPA 5; LPS 16; LT 32; TSS 18
 Nek: LPS 23; LT 46; TSS 35
 Nelly: B200 4; INT 13; RBA 3; RBC 17; H100 1, 5; HA 1, 5; HSS 23, 34, 37; RA 1, 6; RBH 1, 6; RP 1, 5; RS 21, 62, 70; T40 1, 10
 Willie Nelson: CA 34; CCA 11; CS 54
 N*E*R*D*: B200 73; RBA 44
 Ann Nesby: DC 3
 New Found Glory: B200 54; H100 90; MO 5
 New G: DC 3
 Newsboys: CC 19
 Next: RA 38; RBH 40
 Joe Nichols: B200 191; CA 20; HS 6; CS 6; H100 29; HA 30; HSS 38
 Nickelback: B200 88; A40 14, 38; MO 27; RO 3
 Nickel Creek: B200 46; BG 2; CA 6; CCA 8; IND 2; INT 14; PCA 35
 Nightmares On Wax: EA 21
 Nine Days: A40 26
 Nivea: H100 79; HSS 2; RA 63; RBH 45; RS 1, 68
 No Doubt: B200 45; A40 13; H100 35; HA 42; T40 22, 32; TSS 29
 N.O.R.E.: B200 104; RBA 38; H100 12; HA 11; HSS 41; RA 4; RBH 4; RP 3; RS 27; T40 39
 Smokie Norful: GA 12
 No Secrets: HS 11; HSS 11
 The Notorious B.I.G.: RBC 9, 10; RS 55, 57
 'N Sync: HSS 23; RS 62

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Paul Oakenfold: EA 7
 Eliades Ochoa: LA 58; TSA 8; WM 13
 Ok Go: MO 36
 Yoko Ono: DC 20
 Los Originales De San Juan: LA 24, 40; RMA 13
 Claudette Ortiz: H100 51; HA 57; HSS 3; RA 17; RBH 17; RS 8
 Beth Orton: B200 155
 Kelly Osbourne: HSS 4
 The Osborne Brothers: HSS 64
 James Otto: CS 49
 Our Lady Peace: B200 79; A40 16; H100 54; HA 54; MO 31; T40 31

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Pete Pablo: RBH 89
 Joe Pace: GA 25
 Brad Paisley: B200 160; CA 17; CS 35
 Suzanne Palmer: DC 7
 Palomo: RMS 28
 Papa Roach: B200 102; H100 87; MO 14; RO 9
 Dolly Parton: B200 198; BG 4; CA 22; IND 11
 Pastor Troy: RA 61; RBH 52; RS 48
 Mike Patton: IND 36
 Sean Paul: H100 70; HA 67; HSS 44; RA 24; RBH 24; RP 19; RS 35, 73
 Laura Pausini: LPS 23; LT 46; TSS 35
 Luciano Pavarotti: CL 2, 10
 P. Diddy: H100 6, 21, 65; HA 6, 20, 68; RA 8, 13, 58; RBH 8, 14, 58; RP 6, 10; RS 36, 39; T40 8, 40
 Alice Peacock: INT 24
 Jennifer Pena: HS 19; LA 7; RMA 4; LPS 2; LT 2; RMS 3; TSS 6
 Dottie Peoples: GA 23
 Pesado: LT 40; RMS 19
 Michael Peterson: CS 47
 Tom Petty And The Heartbreakers: PCA 25
 Pharoahe Monch: RS 50
 Pieces Of A Dream: CJ 18
 Pillar: CC 18; HS 26
 Pink: B200 14; A40 21, 22; DS 9, 25; H100 9; HA 10; HSS 43, 61; LPS 36; T40 4; TSS 25
 Pink Floyd: PCA 16
 Alexandre Pires: LA 41; LPA 13; LPS 10; LT 17
 Playero: LA 73; LPA 18
 Play: B200 90; HSS 18
 Plus One: CC 40
 P.O.D.: B200 33; CC 1; MO 22; RO 18
 El Poder Del Norte: LA 57; LT 31; RMS 11
 Point Of Grace: B200 150; CC 9

Poison: PCA 30
 Donato Poveda: LPS 17; LT 33; TSS 31
 Julio Preciado Y Su Banda Perla Del Pacifico: RMS 36
 Elvis Presley: B200 166; CA 61; IND 10; HSS 6, 58
 Prodigy: DS 16; HSS 59
 Project Pat: B200 95; RBA 21
 Promatic: IND 37; RBA 63
 Proyecto Uno: TSA 14
 Primary Colorz: RS 56
 Psycho Radio: DC 9
 Public Enemy: IND 43; RBA 90
 Puddle Of Mudd: B200 51; H100 88; MO 8, 26; RO 5, 8
 Tito Puente: JZ 25
 Puerto Rican Power: TSS 19
 Bobby Pulido: RMS 37
 Puretone: DC 10; DS 14

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Queen: PCA 42
 Queens Of The Stone Age: B200 47
 Domingo Quinones: TSS 10
 A.B. Quintanilla Y Los Kumbia Kings: LA 25; LPA 8; LPS 34

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Rabanes: LPS 29; TSS 21
 Bonnie Raitt: B200 182; AC 22
 Rakim: RA 42; RBH 43
 Rampage: HSS 63; RA 71; RBH 68; RS 22
 Kenny Rankin: JZ 11
 Rascal Flatts: CCA 3; PCA 6; CS 17
 Rayvon: RE 5
 Los Razos de Sacramento Y Reynaldo: LA 60; RMS 32
 Red Hot Chili Peppers: B200 19; H100 43; HA 38; MO 1, 28; RO 1
 Los Rehenes: LA 62
 Relient K: CC 39
 Rene: LPS 32
 Frank Reyes: LA 61; TSA 9
 Riddlin' Kids: B200 169
 The Riddler: EA 9; HS 32; IND 24
 Los Rieleros Del Norte: LA 32, 71; RMA 18; LT 48; RMS 24
 LeAnn Rimes: CA 47; A40 32; AC 19; HSS 45
 Lee Ritenour: CJ 4
 Jerry Rivera: LA 14; TSA 2; LPS 5; LT 3; TSS 1
 Lupillo Rivera: LT 26; RMS 8
 RL: RBA 61; RA 65; RBH 65
 Pete Rock: RS 61
 Daniel Rodriguez: CX 2; HS 40
 Raulin Rodriguez: LA 69; TSA 11
 Kenny Rogers: CA 67
 The Rolling Stones: INT 15; PCA 27, 37, 50; RO 30
 Gavin Rossdale: MO 20; RO 26
 Kelly Rowland: H100 1; HA 1; RA 1; RBH 1; RP 1; T40 1
 Paulina Rubio: DC 24; LPS 14, 19; LT 23, 25; TSS 16
 Ruff Endz: RBA 94; H100 83; RA 26; RBH 27
 Tammy Ruggieri: H100 6; HA 6; RA 8; RBH 8; RP 6; RS 36; T40 8

-S-

Raphael Saadiq: RBA 80; RBH 91
 Sacario: H100 19; HA 18; RA 34; RBH 32; RP 12; RS 41; T40 17
 Sade: DS 19
 Ryuichi Sakamoto: CX 12
 Joe Sample: CJ 5
 Adan Chalino Sanchez: RMS 34
 Rocio Sandoval: RMS 39
 Gilberto Santa Rosa: B200 192; HS 7; LA 3; TSA 1; LPS 20; LT 12; TSS 2
 Juelz Santana: H100 18; HA 17; HSS 36, 66; RA 15, 32; RBH 15, 35; RP 9, 17; RS 16, 47; T40 30
 Santana: PCA 34
 Alejandro Sanz: LA 63; LPA 15
 Marvin Sapp: GA 14
 Yoskar Sarante: TSS 30
 Sasha: EA 10; HS 34
 Scarface: B200 28; RBA 10; RA 47; RBH 46; RS 51
 Josey Scott: A40 8; H100 20; HA 23; MO 40; RO 33; T40 14
 Joan Sebastian: LA 50, 52
 Secret Garden: NA 6
 Seether: B200 126; MO 29; RO 23
 Bob Seger & The Silver Bullet Band: PCA 10
 Seiko: DC 48
 Erick Sermon: RA 49; RBH 53
 Shaggy: RE 8
 Shakira: B200 34; DC 41; H100 63; HA 72; LPS 26; T40 35
 Sham: HSS 63; RA 71; RBH 68; RS 22
 Remy Shand: RBA 87
 SheDaisy: CA 25; CS 30
 Duncan Sheik: B200 174; A40 24
 Shekinah Glory Ministry: GA 20
 Blake Shelton: B200 142; CA 14; CS 19
 Shemekia Copeland: BL 13
 The Silk Road Ensemble: CX 6
 Silverchair: B200 168
 Sin Bandera: LA 15; LPA 6; LPS 3, 24; LT 5; RMS 31
 Sixwire: CA 42
 Ricky Skaggs: BG 14
 Skillz: HSS 47; RBH 86; RS 31
 Sleater-Kinney: HS 9; IND 12
 Slum Village: B200 59; RBA 12; H100 93; HSS 74; RA 43; RBH 42; RP 25; RS 33
 Smilez & Southstar: RBA 60; HSS 69; RS 43
 Anthony Smith: CA 35; HS 36
 Michael W. Smith: B200 81; CC 2
 Pastor Keith Smith: GA 30
 Sneaker Pimps: DC 25

Socios Del Ritmo: RMS 27
 Marco Antonio Solis: LA 35, 52; LPA 10; LPS 12; LT 15; RMS 40
 Soluna: HS 28; HSS 7
 South Boyz Click: RS 67
 Spacemonkeyz: EA 19
 Sparta: B200 187
 Bubba Sparxxx: RBH 92
 Britney Spears: B200 111
 Splendor: HS 24; A40 36
 Spliff Star: HSS 63; RA 71; RBH 68; RS 22
 Spoon: IND 49
 Bruce Springsteen: B200 5; INT 3; PCA 33; A40 19; AC 26; H100 78; HSS 5; RO 28
 Staind: B200 163; RO 17
 Ralph Stanley: BG 10
 The Starting Line: HS 33
 Terry Steele: HSS 51; RS 34
 Rebecca St. James: CC 21
 Angie Stone: RBA 76
 Stone Sour: B200 91; MO 19; RO 11
 George Strait: CA 28, 29; CCA 17; CS 18, 27, 56
 Stretch Princess: A40 30
 The Strokes: B200 113; HSS 73; MO 33
 Styles: B200 63; RBA 20; H100 23; HA 22; RA 7; RBH 7; RP 8
 Sublime: PCA 41
 Los Suenos Azules: LA 75; LPA 19
 Sugarcult: HS 18; IND 19
 Sunz Of Man: IND 48; RBA 98
 Supa Nat: HSS 56; RS 24
 Supreme Beings Of Leisure: DC 23
 Keith Sweat: B200 61; RBA 16; RBC 20; RA 48; RBH 51
 System Of A Down: B200 24; PCA 40; H100 58; HA 56; MO 2; RO 2

-T-

Talib Kweli: RS 44
 Tank: RA 29; RBH 30
 Taproot: RO 40
 Tateeze: H100 66; HA 63; HSS 48; RA 28; RBH 28; RP 18; RS 25
 T.A.T.U.: DC 19; HSS 62
 Corey Taylor: MO 19; RO 11
 James Taylor: B200 12; INT 2; PCA 11; AC 17
 Los Temerarios: IND 18; LA 6, 28, 70; RMA 3, 15; LPS 22; LT 20; RMS 21
 Los Terribles Del Norte: LA 49
 John Tesh: B200 147; CC 8; NA 3
 Jimmy Thackery & The Drivers: BL 11
 Thalia: HS 44; LA 11; LPA 4; LPS 11; LT 14; TSS 23
 Theory Of A Deadman: RO 12
 Third Day: CC 15
 Cyndi Thomson: CA 69
 Thursday: HS 39; IND 29
 Los Tigrillos: RMS 30
 Pam Tillis: CA 54
 Timbaland: RA 46; RBH 48; RP 24
 Justin Timberlake: H100 27; HA 29; T40 15
 Aaron Tippin: CS 51
 tobyMac: CC 26; HS 41
 Tonex: GA 22
 Tool: RO 24
 Diego Torres: LPS 27; TSS 32
 Total: HSS 27; RS 10
 Tower Of Power: CJ 13
 Toya: H100 18; HA 17; HSS 36; RA 15; RBH 15; RP 9; RS 16; T40 30
 Trick Daddy: B200 20; RBA 6; H100 71; HA 71; RA 31; RBH 31; RP 20; RS 40
 Trick Pony: CA 37; CS 42
 Trina: B200 22; RBA 7
 Trin-i-tee 5:7: B200 120; CC 4; GA 2; RBA 28
 Travis Tritt: B200 184; CA 19; CCA 23; CS 28
 Lola Troy: RA 48; RBH 51
 The Derek Trucks Band: HS 20; INT 20
 True Vibe: CC 28; HS 50
 TRUSTcompany: B200 42; MO 7; RO 7
 Truth Hurts: B200 175; RBA 52; RA 42, 67; RBH 43, 69
 Los Tucanes De Tijuana: LA 23, 72; RMA 12; LT 19; RMS 6
 Tanya Tucker: CS 52
 Josh Turner: CS 58
 Shania Twain: CCA 7; PCA 31
 Tweet: RBA 62; H100 96; RA 44; RBH 44
 Twista: RBC 18
 Ronan Tynan: WM 5
 Steve Tyrell: JZ 13

