

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

SEPTEMBER 28, 2002

Holiday Retail Programs Irk Labels

Price-And-Positioning Costs Rise, But Where Are The Dollars Going?

BY ED CHRISTMAN

NEW YORK—As the music industry gears up for the holiday season, the rising cost of retail price-and-positioning programs has become a growing irritant for label and distribution executives. What's most objectionable, label executives say, is that the majority of retail campaigns offer little in the way of consumer advertising to justify their expense.

With the exception of independent radio promotion, price-and-positioning is the cost that senior label executives consider most onerous in marketing music.

Though U.S. album sales are down 10% so far this year and many chains have fewer stores than last year, the holiday marketing programs offered by merchants collectively are priced nearly 20% above last year, according to one sales executive. That executive fig-

ures that it would cost about \$1.3 million to include one superstar album in all of the holiday programs.

Another executive estimates that only 20% of the expenditure will go toward outside media, which means that most of the cooperative advertising funds from labels will end up shoring up retail profit margins.

The strategy seems short-sighted to sales and distribution executives, who point out that mass merchants and consumer electronics chains—which do include outside advertising in their promotion campaigns—have gained market share at the expense of traditional music merchants.

"I don't see how the writing could be any clearer on the wall than it is right now," the head of sales at one major label says. "Music specialty merchants should

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Some accounts have priced themselves out of the marketplace.

Sanz Reigns Again At Latin Grammys

BY LEILA COBO

LOS ANGELES—In marked contrast to the optimism of years past, retailers and record executives voiced only modest hopes for increased sales stemming from the third annual Latin Grammy Awards, although support for the awards themselves remains strong.

For the second year running, Spaniard Alejandro Sanz was the big winner at the Sept. 18 ceremony, staged by the Latin Academy of Recording Arts and Sciences (LARAS) at the Kodak Theater in Los Angeles. Sanz took home record and song of the year awards for "Y Sólo Se Me Ocurre Amarte" from his *MTV Unplugged* disc (WEA Latina), which also triumphed in the album of the year category.

In 2001, the singer/songwriter won Latin Grammys in four categories, including album, record, and song of the year for *El Alma al Aire*. A surprised Sanz—who decided to attend this year's awards at the last



moment, flying in from Spain—told *Billboard*: "Making this album was an incredible experience, and I discovered another way of understanding music—of placing myself at the service of the songs."

Although part of the event's mission is to expose Latin music from around the world

to a larger audience, Sanz is no stranger to English-speaking fans: He performed with Destiny's Child at this year's general-market Grammy Awards.

That showing generated a big surge in sales for his *MTV Unplugged* album, which should further benefit from the Latin Grammy appearance. A boost in sales was also expected for other acts that performed during the show—which aired live on CBS—notably Carlos Vives, who took

home the best contemporary tropical album award for *Déjame Entrar* (EMI Latin) and the best tropical song award for the *(Continued on page 82)*



SANZ

New Bon Jovi Set Steeped In Emotion

BY LARRY FLICK

NEW YORK—After Sept. 11, 2001, Jon Bon Jovi started keeping a diary. He wrote down all the experiences and events that kept his life in motion. He also traced the ongoing lives of his family, his friends, and his band

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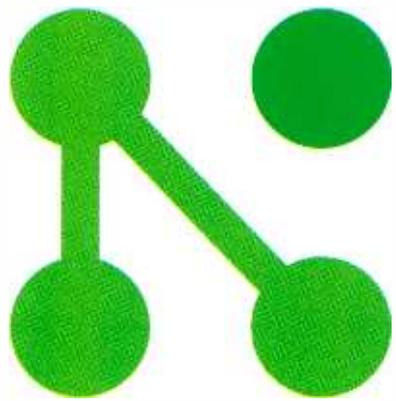
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Burton Gets Tower Interim CEO Post

BY ED CHRISTMAN

NEW YORK—As new interim CEO at Tower Records, Betsy Burton's goal is to restore the W. Sacramento, Calif.-based chain's financial health, while label execs also hope it will retain the special ingredients that helped make Tower and its 100-plus stores one of the most recognized names in record retailing.

Burton is a turnaround specialist whose previous retail experience includes stints as CEO at Supercuts, PIP Printing, and Cosmetic Centers. She also has served as interim CEO at toysrus.com and iFlourish and sits on the board of directors for Staples, Sports Authority, Aeropostale, and Rent-a-Center.

As part of the move to bring her on board, company president Michael Solomon also assumes the role of chairman, and founder Russ Solomon steps down as chairman and from the board of directors to become chairman emeritus.

In a statement, Michael Solomon said, "Given the challenges we currently face, we have resolved to appoint an interim management specialist to produce improved profitability and create efficiencies throughout our company."

Burton said in a statement that she will work with the Tower team to develop and execute a strategy to restore the company to financial health and long-term viability, noting, "I fully recognize that these are challenging times for the industry and will work quickly to effect the necessary changes."

Burton's appointment continues Tower's turnaround efforts, which have already seen the company close under-performing stores in the U.S. and abroad, an agreement to sell the company's 52-store Japanese chain, and a refinancing of the company. The closing of the sale of the Japanese chain to Nikko Principal Investments Japan, which is expected to bring in about \$124 million, has been postponed to Friday (27), with the due date on its revolving credit facility with JP Morgan Chase now set for Sept. 30. Concurrently, the chain is expected to complete an agreement with CIT Group/Business Credit for a new \$125 million revolver and \$26 million in a term loan from lenders led by JP Morgan Chase.

According to Tower's most recent quarterly report filed with the Securities and Exchange Commission for the period ended

April 30, 2002, Tower has already drawn down \$180 million from its JP Morgan



Chase revolver. In addition, Tower has \$110 million in corporate debentures due in 2005.

While Russ Solomon is stepping down from the board, according to company sources, he will still come to work daily and attend board meetings, but he will

not have a vote.

Responding to reports that he is retiring, Russ Solomon tells *Billboard*: "I have not retired. I absolutely will be in the office every day watching everything that is going on."

Label and distribution executives agree that Tower needs to make changes to its operations, but they also say that Tower has many special ingredients that make it one of the strongest—if not *the* strongest—brands in music retail, including its deep selection, decentralized buying structure that allows it to customize store inventory for local markets, and unique corporate culture.

Tower recently implemented an automatic replenishment system for catalog, which is said to be working well. Industry observers speculate that Tower will try to centralize at least part of the purchasing function.

Anschutz Bid Wins Venue House Of Blues Joins Deal For NextStage Dallas Site

BY RAY WADDELL

NASHVILLE—Anschutz Entertainment Group (AEG) submitted the only bid Sept. 11 in U.S. Bankruptcy Court in Dallas to take over the operation of the \$65 million NextStage venue in Grand Prairie, Texas.

AEG will book and operate the 7-month-old bankrupt concert venue in a partnership with House of Blues (HOB). AEG's \$200,000 bid received approval Sept. 16 by the Grand Prairie City Council, and Judge Harold Abramson the next day.

A potential 11th-hour snag was avoided when AEG worked out a deal with previous operator NextStage Entertainment regarding the latter's \$3.7 million contract for a Nov. 14-Dec. 8 Radio City Christmas Spectacular engagement at NextStage.

Under the terms of the bid, the AEG/HOB joint venture will immediately take over operations of the 6,350-capacity facility, and assume its lease payments to the city of Grand Prairie, which will rise to about \$1 million annually after this year; 19 years remain on the lease.

NextStage Entertainment had envisioned building 20-25 similar venues nationally. But it filed a Chapter 11 bank-

ruptcy petition Aug. 1.

The Dallas-Forth Worth market venue premiered Feb. 9 with Luis Miguel (*Billboard*, Jan. 19) and has remained up and running.

Vivendi Credit Line

BY MATTHEW BENZ

NEW YORK—Vivendi Universal (VU) has secured a medium-term credit line of 3 billion euros (\$2.94 billion) from a group of 11 banks. The line replaces a short-term facility of 1 billion euros (\$980 million) obtained after Jean-René Fourtou replaced Jean-Marie Messier as chairman/CEO in July.

VU's board is to vote Wednesday (25) on a long-term strategy for the company, which aims to sell assets of 10 billion euros (\$9.8 billion) to trim debt.

In other news, VU deputy COO Philippe Germond will exit at year's end to become COO of telecom-equipment company Alcatel. Germond is also chairman/CEO of VUNet USA—which includes Emusic and mp3.com—and VU telecom arm Groupe Cegetel.

Flax First Head Of EMI Music Publishing, U.S.

BY JIM BESSMAN

NEW YORK—With an eye toward maximizing its resources, EMI Music Publishing has named Bob Flax the first president of its U.S. company. His previous position of executive VP for EMI Music Publishing, which he held for 10 years, will not be filled. He continues to report to EMI Music Publishing CEO Martin Bandier.

The reason for the appointment, Flax says, is "to ensure with Marty that the EMI U.S. engine continues to run at peak levels—as it has for over 10 years." He adds that Bandier felt that the time was right to make the move, in light of the "challenging times we all live in. You have to look for new ways to make money—and make your people feel as comfortable as possible," Flax says. He cites "a lot of potential things that can help the company grow."

The Internet is a key factor in this growth, according to Flax: "We're not at the point where we can make it a profit center, but it can certainly be used pro-

motionally for marketing purposes," he says. "Bigger [Internet] issues are being resolved by the industry as a whole, but there's tremendous potential for growth there in music publishing, particularly in the U.S."

Acknowledging the shakiness at EMI Music Publishing's corporate parent EMI Group, Flax recognizes that "music publishing has always been the gem of EMI—like an oasis of stability. And when you look at other great media companies and see the issues they have that are impacted not only by people who have run them but outside influences affecting their share price, I view EMI as a great place to be, that can only go up."

Before joining EMI Music Publishing in 1992, Flax was a senior partner at law firm Grubman, Indursky, Schindler, Goldstein, and Flax. But he entered the music business as a songwriter and penned such hits as Bullet's "White Lies, Blue Eyes" and Barbara Mason's "Bed and Board."



FLAX

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
DIXIE CHICKS	Home	70
BLUEGRASS		
SOUNDTRACK	O Brother, Where Art Thou?	29
CLASSICAL		
GLENN GOULD	State Of Wonder	72
CLASSICAL CROSSOVER		
DANIEL RODRIGUEZ	The Spirit Of America	72
COUNTRY		
DIXIE CHICKS	Home	28
ELECTRONIC		
DJ SAMMY	Heaven	35
HEATSEEKERS		
BEBO NORMAN	Myself When I Am Real	72
INDEPENDENT		
ANI DIFRANCO	So Much Shouting/So Much Laughter	71
INTERNET		
DIXIE CHICKS	Home	74
JAZZ		
DIANA KRALL	The Look Of Love	72
JAZZ/CONTEMPORARY		
NORAH JONES	Come Away With Me	72
KID AUDIO		
KIDZ BOP KIDS	Kidz Bop 2	72
LATIN		
MANA	Revolucion De Amor	31
NEW AGE		
ENYA	A Day Without Rain	72
POP CATALOG		
JAMES TAYLOR	Greatest Hits	74
R&B/HIP-HOP		
CLIPSE	Lord Willin'	34
SOUNDTRACKS		
	XXX	74

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
NELLY FEATURING KELLY ROWLAND	Dilemma	77
ADULT CONTEMPORARY		
VANESSA CARLTON	A Thousand Miles	77
ADULT TOP 40		
AVRIL LAVIGNE	Complicated	77
COUNTRY		
DIAMOND RIO	Beautiful Mess	29
DANCE/CLUB PLAY		
GLORIA GAYNOR	I Never Knew	26
DANCE/MAXI-SINGLES SALES		
JENNIFER LOPEZ	Alive (Thunderpuss Remix)	26
HOT LATIN TRACKS		
ENRIQUE IGLESIAS	Mentiroso	31
HOT R&B/HIP-HOP		
NELLY FEATURING KELLY ROWLAND	Dilemma	77
RAP TRACKS		
NELLY FEATURING KELLY ROWLAND	Dilemma	77
ROCK/MAINSTREAM		
SYSTEM OF A DOWN	Aerials	77
ROCK/MODERN		
RED HOT CHILI PEPPERS	By The Way	77
TOP 40 TRACKS		
NELLY FEATURING KELLY ROWLAND	Dilemma	77

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TITLE	PAGE
TOP VHS SALES	
THE ROOKIE	64
DVD SALES	
BLADE 2	64
RENTALS	
BLADE 2	64

Unpublished
No. 1 on this week's unpublished charts

ARTIST	ALBUM
BLUES	
JOE BONAMASSA	So It's Like That
CONTEMPORARY CHRISTIAN	
BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Let Freedom Ring
GOSPEL	
FRED HAMMOND	Speak Those Things: POL Chapter 3
MUSIC VIDEO	
BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Let Freedom Ring
REGGAE	
BEEBIE MAN	Tropical Storm
WORD MUSIC	
ISRAEL KAMAKAWIWO'OLE	Alone In Iz World

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12 Good Charlotte prepares to release Daylight/Epic set *The Young & the Hopeless*.