-U-

U2: A40 25; MO 23
 UB40: RE 4
 Uncle Kracker: A40 18
 Underworld: DC 29
 Union Station: B200 162; BG 3; CA 18
 Unwritten Law: MO 15
 Keith Urban: CS 8; H100 34; HA 33
 The Used: HS 12
 Usher: B200 149; RBA 88; DS 6; HSS 50; RA 35; RBH 36, 83; RS 45

-V-

Chucho Valdes: JZ 18
 Luther Vandross: RBA 68; H100 85
 Phil Vassar: CA 27; CS 11; H100 72; HA 66
 Stevie Ray Vaughan And Double Trouble: BL 8
 Vico C: LPS 33; TSS 15
 Alicia Villarreal: LA 39
 Fernando Villalona: TSS 33
 Rhonda Vincent: BG 11
 The Vines: B200 26; MO 12; RO 29
 David Visan: WM 15
 Vita: H100 14; HA 14; RA 18; RBH 18; RP 11; T40 18
 Carlos Vives: LA 51; TSA 7; LPS 21; LT 22; TSS 13

-W-

The Wailers: PCA 13; RBC 4
 Hezekiah Walker & The Love Fellowship Crusade Choir: B200 186; CC 13; GA 4; HS 5; RBA 51
 Paul Wall: RBA 74
 Russell Watson: CX 9
 WC: RA 60, 64; RBH 54, 59
 Weebie: RA 74; RBH 81
 Weezer: B200 134; MO 24
 Barry White: RBC 25
 Peter White: CJ 22
 The White Stripes: B200 83; MO 35
 Who Da Funk: DC 32
 Wide Life: DC 12
 Wilco: B200 194
 Doug Williams: GA 18
 Hank Williams: CA 43
 Hank Williams Jr.: CCA 14
 John Williams: CX 7
 Kelly Willis: CA 36; HS 37; IND 27
 Lee Williams And The Spiritual QCs: GA 38
 Melvin Williams: GA 18
 Michelle Williams: CC 31; GA 10; RBA 91
 Cassandra Wilson: JZ 8, 12
 CeCe Winans: GA 27
 Mario Winans: H100 6; HA 6; RA 8; RBH 8; RP 6; RS 36; T40 8
 The Winans: GA 29
 Wolverine: HSS 57; RS 37
 Lee Ann Womack: B200 35; CA 4; CCA 5; PCA 18; CS 20
 Darryl Worley: B200 115; CA 12; CS 1; H100 30; HA 28

-X-

Xzibit: RBH 76
 Yanni: MA 9, 15
 Yanou: DS 2; H100 16; HA 19; HSS 10; T40 9
 Yasmeen: HSS 13; RBH 85; RS 3
 Ying Yang Twins: IND 14; RBA 53; RA 55; RBH 60
 Yonder Mountain String Band: BG 13

-Z-

Charlie Zaa: LPS 25
 Zero 7: EA 23
 Zoegirl: CC 34
 Rob Zombie: RO 14

-SOUNDTRACKS-

Amelie: WM 3
 Austin Powers In Goldmember: B200 137; STX 11
 Barbershop: B200 31; RBA 11; STX 2
 A Beautiful Mind: CX 13
 Black Hawk Down: WM 11
 Blade II: EA 8; STX 19
 Blue Crush: B200 144; STX 13
 El Clon: LA 19; LPA 7
 Coyote Ugly: CCA 4; PCA 11; STX 9
 Crouching Tiger, Hidden Dragon: CX 15
 Disney's Lilo & Stitch: B200 96; STX 5
 Down From The Mountain: BG 6; CA 48
 The Fast And The Furious: STX 21
 The Fast And The Furious: More Fast And Furious: STX 23
 Finding Forrester: JZ 22
 Hairspray: INT 25
 I Am Sam: B200 127; STX 10
 Like Mike: B200 179; RBA 75; STX 15
 Lizzie McGuire: B200 107; INT 21; STX 6
 The Lord Of The Rings: The Fellowship Of The Ring: B200 190; STX 16
 Mamma Mia!: B200 185
 Moulin Rouge: B200 155; STX 14
 My Big Fat Greek Wedding: WM 8
 O Brother, Where Art Thou?: B200 39; BG 1; CA 5; INT 18; STX 3
 One Big Trip: IND 26; STX 24
 Queen Of The Damned: B200 116; STX 8
 Rock Star: STX 25
 Save The Last Dance: STX 22
 Scooby-Doo: STX 18
 Shrek: B200 139; STX 12
 Songcatcher: BG 9
 Songcatcher II: The Tradition That Inspired The Movie: BG 15
 Spider-Man: B200 109; STX 7
 Spirit: Stallion Of The Cimarron: STX 20
 Undisputed: RBA 54; STX 17
 A Walk To Remember: B200 74; STX 4
 We Were Soldiers: CA 51
 XXX: B200 23; RBA 27; STX 1

-VARIOUS ARTISTS-

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 Irv Gotti Presents The Inc: 78
 Monsta Jamz: 93
 Now 10: 8
 Now 9: 100
 The N.W.A. Legacy Volume 2: 188
 Ozzfest Live 2002: 82
 P. Diddy & Bad Boy Records Present... We Invented The Remix: 56
 Reggae Gold 2002: 118
 Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. 1: 87
 Songs 4 Worship - Shout To The Lord: 181
 Totally Hits 2002: 68

SEPTEMBER 21 2002		Billboard MODERN ROCK TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	NUMBER 1 BY THE WAY WARNER BROS.	13 Weeks At Number 1 Red Hot Chili Peppers
2	2	AERIALS AMERICAN/COLUMBIA	System Of A Down
3	3	SWEETNESS DREAMWORKS	Jimmy Eat World
4	4	RUNNING AWAY ISLAND/DJMG	Hoobastank
5	5	MY FRIENDS OVER YOU DRIVE-THRU/MCA	New Found Glory
6	8	PRAYER REPRISE	Disturbed
7	6	DOWNFALL GEFEN/INTERSCOPE	TRUSTcompany
8	10	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
9	7	WARNING IMMORTAL/EPIC	Incubus
10	9	HATE TO SAY I TOLD YOU SO EPITAPH/SIRE/REPRISE	The Hives
11	36	ALL MY LIFE ROSWELL/RCA AIRPOWER	Foo Fighters
12	11	GET FREE CAPITOL	The Vines
13	12	THOUGHTLESS IMMORTAL/EPIC	Korn
14	15	SHE LOVES ME NOT DREAMWORKS	Papa Roach
15	14	UP ALL NIGHT INTERSCOPE	Unwritten Law
16	13	AMBER VOLCANO/JIVE	311
17	18	IN MY PLACE CAPITOL	Coldplay
18	19	THE RED EPIC	Chevelle
19	25	BOTHER ROADRUNNER/DJMG	Stone Sour Featuring Corey Taylor
20	21	ADRENALINE UNIVERSAL/UMRG	Gavin Rossdale
21	17	DENY TVT	Default
22	23	SATELLITE ATLANTIC	P.O.D.
23	16	ELECTRICAL STORM INTERSCOPE	U2
24	16	KEEP FISHIN' GEFEN/INTERSCOPE	Weezer
25	20	ONE LAST BREATH WIND-UP	Creed
26	22	DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
27	24	NEVER AGAIN ROADRUNNER/DJMG	Nickelback
28	27	THE ZEPHYR SONG WARNER BROS.	Red Hot Chili Peppers
29	28	FINE AGAIN WIND-UP	Seether
30	26	SPIN DREAMWORKS	Lifeshouse
31	29	INNOCENT COLUMBIA	Our Lady Peace
32	31	PTS.OF.ATHRTY (POINTS OF AUTHORITY) WARNER BROS.	Linkin Park
33	35	SOMEDAY RCA	The Strokes
34	32	LIFESTYLES OF THE RICH AND FAMOUS DAYLIGHT/EPIC	Good Charlotte
35	33	DEAD LEAVES AND THE DIRTY GROUND THIRD MAN/VZ	The White Stripes
36	34	GET OVER IT CAPITOL	Ok Go
37	NEW	BREATHE 10 INCH/ISLAND/DJMG	Greenwheel
38	38	WHERE ARE YOU GOING RCA	Dave Matthews Band
39	NEW	GIRL ALL THE BAD GUYS WANT FRODO/SILVERTONE/JIVE	Bowling For Soup
40	39	HERO COLUMBIA/ROADRUNNER/DJMG	Chad Kroeger Featuring Josey Scott

SEPTEMBER 21 2002		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	NUMBER 1 BY THE WAY WARNER BROS.	7 Weeks At Number 1 Red Hot Chili Peppers
2	2	AERIALS AMERICAN/COLUMBIA	System Of A Down
3	3	SWEETNESS DREAMWORKS	Jimmy Eat World
4	4	PRAYER REPRISE	Nickelback
5	5	DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
6	6	THOUGHTLESS IMMORTAL/EPIC	Korn
7	8	DOWNFALL GEFEN/INTERSCOPE	TRUSTcompany
8	10	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
9	7	SHE LOVES ME NOT DREAMWORKS	Papa Roach
10	9	I STAND ALONE REPUBLIC/UNIVERSAL/UMRG	Godsmack
11	15	BOTHER ROADRUNNER/DJMG	Stone Sour Featuring Corey Taylor
12	13	NOTHING COULD COME BETWEEN US ROADRUNNER/DJMG	Theory Of A Deadman
13	12	THE RED EPIC	Chevelle
14	14	DEMON SPEEDING GEFEN/INTERSCOPE	Rob Zombie
15	11	RUNNING AWAY ISLAND/DJMG	Hoobastank
16	16	ONE LAST BREATH WIND-UP	Creed
17	17	FOR YOU FLIP/ELKTRA/VEEG	Staind
18	20	SATELLITE ATLANTIC	P.O.D.
19	19	GET AWAY WARNER BROS.	Earshot
20	21	ALL MY LIFE ROSWELL/RCA AIRPOWER	Foo Fighters
21	21	POLYAMOROUS HOLLYWOOD	Breaking Benjamin
22	18	DENY TVT	Default
23	23	FINE AGAIN WIND-UP	Seether
24	22	PARABOLA TQDL/DISSECT/ONAL/VOLCANO	Tool
25	26	HERE TO STAY IMMORTAL/EPIC	Korn
26	27	ADRENALINE UNIVERSAL/UMRG	Gavin Rossdale
27	32	PITIFUL ELKTRA/VEEG	Blindside
28	24	THE RISING COLUMBIA	Bruce Springsteen
29	28	GET FREE CAPITOL	The Vines
30	38	DON'T STOP VIRGIN	The Rolling Stones
31	31	NOW ISLAND/DJMG	Def Leppard
32	33	CIRCLES IMMORTAL/EPIC	Incubus
33	29	HERO COLUMBIA/ROADRUNNER/DJMG	Chad Kroeger Featuring Josey Scott
34	30	THE ENERGY ATLANTIC	Audiovent
35	NEW	NOT AFRAID WARNER BROS.	Earshot
36	34	SORE THROAT DIRTY MARTINI/RCA	The Color Red
37	37	CAPRICORN (A BRAND NEW NAME) IMMORTAL/VIRGIN	30 Seconds To Mars
38	36	BULLET (WHAT DID YOU SELL YOUR SOUL FOR?) ISLAND/DJMG	Injected
39	35	HOLD ME DOWN MCA	Tommy Lee
40	NEW	POEM VELVET HAMMER/ATLANTIC	Taproot

SEPTEMBER 21 2002		Billboard TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE ARTIST IMPRINT/PROMOTION LABEL	
1	1	NUMBER 1 DILEMMA NELLY FEATURING KELLY ROWLAND FD/REEL/UNIVERSAL/UMRG	2 Wks At No. 1
2	2	COMPLICATED AVRIL LAVIGNE ARISTA	
3	3	GANGSTA LOVIN' EVE FEATURING ALICIA KEYS RUFF RIDERS/INTERSCOPE	
4	4	JUST LIKE A PILL PINK ARISTA	
5	5	CLEANIN' OUT MY CLOSET EMINEM WEB/AFTERMATH/INTERSCOPE	
6	6	GOTTA GET THRU THIS DANIEL BEDINGFIELD ISLAND/DJMG	
7	7	ONE LAST BREATH CREED WIND-UP	
8	9	I NEED A GIRL (PART TWO) P. DIDDY & GINJWINE BAD BOY/ARISTA	
9	8	HEAVEN DJ SAMMY & YANOU FEATURING DO ROBBINS	
10	11	HOT IN HERRE NELLY FD/REEL/UNIVERSAL/UMRG	
11	14	HAPPY ASHANTI MURDER INC./A&M/DJMG	
12	12	NO SUCH THING JOHN MAYER AWARE/COLUMBIA	
13	10	JUST A FRIEND 2002 MARIO J	
14	13	HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/DJMG	
15	22	LIKE I LOVE YOU JUSTIN TIMBERLAKE JIVE	
16	15	THE MIDDLE JIMMY EAT WORLD DREAMWORKS	
17	20	IF I COULD GO! ANGIE MARTINEZ FEATURING LIL' MO & SACARIO ELEKTRA/REG	
18	18	DOWN 4 U IRV GOTTI PRESENTS THE INC. MURDER INC./DEF JAM/DJMG	
19	16	A THOUSAND MILES VANESSA CARLTON A&M/INTERSCOPE	
20	17	I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC	
21	21	ORDINARY DAY VANESSA CARLTON A&M/INTERSCOPE	
22	23	UNDERNEATH IT ALL NO DOUBT FEATURING LADY SAW INTERSCOPE	
23	32	SK8ER BOI AVRIL LAVIGNE ARISTA	
24	26	GOODBYE TO YOU MICHELLE BRANCH MAVERICK/WARNER BROS.	
25	24	WHERE ARE YOU GOING DAVE MATTHEWS BAND RCA	
26	25	SOAK UP THE SUN SHERYL CROW A&M/INTERSCOPE	
27	19	LOVE AT FIRST SIGHT KYLIE MINOGUE CAPITOL	
28	37	DIRTTY CHRISTINA AGUILERA RCA	
29	NEW	A MOMENT LIKE THIS KELLY CLARKSON RCA	
30	35	HEY MA CAM'RON FEAT. JUELZ SANTANA, FREEKEY ZEEKEY & TOYA RCA/FELLA/DEF JAM/DJMG	
31	28	SOMEWHERE OUT THERE OUR LADY PEACE COLUMBIA	
32	27	HELLA GOOD NO DOUBT INTERSCOPE	
33	29	WITHOUT ME EMINEM WEB/AFTERMATH/INTERSCOPE	
34	33	BIG MACHINE GOO GOO DOLLS WARNER BROS.	
35	36	OBJECTION (TANGO) SHAKIRA EPIC	
36	31	OUT OF MY HEART (INTO YOUR HEAD) BBMAK HOLLYWOOD	
37	30	FEEL IT BOY BEENIE MAN FEATURING JANET VP/VIRGIN	
38	34	STILL FLY BIG TYMERS CASH MONEY/UNIVERSAL/UMRG	
39	NEW	NOTHIN' N.O.R.E. DEF JAM/DJMG	
40	NEW	I DO (WANNNA GET CLOSE TO YOU) 3LW FEATURING P. DIDDY & LOON NINE LIVES/EPIC	

SEPTEMBER 21 2002		Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	2	NUMBER 1 A THOUSAND MILES A&M/INTERSCOPE	1 Week At Number 1 Vanessa Carlton
2	1	DO IT FOR LOVE ARISTA/RCA/BMG HERITAGE	Daryl Hall John Oates
3	3	TO WHERE YOU ARE 143/REPRISE	Josh Groban
4	5	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
5	6	HERO INTERSCOPE	Enrique Iglesias
6	4	A NEW DAY HAS COME EPIC	Celine Dion
7	7	HERE I AM A&M/INTERSCOPE	Bryan Adams
8	8	I'M ALIVE EPIC	Celine Dion
9	9	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
10	10	I NEED YOU COLUMBIA	Marc Anthony
11	13	IF YOU'RE GONE LAVA/ATLANTIC	matchbox twenty
12	11	BRING ON THE RAIN CURB	Jo Dee Messina
13	15	THANK YOU ARISTA	Dido
14	12	I'M ALREADY THERE BNA	Lonestar
15	14	NO SUCH THING AWARE/COLUMBIA	John Mayer
16	17	YOU WINDHAM HILL/RCA	Jim Brickman Featuring Jane Krakowski
17	16	ON THE 4TH OF JULY COLUMBIA	James Taylor
18	19	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
19	20	LIFE GOES ON CURB	LeAnn Rimes
20	18	ORIGINAL SIN ROCKET/UNIVERSAL/UMRG	Elton John
21	25	CRY WARNER BROS.	Faith Hill
22	21	SILVER LINING CAPITOL	Bonnie Raitt
23	23	ONE MORE TIME ARISTA	Kenny G Featuring Chanté Moore
24	22	WHEREVER YOU WILL GO RCA	The Calling
25	28	WHEN YOU LIE NEXT TO ME BNA	Kellie Coffey
26	27	THE RISING COLUMBIA	Bruce Springsteen
27	26	COMPLICATED ARISTA	Avril Lavigne
28	24	I'VE GOT YOU COLUMBIA	Marc Anthony
29	29	DANCE WITH ME JIVE	Michael Bolton
30	30	A DIFFERENT KIND OF LOVE SONG WARNER BROS.	Cher

SEPTEMBER 21 2002		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	NUMBER 1 COMPLICATED ARISTA	8 Weeks At Number 1 Avril Lavigne
2	2	THE MIDDLE DREAMWORKS	Jimmy Eat World
3	3	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
4	4	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
5	7	ONE LAST BREATH WIND-UP	Creed
6	6	NO SUCH THING AWARE/COLUMBIA	John Mayer
7	5	WHERE ARE YOU GOING RCA	Dave Matthews Band
8	8	HERO COLUMBIA/ROADRUNNER/DJMG	Chad Kroeger Featuring Josey Scott
9	9	WHEREVER YOU WILL GO RCA	The Calling
10	10	FLAKE ENJOY/UNIVERSAL/UMRG	Jack Johnson
11	11	BIG MACHINE WARNER BROS.	Goo Goo Dolls
12	13	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
13	12	HELLA GOOD INTERSCOPE	No Doubt
14	14	HOW YOU REMIND ME ROADRUNNER/DJMG	Nickelback
15	17	STEVE MCQUEEN A&M/INTERSCOPE	Sheryl Crow
16	18	SOMEWHERE OUT THERE COLUMBIA AIRPOWER	Our Lady Peace
17	19	GOODBYE TO YOU MAVERICK/WARNER BROS. AIRPOWER	Michelle Branch
18	23	IN A LITTLE WHILE LAVA	Uncle Kracker
19	16	THE RISING COLUMBIA	Bruce Springsteen
20	21	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA AIRPOWER	John Mayer
21	20	DON'T LET ME GET ME ARISTA	Pink
22	26	JUST LIKE A PILL ARISTA	Pink
23	24	OUT OF MY HEART (INTO YOUR HEAD) HOLLYWOOD	BBMAK
24	25	ON A HIGH ATLANTIC	Duncan Sheik
25	38	ELECTRICAL STORM INTERSCOPE	U2
26	28	GOOD FRIEND EPIC	Nine Days
27	30	IN MY PLACE CAPITOL	Coldplay
28	27	DAYS GO BY CREDENCE/CAPITOL	Dirty Vegas
29	29	AMBER VOLCANO/JIVE	311
30	32	FREAKSHOW WIND-UP	Stretch Princess
31	33	BARENAKED JIVE	Jennifer Love Hewitt
32	37	LIFE GOES ON CURB	LeAnn Rimes
33	NEW	SPIN DREAMWORKS	Lifeshouse
34	39	RUNNING AWAY ISLAND/DJMG	Hoobastank
35	31	PRECIOUS ILLUSIONS MAVERICK/REPRISE	Alanis Morissette
36	35	SAVE IT FOR LATER J	Splender
37	NEW	COULD IT BE ANY HARDER RCA	The Calling
38	34	TOO BAD ROADRUNNER/DJMG	Nickelback
39	NEW	EVERYDAY ISLAND/DJMG	Bon Jovi
40	NEW	IF I COULD FALL IN LOVE VIRGIN	Lenny Kravitz

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 108 mainstream rock stations, 85 modern rock stations, 86 adult contemporary stations and 79 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 254 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

The TouchTunes® TOP 10

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SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
Rock						
COWBOY	ATLANTIC	KID ROCK	1	1	6	150
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	2	2	7	39
PICTURE (FEAT. SHERYL CROW)	ATLANTIC	KID ROCK	3	3	8	4
IN THE END	WARNER BROS	LINKIN PARK	4	4	1	28
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	5	5	9	122
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	6	7	3	55
WITH ARMS WIDE OPEN	WIND-UP	CREED	7	6	2	145
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	8	9	4	151
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	9	8	5	66
THE JOKER	CAPITOL RECORDS INC	THE STEVE MILLER BAND	10	RE-ENTRY		2
POP						
GET THE PARTY STARTED	ARISTA	PINK	1	1	1	34
JUST LIKE A PILL	ARISTA	PINK	2	2	2	4
MUSIC	MAVERICK	MADONNA	3	4	4	93
BELIEVE	WARNER BROS	CHER	4	3	3	202
DON'T SPEAK	TRAUMA	NO DOUBT	5	5	5	122
DANCING QUEEN	POLYDOR	ABBA	6	6	7	196
LANDSLIDE	REPRISE	FLEETWOOD MAC	7	7	6	142
IF I HAD \$1,000,000	REPRISE	BARENAKED LADIES	8	RE-ENTRY		54
HELLA GOOD	INTERSCOPE	NO DOUBT	9	8	8	7
DON'T LET ME GET ME	ARISTA	PINK	10	9	5	16
R&B/RAP						
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	1	1	64
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	2	2	226
ANGEL (FEAT. RAYVON)	MCA	SHAGGY	3	3	3	46
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	4	RE-ENTRY		137
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	5	4	4	214
CLEANIN OUT MY CLOSET	AFTERMATH RECORDS	EMINEM	6	8	*	2
BECAUSE I GOT HIGH	UNIVERSAL RECORDS	AFROMAN	7	5	*	2
RIDE WIT ME (FEAT. CITY SPUD)	UNIVERSAL RECORDS	NELLY	8	6	5	67
(HOT SH*T) COUNTRY GRAMMAR	UNIVERSAL RECORDS	NELLY	9	7	6	24
BIG PIMPIN' (FEAT. UGK)	ROC-A-FELLA / DEF JAM	JAY-Z (CLEAN)	10	9	*	5
COUNTRY						
MARGARITAVILLE	MCA	JIMMY BUFFETT	1	1	1	43
COPPERHEAD ROAD	MCA	STEVE EARLE	2	2	2	226
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	3	RE-ENTRY		49
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	4	3	5	100
CRAZY	MCA	PATSY CLINE	5	5	7	234
NEON MOON	ARISTA	BROOKS & DUNN	6	4	3	188
MY MARIA	ARISTA	BROOKS & DUNN	7	7	6	226
POP A TOP	ARISTA	ALAN JACKSON	8	6	4	122
AMARILLO BY MORNING	MCA	GEORGE STRAIT	9	8	8	34
AMIE MERCURY		PURE PRAIRIE LEAGUE	10	9	*	54
LATIN						
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	1	1	1	119
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	2	2	3	180
COMO LA FLOR	EMI LATIN	SELENA	3	6	6	138
LA BAMBA	WARNER BROS	LOS LOBOS	4	RE-ENTRY		198
BIDI BIDI BOM BOM	EMI LATIN	SELENA	5	3	10	166
CLAVADO EN UN BAR	WEA LATINA	MANA	6	4	*	120
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	7	5	2	70
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	8	7	*	102
LA CUMBIA DEL GARROTE	UNIVERSAL RECORDS	LOS DEL GARROTE	9	8	4	98
SUFRIENDO PENAS	RCA	CORNELIO REYNA	10	NEW	*	1
INDIE						
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	1	1	1	39
TOO BAD	ROADRUNNER	NICKELBACK	2	2	2	37
NEVER AGAIN	ROADRUNNER	NICKELBACK	3	3	9	37
LEADER OF MEN	ROADRUNNER	NICKELBACK	4	4	11	49
BREATHE	ROADRUNNER	NICKELBACK	5	5	14	49
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	6	6	15	132
BAD MOON RISING	FANTASY	CREEDENCE CLEARWATER REVIVAL	7	7	3	70
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	8	8	16	49
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREEDENCE CLEARWATER REVIVAL	9	9	4	75
DOWN ON THE CORNER	FANTASY	CREEDENCE CLEARWATER REVIVAL	10	10	6	77