12 The Beat: Melissa Etheridge brings her live show home via concert DVD *Melissa Etheridge Live . . . And Alone*.

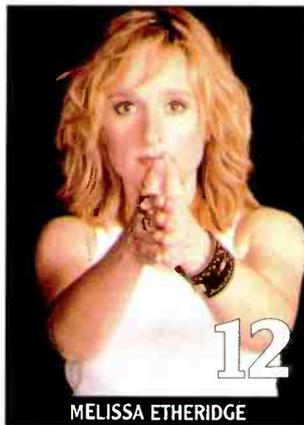
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MELISSA ETHERIDGE

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DAVE KOZ

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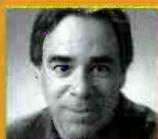


Chart Beat by Fred Bronson

GREATEST GAYNOR: Apparently, she meant it when she said "I Will Survive" and "Never Can Say Goodbye." Some 30 years after disco began, **Gloria Gaynor** has the No. 1 song on the Hot Dance Music/Club Play chart. "I Never Knew" (Logic) advances 2-1, giving Gaynor her second chart-topper of the 21st century. In March 2001, she spent a week in pole position with "Just Keep Thinking About You."

There's no contest for the longest span of No. 1 hits on the *Billboard* dance chart. When this tally was first introduced in the issue dated Oct. 26, 1974, Gaynor was No. 1 with her remake of the **Jackson 5's** "Never Can Say Goodbye." There were actually three charts all based on New York club and retail activity, published under the banner "Disco Action." Gaynor was No. 1 on all three charts: Hot at the Discos (New York City), Best Sellers at Colony Records, and Best Sellers at Downstairs Records. Gaynor's latest chart-topper gives her a span of No. 1 hits that stretches more than 27 years and 11 months.

SEVEN AND SEVEN IS: Nelly's "Dilemma" (Fo' Reel/Universal) has equaled the seven-week reign of its immediate predecessor, his "Hot in Herre." That means Nelly has been sitting in the No. 1 position on The Billboard Hot 100 for 14 consecutive weeks—the longest such run for an artist since **Elton John** claimed 14 weeks with "Candle in the Wind 1997"/"Something About the Way You Look Tonight."

The only other acts to hold on to the No. 1 spot for 14 or more consecutive weeks in the history of the Hot 100 are **Mariah Carey**,

Boyz II Men, **Whitney Houston**, **Los del Rio**, and **the Beatles**.

If "Dilemma" is still No. 1 next issue, Nelly will have had the longest run at No. 1 of any artist except Carey and Boyz II Men. But the odds are not great that Nelly will collect that 15th week, thanks to **Kelly Clarkson**. The *American Idol* winner has the opportunity to set a record for the biggest leap to No. 1 if her "A Moment Like This" (RCA) rockets 52-1. The single debuts at No. 10 on Hot 100 Singles Sales based on street-date violations (see *Singles Minded*, page 69).

Who would have thought that Nelly would be done in by a Kelly, especially since **Kelly Rowland** guests on "Dilemma." Rowland's solo debut, "Stole" (Music World/Columbia), enters the Hot 100 at No. 76.

After noting last issue how few Kellys have had hits on the Hot 100, Rowland and Clarkson are joined by country artist **Kellie Coffey**, who debuts at No. 98 with "When You Lie Next to Me."

AT 'LAST': **Tom Petty** collects his 47th entry on Mainstream Rock Tracks with the debut of "The Last DJ" (Warner Bros.) at No. 36. It's the first Petty song to register on this survey in the 21st century.

Petty has a Mainstream chart span of 21 years, three months, and four weeks, dating back to the May 2, 1981, debut of "The Waiting," a song that ultimately spent six weeks at No. 1. It is tied with 1991's "Learning to Fly" as Petty's most successful hit on this chart.

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

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Universal South Expands Into Christian Market With Chordant Deal

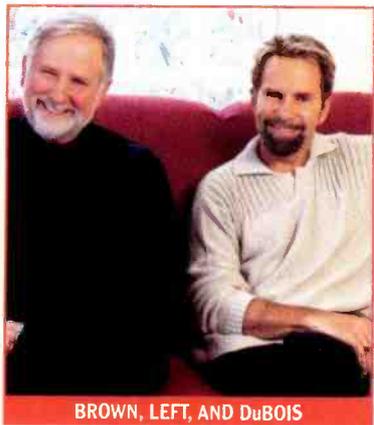
BY DEBORAH EVANS PRICE

NASHVILLE—Universal South is expanding into the Christian music market with the signing of singer/songwriter Matthew West and a new distribution/marketing deal with EMI Christian Music Group's (CMG) Chordant Distribution, *Billboard* has exclusively learned.

"EMI has a wonderful reputation as being the strongest and best distributor out there in the Christian world," says Universal South senior partner Tim DuBois, who launched the Nashville-based label in January with senior partner Tony Brown (*Billboard*, Jan. 19). "Van Fletcher, our general manager, has a wonderful relationship with [EMI CMG president/CEO] Bill Hearn, having worked with him as his mainstream marketer for a couple years. It just made a lot of sense for us." Universal South's secular releases will continue to be distributed through Universal Music & Video Distribution.

This marks EMI CMG's latest partnership with a non-related Music Row label. "We've worked with MCA and RCA in the past," Hearn says. "We're excited to be able to use the success of our distribution company in order to help Tim and Tony be successful in Christian music."

When DuBois and Brown launched the multi-genre label, they announced their intention to enter the Christian market, an arena with which both were familiar. DuBois, former president of Arista Nashville, was involved in Christian music in the mid-'90s when Arista parent BMG owned Reunion Records. Brown, previously president of MCA Nashville, began his career performing with such legendary Southern Gospel groups as the Blackwoods, Oak Ridge Boys, and the Stamps, with whom he was inducted into the Gospel Music



BROWN, LEFT, AND DuBOIS

Hall of Fame. As a musician, he played on early albums on Sparrow Records, the label Hearn's father, Billy Ray Hearn, launched more than 20 years ago. (EMI acquired Sparrow in 1992.)

Brown says, "Tim and I both believe in Christian music and feel it should be an important part of what we'll be doing."

Universal South's first foray into the Christian market will be West's 2003 label debut. A 25-year-old Chicago na-

tive, West is signed to Word Publishing and issued an independent CD, *Sellout*, last year. As a songwriter, he's already contributed recent hit "Savior Song" to Rachael Lampa's current album, *Kaleidoscope*, as well as cuts to albums by Salvador and Sara Groves.

Fletcher says he's been impressed with the way EMI CMG has sold projects by Anne Murray, Andy Griffith, and other artists outside the usual contemporary Christian arena, observing, "They seem to embrace projects from the outside as well as their own."

According to Hearn, plans are to "discuss services needed to support their artist signings on a case-by-case basis. Our deal with them is flexible enough to where we can provide services they feel are necessary to achieve success in the Christian marketplace."

DuBois says they are "looking at relationships with producers and A&R sources" to expand Universal South's roster. In recent weeks, it has been rumored that well-known Christian producer Monroe Jones will be forging a deal with the label.

RIAA, Others Address Piracy At CBC Retreat

BY BILL HOLLAND

WASHINGTON, D.C.—Recording Industry Assn. of America chairman/CEO Hilary Rosen impressed upon the recent meeting of the Congressional Black Caucus (CBC) here that peer-to-peer file sharing is costing jobs in all corners of the industry, and appealed to the leaders to help remedy the problem.

At a Sept. 13 panel titled "Piracy: How It Affects the Entertainment Industry"—co-hosted by Reps. John Conyers Jr., D-Mich., and Diane Watson, D-Calif.—influential industry reps presented a snapshot of a besieged industry to CBC attendees and offered suggestions of how to help stem epidemic piracy.

Rosen was joined on the panel by entertainment attorney L. Londell McMillan, whose clients include Stevie Wonder and Prince; RCA Records VP of business affairs Jeff Walker; and Future of Music Coalition executive director Jenny Toomey.

Watson announced plans to introduce legislation dealing with overseas piracy. "Unfortunately," she said, "many of our underdeveloped neighbors do not have the necessary training or resources to adequately establish or maintain an efficient intellectual property system." Her bill "would commit the United States to contribute to those international bodies the re-

sources necessary to stem the tide against this problem."

Rosen stressed that unauthorized downloading of millions of music files on peer-to-peer services is not a harmless recreational activity. "The notion that this is a victimless crime is simply untrue," she said, adding that as a result of declining legitimate sales due to piracy, "jobs are being lost in all sectors of the industry."

She then outlined a four-pronged plan for action: effective laws, increased enforcement efforts, new and imaginative consumer education efforts, and label efforts to offer consumers added value on new releases through better pricing and extra features.

McMillan agreed that piracy is hurting the industry but said that historically, black artists "have gotten the short end of the stick from record companies time after time, [getting only] crumbs."

"Now the crumbs are crumbs minus the pirated theft," he added. "Piracy is a problem, but the whole system is a problem." He called for "a new business model with artists," as did Toomey.

Co-host Conyers, the dean of African-American congressional leaders, is the ranking Democratic member of the House Judiciary Committee, which oversees intellectual property issues.



ROSEN

FOR THE RECORD

A Sept. 21 article ("RIAA Amicus Brief Counters Ronettes' Claim") on an appeals court amicus brief filed by the Recording Industry Assn. of America (RIAA) in a longstanding lawsuit between the Ronettes and producer Phil Spector is inaccurate.

The RIAA's brief in the case does not take a position on the issue of compensation. It asks the court only to reconsider the interpretation of "all inclusive rights" provisions of record contracts, including the right to grant synchronization licenses.

If the appeals court accepts the RIAA's interpretation of the law and remands the case back to the lower court for further study of the issue of all-inclusive rights, that court could uphold or reverse its earlier ruling that the Ronettes are owed royalties.

D.C. Hearings On Lyrics, Piracy

BY BILL HOLLAND

WASHINGTON, D.C.—A "field hearing" on record labeling and violent lyrics to be conducted by Rep. Fred Upton, a Michigan Republican, and slated to be held in the Illinois district of GOP colleague John Shimkus—who is in a tight election race—has been shifted to Capitol Hill for Oct. 1.

A spokesman for Upton, who is chairman of the House Subcommittee on Telecommunications and the Internet, says the original setup was not politically motivated. "In an election year," he says, "everything gets politicized by the press." The Recording Industry Assn. of America has been invited to testify.

In other news, an overview hearing before the House Subcommittee on Courts, the Inter-

net, and Intellectual Property to discuss the problems facing the music industry with peer-to-peer services has been scheduled for Thursday (26).

In July, Rep. Howard Berman, D-Calif., introduced a pro-industry bill that would enable the music industry to employ such technological measures as interdiction and spoofing to slow down or trick file-sharing programs (*Billboard Bulletin*, July 26).

The hearing, staffers say, was not called to debate the Berman bill but to gain a wider perspective on the file-sharing dilemma. Berman's bill has the co-sponsorship of subcommittee chairman Rep. Howard Coble, R-N.C., and subcommittee members Robert Wexler, D-Fla., and Lamar Smith, R-Texas.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES			
	2001	2002	
Total	516,356,000	447,813,000	(↘13.3%)
Albums	490,944,000	438,863,000	(↘10.6%)
Singles	25,412,000	8,950,000	(↘64.8%)

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2001	2002	
CD	454,990,000	415,775,000	(↘8.6%)
Cassette	35,000,000	21,999,000	(↘37.1%)
Other	954,000	1,089,000	(↗14.2%)

OVERALL UNIT SALES			
This Week	10,140,000	This Week 2001	11,952,000
Last Week	11,186,000	Change	↘15.2%
Change	↘9.4%		

ALBUM SALES			
This Week	9,982,000	This Week 2001	11,580,000
Last Week	11,022,000	Change	↘13.8%
Change	↘9.4%		

SINGLES SALES			
This Week	158,000	This Week 2001	372,000
Last Week	164,000	Change	↘57.5%
Change	↘3.7%		

TOTAL YTD CD SALES BY GEOGRAPHIC REGION			
	2001	2002	
Northeast	24,253,000	22,557,000	(↘7.0%)
Middle Atlantic	62,999,000	54,895,000	(↘12.9%)
East North Central	68,503,000	62,642,000	(↘8.6%)
West North Central	28,737,000	26,027,000	(↘9.4%)
South Atlantic	87,516,000	79,629,000	(↘9.0%)
South Central	66,916,000	61,030,000	(↘8.8%)
Mountain	33,789,000	30,800,000	(↘8.8%)
Pacific	82,277,000	78,194,000	(↘5.0%)

ROUNDED FIGURES

FOR WEEK ENDING 9/15/02

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

The Hollywood Reporter and Billboard join forces for a 2-day event examining the role of music in film and television.

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- Randy Gerston, Seehear Music Supervision
- Lew Goldstein, The WB
- Thomas Golubic, Super Music Vision
- Evan M. Greenspan, EMG Inc.
- John Houlihan, Soundtrack Music Associates
- Patricia Joseph, TVT Soundtrax
- Robert Kraft, Fox Music
- John Kirkpatrick, Elektra Entertainment
- Glen Lajeski, Buena Vista Motion Pictures Group
- Pat Lucas, EMI Music Publishing
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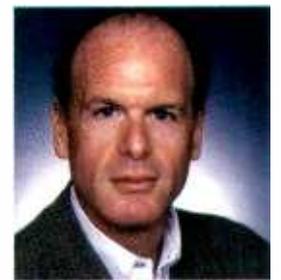
PANEL TOPICS

ANATOMY OF A FILM:

ROBERT KRAFT
PRESIDENT, FOX MUSIC

From music to sound effects, this examination of **"DRUMLINE,"** the upcoming Fox feature film, will deconstruct the process from start to finish with the film's creative team . . . **Director:** Charles Stone;

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Ms. Dynamite Has Blast At Mercury Awards

BY GORDON MASSON

LONDON—British R&B may finally have arrived: Ms. Dynamite has become the first solo black female artist to pick up the album of the year accolade at the Panasonic Mercury Music Prize.

Battling against 11 other short-listed acts, the 21-year-old—whose real name is Naomi McLean-Daley—was initially speechless when she collected the award from jazz saxophonist and prize judge Courtney Pine, but she later said that she would donate her £20,000 (\$30,700) prize money to charity.

Ms. Dynamite's debut album, *A Little Deeper* (Polydor), was recorded in Miami, New York, Jamaica, and Sweden, giving it a sound more associated with U.S.-produced records than U.K. R&B acts. She has also gained six nominations for the MOBO awards, to be held in London next month; the only other artist to achieve that feat is Craig David.

Live performances at the Sept. 17 ceremony came courtesy of Guy Barker, Doves, Joanna MacGregor, Roots Manuva, Gemma Hayes, and Beverley Knight. Ms. Dynamite also took to the stage, but her performance of the single "It Takes More" was dogged by technical problems.

Coming up alongside such other nominees as David Bowie and award favorites the Streets, Ms. Dynamite was overcome with emotion as she accepted the prize. "I really don't know what to say. I've never been speechless. Oh, my goodness." She added, "I wish I had known, I would've prepared a better speech."

Other nominees on the short-list were the Bees, the Coral, and the Electric Soft Parade.

A delighted Lucian Grainge, chairman/CEO of Universal Music U.K., tells *Billboard*: "Last year PJ Harvey, a Universal/Island artist, won the prize, and this year Ms. Dynamite, a Polydor artist, won. That shows that not only do we have a broad selection of talent, but creatively we are also reflecting what people like. On a personal note, it is tremendous for [Ms. Dynamite] to win the prize—she is a great person and terrifically talented."

Broadcast live on national top 40 station Radio 1, the event was also shown live on digital cable-TV station BBC4. It is hoped that the footage will be syndicated around the world.

Past Mercury winners include Primal Scream, Suede, M People, Portishead, Pulp, Roni Size & Reprazent, Gomez, Talvin Singh, Badly Drawn Boy, and Harvey.



MS. DYNAMITE

Labels Mark Copy-Protected CDs IFPI Unveils Voluntary Global Labeling System

BY GORDON MASSON

LONDON—Consumers purchasing music in the all-important fourth quarter will know whether a disc they are buying is copy protected, thanks to a new global labeling system introduced by the record industry.

The International Federation of the Phonographic Industry (IFPI) devised the logos as a response to the recommendation by the organization's main board—comprising record-company heads—that copy-controlled CDs should be clearly labeled.

Numerous copy-protection technologies are under development, while a handful of first-generation solutions are already available to record companies. But it is unlikely that the global record business will favor any particular technology over another—at least in the short term, until everything has been tried and tested and any glitches have been eradicated.

The copy-control logo is available for use by record companies internationally regardless of the technology used on the individual disc, and as a

result, it is being launched in consultation with the IFPI's national associations in 46 countries and with music retailers worldwide.

Use of the logo is purely optional, but IFPI chairman/CEO Jay Berman tells *Billboard* that while "it's up to the individual record companies," he hopes the labels will quickly adopt it.



Berman says that, in theory, the logo could be on product in time for fourth-quarter shipments. "We have devised this in consultation with IFPI national associations around the world, and all members of IFPI are automatically licensed to use the logo. But the logo is also available to any-

one that isn't an IFPI member, as long as they apply for a license to us and they stick to the guidelines associated with that license."

The distinctive design is depicted in black on white and white on black. It may be featured either on the artwork of the CD or as a sticker and may be accompanied by additional information about the technology being used.

Berman notes, "We have spoken to retailers about the logo, and they are happy that we took this step."

Lucy Cronin, director of the Global Entertainment Retail Assn. Europe—which represents the national trade associations in the U.K., France, Germany, and the Netherlands—notes, "The individual and collective use of the logo in the marketplace by content owners is necessary for the success of this voluntary logo—which, if implemented across the board, should provide the end-customer with enough information to know what they can and cannot do with the music they are purchasing."

RIAA, MPAA Push ISPs To Combat Illegal File Sharing

BY ERIK GRUENWEDEL and BRIAN GARRITY

NEW YORK—The recording industry is demanding Internet service providers (ISPs) help combat illegal file sharing by blocking consumer access to pirate sites and revealing the names of subscribers who engage in substantial copyright infringement. But the strategy—which to date has centered on lawsuits and subpoenas against ISPs—is creating a polarized climate between entertainment businesses and Internet/technology companies.

Much of the tension is arising from legal efforts by the Recording Industry Assn. of America (RIAA) to force Verizon Communications to reveal the name of a user allegedly swapping illegal music files via a peer-to-peer network. Verizon has opposed revealing the user.

The RIAA charges that Verizon is playing "a legal shell game" to avoid liability and is ignoring tenets of the Digital Millennium Copyright Act (DMCA) mandating that ISPs address infringement claims brought to their attention.

"The only thing Verizon is protecting is [its] own business interests," RIAA president Cary Sherman says. "They are trying to avoid the cost of identifying infringers as provided for in the DMCA by imposing unrealistic and burdensome obliga-

tions on copyright holders instead."

While there is general agreement on all sides of the debate regarding the need to combat digital piracy, questions remain regarding the DMCA's right to "fast track" subpoena power and the culpability of ISPs in illegal activities by third-party users.

In the latest sign of the widening battle lines being drawn over the issue, the U.S. Internet Industry Assn. (IIA), a trade group representing Internet service providers, and the Motion Picture Assn. of America (MPAA), the movie industry's trade group, have come down on opposite sides in the matter.

The IIA—joining civil-liberties organization the Electronic Frontier Foundation (EFF) and Web giants like Yahoo—is decrying the RIAA's actions in the Verizon case. The group has filed an amicus brief in U.S. District Court in Washington, D.C., disputing the RIAA's contention that the DMCA allows copyright holders to subpoena—with minimal judicial oversight—alleged copyright infringers' ISPs to determine their identities.

Meanwhile, the MPAA has filed its own brief supporting the RIAA. "Anonymous speech is protected in many instances [by the Constitution]," the MPAA argues. "Anonymous copyright infringement is not."



SHERMAN

Executive Turntable



TWITCHELL



WEINER



OLSON

RECORD COMPANIES: Kevin Twitchell is named senior VP of sales for RCA Records in New York. He was head of sales for London/Sire Records.

David Weiner is named senior VP of MSC Music & Entertainment in Santa Monica, Calif. He was senior VP of urban music for JCOR Records.

Monique Headley is promoted to manager of A&R for Verity Records in New York. She was executive assistant to the president.

PUBLISHING: Monti Olson is named VP of A&R for BMG Songs in Los Angeles. He was senior director of creative affairs for Peermusic.

SESAC names Shannan Neese and John Mullins associate directors of writer/publisher relations in Nashville. They were, respectively, media relations associate for Commotion Public Relations and creative affairs associate for Sony/ATV/Tree Music Publishing.

In The News

- The Word Label Group is now called Warner Bros. Records, Christian Division. Word Entertainment president/COO Malcolm L. Mimms Jr. announced the change, designed to help the Word label become more closely identified with corporate parent AOL Time Warner, which purchased the 50-year-old Christian company in January. Word Entertainment encompasses Word Distribution, Word Print, Word Publishing, and Warner Bros. Records, Christian Division. The record labels included within Warner Bros. Records, Christian Division (Word Records and Squint Entertainment) will still be identified by those imprints along with the Warner Bros. name.

- The Federal Communications Commission (FCC) has begun a review of its rules that restrict the ownership of broadcast properties, including regulations limiting the number of radio stations a company can own in a local market. In June, several public-interest groups asked the FCC to take a close look at how radio consolidation has affected the creative community and stunted diversity of programming, including music choice. Some commissioners are pushing chairman Michael Powell for hearings on that issue in the course of the commission's proceeding. Marketplace-oriented Powell, a Republican, is seen to favor even more deregulation.

Billboard

DMS2002

DANCE MUSIC SUMMIT

CONFIRMED PANELISTS AS OF 9/16

Christina B., SAF Productions
 Brandon Bakshi, BMI Europe
 Claudia Barry, artist
 Steve Barte, WPYO Orlando
 Kim Benjamin, Kimco Entertainment
 Christian Bernhardt, The Kork Agency
 Jason Benitez, KGRW Los Angeles
 Maurice Bernstein, Giant Step
 Lesley Bleakley, Beggars Group
 Lisa Boffel, Neo Records U.K.
 Helen Bruner, Phil'erzy Productions
 Melissa Burns, recording act W.I.T.
 Vito Branno, AM/PM
 Carmine Casatore, Fly Life Music
 Victor Calderone, Calderone Productions
 Phil Cadogan, Cherry Lane Music Pub.
 Ira Cohen, 3E 1/3 RPM
 Ted Conen, EMI Recorded Music
 Bill Coleman, Peace Bisquit Productions
 Wallace Collins, Serling Rooks Ferrara
 The Corner Mixer magazine
 Laine Copicotto, Club Planet.com
 Claudia Cusola, Maxi Records & Promotion
 Vanessa Daou, Daou Entertainment
 CJ Disciple, DJ/producer
 Mara Egan, Netzwerk Management
 Swedish Egg, Sirius Satellite Radio
 Andrew Erskine, Ministry of Sound Radio
 Grandmaster Flash, DJ
 Gary Ford, ASCAP
 Bill G. Galaxy 101
 Kenneth Gamble, Philadelphia Intl Records
 Gloria Gaynor, Artist
 James Glicker, Full Audio
 Eddie Gordon, Neo Records U.K.
 Brett Green, Brett Green
 Alex Greenberg, Mitch Schneider Organization
 Damian Harris, Skint Records
 Kevin Holga, Blaze
 Nona Hendryx, Smart Cookie Inc.
 Leon Huff, Philadelphia International Records
 Terry Jozas, Phil'erzy Productions
 Mark Kemp, Globix Corp.
 Juergen Korolevitch, Radical Records
 Danny Kivil, dj/producer
 Cyndi Lauper, So What Management
 Blake Lawrence, XM Satellite Radio
 Steve Levy, Moonshine Music
 Mark Levinsohn, Epstein, Levinsohn,
 Bodine, Murwitz & Weinstein LLP