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Billboard® HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	NUMBER 1		26	27	24	Soak Up The Sun	SHERYL CROW (A&M/INTERSCOPE)	51	56	4	Goodbye To You	MICHELLE BRANCH (MAVERICK/WARNER BROS.)
2	2	11	Gangsta Lovin'	EVE FEAT. AUCIA KEYS (RUFF RYDERS/INTERSCOPE)	27	22	16	The Good Stuff	KENNY CHESNEY (BNA)	52	48	20	Without Me	EMINEM (WEB/AFTERMATH/INTERSCOPE)
3	3	17	Complicated	AVRIL LAVIGNE (ARISTA)	28	25	15	I Miss My Friend	DARRYL WORLEY (DREAMWORKS (NASHVILLE))	53	66	3	Dontchange	MUSIQ (DEF SOUL/IDJMG)
4	5	8	Cleanin' Out My Closet	EMINEM (WEB/AFTERMATH/INTERSCOPE)	29	44	3	Like I Love You	JUSTIN TIMBERLAKE (JIVE)	54	52	5	Somewhere Out There	OUR LADY PEACE (COLUMBIA)
5	4	21	Hot In Herre	NELLY (FO' REEL/UNIVERSAL)	30	29	10	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)	55	—	1	A Moment Like This	KELLY CLARKSON (RCA)
6	6	16	I Need A Girl (Part Two)	P DIDDY & GINUWINE (BAD BOY/ARISTA)	31	35	7	Beautiful Mess	DIAMOND RIG (ARISTA NASHVILLE)	56	54	6	Aerials	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
7	9	16	One Last Breath	CREED (WIND-UP)	32	45	8	Stingy	GINUWINE (EPIC)	57	59	11	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)
8	8	13	Happy	ASHANTI (MURDER INC./A&M/IDJMG)	33	37	6	Somebody Like You	KEITH URBAN (CAPITOL (NASHVILLE))	58	39	16	Why Don't We Fall In Love	AMERIE (IRISE/COLUMBIA)
9	7	15	Just A Friend 2002	MARIO (J)	34	46	9	Baby	ASHANTI (MURDER INC./A&M/IDJMG)	59	58	5	Work In Progress	ALAN JACKSON (ARISTA NASHVILLE)
10	10	12	Just Like A Pill	PINK (ARISTA)	35	32	10	I Keep Looking	SARA EVANS (RCA (NASHVILLE))	60	36	9	Love At First Sight	KYLIE MINOGUE (CAPITOL)
11	11	18	Nothin'	N.O.R.E. (DEF JAM/IDJMG)	36	73	2	Work It	MISSY Misdemeanor/ELIOTT (THE GOLD MIND/ELECTRA/EEG)	61	50	16	Courtesy Of The Red, White And Blue (The Angry American)	TOBY KEITH (DREAMWORKS (NASHVILLE))
12	13	12	Move B****	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	37	24	12	Unbroken	TIM MCGRAW (Curb)	62	57	5	Burnin' Up	FAITH EVANS (BAD BOY/ARISTA)
13	14	9	Gotta Get Thru This	DANIEL BEDINGFIELD (ISLAND/IDJMG)	38	41	15	By The Way	RED HOT CHILI PEPPERS (WARNER BROS.)	63	70	2	Oh Yeah!	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
14	12	14	Down 4 U	IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/IDJMG)	39	38	15	Where Are You Going	DAVE MATTHEWS BAND (RCA)	64	—	1	Dirty	CHRISTINA AGUILERA (RCA)
15	15	17	No Such Thing	JOHN MAYER (AWARIE/COLUMBIA)	40	28	22	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	65	65	3	Where Would You Be	MARTINA MCBRIDE (RCA (NASHVILLE))
16	16	27	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	41	31	20	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)	66	61	5	American Child	PHIL VASSAR (ARISTA NASHVILLE)
17	21	4	Hey Ma	CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	42	42	4	Underneath It All	NO DOUBT FEAT. LADY SAW (INTERSCOPE)	67	75	2	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VP)
18	19	7	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/EEG)	43	40	4	Cry	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN/WARNER BROS.)	68	64	4	I Do (Wanna Get Close To You)	3W FEAT. P. DIDDY & LOON (INNE LIVES/EPIC)
19	17	15	Heaven	OJ SAMMY & YANUO FEAT. DO (ROBBINS)	44	60	3	Luv U Better	LL COOL J (DEF JAM/IDJMG)	69	55	14	Long Time Gone	DIXIE CHICKS (MONUMENT/EMN)
20	34	6	Trade It All	FABOLOUS (EPIC)	45	30	8	Feel It Boy	BEEBIE MAN FEAT. JANET (VP/VIRGIN)	70	—	4	Flake	JACK JOHNSON (ENJOY/UNIVERSAL/UMRG)
21	33	5	I Care 4 U	AALIYAH (BLACKGROUND)	46	53	4	Po' Folks	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	71	71	5	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
22	23	10	Good Times	STYLES (RUFF RYDERS/INTERSCOPE)	47	43	5	Ordinary Day	VANESSA CARLTON (A&M/INTERSCOPE)	72	67	3	Objection (Tango)	SHAKIRA (EPIC)
23	18	19	Hero	CHAD KROEGER FEAT. JOSEY SCOTT (COLUMBIA/ROADRUNNER/IDJMG)	48	49	32	Foolish	ASHANTI (MURDER INC./A&M/IDJMG)	73	69	3	Big Machine	GOD GOD DOLLS (WARNER BROS.)
24	20	28	The Middle	JIMMY EAT WORLD (DREAMWORKS)	49	72	2	Sk8er Boi	AVRIL LAVIGNE (ARISTA)	74	—	2	Sweetness	JIMMY EAT WORLD (DREAMWORKS)
25	26	12	Ten Rounds With Jose Cuervo	TRACY BYRD (RCA (NASHVILLE))	50	5	12	Running Away	HOOBASTANK (ISLAND/IDJMG)	75	—	1	Landslide	DIXIE CHICKS (MONUMENT/EMN)

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 932 stations in Top 40, Pop, R&B Hip Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

Billboard® HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	Long Time Gone	DIXIE CHICKS (MONUMENT/EMN) 5 Wks At No. 1	26	21	4	Luv U Better	LL COOL J (DEF JAM/IDJMG)	51	—	1	Here And Now (Full Circle)	TERRY STEELE (JTS)
2	3	9	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	27	29	4	Give It To Me	MAD LION FEAT. TOTAL (KILLAH PRIDE/DRPHEUS)	52	39	10	Throw It Up	ILLICIT BIZNEZ FEAT. COO COO CAL (FELONIOUS)
3	2	10	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	28	31	37	I Don't Want To Miss A Thing	AEROSMITH (COLUMBIA)	53	64	13	A New Day Has Come	CELINE DION (EPIC)
4	5	4	Papa Don't Preach	KELLY OSBOURNE (EPIC)	29	36	14	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	54	47	25	Song For The Lonely	CHER (WARNER BROS.)
5	8	8	The Rising	BRUCE SPRINGSTEEN (COLUMBIA)	30	26	6	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	55	43	5	The Need To Be Naked	AMBER (TOMMY BOY)
6	4	11	A Little Less Conversation	ELVIS PRESLEY VS. JXL (RCA)	31	—	43	God Bless The USA	LEE GREENWOOD (Curb)	56	70	4	Kick'n Ass	SUPA NAT (N DA HOLE/PRYAMID/DRPHEUS)
7	6	6	For All Time	SOLLUNA (DREAMWORKS)	32	48	16	Move B****	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	57	54	12	My Dogs	CHUCK-N-BLOOD (FOREALAH JAMZ)
8	7	6	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	33	33	17	Gots Ta Be	B*K (EPIC)	58	60	41	America The Beautiful	ELVIS PRESLEY (RCA)
9	9	7	Sex, Money, & Music	ABOVE THE LAW (WESTWORLD)	34	28	4	Hot In Herre (CD)	NELLY (FO' REEL/UNIVERSAL)	59	59	8	Baby's Got A Temper	PRODDY (XL/MUTE/MAVERICK/REPRISE)
10	11	22	Heaven	OJ SAMMY & YANUO FEAT. DO (ROBBINS)	35	44	15	Crawl To Me	KEM! (MACK DAWG)	60	—	1	Rock The Party	BENZINO (SURRENDER/ELEKTRA/EEG)
11	10	12	That's What Girls Do	NO SECRETS (JIVE)	36	24	3	Hey Ma	CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	61	69	14	Don't Let Me Get Me	PINK (ARISTA)
12	25	61	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	37	30	17	Hot In Herre (Vinyl)	NELLY (FO' REEL/UNIVERSAL/UMRG)	62	—	1	All The Things She Said	T.A.T.U. (INTERSCOPE)
13	13	8	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)	38	41	16	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)	63	—	3	Tonight I'm Gonna Let Go	SYLEENA JOHNSON (JIVE)
14	12	4	A Different Kind Of Love Song	CHER (WARNER BROS.)	39	53	2	Me U Want	KAY-P FEAT. LIL GENIUS (CARIBBEAN GOLD)	64	62	2	Rocky Top '96	THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE)
15	14	4	Over The Years	GODD BAD UGLY (PAPER DOWN)	40	63	23	Slow Dance	LOU MOSLEY (JENSTAR)	65	42	7	Why Don't We Fall In Love	AMERIE (IRISE/COLUMBIA)
16	19	2	Full Moon	BRANDY (ATLANTIC)	41	34	18	Nothin'	N.O.R.E. (DEF JAM/IDJMG)	66	—	21	Oh Boy	CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
17	1													

Key Copyrights In Jeopardy

Continued from page 1

He continues, "While in the U.S. copyright remains in place for 95 years, in the U.K. and Continental Europe, any U.S.-owned repertoire is subject to the laws of those countries and therefore becomes public domain 50 years after first being released. [Meanwhile], a number of Latin American countries have copyright periods between 60 and 80 years, while in Asia it also tends to fall in between the U.S. and Europe. India, for example, is 60 years."

EMI Recorded Music senior VP Rupert Perry, who chairs the IFPI's executive committee for Europe, points out that performers are the real victims of the copyright imbalance: "The people most affected at the moment are predominantly American artists [and their estates], such as Miles Davis or Nat [King] Cole or Sinatra."

But it's not just big-name artists. Roger Armstrong, managing director of London-based reissues company Ace Records, says: "For performers who perhaps have 1½ hits in their entire career, any small income they can get from their recordings is gratefully received."

The issue is further complicated by the fact that authors and composers in Europe enjoy a longer protection period—life of the author plus 70 years. That's the same as in the U.S., effectively meaning that authors' rights already are harmonized.

"Nobody has yet explained why a composer's family should still be able to earn [money] 70 years after his or her death, whereas the people who actually sing or perform a song that helps the composer earn money lose any right to income 50 years after the rather vague term 'affixation,'" Armstrong continues. "Essentially it has to be looked at as anomalous and unfair that authors' rights to be paid for their work should be protected so much more than performers' rights."

Until now, pop music had not really figured in the equation of public domain, but that is set to change as the 50th anniversary of rock'n'roll dawns.

Bob Fisher, co-founder of London-based Acrobat Music & Media, explains, "A lot of the biggest exploiters of [public domain], particularly in the jazz and blues field, are the Europeans. [Labels] simply issue the chronological recordings of jazz people and blues people as and when they become available, so everything up until the end of 1951 is technically available now. And come Jan. 1 next year, there'll be another volume of issues. So the business and its catalog will grow year on year to the extent that you can predict what you're going to be

able to release for years ahead."