Andreas Lundstedt, Alcazar
 Terry Mascia, Musicrama
 Jennifer Masset, K7 Records
 Matt McNeill, McN Media Ltd
 Vincent Montana Jr., Philly Sound Works
 Mark Mooradian, MusicNet
 Richard Morel, recording artist
 Terry Moulton, Bethlehem Music
 James Mtume, producer
 Kireesh 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 Perlmutter, LS Feldman & Associates
 Phoenix, Phenix Industrial Music & Sound
 Mac Quayle, Q Music Ltd.
 Dame Ralph, Factor 3 Recordings
 Martine Reynolds, Island Def Jam
 Cory Robbins, Robbins Entertainment
 Dee Robert, East One Productions/Oh Music
 Liz Rosenber, Warner Bros. Records
 Richie Santana, DJ/emixer
 Warren Schatz, Tommy Boy
 Michael Schweiger, Central Entertainment Group
 Kelly Schweinsberg, Logic Records
 Tom Silverman, Tommy Boy
 Matthew Sims, Mount Sims
 Tom Sisk, Centro-Fi
 Tom Stomowicz, Excess/Tribe/WRVL
 Candy Staton, recording artist
 Richard Stumpf, Cherry Lane Music Pub.
 Tommie Sunshine, Xylophone Jones Rec.
 Natalie Swider, Moonshine Music
 Larry Tee, Mogul Electro
 Darry Tenaglia, Stay Tuned Productions
 DJ Theo, WXXP Long Island, NY
 Tiga, K7/Turbo Recordings
 John Trepp, Manage This!
 Carlos Urbina, professor NYU
 Sam Valenti IV, Ghostly International
 Cory Vance, Virgin Records
 Gary Velletri, Bug Music
 Ricardo Vinas, Thrive Records
 Jody Watley, recording artist
 Marc Weber, MCT / Bold
 Tec Weis, Serling Rooks & Ferrara LLP
 Tammi Wright, recording artist
 Jeff Z. WKTU New York

PERFORMING ARTISTS & DJs

Alcazar	Max Graham	Schiller (DJ set)
Avenue D	gusgus (DJ set)	John Selway
DJ Boris	lio	Christian Smith
Boulevard East	Morel, with Band	Tiga
Lacy Bunay	Mount Sims	Tommie Sunshine
Carl Craig	Reina	Larry Tee
DJ Eccle	The Riddler	Crystal Waters
Evolution	Mike Rizzo	Jody Watley
w/ Layn Hanna	Dee Robert	W.I.T.
Grandmaster Flash	Saeed & Palast	Tammi Wright
Glenn Fiescia		



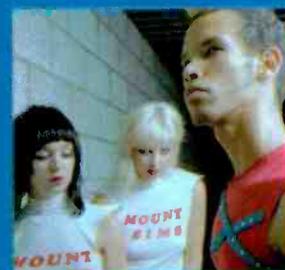
JODY WATLEY



ALCAZAR



YOKO ONO



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 Eddie Gordon, Neo Records U.K.

CONFIRMED PARTICIPANTS:

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 Jason Ellis, Positiva U.K.
 Tim Fielding, Journeys By DJ
 Barney Glover, Ministry of Sound
 Lisa, King Street Sounds/Nile Grooves
 Steve Hume, Subliminal Records
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 Michael Weis, Nervous Records
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Questions?

Michele Jacangelo 646.654.4660
 bbevents@billboard.com

Sponsorships

Cebele Rodriguez 646.654.4648
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Consultant

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ARTISTS & MUSIC

Stewart's Secret Passion

Legendary Vocalist Revamps Standards On J For 'Songbook'

BY CHARLES KAREL BOULEY

Rod Stewart is a classic vocalist—a rock staple. So it stands to reason that when he decided to tackle a collection of covers, it would be gleaned from the songbook of great rock tunes, right?

Wrong. Stewart is fulfilling his dream of interpreting pop standards by such legendary songwriters as Ira Gershwin and Cole Porter with *It Had to Be You: The Great American Songbook* (J Records, Oct. 22).

So, what's a nice rocker doing on an album like this? "Oh, I don't know," Stewart says with a laugh. "A couple of days ago, I felt like a terrible traitor. But it's all connected to rock'n'roll through jazz. If you consider some of these songs to be in the jazz idiom, it's connected. If it weren't for jazz, there wouldn't be any rock'n'roll. It's a great challenge for me."

It's a challenge that Stewart has believed in for some time. "I told Rod the time's not right to do this album—of course, that was in 1983," longtime manager Arnold Steifel recalls. "The time is right now, simply because Rod wasn't going to wait any longer; he was going to do this record."

Indeed, Stewart actually went out of pocket by \$320,000 to begin this record a few years ago with producer Richard Perry. Stewart was still signed to Atlantic and was completing an album for the label. But this labor of love would ultimately lead him not only in a new musical direction but also to a new label: He left Atlantic and signed with Clive Davis and J Records.

"Clive was the one who showed the most interest in this project," he says. "When Richard and I started this a few years ago after a few drinks, we started laying down tracks with drum machines. We thought, 'Let's not do this the way everyone else has done it; let's do it with drum machines and synthesizers,' and I thought those tracks were wonderful, because they brought a different measure to these classics. Clive heard it and said—and

I quote—I want it to be Fred and Ginger.'"

In the end, Davis' plan agreed with Stewart. "The tracks are remarkably uncluttered. He didn't want anybody getting in the way of the vocal. I trusted that. We'll see what happens. The most important thing is that I've got it done. I've got it off my chest. I'd dearly love it to do well, but if it doesn't, I've done myself proud."

Davis shares Stewart's enthusiasm. "This wasn't a hard sell," he says. "He presented the concept to me, and it was instant reaction. I love these songs. I loved the idea. Who better than Rod to breathe new life into an incredible body of work?"

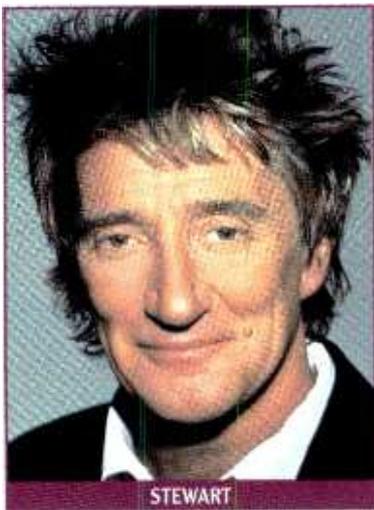
Taking a rock singer and creating an album that is truthful and reverent to these songs was no small feat. Phil Ramone, who worked on the Frank Sinatra *Duets* project, was called in to assist.

"We wanted to be careful to not date the material, even though they are standards," Ramone says. "In the early Sinatra days, when standards were addressed, they had a slight groove—a slight edge—that people had forgotten about because

society bands and other bands took them away. How Rod treated the melody in his interpretation was so crucial. He read the song as if he were born in that period, and he brought his own unique voice and inflections to the songs."

Marketing a rock singer to an audience that will appreciate the material presents unique challenges. Davis agrees, adding, "But we're going to get radio play because it's a wonderful album full of great musicians, and Rod is singing unbelievably. This is going to spread like wild fire, and we are going to use television to a degree that we haven't experienced before."

A major TV campaign is under way, starting with commercials featuring video footage for the songs "These Foolish Things" and "I'll Be Seeing You." Stewart will also be appearing on talk shows, including *Oprah* and *Late Show With David Letterman*.



STEWART

Tanya Tucker Returns With CD On Her Own Tuckertime Label

BY DEBORAH EVANS PRICE

NASHVILLE—When a co-writing session begins with one collaborator angrily wielding a shotgun and a bottle of Crown Royal, one wouldn't expect the pairing to end in an engagement and an impressive new album. But then again, Tanya Tucker has never been a typical country artist.

Ever since she debuted at age 13 with the hit "Delta Dawn" in 1972, Tucker has forged her own unique path. "I feel like I've been going to college all those years. Now I've graduated and am finally doing what I want to do," she says of launching her own Capitol Records-distributed label, Tuckertime Records, and releasing *Tanya*, her first album in five years.

She credits fiance Jerry Laseter with encouraging her to record again. A successful songwriter with cuts by Tim McGraw, Aaron Tippin, and others to his credit, Laseter had known Tucker for years when his sister suggested they write together. Laseter was running late for their first co-writing session, and Tucker was not pleased.

"I was sitting on the top of the house with a shotgun and a big bottle of Crown Royal," she recalls. "I said, 'You're late!' He was scared to walk in. When he got there I was going to shoot over the top of their heads, but I was afraid I'd miss and kill his friend."

But there's a happy ending. The two have a 3-year-old daughter and plan to marry next year. Their creative efforts recently birthed another labor of love, *Tanya*, due Tuesday (24).

Before releasing her new album, Tucker resolved a four-year legal battle with Capitol. "The complaint was that they weren't promoting my records," Tucker says. "Every time I was around, there was a new president. Every time I'd have a new record, they'd change. It would kill my records."

Tucker's manager, Joel Cherry of CMK Entertainment, sat next to current Capitol presi-

dent/CEO Mike Dungan on a flight, and Dungan expressed interest in resolving the situation. Soon after, Tucker forged a new relationship with the label. She credits Capitol VP of sales Bill Kennedy with encouraging her to start her own imprint.

"Before, when people mentioned me starting a label, it seemed scary, but I'm taking it all in stride," says Tucker, a BMI writer who co-owns Tanjer Music Publishing with Laseter.

Kennedy calls Tucker's new album "classic Tanya." Indeed, the collection demonstrates the quality of material and evocative vocal performances that earned Tucker the Country Music Assn.'s 1991 female vocalist trophy and 30 top 10 country singles.

Tucker says she felt more comfortable than ever during recording. "I was doing what I wanted to do," she says. "I picked songs I could sink my teeth into and was confident about doing. I've never used Pro Tools in my life. I thought that was something Home Depot sold."

Tanya was co-produced by Laseter and Barry Beckett, with Tucker and Roger Murrah serving as executive producers. The album features songs from such top writers as Marcus Hummon, Bob DiPiero, Hank Cochran, and Gary Burr. Laseter co-wrote

seven cuts, and Tucker co-wrote one.

"Her voice is in great form, and the songs are poignant and well-chosen," says Brian Smith, VP of store operations for Marietta, Ga.-based Value Music Concepts. "Hopefully, radio will pick up on it, because her unmistakable voice has been missing at radio for too long. If she tours and exposes this material to a wide audience, it should sell. All of her other projects have [sold] for us."

Emergent Music Marketing in Nashville has been hired to work Tucker's project. "A Memory Like I'm Gonna Be" is the first single.

Capitol is marketing *Tanya* via a TV direct-response campaign that offers *Tanya* in tandem with Tucker's *20 Greatest Hits* collection.



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Good Charlotte Riding Media Wave

'All Things Rock' Hosts Deliver Second Set For Daylight/Epic

BY CHARLES DAUGHERTY

On Oct. 1, punk/pop rockers Good Charlotte offer their sophomore Daylight/Epic release, *The Young & the Hopeless*. If the band's increasingly high media profile is an accurate indication, hopeless is the least appropriate way of describing their chances of achieving mainstream breakout status.

Epic executive VP/Daylight president David Massey sums up Good Charlotte's odds for success quite simply: "These boys are poised to become one of the biggest young bands of the year. I wouldn't say something like that lightly."

In saying they're poised, Massey is referring to the strides Good Charlotte has taken during the past two years since its self-titled debut set the band's career in motion.

Massey adds, "Good Charlotte has taken large steps forward since their amazing debut album. They have a wonderful combination of being an amazing live band while also having really accessible records. The boys are extremely hard workers. They are clearly one of our strongest touring bands."

"Their authentic, edgy-fun music has attracted an ever-growing, young, hip, and fiercely loyal audience," he continues. "They are definitely punk-based; and [the band should] cross over effortlessly to modern rock and, ultimately, pop. They have grown enormously in such a short time while keeping very much within a framework that their fans have come to iden-

tify [with]. They have shown strong development without losing their roots."

The Young & the Hopeless comprises 14 tracks penned by 23-year-old twin brothers Joel and Benji, who also provide lead vocals and lead guitar, respectively.

The album, produced by Eric Valentine, provides a variety of



GOOD CHARLOTTE

youth-angst punk rock anthems to more intimate commentaries reflecting emotional fallout from a breakdown of the American nuclear family. The music is reflective of the band's wide list of proudly worn influences, including Green Day, the Smiths, the Clash, Tool, Korn, Joy Division, and the Pixies.