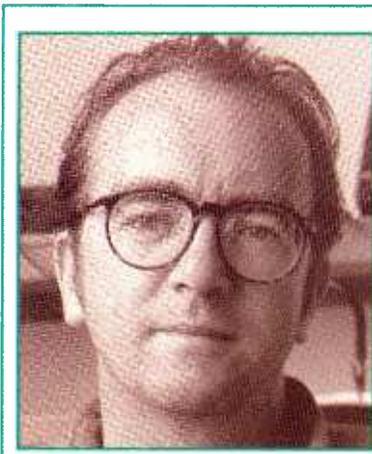
That situation is something that the IFPI is determined to prevent. The organization is lobbying politicians at every opportunity on the issue of extending copyright on sound recordings and is backed in its fight by the Recording Industry Assn. of America (RIAA).

RIAA head of international affairs Neil Turkewitz tells *Billboard*: "In particular, the online component is of major importance, because in the world of electronic delivery, national borders don't exist. Therefore, if there are different copyright periods in different countries, it is very difficult to prevent infringements."

Kennedy says, "It's fair to say one of the complications is that [extending the protection period] was addressed fairly recently—the 50-year term was confirmed in the 1996 WIPO Performances and Phonograms Treaty. So there will be some that think, 'That was only six years ago, and here we are, the record industry is back trying to extend it already.'"

That's a point Fisher claims is only one of many that the music industry has to address with politicians: "Government's attitude is that they don't want to be responsible for increasing the price of music."

Armstrong agrees. "There is a widely held perception [by politicians] that the record industry is full of thieves and they deserve everything they get," he says. "I heard a story from somebody at a major record company that when the [U.K.'s] Department of Trade and Industry was approached on the issue of extending copyright,



'There is a widely held perception [by politicians] that the record industry is full of thieves and they deserve everything they get.'

—ROGER ARMSTRONG, ACE RECORDS

the department retorted that if the record goes out of copyright, then royalties don't have to be paid to the performer and therefore the records are cheaper. Government approves of that, because it is in favor of anything that makes [CDs] cheaper to the consumer."

Changing that viewpoint could prove tricky. "The whole area is rife with hypocrisy," Fisher says. He questions whether major record companies continue to pay performance royalties once a track becomes public domain. "None of the majors will admit that, but I'm sure they all do it," he alleges. "The way some of the stuff is being priced and being shipped to retailers for two or three pounds, I'm sure they're not going to be paying

[performance] royalties on that."

A source at one of the majors refutes Fisher's claim. "We are not only honor-bound, we are duty-bound by our contracts with artists to pay royalties," the source says. "So to suggest that we would not be ridiculous."

A much-talked-about solution to the public-domain problem is remastering—a tactic successfully employed by the movie industry. Fisher says, "The [British Phonographic Industry] says a remastered work constitutes a new recording and therefore a new copyright, but that's never been challenged in court."

So, if a work is remastered, is its copyright renewed? "It's a slight grey area," says Richard Constant, legal counsel for Universal Music International. "The basic answer is 'yes,' but the original copy still falls into public domain [after 50 years], so there is a limit as to how much good it will do you." He adds: "Audiovisual works tend to have longer copyright terms because a number of the contributors to those works are considered to be authors."

If harmonization does happen and the U.S. standard of 95-year copyright protection is adopted, many works now in the public domain would fall back into protection, putting some public-domain operators out of business.

Kennedy says that has happened in a number of countries where the concept of copyright has only recently been introduced.

Acknowledging that some parts of the world are devoid of any copyright law, Rechartd claims such situations are rare and that the

biggest problem is Europe.

"Odd as it may sound, the EU [European Union] is lagging behind; against the background of the international treaties, 50 years is the lowest possible level," Rechartd says. "Many of the former Eastern Bloc countries have taken a tiger leap from almost nowhere to the highest international standard through the WIPO Internet treaties. Eastern Europe has the highest percentage of ratification at this point, and that ratification is retroactive. Countries in Africa are still problematic, but again, many of those territories are party to the [WIPO] Trips [Trade-Related Aspects of Intellectual Property Rights] agreement, and some of them have ratified the Internet



'The people most affected at the moment are predominantly American artists [and their estates], such as Miles Davis or Sinatra.'

—RUPERT PERRY, EMI RECORDED MUSIC

treaties, which so far none of the European countries have done."

For their part, public-domain labels argue that after 50 years, copyright holders have had more than enough time to exploit their repertoire. Patrick Fremaux, president/director general of Fremaux & Associés, a French company specializing in public-domain catalog, says labels like his are essential to preserving musical legacies.

"[Extending the copyright] is not necessarily a problem for my company; the real problem is with [copyright owners] because the recordings that the major companies are not going to exploit are going to disappear," Fremaux says. He adds that he has submitted a report on the subject of public domain to the French government. That report urges the establishment of a commission for what Fremaux refers to as "heritage" music. He also seeks government funds to preserve heritage music and wants the music to be promoted in schools.

While the French government ponders that report, it is unlikely to strike a chord with Armstrong, who refuses to even speak to public-domain operators. "People who are issuing out-of-copyright material should be marginalized by the business as much as possible," he blasts. "Out-of-copyright operations are shoddy, they make mistakes, and they don't really care if something is done right or not—they're just there to make a fast buck."

"We would never even dream of not paying the [performers]," Armstrong says. And he argues that even though Ace takes the moral stance of paying royalties to performers whether or not the sound recording is protected by copyright, European law currently places him at a competitive disadvantage.

"Nowhere in . . . any contract I've ever read does it say that when the work goes out of copyright in the legal sense, I can stop paying [the artist]," Armstrong says. "So apart from the fact that I feel obliged and duty-bound to pay royalties, I would say that I am suddenly disadvantaged as the person who owns the copyright—or rather the catalog—in that I am probably legally obliged to pay because it is in the contract, whereas the guy down the road can go out and get a B.B. King record, dub it, put it out, and nobody can do anything about it."

The tide could be turning. Life

expectancy is increasing and in today's litigation-led world, it might not be long before performers challenge the EU on why authors enjoy greater copyright protection.

Constant observes, "The Rolling Stones are going to still be very much around when everybody is selling their public-domain stuff."

Perry adds, "These people that are operating in the public-domain area are exporting material by the likes of Miles Davis into the U.S., where of course it is still in copyright."

But Turkewitz says physical imports should not exist. "We have the ability in the U.S. to prevent goods that might be public domain elsewhere [but still in copyright in the U.S.] being sold here, and there are both civil remedies and criminal penalties that we can pursue in such cases. But the real danger lies in the online delivery of repertoire."

While the IFPI and the RIAA may be singing from the same song sheet, Perry is all too aware that the American trade body faces a battle of its own on copyright—and one that could have implications elsewhere.

"The [copyright] law changed in the U.S. fundamentally over Mickey Mouse," Perry recalls. "But people are now challenging that as [unconstitutional] and therefore it's coming before the Supreme Court for debate, so that could have a real bearing as well."

That case is expected to begin next month and marks the first time that the court has accepted a case that challenges the constitutionality of any aspect of the U.S. Copyright Act (*Billboard*, June 29).

But Rechartd states with unwavering determination: "Our goal is to have protection harmonized at the highest possible level, which at the moment would be that of the U.S. Whether that is achievable is a question mark, but realistically we would like to achieve something that is in line with what the authors have internationally. But we need harmonization now to tackle online commerce, which is borderless, so that requires a decision."

And concluding that the political will of America may be the key to achieving harmonization, Armstrong comments: "If the Americans come in and wave a big stick, Europe will as usual jump out of its way and do whatever the Americans require."

Curb Set Reveals A Mature, Soulful Rimes

Continued from page 1

married, appears to have put those troubles behind her and has emerged as a poised, confident young woman who finally has a strong sense of her own artistic voice—a voice that is now leaning in a decidedly pop direction. Nowhere is this more evident than on her eighth studio album, *Twisted Angel*, due Oct. 1 from Curb Records, her label home since the beginning of her career. Curb Records is distributed by WEA in the U.S.

The album, a collection of mature, revealing, and sometimes sexy songs, has Rimes' fingerprints all over it. She executive-produced it, co-wrote four songs, and had input on the other nine. Every song was written especially for her during a "songwriting camp" at the Miami home of writer Desmond Child, who served as one of the album's producers along with Peter Amato and Gregg Pagani.

In the process of creating the album, Rimes says she discovered her own musical style, one she describes as "really soulful. It's a mixture of everything. I've blended urban and rock and a little bit of country on this record. I really made a point not to sound like anyone else. I don't want the album to be so pop that it's going to sound like every other girl out there."

Having discovered her style, Rimes says she "wanted to take control of that. I didn't want to give it over to someone and say, 'You do this for me.' I'm an artist, not just something you stick out there and sell. So I wanted to be so hands-on and be in every string session and [in on] choosing the musicians and arranging the vocals.

"This is where I am in my life," she adds, "and this is the music I've always wanted to do."

Mike Curb, founder and chairman of Curb Records, says: "It's the first time LeAnn has made the album of her dreams. She's really been the creative force behind this entire album."

UNDER PRESSURE

The songs have such themes as the challenges of living in a fishbowl, being under pressure to be perfect, and having a little "hell to pay." Rimes says all of those things reflect not just the reality of her own life but those in the lives of "the youth of America." That group, she says, "is going through so much crap, really, this pressure to be perfect and the popular one, and [pressure about] how to dress. In songs like 'Wound Up,' I really dealt with that."

Rimes was schooled at home as a teen but says, "I've had pressure to be perfect from the time I walked out onstage when I was 13. I know the pressures—not in school—but I know this business, and it's pretty much the same."

Early stardom came with a price for Rimes. "I had a lot of responsibility

thrown upon me at a young age. I was paying everybody's bills. I had an entourage of about 65 people. If I don't work, they don't make money. I took on all the responsibility of a business at 13, and all I wanted to do was sing.

"I definitely got that out on this record [in] songs like 'No Way Out,' where I speak about that."

Although she has been writing since age 9 and has penned scattered cuts on her previous albums, Rimes really immersed herself in the writing process for this project, joining 10-12 other writers for five days at Child's home. She says, "I was in a room with different writers every day, and I would go around at lunch and critique everyone else and say: 'This is what I want to sing about.' I really had something to say, and we got some great songs out of that.

"I went in a room with everyone in the beginning, spilled my guts out and said, 'This is what I've gone through, if you haven't read it in the tabloids yet,'" Rimes continues. "I wanted them to really know where I was coming from and where I wanted to take this album musically. They asked if there was anything I didn't want to hear, and I said: 'It's time to just let it fly musically. Go in and write, and whatever comes out that's amazing is what I'm going to put on this record.'"

'NO TIME FOR BOUNDARIES'

The album's first single, "Life Goes On," appears to be off to a good start at mainstream AC and adult top 40 stations, and the video is in rotation on VH1.