The Young & the Hopeless also contains enhanced features that include footage of the band in the studio.

When asked about how the new

recording differs from the band's debut, Benji says, "The new album does a better job of representing who the band is. We didn't want to make the same record again. *The Young & the Hopeless* is a culmination of our nonstop touring and interacting with listeners. We wanted to make an album with the most sincere songs we could. The songs reflect our personal experiences, which I think many people out there can relate to."

Joel adds, "Since the first album, we've become better at articulating our feelings and thoughts as a band. We want the listeners to be able to relate to us on a personal level. We aren't role models; we are mirrors for our listeners. We don't complain; we just lay it out there. We are tired of hearing bands teaching hate. We care about what our fans get out of our music."

What fans are getting is plenty of chances to see Good Charlotte in the spotlight. Both Joel and Benji are hosts of MTV's *All Things Rock*. The band also just recently finished participating in this summer's Vans Warped tour. The act's first single, "Lifestyles of the Rich & Famous," has gotten solid modern rock radio airplay since its Aug. 13 shipment. The video for the song, directed by Bill Fishman, features cameos by members of Tenacious D and 'N Sync, and it's been a fixture on MTV's *Total Request Live* for more than a month.

Following the release of *The Young & the Hopeless*, Good Charlotte will open a number of dates for No Doubt before embarking on its own headlining tour Oct. 18.

Epic VP of marketing Chris Poppe remarks, "The band and this album are in the right place at the right time. People are starved for good rock music, and Good Charlotte delivers in spades. They knock people out with their live show. Their development and maturity as artists have broadened their scope of influence to encompass a wider, more diverse fanbase. It's been great to see the excitement and support that has grown for the new album."

Joel concludes, "We aren't trying to be like anyone else. It's important for us to make music of substance, and if we can reach 10 more kids than the last album, and have them change how they think about music, then we will be happy. We are striving to meet our standards."

Good Charlotte is managed by Steve Feinberg and Mike Martinovich at A Fein Martini in Los Angeles. The band is booked by Brian Greenbaum at the L.A.-based Creative Artists Agency. The act's song publisher is EMI April Music, ASCAP.



by Melinda Newman

HER STRONGEST 'WEAKNESS': In an unconventional move, *Melissa Etheridge Live... And Alone*, a concert DVD of Etheridge's 2001 solo tour out Nov. 5, will be marketed by Universal Music Enterprises (UME), instead of Island Records, the label to which Etheridge is signed. Both divisions are part of Universal Music Group, but UME traditionally works catalog product.

"This could be very exciting for us; it opens a lot of doors for a lot of artists," says UME senior VP of sales



ETHERIDGE

and marketing **Richie Gallo**, who notes that the DVD still carries the Island logo.

Gallo says the decision was made jointly by Island and UME. "At holiday time, with the amount of releases that the frontline labels had, it was sort of natural for the DVD to end up with us. We could give it more attention. We also have her catalog."

In a unique and smart move, UME and a slate of indie promoters are working a track from the DVD to triple-A and hot AC radio. Etheridge has been performing the tune, a cover of **Joan Armatrading's** "The Weakness in Me," in concert for years but had never recorded it.

"My management and I know what my strong points are: The live performance is the big thing," Etheridge says. "And we thought, 'What better way to promote the DVD than through a new single?'"

Ironically, the version of "The Weakness in Me" that went to radio isn't the piano-only version she plays in concert, but a **Patrick Leonard**-produced mix that, although still stripped down, features a full band.

"I think the word 'live' scares radio," Etheridge says with a laugh. "I think the live, solo version is better, but I don't think you'd get it past anybody at radio."

The DVD will be available in two versions. The standard edition, which is a single disc, features an hour of concert footage taken from Ethe-

ridge's stop at Los Angeles' Kodak Theater, including the performance version of "The Weakness in Me." It retails for \$19.98.

A two-disc deluxe edition, which carries a suggested list price of \$29.98, includes more than two hours of the Kodak Theater concert, plus interview segments, candid footage from the road, an audio track of the studio version of "The Weakness in Me," and another new track, "Alive."

Etheridge wrote "Alive" "after the whole DVD had been put together," she says. "It's about the whole experience of the journey and the things I learned on the tour about myself."

The track closes a theatrical version of the concert that will play at the Long Beach (Calif.) Marketplace Cinema Friday (27)-Oct. 3, in an attempt to land "Alive" an Academy Award nod for best song. The theatrical version will also be offered Oct. 6-16 as a pay-TV special on DirectTV.

Although Etheridge hopes that "The Weakness in Me" will do well at radio, she says her solo outing and subsequent band tour this summer showed her that her fans are there for her, regardless. "I've always been very connected and felt very safe with my audience, but being solo forced me to every minute be connected to the audience," she says. "It gave me a security and really proved that an audience will go with me and the more vulnerable I am to them, the happier they are to stay. This summer's tour was more of a celebration, and it showed whether radio was playing me or not, they were here for me."

HOLLYWOOD CUTS: Hollywood Records let go of about 20 of its roughly 100 staffers Sept. 17, according to sources. The cuts, which hit most departments, were "mainly middle management and lower." No more cuts are expected.

In a statement, the label said, "In an attempt to stay competitive in today's tight market, Hollywood Records has chosen to examine its current structure and consolidate certain positions. We're confident that this reorganization will result in more efficient means of marketing Hollywood's upcoming releases in 2003." The only Hollywood act currently on The Billboard 200 is British trio **BBMak**, whose *Into Your Head* moves to 105 this week.

Earlier this year, Hollywood parent Buena Vista Music Group let go of 12 people when it shuttered its Mammoth Records division. The Mammoth imprint is now operated by Hollywood. (*Billboard*, April 20).

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Politics, Love Get Equal Billing On Jackson Browne's New Elektra Set

BY MELINDA NEWMAN

LOS ANGELES—Open an album with the provocative line “Just take off your clothes and I’ll drive you home” and you’re bound to raise a few eyebrows. “Everyone’s been naked in a car at one time or another, right?” laughs Jackson Browne, referencing “The Naked Ride Home,” the title track that kick-starts his first studio album in six years.

He continues, “It’s a pleasure, though, to sort of grab people in what they presume is going to be a lascivious story and take them to what I think is at the heart of all human activity: a desperation for something to work out better than it ever works out.”

Such themes as desire and forgiveness dominate the project, due Tuesday (24) from Elektra. On *The Naked Ride Home*, the search for love shares equal space with commentary on social ills, whereas some of Browne’s past works have been heavily weighted one way or the other. Browne says, “It’s more integrated than the other albums have been.”

Co-produced with Kevin McCormick, the album finds Browne in a tremendously collaborative mood. Usually a solo songwriter, he took his band into his Los Angeles studio

with germs of ideas and, in some cases, crafted the songs around their musical inventions.

“I had a period of time writing this stuff acoustically, and then when I went to play with them, it was like the sun coming over the mountain,” Browne recalls. “The band became the artist and the artist became the producer.”

While he is credited as the album’s sole lyricist, his bandmates share music credits on many of the compositions. Browne’s music is published by Swallow Turn Music.

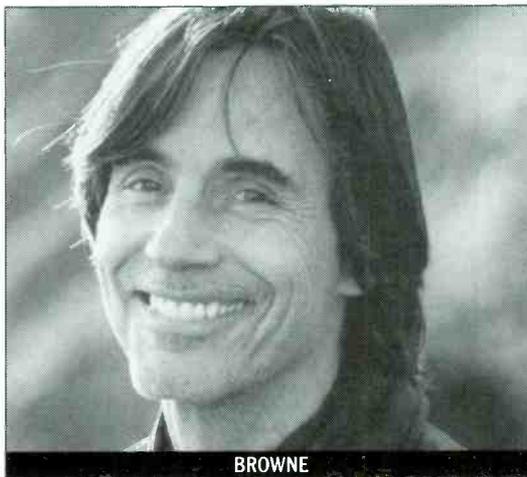
Some tracks, such as social satire “Casino Nation,” remain pure Browne. The song takes a cynical look at, among other things, corporate greed and reality TV.

“Anybody who can’t get on TV must really not be trying, because obviously they have something for everybody,” he says. “You can phone in to one of those producers [who says], ‘OK, let’s hear from plumbers whose third cousins have sodomized their chihuahua.’ People call in, and they put them on the air.”

Conversely, first single “The Night Inside Me,” about the periodic need to get away from one’s own life, looks

inward rather than outward.

“It was a hard song to finish, mainly because if you’re describing the need to leave this world, the need to escape the mundane sort of responsibilities, I’m someone who



BROWNE

has willingly taken on my responsibilities,” Browne says. “Other people like to book time in a studio—I have to build a studio, you know? But the fact is everybody needs to get out, to get away.”

Elektra VP of marketing and artist development Dane Venable says that when choosing the first single, the label wanted a track that could go to

multiple formats because “research showed that Jackson still has a number of recurrences on many formats beyond the obvious triple-A and hot AC, and that gave us a tremendous opportunity to market by crossing formats. We’re also putting emphasis on classic rock and mainstream AC.”

“The Night Inside Me” is off to a strong start at triple-A, and the label has hired indie promoters to work it to classic rock, where Elektra is also conducting ticket giveaways to Browne’s tour with Tom Petty, which begins its second leg in October.

“The listener reaction has been good. This is one of those guys you can hear and know it’s Jackson Browne,” says Brad Holtz, PD for triple-A outlet WTTS Indianapolis.

“We’ve had a lot of people hear the single and ask when the album is coming out. You listen to it on the radio and it comes alive in the car, which is how you know you have a good song.”

On the TV side, Browne will appear on *Today* Sept. 27, *The Tonight Show With Jay Leno* Oct. 2, and a November episode of *Austin City Limits*.

At retail, Browne will play at a Barnes & Noble in New York the day of release. Additionally, all 600 Barnes & Noble outlets, where the singer is the October artist of the month, will place Browne bookmarks in bags through November. On the retailer’s Web site, a limited number of consumers who pre-order the new album will receive a best-of sampler.

The Naked Ride Home marks the end of Browne’s current contract with Elektra, for whom he’s recorded for the duration of his career (first under the Asylum/Elektra banner). But he says it’s too soon to say the Elektra chapter is closed.

“They were going to let me out of my contract for the last record, because the last album I gave them didn’t sell very well. But I began to get a pretty good feeling about this record awhile back, and I started thinking, ‘You know what? I think if I give them a really great record, they’d be a great company,’ and that’s why I proceeded,” he says. “Just because this is the last record I owe them on this contract doesn’t mean this will be the last record I make for Elektra.”

Additional reporting by Margo Whitmire in Los Angeles.