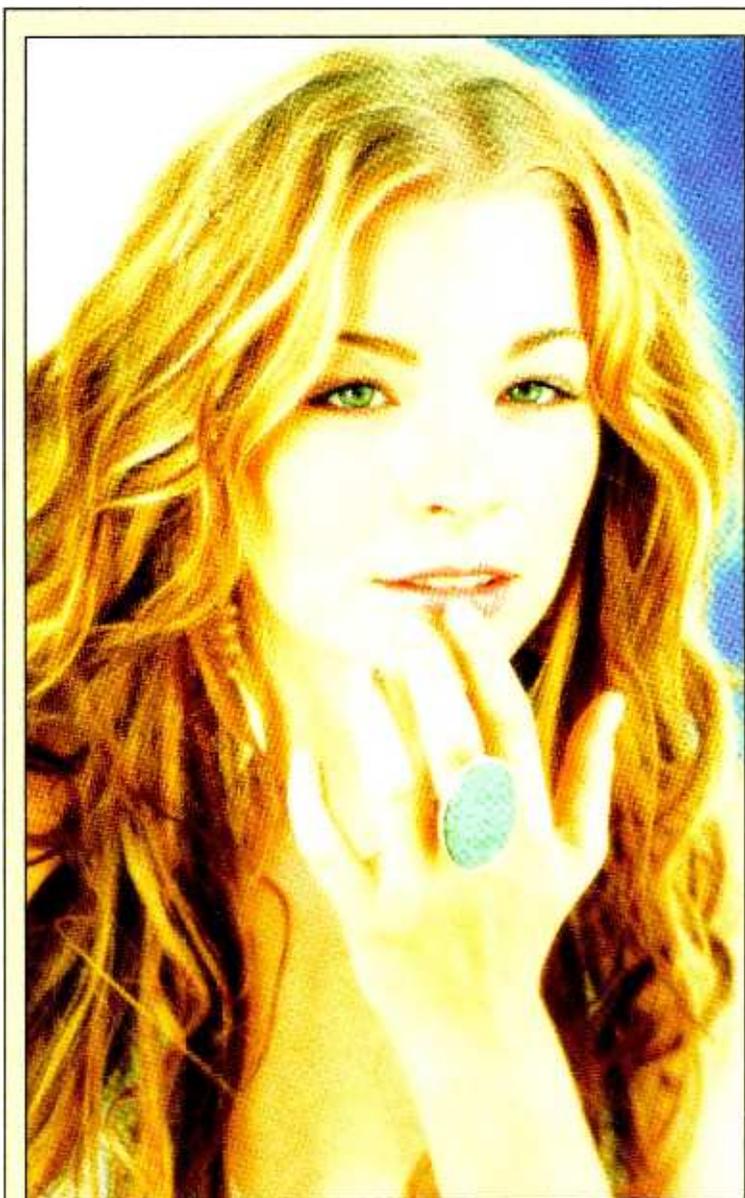
Despite the album's undeniable pop sound, Curb insists, "It's got some wonderful country moments as well." A remix of "Life Goes On" was recently serviced to country radio stations, and Curb also points to the song "Love Is an Army"—the album track that best shows off Rimes' substantial vocal skills—as a potential country single.

Citing Faith Hill and Shania Twain, Curb says, "The market's open for artists to be able to be pop and country. LeAnn took off the boundaries and made a great album, and I think it's our job to let that album go wherever it should go... This is not a time for boundaries; this is a time to go out and explore the unknown."

But boundaries remain a bit of a challenge at radio. Bob Catania, VP of promotion for Curb's pop division, admits he's always fighting the perception among pop radio programmers that Rimes is a country artist. "There are still people we have a hard time convincing that she is a pop act," he says. "It's pretty simple to me: All you have to do is listen to the album.

"When people see the press, the video, [and] her new look, it will reinforce her image as a pop artist who still will have appeal with the country audience," notes Catania, who has tentative plans to showcase Rimes for pop programmers toward the end of the year. "I don't think the audience has branded her as a country artist trying to cross over to pop, it's [just] programmers," Catania adds. "The country thing has been exaggerated in the pop marketplace."

For some programmers, he says, "the country excuse is something to hide behind while you figure out



RIMES' TIME: A HISTORY OF HITS

Album Title	Release Year	Nielsen SoundScan U.S. Sales To Date	Top Country Albums Peak Position (Weeks At No. 1)	Billboard 200 Peak Position (Weeks At No. 1)
<i>Blue</i>	1996	5.86 million	1(28)	3
<i>Unchained Melody/The Early Years</i>	1997	2.29 million	1(10)	1(1)
<i>You Light Up My Life—Inspirational Songs</i>	1997	4.47 million	1(9)	1(3)
<i>Sittin' On Top Of The World</i>	1998	1.52 million	2	3
<i>LeAnn Rimes</i>	1999	1.23 million	1(2)	8
<i>I Need You</i>	2001	816,000	1(1)	10
<i>God Bless America (post-9/11 compilation)</i>	2001	71,000	20	159

if the record is a hit or not.

"People have to remember that LeAnn is still very young," Catania continues. "There is a perception among programmers that she is older than she is. This is a very young girl who has had a successful career doing one thing but [who] has made a musical decision to be a pop artist. People need to respect that. Every artist has a right to evolve." "People either think I'm 13 or 25 by now; it's so funny," Rimes says. "But people need to let me change. Everyone else in the world gets to grow up and evolve and change their mind. I need that time, and I've done it in front of everyone, in a fishbowl."

Catania says, "I've seen some really ugly commentary about the fact that she's made a pop record, and I don't think that's fair." He plans to build on the foundation Rimes built at AC and adult top 40 formats with previous hits "How Do I Live" and "Can't Fight the Moonlight." "Musicians evolve and grow, and I think that

should be embraced, not criticized."

"LeAnn Rimes is an exceptionally talented artist with an amazing voice," radio consultant Guy Zapoleon says. "We as an industry love to put artists into boxes we can understand, especially country artists. Many people wanted to pigeonhole LeAnn as only a country artist, and while she makes some amazing country music, she also has potential to be a huge pop music star."

ON THE DOCKET

Rimes' first Curb album, 1996's *Blue*, is certified six-times platinum for shipments of 6 million units, according to the Recording Industry Assn. of America. It remained at No. 1 on the *Billboard* Top Country Albums chart for 28 weeks. Her next four albums also went platinum or multi-platinum, and 2001's *I Need You* is certified gold. She has also won three Academy of Country Music Awards, a Country Music Assn. Award, and an American Music Award.

But in the midst of all that success, there were several years where it was nearly impossible to read an article about Rimes that didn't include the words "plaintiff further alleges."

In 2000, after Rimes turned 18, she sued Curb Records, seeking to terminate the recording contract she and her parents signed when she was 12. That same year, she sued her father and former manager/producer, Wilbur Rimes, charging him with defrauding her of at least \$7 million during the previous five years. Also named in that suit was Rimes' former co-manager, Lyle Walker.

A few months later, Wilbur Rimes answered with a countersuit against his daughter's company, LeAnn Rimes Entertainment, seeking a producer's fee he said he was still owed.

Rimes' suit against Walker was settled in 2001. Then last November, after a year of battling the label in court, Rimes stunned the industry by announcing that she was re-signing with Curb, which she had by then spent several months publicly referring to as "my former record label" (*Billboard*, Dec. 8, 2001). She also withdrew the last of her litigation against the label.

In February, around the time of her wedding to dancer Dean Sheremet, she quietly settled all pending litigation involving her father.

Based on those experiences, Rimes jokes, "I could probably pass the bar exam now."

But it was a painful time. "It's really horrible to see my life spread out for everyone to read about, and it's so not true, half of it," she says. "Gossip hurts, and it's really stupid.

"It was very hard to focus on music at that time. I didn't make music, and albums were put out without me supporting them," Rimes continues. "It was music I made when I was really, really young. It was a really hard time, and thank God we got past it and I finally can make the music I want to make now."

Asked what finally changed her mind about Curb, Rimes says, "A better deal, actually. I finally get to have control over the things I needed to have control over to be a true artist."

OFF TO EUROPE

In addition to a U.S. setup that includes early-October appearances on *The Tonight Show With Jay Leno* and *Live With Regis & Kelly*, there are big plans to push the project internationally. Thomas Starckjohann, VP of international marketing at Warner Music International in London, says the label is planning a fall promotional tour for Rimes in Europe to "maximize her exposure" in the media there.

He calls *Twisted Angel* "a major priority for all our Warner Music International affiliates in Europe, Southeast Asia, and Latin America—the territories in which we have rights to the album—and they are busy preparing campaigns which will cover all media opportunities throughout their regions."

Rimes, who has been booked by Rod Essig of Creative Artists Agency in Nashville since she was 13, is planning a spring tour. She is managed by Tom Ross Artist Careers in Los Angeles. Her publishing is with Angel Pie Publishing, which is administered by Curb.

First Things First.

Billboard Bulletin is a daily ritual for music professionals around the world, providing the FIRST look at the latest industry news.

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Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

Listen Links With Electronics Firms

Listen.com will offer a free one-month Rhapsody subscription to consumers of select computer-to-stereo transmission products. The offer, to be announced today, will come with certain products from electronics companies Jensen/Recoton Corp., Stereolink, Terk Technologies, and U.S. Robotics.

Products covered by the deal transmit audio signals from consumers' desktop speakers to their stereo receivers, either wirelessly or via a connecting cable.

Consumers who purchase the products from Jensen/Recoton, Stereolink, and U.S. Robotics will qualify for the free Rhapsody offer. Terk consumers must purchase through retail partners the Good Guys or Circuit City. Listen.com will feature the products on its site. *Brian Garrity, N.Y.*

Labels, Artists At Stalemate In Talks On '7-Year Statute'

Monday's meeting between both sides of the issue on California's "seven-year statute" was a "waste of time," according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting was called by California Sens. John Burton, D-San Francisco, and judiciary chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue. In addition to RIAA president/CEO Hilary Rosen and the highest level of label executives, the meeting brought out the Recording Artists' Coalition, and managers Irving Azoff and Jim Guerinet. Key to the discussions are artist damages lawsuits, in which artists who exit a record company after seven years can be sued for undelivered albums. "The labels aren't yielding on the damages part," says the source. "There was no resolution—nothing—

and that's it. Everybody stated their case. As far as another meeting, I don't know." The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A.

Sen. Kevin Murray, D-Culver City, who introduced the bill, admits to Bulletin, "I was disappointed in the meeting because we believed we were close to reaching a compromise. I always my intention to go forward with the bill."

U.S. Sen. Kevin Murray, D-Culver City, created the Recording Artists' Coalition (W.S.M.), effective Monday. He will relocate from Los Angeles to Scottsdale, Ariz., and report to Sen. John McCain, D-Arizona, on the cancellation of Warner Music Group.

Melinda Newman

Tonos Names Co-CEO

Tonos Entertainment, the online music network founded by Carole Bayer Sager, David Foster, and Kenneth "Babyface" Edmonds, has named...

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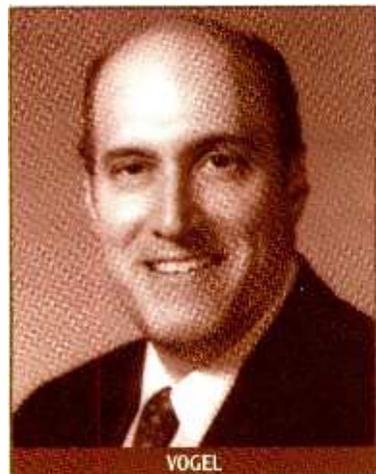
UMG Gains Market Share In Tough Year

Continued from page 1

worth at least 10 billion euros (\$9.8 billion) during the next two years to address concerns about cash flow and its 19 billion euros (\$18.64 billion) of debt. In an Aug. 18 letter to employees and shareholders, Fourtoul said that "all strategic options," including a sale of its entertainment and media businesses, remain on the table. A long-term strategic plan for VU is expected to be hatched at a Sept. 25 board meeting.

At press time, Fourtoul had a Sept. 12 meeting scheduled with UMG chairman/CEO Doug Morris in New York, followed by additional meetings with other top VU entertainment executives in Los Angeles. The trip—Fourtoul's first to the U.S. since succeeding Jean-Marie Messier in July—will give the VU chief a better sense of the company's North American operations. A VU spokeswoman declined to comment on the visit or on VU's plans for UMG. Senior VU and UMG executives also declined to comment for this story.

In the short term, UMG is said to be on the verge of cutting staff at such labels as Universal Motown Records and Interscope. In Nashville, UMG has already taken small



VOGEL

steps toward consolidating under Luke Lewis, the chairman/CEO of Mercury Nashville and Lost Highway who recently added the overseeing of MCA Nashville to his duties (see Nashville Scene, page 53). The forthcoming cuts—which are "not significant" in size—are in response to declining sales, according to a source, who says that despite its market-leading position, UMG is "not unaffected" by the slowdown in the music market. A UMG spokeswoman declined to comment.

Despite these developments, UMG's performance in 2002 demonstrates exactly how valuable an asset it remains. Through the first six months of this year, its distribution arm, Universal Music & Video Distribution (UMVD), had a 28.3% share of the total U.S. album market, according to Nielsen SoundScan.

That's nearly 12 percentage points better than the No. 2 major, BMG Distribution, and almost a two-percentage-point increase compared with UMG's showing in the first half of 2001. What's more, the success has been spread across all four of UMG's label groups: Motown/Universal and Island Def Jam Music Group (IDJMG) in New York and Interscope/Geffen/A&M and MCA in Los Angeles.

UMG's achievements in 2002 include the best-selling album so far this year—rapper Eminem's *The Eminem Show*, which has sold 5.59 million copies since its May 26 release on Web/Aftermath/Interscope. Nellyville, the Fo' Reel/Universal follow-up to Nelly's multi-platinum 2000 debut, *Country Grammar*, has sold more than 3 million copies and spawned two No. 1 hits ("Hot in Herre" and "Dilemma") on The Billboard Hot 100 and the Hot R&B/Hip-Hop Singles & Tracks chart.