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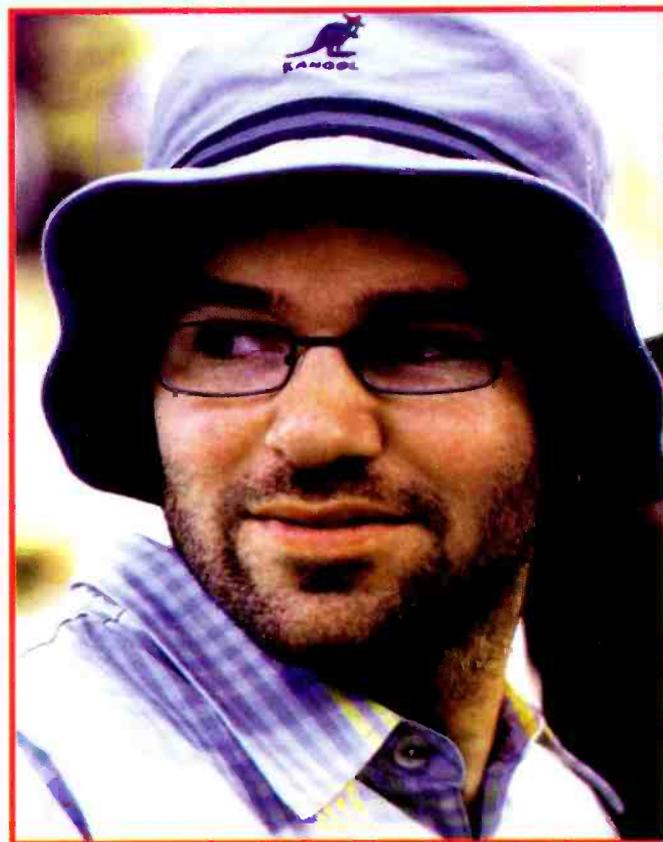
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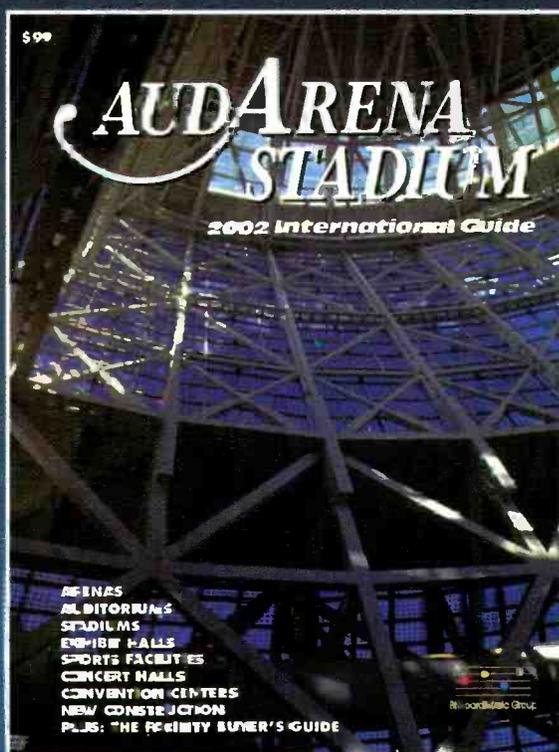
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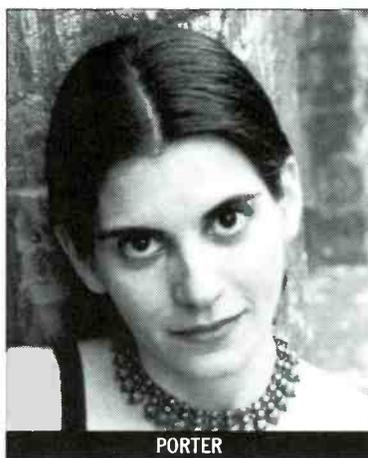
ARTISTS & MUSIC

Porter Finally Falls Prey To Piano's Charm

BY PAUL VERNA

Ana Porter's songs are so melodically rich, so lyrically evocative that it's impossible to believe she once despised music.

"When I was 5 years old, my mother forced me to take piano lessons, and I hated it," recalls Porter, 29, the daughter of conductor and music teacher Susan Tall. "After less than a year, she let me stop, and I thought, 'Good, I'm glad I'll never have to have anything to do with music again!'"



PORTER

But music eventually caught up with Porter—or the other way around. By her early teens, she was taking lessons from her mother and singing in the choir at Tenafly High School in northern New Jersey. Later, while at Brown University, Porter studied classical guitar, voice, and theory, and began to entertain the idea of a musical career.

She moved to Seattle in the mid-'90s to start a Web-design business. In 1999, a dot-com job lured her to San Francisco, where she launched her career in earnest.

In the Bay Area, Porter connected with songwriting teacher Bonnie Hayes, best-known for authoring the Bonnie Raitt hits "Have a Heart" and "Love Letter." In addition to tutoring Porter in the art of songwriting, Hayes also produced the artist's eponymous, self-released EP.

A set of startling originality and impressive scope, Porter's disc opens with the searing rocker "You Win," which describes a confrontation between two lovers. Then, on the Middle Eastern-flavored "Gypsy," Porter reflects on what she calls the "undeserved riches" of the dot-com boom by making word play with the title ("I outgyped the Gypsy; I outfooled the fool").

Porter is currently playing Bay Area venues with a band featuring drummer Fred Wolford, guitarist Jeff Nix, and bassist Joe Horner.

Sound Tracks™



by Carla Hay

THE GREAT 'GILMORE GIRLS': The music on the *Gilmore Girls* soundtrack is a lot like the critically acclaimed WB drama itself: mainstream yet quirky, fresh yet familiar, witty without ever being pretentious or dull. The full title of the soundtrack is *Our Little Corner of the World: Music From the Gilmore Girls*; the album is set for release Oct. 1 on Rhino Records.

Tracks on the album include those from **Joey Ramone** ("What a Wonderful World"), **PJ Harvey** ("One Line"), **Björk** ("Human Behavior"), **XTC** ("I'm the Man Who Murdered Love"), **Big Star** ("Thirteen"), **John Lennon & the Plastic Ono Band** ("Oh My Love"), **Yoko Ono** ("O'Oh"), **Ash** ("Girl From Mars"), **Elastica** ("Car Song"), and **Yo La Tengo** ("My Little Corner of the World").

Lesser-known names and songs are given a spotlight on the soundtrack: **Black Box Recorder's** "Child Psychology," **the Shins'** "Know Your Onion!," **the Free Design's** "I Found Love," **Claudine Longet's** "God Only Knows," **Pernice Brothers'** "Clear Spot," **Slumber Party's** "I Don't Mind," and **Kome-da's** "It's Alright, Baby."



PHILLIPS

There are also tracks from **Sam Phillips**, **Grant-Lee Phillips** of **Grant Lee Buffalo**, and a duet from **Carole King** and her daughter, **Louise Goffin**. All four artists have a special connection to the show: King and Goffin's duet, "Where You Lead, I Will Follow," is *Gilmore Girls'* theme song; Grant-Lee Phillips, who has a recurring role as a troubadour on the show, weighs in with "Smile"; and Sam Phillips, the composer for *Gilmore Girls*, offers her song "Tell Her What She Wants to Know." All three tracks have been previously unreleased.

Some of Sam Phillips' composed musical interludes are segues between the soundtrack's songs. She tells *Billboard*, "I never aspired to do music for a TV show. But I like *Gilmore Girls*, and I got involved with the show because of [*Gilmore Girls* executive pro-

ducers] **Amy Sherman-Palladino** and **Daniel Palladino**. They had licensed one of my songs for the pilot, and then asked me to do the music for the show. They wanted music that would take people inside the characters' heads."

Gilmore Girls, which debuted in 2000, follows the close but sometimes rocky relationship between a single mother, Lorelai Gilmore (played by **Lauren Graham**) and her teenage daughter, Rory (played by **Alexis Bledel**) in a small Connecticut town.

Sherman-Palladino, who is also *Gilmore Girls* music supervisor, says of Sam Phillips: "What she's done for the show has been incredible. The music that Sam creates connects the thoughts of the characters so well."

Sam Phillips adds, "People have tried to force music on Amy that wasn't right for the show. But she's stuck to her musical vision, and I admire her for that."

The Palladinos—a husband-and-wife team who are also writers on *Gilmore Girls* and the soundtrack's executive producers—are among the show's staffers who are "music fanatics," Palladino says. "Often, when we're writing, we think of the perfect song to go with the scene."

"The *Gilmore Girls* characters are always dropping references to music," says **Pamela Michaels-Klean**, Warner Strategic Marketing (WSM)/Rhino senior product manager. "It helps the audience because it gives them an introduction to music they may not otherwise hear."

In marketing the soundtrack, WSM/Rhino will have TV commercials for the album that will air during *Gilmore Girls*, whose third season premieres Tuesday (24). There will also be print ads in *Blender*, *Mojo*, *Jane*, and *The Village Voice*. As an added bonus to *Gilmore Girls* fans, the soundtrack will include a 20-page booklet with exclusive photos.

"We're servicing the soundtrack to alternative commercial stations and college radio," Michaels-Klean adds. "There will also be cross-promotions on sites for the WB, Liquid Audio, and *Gilmore Girls* fans sites. We're going after fans of the show to buy the soundtrack, but the album also appeals to collectors of alternative indie music."

Sam Phillips says she's created music for *Gilmore Girls* the "old-fashioned way. A lot of TV shows have these kids come up with music using Pro-Tools. But I decided to start from scratch and use real instruments and real voices. The show has been good discipline for me, because I've had to come up with new music every week. It's almost like being in school again."

Russian Act T.A.T.U. Nearing U.S. Bow

Universal's Teenage Duo's Debut Has Already Moved 1 Million Units In Eastern Europe

BY ALEKFEY KRUZIN

MOSCOW—The first act from Eastern Europe to get a serious commitment from a major in the U.S.—Universal Music Russia's T.A.T.U.—is not following in anyone's footsteps. But then, there's really nothing that the teenage duo of Julia and Lena singing about a lesbian relationship can be compared to.

"There's simply nothing else like T.A.T.U.," says Martin Kierszenbaum, Interscope/Geffen/A&M head of international. "They are so much more direct, real, and raw than anything teenagers now have to choose from."

With its first English-language single, the Trevor Horn-produced "All the Things She Said," T.A.T.U. doesn't leave anyone unmoved.

"There's a lot of controversy about T.A.T.U.'s videos, but the fact is those are everyday topics that teenagers are dealing with. It's their message of freedom and empowerment that people everywhere so easily relate to," says Kierszenbaum, commenting on the unprecedented sales of 1 million units of the duo's debut Russian-language album, *200 km/h in the Wrong Lane*, in Eastern Europe, witnessed by a recent IFPI platinum Europe award.

"T.A.T.U. are about to get a major launch in the U.S.," says John Kennedy, Universal Music International president/COO. "We used their initial local recording as a platform and then developed it further internationally."

The brainchild of Moscow-based Ivan Shapovalov, who produced the original recording and directed the group's videos, T.A.T.U. instantly achieved a mania-type profile in its domestic market after its debut on MTV Russia.

"We always played right by the line, but we never crossed it," says Shapovalov, a former psychologist and advertising executive. "T.A.T.U. is a phenomenon that goes far beyond its songs. It's all about the maximalistic relationships of youth when the boundaries between friendship and love get blurred, driven by protest and the conflict of generations."

"The excitement of this project is Julia and Lena's voices and personalities, and you can't fabricate that," says Kierszenbaum of the soon-to-be 18-year-olds. "I don't think the marketing has to be anything artificial. The videos are gonna be an important tool as they completely underscore the girls' great personalities, and it was our goal to retain as much of the Russian record spirit as possible. I think this will work because they're Russian, because they have slight accents, and our job is to make sure we don't take any character and uniqueness out of their project."

In order to develop T.A.T.U.'s Russian-pop-meets-Prodigy sound for the international market with English-language vocals, Interscope immediately went for Horn as the producer.

"He had very good experience with

this type of record (Frankie Goes to Hollywood, Pet Shop Boys, Seal) and was very enthusiastic about it," says David Junk, managing director of Universal Music Russia, which signed T.A.T.U. immediately after its first single and played a key role in developing



T.A.T.U.

the project as a joint venture with Interscope in the U.S.

"I think T.A.T.U. will open doors for other Russian music to be heard internationally. It is a unique country that is taking its own path, and that is why its music is so interesting, that's why it's a breath of fresh air. Now Russia has a chance to follow in the footsteps of Sweden, France, or Germany and export its music; but its music industry is in serious crisis, because of piracy."

Sharp, Mondlock Help Garfunkel Turn Prose Into Manhattan Set

BY CHARLES DAUGHERTY

With the Oct. 8 release of *Everything Waits to Be Noticed* on Manhattan Records, Art Garfunkel is ready to unveil a side rarely revealed in his career: His skills as a songwriter; made possible with collaborators Maia Sharp and Buddy Mondlock.

"All I knew about going into this was that I wouldn't be in the driver's seat," Garfunkel says. "I wanted to find someone who could help me turn my prose poems into songs, and the answer to that search came in the form of [producer/writer] Billy Mann."

Mann approached Garfunkel about working with him. Upon hearing what Garfunkel had in mind, he set out to find the right answer. Garfunkel admits, "Billy was the prime mover on this."

Radio-only album track "All the Things She Said" precedes the album, which is scheduled for release in the U.S. Oct. 1. The album arrives Oct. 7 internationally, including most of Continental Europe, Mexico, and Australia and later U.K. and Japan.

"We cannot express how happy we are to work with Universal," Lena says. "Frankly speaking, we've never imagined such success when we were starting out."

Julia adds, "We never thought we would be singing in English and have our album released in America."

"They're definitely a couple of powerful people," Horn says. "I never heard any Russian singers before and so I had no idea what Russian music was like. It sounded different. It sounded interesting. Records are a simple form of communication, if they work. Most of the time these days they don't work because there's nothing in them. But, I think there's something in T.A.T.U.'s records. There's just something fresh about them."