In April, R&B newcomer Ashanti's eponymous set on Murder Inc./AJM/IDJMG debuted at No. 1 on The Billboard 200, moving 502,500 units—the highest first-week sales for a new artist in almost five years. Her total sales for the year stand at 2.53 million. Meanwhile, Lost Highway/Mercury's soundtrack to the film *O Brother, Where Art Thou?*, whose word-of-mouth rise last year spawned a bluegrass revival, has sold 2.4 million copies in 2002, boosted by four Grammy Award wins in February.

UMG has also shown strength in hard rock and pop, with albums from Puddle of Mudd, Nickelback, Sheryl Crow, and No Doubt all moving at least 1 million units this year (see table, this page).

VALUING THE ASSETS

So what could UMG fetch, should VU decide to sell? Under one basic valuation for record companies—10 times annual earnings before interest, taxes, depreciation, and amortization (ebitda)—UMG, based on 2001 results, would be worth 11.6 billion euros (\$11.3 billion). Yet, according to one London-based analyst, given the concerns about declining music sales, the more appropriate multiple for UMG may now be 8.5 times ebitda or 7.3 billion euros (\$7.2 billion).

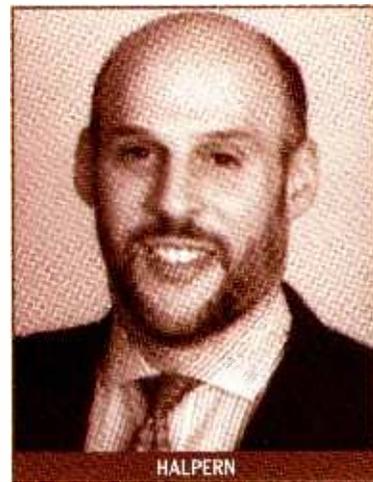
This is consistent with other analysts, who say the sale price for UMG could range from 6.5 billion euros to 10 billion euros (\$6.3 billion-\$9.8 billion), depending on how quickly VU decides to complete a sale.

These valuations are considerably less than the \$10.4 billion that UMG's then-parent company, Seagram, paid for PolyGram in 1998. Analysts chalk up the decline in market value to the effects of slowing music sales and the market for media assets in general, which reached its peak in early 2000 when America Online and Time Warner agreed to merge in a \$178 billion stock swap. Later that year, Vivendi struck a deal to buy UMG in a deal that valued Seagram at \$34 billion.

Despite all this, analysts say the PolyGram deal has paid off. Investment manager Harold Vogel, a vet-

eran Wall Street entertainment analyst who has followed PolyGram and UMG, concludes, "You'd have to say they've managed the assets well."

In 1997, the year before the merger, PolyGram was third in U.S. market share with 13%, while UMG was fifth at 12.1%; their combined revenue in their last full fiscal years as separate companies was \$7.02 billion. In 2001, UMG ranked first with 26.4%—its third straight year as the top distributor—and generated revenue of 6.56 billion euros (\$6.4 billion).



HALPERN

Stewart Halpern, a managing director in entertainment equity research at RBC Capital Markets—who from 1993 to 1996 was CFO of Def Jam—says the PolyGram acquisition was the first step in creating the world's largest music company. But he also cites the strong and stable management team at UMG and its commitment to a growing presence in the rap and R&B markets.

Halpern says that a concern at the time of UMG's acquisition of PolyGram—which then owned 50% of Def Jam—was how the smaller label's entrepreneurial spirit would fare under the new owners. He says that, under Morris, it clearly has thrived: "He supports the label heads and lets them run their businesses."

As for UMG's success in rap and hip-hop, Halpern says, "Part of that is the very aggressive nature of the people who came over from Def Jam." Among the star managers Halpern singles out are his former colleagues Lyor Cohen, now president/CEO of IDJMG, and Julie Greenwald, who was elevated this year to president of Island Records (*Billboard*, Jan. 19).

An executive close to UMG concurs: "[Morris] gets these very strong personalities, and he steps back and lets them run their businesses." The source also confirms that IDJMG is the most profitable music group within UMG.

At the time of the PolyGram merger, many in the sales and distribution community predicted that UMG's current market share would shrink as it collapsed labels to reduce costs in hopes of realizing greater profits. Though UMG had fewer people working developing artists, its current market share, and thus its total market share, grew.

Indeed, according to a PowerPoint presentation obtained by *Billboard* that the distributor shows its customers, UMVD claims that from 2000 to 2001, it was responsible for 25% of all developing-artist releases and 42% of developing-artist albums sold.

Asked last December what was needed to keep UMG's momentum going, Morris repeated what has become a mantra of his: "I've just got to keep my guys getting hits." With releases still to come this year from Bon Jovi, Shania Twain, Jay-Z, Ja Rule, DMX, and U2, among others, it appears the hits will continue.

Yet concerns persist about the degree to which piracy and the swapping of music files on the Internet are hurting music sales. What's more, UMG's operating income in the first half fell 28% to 169 million euros (\$166 million). Excluding gains on the sale of a stake in MTV Asia to Viacom and the sale of real estate related to office moves, operating income fell 45%. A&R costs rose and margins shrank as a result of discounting and a product mix that included more lower-margin soundtracks.

TO SELL OR NOT TO SELL?

On the question of whether VU will sell UMG, opinion is divided. One media analyst at a U.S.-based investment manager says it is likely that VU will have to sell its media assets—which, in addition to UMG, include film and TV group Vivendi Universal Entertainment (VUE)—in order to reduce its massive debt load. Others disagree, claiming that while, as one London analyst says, VU is "not going to be in a position to be choosy," it's not going to have to undertake a fire sale, either.

A VU spokeswoman referred to Fourtoul's Aug. 18 letter, in which the VU chairman/CEO laid out

three possible long-term strategies: expanding VU's media businesses, taking majority control of French telecom firm Cegetel, or retaking majority control of Vivendi Environnement, its partially owned environmental services unit.

Sept. 25—when the VU board in Paris is expected to vote on a long-term strategy—is, in the words of one VU source, "a watershed date. That's the million-dollar question: What's going to happen to the entertainment assets?"

Vogel, for one, foresees a spinoff of UMG and the other entertainment businesses. Under one rumored version of this scenario, those assets would be spun off into a separate company, possibly run by Barry Diller and partially owned by veteran media investor John Malone. Diller is chairman/CEO of VUE; Liberty Media, which Malone chairs, owns a 3.4% stake in VU.

Though media-business valuations currently are low, "these are solid assets," Vogel says. A pure-play media company, unencumbered by telecom or environmental-services businesses, might have cachet among investors, he adds. And UMG's performance would be more directly reflected in the unit stock, whose shares could be more readily available as incentives for managers.

Under such an arrangement, Vogel believes UMG would be left more or less intact. He and others note Morris' skill at navigating through change, including UMG's post-PolyGram integration period and the change of ownership two years ago from Seagram Co. to Vivendi. Of the former, Vogel adds, "That was a very smooth transition, given its size."

But others say UMG, regardless of where it ends up, may have to change. One U.S.-based media and entertainment analyst says the group, while perhaps the most well-run of the major labels, is also the largest and so must continue to examine its cost structure to guard against a further decline in music sales.

The uncertainty over UMG's ownership appears to be having little effect on day-to-day label dealings, managers with UMG acts say. "I have no concern about putting out an album through [UMG]," says Q Prime's Cliff Burnstein, who, with partner Peter Mensch, officially starts managing Shania Twain on Monday (16). He notes that for a superstar like Twain, the company will be firing on all cylinders, regardless of potential distractions. Twain's next Mercury release is due in the fourth quarter.

Similarly, Bill Leopold, who manages Melissa Etheridge, among others, says he has no hesitations about putting out her concert DVD through UMG's Universal Music Enterprises division in November. Nor would he be concerned about putting out an album. "There's fear and loathing at the top level of all of the labels, and I sense that. Everybody is being told to cut back, so UMG is no different. My day-to-day business dealings have not been affected with the label."

Additional reporting by Ed Christman in New York and Melinda Newman in Los Angeles.

UMG's Hottest Hits In 2002

1. EMINEM (Web/Aftermath/Interscope)	<i>The Eminem Show</i>	5.59
2. NELLY (Fo' Reel/Universal)	<i>Nellyville</i>	3.16
3. ASHANTI (Murder Inc./AJM/IDJMG)	<i>Ashanti</i>	2.53
4. SOUNDTRACK (Lost Highway/Mercury)	<i>O Brother, Where Art Thou?</i>	2.40
5. VARIOUS ARTISTS (Various Labels)	<i>Now 9</i>	2.28
6. LUDACRIS (Def Jam South/IDJMG)	<i>Word of Mouf</i>	1.81
7. NICKELBACK (Roadrunner/IDJMG)	<i>Silver Side Up</i>	1.69
8. PUDDLE OF MUDD (Geffen/Interscope)	<i>Come Clean</i>	1.48
9. JA RULE (Murder Inc./Def Jam/IDJMG)	<i>Pain Is Love</i>	1.33
10. SHERYL CROW (A&M/Interscope)	<i>C'mon, C'mon</i>	1.31
11. ENRIQUE IGLESIAS (Interscope)	<i>Escape</i>	1.28
12. NO DOUBT (Interscope)	<i>Rock Steady</i>	1.27
13. TOBY KEITH (DreamWorks/Interscope)	<i>Unleashed</i>	0.94
14. MARY J. BLIGE (MCA)	<i>No More Drama (2002)</i>	0.94
15. BIGTYMERS (Cash Money/Universal)	<i>Hood Rich</i>	0.92

SOURCE: Nielsen SoundScan. This chart reflects sales through the week ending 9/8/02; numbers are in millions.



ROBERT KRAFT

RON BROITMAN

JOHN KIRKPATRICK

PAT LUCAS

Top Names In Film/TV Music Join Lineup For Conference

The process of adding music to film will be the focus of "Anatomy of a Film," one of the essential sessions being planned for the Hollywood Reporter/Billboard Film & TV Music Conference. The session will examine the use of music in "Drumline," the upcoming feature film from Twentieth Century Fox, and will feature Robert Kraft, president of music for the studio, and other key creative figures associated with the film.

The conference, which will take place Oct. 10-11 at the Renaissance Hollywood Hotel in Los Angeles, will explore how music is created, bought, and sold for television and film. Other panels on the slate:

- "O Soundtrack, Where Art Thou" will be moderated by noted music supervisor Randy Gerston and will include panelists John Houlihan, music supervisor for Soundtrack Music Associates; Glen Lajeski, senior VP of film music for Buena Vista Motion Pictures Group; Patricia Joseph, VP soundtracks and A&R for TVT Soundtrax; and Pat Lucas, executive VP/GM for the film soundtrack division of EMI Music Publishing.
- "Primetime TV: The New Radio" will be moderated by *Billboard's* Carla Hay, with noted panelists John Kirkpatrick, VP of A&R/soundtracks for Elektra Entertainment; independent music supervisor Jennifer Pyken of Daisy Music; Lew Goldstein, president of marketing for the WB network; Thomas Golubic, music supervisor for HBO; and EMG's Evan Greenspan.
- "Getting In Sync," which will focus on music licensing, will be moderated by attorney Vibiana Molina of Greenberg Traurig and will include Tom Rowland, VP of film & TV music for Universal Music Enterprises; Ron Broitman, VP of film & TV for BMG Music Publishing; and CEO/co-founder/composer Ron Mendelsohn of Megatrax.

Other highlights will include a Q&A session with recording artist/producer T-Bone Burnett conducted by *Billboard's* Melinda Newman, plus evening cocktail events and additional business sessions to be announced.

For more information on the conference, contact Michele Jacangelo at 646-654-4660 or visit www.billboardevents.com.

u p c o m i n g e v e n t s

Billboard Dance Music Summit

Marriott Marquis • New York City • Sept. 30-Oct. 2

Hollywood Reporter/Billboard Film & TV Music Conference

Renaissance Hollywood Hotel • Los Angeles • Oct. 10-11

Billboard Music & Money Symposium

The St. Regis • New York City • Nov. 12

Billboard/Airplay Monitor Seminar & Awards

The Eden Roc Resort • Miami Beach • Feb. 6-8, 2003

for more info: Michele Jacangelo 646.654.4660
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THIS WEEK@



COMING THIS WEEK: For punk fans, the place to be this weekend is Devore, Calif., for Los Angeles radio station KROQ's second Inland Invasion show. In addition to such veteran acts as the Sex Pistols, the Buzzcocks, the Circle Jerks, X, and Social Distortion, the show boasts performances from Blink-182, the Offspring, Pennywise, and Bad Religion. A review of the event will appear exclusively on Billboard.com.