T.A.T.U. is managed and booked internationally by Robert Hayes of California-based Sound Management, whose clients include Smash Mouth. In Russia, the group's manager remains Shapovalov's Nefor-mat company, which is currently considering offers for the group's music publishing.

Mann introduced Garfunkel to Mondlock and Maia Sharp for what culminated in six of the 13 tracks.

"It's a provocative project and a legitimate bid in the market," Garfunkel says. "We had a great partnership and great mutual respect."

Manhattan Records product manager Josh Gold agrees. "Art, along with Maia Sharp, Buddy Mondlock, and Billy Mann have created a beautiful, well-crafted, fresh record to impress any fan of Art's previous work, as well as appeal to a new audience."

The set's first single, "Bounce," was sent to triple-A and AC radio, although many stations had already started playing the song. Garfunkel, Sharp, and Mondlock will reunite for a U.S. tour, starting in mid-October and running through December.



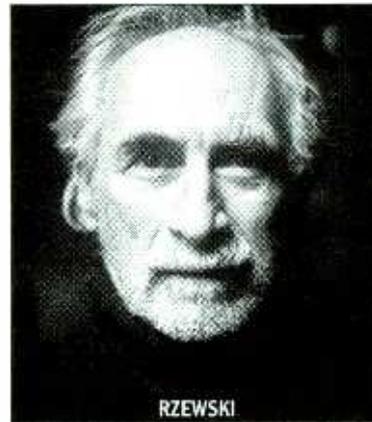
GARFUNKEL

The Classical Score

by Steve Smith



RZEWSKI UNITED: Once in a while, a recording comes along from out of nowhere to restore faith in the notion that major labels ought to feel some responsibility for documenting the musical art of their time. Such a project arrives in record stores Oct. 1, when Nonesuch—a label responsible for more than its share of groundbreaking initiatives on behalf of living composers—issues *Rzewski Plays Rzewski: Piano Works 1975-1999*, an unprecedented seven-CD survey of piano music written during the last quarter century by American composer **Frederic Rzewski**. As the title



RZEWSKI

suggests, the set, which carries a suggested retail price of \$50.99, features performances made by the composer between March 1998 and March 2001 in Belgium, where he now lives and teaches at the Royal Conservatory of Music in Liège.

According to Rzewski, the project was the brainchild of producer **Marc-Henri Cykiert**, his former student and a composer and performer in his own right. "We got together with a very good engineer, **Michaël Huon**, who has a very nice studio in Brussels," Rzewski says. "We found a piano that I had played on in a concert; I'd liked the instrument so much that I had taken the serial number, and then we found out that the piano was for sale. So the studio acquired it, and we had a set-up where we could do whatever we wanted with no external pressures."

The set provides a striking overview of a composer whose music deserves to be better known. Born in Massachusetts in 1938, Rzewski studied composition with some of the leading figures in 20th century American music, including **Walter Piston**, **Roger Sessions**, and **Milton Babbitt**. In 1960, he moved to Europe, where he abandoned his orthodox background and gravitated toward more experimental forms of music, performing with the improvising collective **Musica Elettronica Viva** and

avant-garde jazz musicians **Anthony Braxton** and **Steve Lacy**. Though living abroad has clearly nurtured his artistic development, it has also resulted in a lack of widespread recognition in the U.S.

Though he has composed for ensembles and orchestras, Rzewski is best known for his solo piano music, much of which combines simple folk tunes, grand Romantic gestures, percussive techniques, and improvised passages. Many contemporary virtuosos, including **Ursula Oppens**, **Marc-Andre Hamelin**, **Stephen Drury**, and the late **Paul Jacobs**, have championed his works, but Rzewski remains one of the most important performers of his own music. He has also made important recordings of works by other composers, including the late British radical **Cornelius Cardew**; his performance of Cardew's *We Sing for the Future!* can be heard on an excellent recent release on New Albion.

Rzewski Plays Rzewski includes the composer's best-known works, *The People United Will Never Be Defeated!* and *North American Ballads*. Several lesser-known pieces, including a concentrated memorial to **John Cage** (*A Life*) and a more elaborate, dramatic music-theater piece based on **Oscar Wilde's** letters from prison (*De Profundis*), demonstrate the composer's vast range. The set also includes four extensive sections from *The Road*, a challenging recent cycle that the composer has written—perhaps idealistically—for personal, household music making.

Rzewski likens *The Road* to an epic novel, like *Anna Karenina*: "You pick up the book, read a few chapters, put it down, and then a few days later, you read a few more chapters," he explains. "This music can be performed for an audience, but it's primarily meant for the reader. That's part of a long tradition that goes back to the Fitzwilliam Virginal Book and *The Art of Fugue*." Rzewski is currently making plans to perform *The Road* in its entirety in New York during two weekends in February.

For Nonesuch president **Robert Hurwitz**, *Rzewski Plays Rzewski* marks the realization of a long-held goal. "When I first came to Nonesuch 18 years ago, I had a short list of composers with whom I wanted to work, and Rzewski was prominent on that list," Hurwitz says. "Some things take 18 years, but in Frederic's case, it was certainly worth the wait: His music has held up incredibly well, as all great music does, and it is as fresh and relevant today as when it was first composed."

Hawk Splices Games, Music, Sports For HuckJam

BY SUSANNE AULT

LOS ANGELES—ESPN's X Games have attracted large crowds with free extreme sporting action for the past several years. Yet Tony Hawk, a 13-time X Games skateboarding medalist, believes he has the right moves to debut his own extreme sport/music arena tour next month.

With tickets priced at \$25-\$75, Activision Presents Tony Hawk's Boom Boom HuckJam 2002 offers skateboarding, BMX, and motocross athletes interacting on one of the most complex stages ever constructed for these sports. The tour will also feature performances by such acts as Social Distortion, Devo, and the Offspring in various markets (*Billboard*, Sept. 14).

The labor-intensive production will have an almost-unheard-of 23-hour load-in/load-out time for each of the 21 shows, with a 42-member crew on hand from 3 a.m. to 2 a.m. to set up the 12 trucks of equipment inside each arena.

Hawk believes the action will be even more crowd-pleasing than what X Games offers. "X Games action is sporadic. You don't necessarily see people

trying their hardest stuff because there's a lot of pressure," explains Hawk, who is slated to pull stunts in every show. "You won't see five bikes on a ramp at the same time as motorcycles are flying over them."

Coming from someone who should know, Hawk then assures, "This is the most elaborate ramping system ever built. I can guarantee that."

Ticket prices may have shot up even further without main sponsor Activision "literally funding a lot of the costs to get this thing off the ground," says Will Kassoy, the company's VP of global brand management. He declined to comment on dollar specifics but says that Activision did cover nearly all startup expenses, including the building of the main 14-foot high, 65-foot wide skating ramp. Per-show production costs fall within the low- to medium-six-figure range.

In addition to putting its logo on one of the ramps, Activision will squeeze in further advertising by allowing visitors to play *Tony Hawk's*

ProSkater 4 (streeting Oct. 30). That could be an added draw, considering the first three editions of this Activision-published franchise have sold a total of 15 million copies.

In addition to the extreme sports



Extreme Athletes. Participating in the HuckJam tour, pictured from left, include BMX rider Mat Hoffman, tour founder and skateboarder Tony Hawk, motocross rider Carey Hart, and BMX rider Dave Mirra.

action, event-goers will also catch one band performance per the six different tour legs. The Offspring begin the first leg (comprising four shows at various West Coast arenas) Oct. 9 at

the Rose Garden in Portland, Ore. In rare live-performance dates, Devo will play Oct. 24 at San Diego's Sports Arena and Oct. 26 at Anaheim, Calif.'s Arrowhead Pond.

Social Distortion accompanies the tour at five East Coast arenas, including Boston's Fleet Center Nov. 8 and Washington, D.C.'s MCI Center Nov. 10. Good Charlotte wraps things up with three southern dates, ending Nov. 17 at Office Depot Center in Sunrise, Fla.

Slam Management is the tour producer, and several buildings are involved in co-promoting the shows. Yet at least one venue that signed on to host the outing chose to take a smaller financial risk than Slam Management initially requested. The facility decided that ticket prices were too high for an untested event, so the building opted for a straight rental fee.

But Jim Guerinot, a Slam partner and owner of sister company Rebel Waltz, points out that Boom Boom HuckJam did get a test run April 27 at

Las Vegas' Mandalay Bay, which brought in 9,000 attendees and later aired on MTV2 and ESPN. That was enough for the tour's producers to expand to 21 different major U.S. cities. That was also enough for Guerinot to project sales of about 10,000 tickets and a gross of \$500,000 per show.

"A kid who bought vinyl 20 years ago is now buying CDs, playing videogames, and watching cable TV," Guerinot says. "This kid is splintered across various places, and we've put all that in one place now."

Then, as far as that other already established, extreme-sports-themed music festival is concerned, Social Distortion frontman Mike Ness is confident there can be room for both. "My kids think Tony Hawk is like Jesus Christ," says Ness, who recently completed his Vans Warped tour gigs. He adds that Boom Boom HuckJam is more about the sports than the music, which makes up Vans Warped's core.

Taking a secondary role to the main attraction of extreme sports is fine by Ness, who explains that "at first I thought, 'Are we going to be the intermission?' But these athletes are such fans. [In Las Vegas], they were getting pumped up by us—it felt like they needed a good music act to go with them. We didn't feel like we were filler at all."

Ness was skeptical about hooking up with another sponsor-laden tour (other sponsors include PlayStation 2, MTV2, and Squeeze 'n Go pudding). But similar to his beliefs about the Vans Warped tour, Ness (who expects a new Social Distortion studio album to be released by next spring) sees Boom Boom HuckJam as a platform for less widely known acts to win over more fans. "When you usually are playing bars and small clubs and then all of a sudden you're in this kind of a setting, it's awesome."

For their part, arena managers seem to be overwhelmingly looking forward to the event. Tim Ryan, GM for Arrowhead Pond (which has a financial stake in its Boom Boom HuckJam production), says to "take a look at what's happening in society with the popularity of skating. Put that with extremely professional management, and you have a recipe for success."

Admittedly, the 2,700 tickets sold during the first week of San Jose's Compaq Center onsale for its Oct. 12 show was "OK—not gangbusters," says Steve Kirsner, the booking director for the arena, which is also a financial participant. But like Guerinot, he predicts heavy walk-up sales, which was the trend this summer, as a result of the slowed economy. Also, Kirsner notes that the concert industry is starved for new live events, because "the Rolling Stones aren't going to tour forever... I hope this comes back."

While Hawk has not officially committed to a second year, he, Guerinot, and Kassoy aim to roll out Boom Boom HuckJam on an annual basis.

Hopeville Tour Banks On Gospel Breaking Out Of Box

BY LISA COLLINS

What could turn out to be one of the top gospel tours ever begins Sept. 28 in Toronto. Dubbed Hopeville, the event features three of gospel's platinum-selling artists—Kirk Franklin, Yolanda Adams, and Donnie McClurkin. Its "hope" is hardly tied to sales (which are booming) but rather to the message it has set out to spread in a post-Sept. 11 age.

The tour is on course to do as well as or better than mainstream artist tours in such venues as Madison Square Garden in New York and the Universal Amphitheater in Los Angeles. Within 48 hours of going on sale at the Richmond Coliseum in Richmond, Va., 2,421 tickets had been sold to the tune of \$83,565. In Washington, D.C., more than 1,400 tickets were sold within 24 hours, and in Philadelphia the box office logged upwards of 1,000 ticket sales on the first day. Even secondary markets like Pittsburgh (more than 70% sold at press time, with a \$40-\$50 ticket price) were doing brisk sales.

"It's outselling some of the secular tours that are out here today," says Al Wash, owner of Dallas-based ALW Entertainment, the producer of the tour. Such success has generated increased interest in gospel touring. Hopeville is the largest of four such tours out this year, including a highly publicized Winans family tour and a smaller-scale Evolution tour featuring Trin-I-Tee 5:7, Men of Standard, and Tonex.

During the past seven years, gospel has accounted for 60% of the business

that Wash's 15-year-old firm conducts. Even so, Wash says he was skeptical when, in 1996, Franklin approached him with the idea of a major gospel tour.

Franklin explains, "I felt that if gospel music had a platform, if we could find a thin line between performance presentation and ministry, people would come."