BLINK -182

Also this week, read the second of four installments in *Billboard.com's* series of excerpts from Richard Buskin's new Sheryl Crow biography, *No Fool to This Game*.

Billboard.com will also feature reviews of New York pop trio Ivy's covers album *Guestroom* (Minty Fresh); jazz guitarist Al Dimeola's *Flesh on Flesh* (Telarc); and the debut album from U.K. rock outfit Sing Sing, featuring former Lush vocalist Emma Anderson, *The Joy Of...* (Manifesto). In addition, look for live reviews of George Strait in Nashville and the Roots, Common, and Cannibal Ox in New York's Central Park.

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Billboard, CISAC Plan Conference Newsletter

Billboard will be teaming with international trade body CISAC to produce a daily newsletter at the CISAC 2002 World Congress. The conference will address issues relating to intellectual property, including new technology, legislation, and the global value chain. It is scheduled to take place Sept. 22-25 in London.

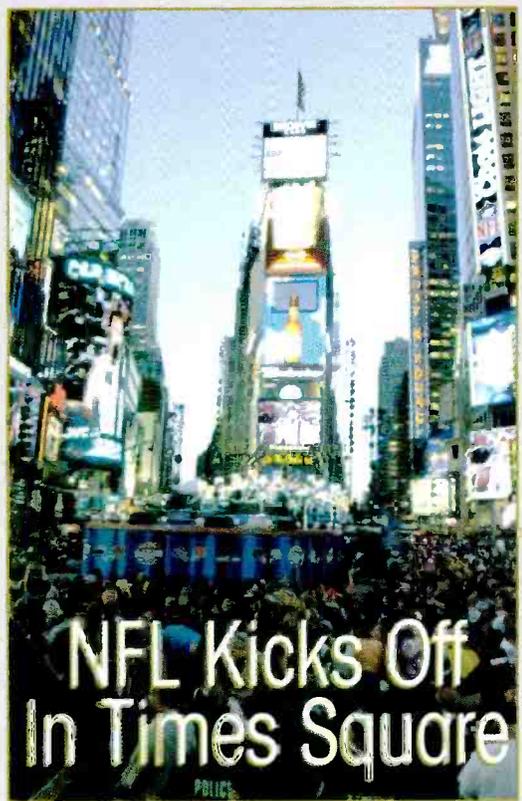


The daily newsletter will contain valuable information enabling attendees to follow the events of the day. In the newsletter, *Billboard* will provide a preview of the Congress, a daily article on a key element of the gathering, and an overview of the previous day.

CISAC (The International Confederation of Authors and Composers) holds its Congress every two years for the world's music, literary, and art creators' copyright organizations. For more information, visit www.cisac2002.org.

visit www.billboard.com

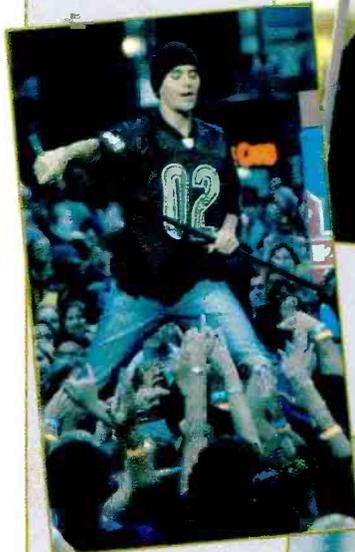
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BackBeat
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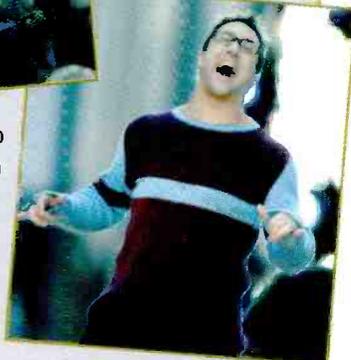
The NFL kicked off the 2002 football season Sept. 5 with a quaint gathering that turned New York's Times Square—all of it—into a sheer wall of sports fanatics and music fans. **Jon Bon Jovi** (pictured at right) led the charge with a full set with his band



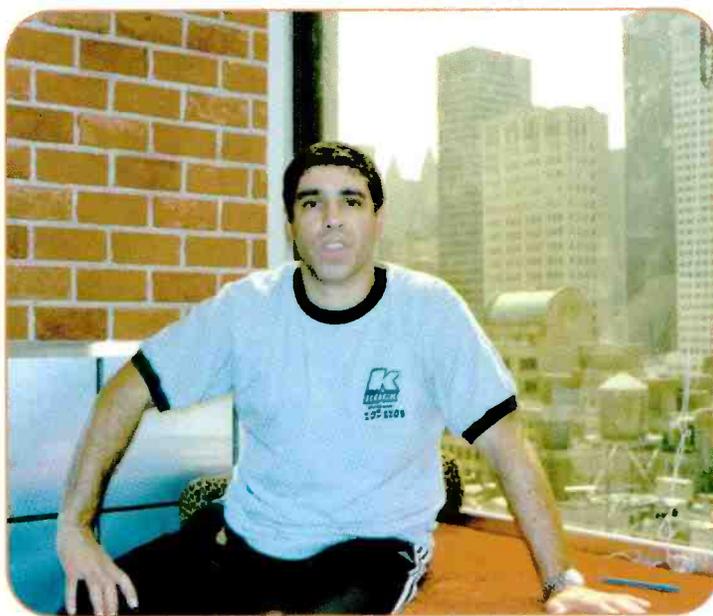
that included the new single, "Everyday." Also onstage to entertain the throngs were **Enrique Iglesias** (left); 'N Sync's



Joey Fatone (right), who is currently starring on Broadway in *Rent*; and below, **Eve** and **Alicia Keys**, whose duet, "Gangsta Lovin'," is No. 2 on the Hot 100. PHOTOS: WIREIMAGE



Gary Dell'Abate: Greater Good



Outlandishness equals attention is clearly an equation that Gary Dell'Abate, producer of WXRK (K-Rock) New York's Howard Stern Show, understands. And to hear Dell'Abate (better known to the Stern faithful as "Baba Booye") explain it, a flair for making a statement is partly what drew him in the mid-1990s to LIFEbeat, the music-industry AIDS organization that celebrated its 10th anniversary last month.

"The thing that we've always been known for is condom distribution—which at times has been a source of controversy for us," says Dell'Abate, who sits on the LIFEbeat board alongside MTV's Van Toffler, Artemis Records' Daniel Glass, and songwriter (and Democratic fundraiser) Denise Rich. Consider Christmas 1998, when LIFEbeat tried to decorate a tree in New York's Central Park with condoms only to be foiled by then-Parks Commissioner Henry Stern, who, Dell'Abate says, "freaked out." The tree ended up on MTV's *Total Request Live*, where Carson Daly lit it up for all the world to see.

LIFEbeat has been making noise ever since its co-founder, music manager Bob Caviano, called on the industry to marshal its resources against AIDS in a 1991 *Billboard* Commentary. Dell'Abate's brother, Steven, died of the disease that same year. Caviano succumbed a year later.

Today, LIFEbeat focuses on education, spreading the message of prevention as it travels with such

tours as Ozzfest. It also raises money through concerts of its own, including UrbanAID ("BackBeat," April 27). On Nov. 12, LIFEbeat will host the Sound of Art auction at New York's Puck Building, featuring original works by a range of musical artists and designers. No one has confirmed yet, but Joni Mitchell, Tony Bennett, and John Mellencamp are possibilities.

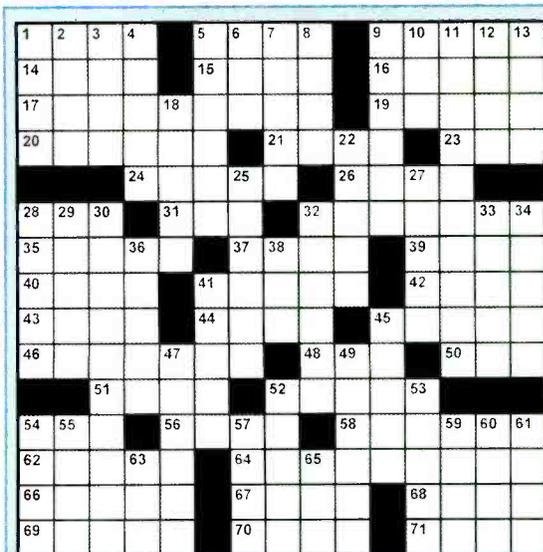
Another LIFEbeat program is Hearts & Voices, which brings entertainers to New York AIDS units. Two years ago, Jewel visited Rivington

House, a long-term treatment facility on Manhattan's Lower East Side. "My brother was in the hospital for eight months in a room that he shared with another person," Dell'Abate says. "People came and went, and there was a TV up on the wall, and that was pretty much it. Toward the end, he almost never got out of bed. It was just an awful existence."

At Rivington House, "even though people may not have been big Jewel fans, they were just so thrilled for anybody to come and perform, because it doesn't happen often," he says. "That's my favorite program, because you can really see the effects."

As it turns out, even the condom-tree-that-almost-wasn't was a boon. The parks commissioner "did us the biggest favor in the world," Dell'Abate says. "We got so much more press. You know, when you work with an organization like this, it's about getting the word out."

MATTHEW BENZ



'SPRINGFIELD TRIFLES' by Matt Gaffney

- Across**
- 1 Red Hot Chili Peppers' "___ Tissue"
 - 5 Greek philosopher who founded Stoicism
 - 9 ___ d'art
 - 14 Peter, Paul & Mary, e.g.
 - 15 "Cornflake Girl" woman
 - 16 Want something constantly
 - 17 They played Moe's Tavern during the Flaming Moe's craze
 - 19 Elvis Costello's ___ Forces"
 - 20 Kind of album
 - 21 Raincoats, in Britain
 - 23 2002 British Open winner Ernie
 - 24 1999 Goo Goo Dolls hit
 - 26 Not his
 - 28 %: abbr.
 - 31 Enya's birthplace: abbr.
 - 32 Wurlitzer product
 - 35 Showed amazement
 - 37 One of a band of mutants in recent film
 - 39 Web addresses, for short
 - 40 Marc Bolan and bandmates
 - 41 Rocker who helped dig Bart out of a well
 - 42 Britney Spears's ___ Pop"
 - 43 Famous spy Mata ___
 - 44 "The Way We ___"
 - 45 ___ town (a recent arrival)
- Down**
- 1 Random guess
 - 2 Prairie Indian
 - 3 Puts on MTV
 - 4 Alex Haley book
 - 5 Pan flute master
 - 6 ___ Latin
 - 7 Phrase of denial
 - 8 Accident-fighting arm of govt.
 - 9 Cars' head
 - 10 Reaction to hearing "Baby, It's Cold Outside"?
- 11 He felt good at the Springfield "Do Ya You Feel Festival"**
- 12 Kniefel of stunts
 - 13 Nugent and Kennedy
 - 18 "___ Gold" (1980s music show)
 - 22 Wang ___
 - 25 Jazzman Gordon
 - 27 Find more work for
 - 28 Ways to go
 - 29 Gold purity measurement
 - 30 Band Mr. Burns mistook for the Rolling Stones
 - 32 Jackson and others
 - 33 Bobby Vinton tune, e.g.
 - 34 ___ O's (tic-tac-toe figures)
 - 36 Liz Phair's "___ in Guyville"
 - 38 Russian space station
 - 41 Jenny Lind or Benny Andersson
 - 45 "I ___ Lover" (John Mellencamp hit)
 - 47 in a weak way
 - 49 Twain who's making her musical mark
 - 52 Remove, as from a lapel
 - 53 Ignited anew
 - 54 Dutch cheese
 - 55 ___-da (pretentious)
 - 57 ___ silly question...
 - 59 Pop singer, e.g.
 - 60 Buddy of the Swing Era
 - 61 Summer Olympics event
 - 63 Stevens of "Peace Train"
 - 65 Bug

The solution to this week's puzzle can be found on page 68.

RIM SHOTS

by Mark Parisi