Wash—who previously did gospel dates infrequently at best—consented when Franklin offered to partner in the tour with him. "Kirk was tapping a large group of people who just weren't in the churches, and I thought, 'Maybe we could take this music to them,'" Wash says. "I didn't pay him anything to do the first tour. He took a gamble like I was gambling, and it paid off for the two of us."

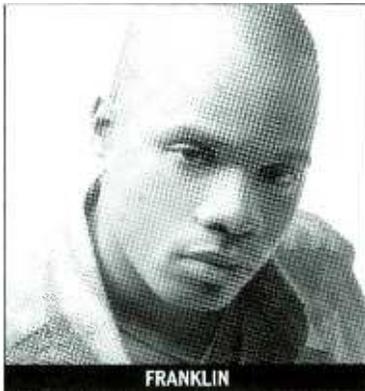
With gross receipts of \$7 million, the Tour of Life became one of gospel's most successful outings to date. "We knew we had something after the second week of the tour," Wash recounts. "Then during the third show of the tour, Kirk fell off the stage and was hospitalized in critical condition. Set to file bankruptcy, I was thinking it just wasn't meant for me to do gospel."

But six weeks later, Franklin defied doctors' orders and returned to the tour, performing more than 90 dates, many to sellout audiences. The Power '98 tour followed, but without an artist with Franklin's crossover appeal, sales were dismal. Wash, now vested in gospel touring, stuck with the genre, saying, "With the music selling like it was selling and sales growing, I knew

the audience had to be growing."

Then in 2000, he launched Sisters in the Spirit. With a total attendance of about 115,000, the tour featuring Adams, Mary Mary, and Shirley Caesar became one of the most successful in gospel history, and Wash was back in the gospel business.

Today, he views Hopeville as the fruit of his labor. "We are on par to out-



FRANKLIN

sell Tour of Life in numbers, but the net profits won't be the same because costs are higher," he observes. "We have a higher ticket price [from \$25 in Fayetteville, Ark., to \$55 in New York], but the type of venues, the cost of the buses, advertising, artists, hotels—everything is higher."

And Wash has learned some hard lessons, mostly to do with marketing. "We are marketing younger and averaging 3,500- to 5,000-seat venues. There are some markets that can sell more tickets, and we know those venues, like the Convocation Arena at

Venue Views™



by Ray Waddell

NEW SIGN O' THE TIMES: The National Car Rental Center in Sunrise, Fla., is no more. The 20,000-seat South Florida arena is now the **Office Depot Center** through a 10-year naming-rights deal with the office-supplies retailer. The SMG-managed building opened in 1998 as the **NCR Center**, a deal that went south with National Car Rental's bankruptcy.

WANTED: Brad Paisley's first major headlining tour has the considerable promotional clout of a CMT: Country Music Television presenting sponsorship, along with some top-notch support acts, behind it. The 44-date CMT Most Wanted Live (MWL) tour was set to begin Sept. 19 at the **Celebrity Theater** in Phoenix, and early on-sales are encouraging. The tour is produced by TBA Entertainment and plays a wide variety of venues that include theaters, sheds, casinos, fairs, and festivals. "This is a very flexible tour," TBA executive VP **Steve Moore** notes. "It has a creative mix of all types of venues, which we believe is the right move at this stage of Brad's career."

Buyers are as diverse as the venues. "We're working with a variety of different promoters throughout the run," Moore says. "We're working with a lot of different buyers and actually promoting some dates ourselves."

Rob Beckham, Paisley's responsible agent at the William Morris Agency, says the tour is meeting expectations. "At the very least we're doing as good as we hoped, and in some cases we're doing better," Beckham says. "Everyone went in with pretty level expectations, given the current state of the touring business."

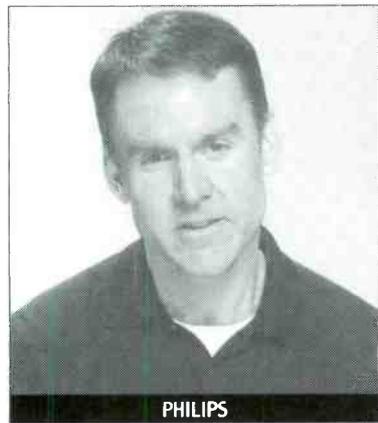
Paisley has headlined dates in the past, but this is his first complete tour as the main attraction. "When the opportunity came up from CMT we jumped on it," Beckham says. "We took it from a 10-city tour to a 44-city tour. We basically took the dates we already had confirmed for Brad and hooked them up with the CMT tour. We know the power that television has—the power to put you in front of a lot of people—and CMT has definitely lived up to their end of the bargain."

The best on-sale so far is the **Universal Amphitheatre** in Universal City, Calif., which Paisley will play Sept. 27 in a 3,800-capacity setup. For his part, Paisley was enthusiastic about the tour when he checked in via phone while taping an appearance on the sitcom *According to Jim* in Los Angeles.

"I can't wait for the CMT tour to get started, and I'm excited to kick it off in Phoenix," Paisley says.

"We're real excited about this tour and anxious to get on the road."

For CMT, this tour represents an ongoing commitment by the network to touring, after already being involved with major treks by **Brooks & Dunn**, **Toby Keith**, **Kenny Chesney**, **Tim McGraw**, and **Faith Hill**. "Brad Paisley is the embodiment of what we want CMT to be," CMT GM **Brian Philips** says. "He's got great traditional chops, he's a great musician, and he has a sense of humor."



PHILIPS

Philips says the network's involvement in touring will continue. "As long as the touring business stays reasonably healthy, we'd like to be out there heavily," he says. "America's a big country, as everyone in the touring business knows. Last month our channel cumed about 30 million viewers, and that's a pretty good way to get the news out about a tour. There's still some value for fans to see [a tour] connected with CMT, so when it comes to their town there's some interest and familiarity."

Support on the MWL tour includes **Pinmonkey**, **Tommy Shane Steiner**, **Andy Griggs**, **Rascal Flatts**, **Steve Holy**, **Steve Azar**, **Shannon Lawson**, **Phil Vassar**, **Darryl Worley**, and **Chris Cagle**. Moore says, "Sometimes it's a two-act show, and sometimes it's a three-act show."

ROUTEBOOK: Comcast Spectacor public-relations guru **Ike Richman** points out that October is "Rocktober" in Philly this year. The lineup at the Comcast Spectacor-managed **First Union Center** and **First Union Spectrum** includes **Nelly** (Oct. 4), **Bruce Springsteen** (6), **Korn** (15), **No Doubt** (17), **Power 99 Philadelphia's Powerhouse** (25), **Cher** (26), **Rush** (27), and **Tool** (29).

Benie Man will begin his Tropical Storm 2K2 tour, booked by **Peter Schwartz** at the Agency Group, Oct. 1 in Providence, R.I., at **Lupos**. Dates are still being confirmed.

SEPTEMBER 28
2002

Billboard®

BOXSCORE™
CONCERT GROSSES™

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
DAVE MATTHEWS BAND, JOHN BUTLER TRIO	The Gorge, George, Wash. Sept. 6-8	\$2,695,325 \$53.55/\$41.25	60,000 three sellouts	House of Blues Concerts
DAVE MATTHEWS BAND, COREY HARRIS	Alpine Valley Music Theatre, East Troy, Wis. Aug. 31-Sept. 1	\$2,441,598 \$46.50/\$31.50	70,506 two sellouts	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., TOMMY LEE, ADEMA, & OTHERS	Glen Helen Blockbuster Pavilion, Devore, Calif. Aug. 31	\$2,054,071 \$128.75/\$38.50	44,738 sellout	Clear Channel Entertainment
JIMMY BUFFETT	Tweeter Center for the Performing Arts, Mansfield, Mass. Aug. 29, 31	\$1,994,854 \$59.50/\$30	39,800 two sellouts	Clear Channel Entertainment
CHER, CYNDI LAUPER	Office Depot Center, Sunrise, Fla. Aug. 30-31	\$1,853,821 \$79.75/\$39.75	27,479 27,942 two shows one sellout	Clear Channel Entertainment
THE WHO, ROBERT PLANT	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 31	\$1,504,850 \$165/\$50	14,512 14,571	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., TOMMY LEE, ADEMA, & OTHERS	The Gorge, George, Wash. Aug. 27	\$1,235,000 \$61.75	20,000 sellout	House of Blues Concerts
AEROSMITH, KID ROCK, RUN-DM.C.	Tweeter Center, Tinley Park, Ill. Sept. 1	\$1,145,968 \$79.50/\$35	22,710 28,557	Clear Channel Entertainment
NEW YORK SALSA FESTIVAL: EL GRAN COMBO DE PUERTO RICO, ANDY MONTANEZ, TITO ROJAS, GILBERTO SANTA ROSA	Madison Square Garden, New York, N.Y. Sept. 7	\$989,480 \$90/\$80/\$70/\$50	15,545 sellout	Spanish Broadcasting System
CHER, CYNDI LAUPER	St. Pete Times Forum, Tampa, Fla. Sept. 2	\$948,516 \$79.75/\$39.75	14,423 sellout	Clear Channel Entertainment, in-house
PHIL LESH & FRIENDS, RATDOG, WARREN HAYNES, WILLIE NELSON	Red Rocks Amphitheatre, Morrison, Colo. Aug. 31-Sept. 1	\$811,615 \$50/\$47.50/\$45	17,431 18,900 two shows	Clear Channel Entertainment, KSE
CHER, CYNDI LAUPER	Birmingham Jefferson Convention Complex, Birmingham, Ala.	\$788,340 \$79.75/\$34.75	11,970 13,649	Clear Channel Entertainment
RUSH	The Gorge, George, Wash. Sept. 14	\$767,026 \$74.55/\$48.30	12,556 13,500	House of Blues Concerts
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., TOMMY LEE, ADEMA, & OTHERS	Smirnoff Music Centre, Dallas Sept. 8	\$750,986 \$125.80/\$76.30/\$50.30	14,761 17,500	House of Blues Concerts
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., TOMMY LEE, ADEMA, & OTHERS	Cricket Pavilion, Phoenix Sept. 5	\$733,007 \$100/\$40	15,403 19,671	Clear Channel Entertainment
CHER, CYNDI LAUPER	Freedom Hall Coliseum, Louisville, Ky. Sept. 5	\$684,339 \$79.75/\$34.75	10,747 14,516	Clear Channel Entertainment
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	Palace of Auburn Hills, Auburn Hills, Mich. Sept. 8	\$645,193 \$39.50	16,908 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
DAVE MATTHEWS BAND, COREY HARRIS, POMEROY	Verizon Wireless Amphitheatre, Bonner Springs, Kan. Sept. 3	\$644,004 \$46.50/\$31.50	17,476 18,118	Clear Channel Entertainment
ELTON JOHN	Richmond Coliseum, Richmond, Va. Sept. 5	\$633,574 \$59.50/\$39.50	12,354 sellout	Clear Channel Entertainment, SMG
LENNY KRAVITZ, PINK, ABANDONED POOLS	Mandalay Bay Events Center, Las Vegas Aug. 31	\$615,770 \$85/\$25	9,531 10,034	Clear Channel Entertainment, in-house
ELTON JOHN	Roanoke Civic Center, Roanoke, Va. Sept. 6	\$589,635 \$59.50/\$39.50	10,579 10,700	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Chronicle Pavilion at Concord, Concord, Calif. Sept. 1	\$551,033 \$52.25/\$26.25	12,700 sellout	Clear Channel Entertainment
LENNY KRAVITZ, PINK, ABANDONED POOLS	The Gorge, George, Wash. Aug. 23	\$539,500 \$66.70/\$56.20/\$45.70	10,040 13,500	House of Blues Concerts
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Auto West Amphitheatre, Marysville, Calif. Aug. 31	\$518,754 \$51.75/\$21.75	14,858 18,500	Clear Channel Entertainment
CREED, JERRY CANTRELL, 12 STONES	Saratoga Performing Arts Center, Saratoga Springs, N.Y.	\$480,958 \$54/\$38.50	12,304 25,120	Clear Channel Entertainment
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	HiFi Buys Amphitheatre, Atlanta Sept. 4	\$437,188 \$43.50/\$32.50	11,322 18,176	House of Blues Concerts
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Riverbend Music Center, Cincinnati Aug. 13	\$432,368 \$57/\$24.50	13,354 20,501	Clear Channel Entertainment
CD 101.9 SUMMER SPECTACULAR: GEORGE BENSON, NATALIE COLE, BONEY JAMES	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 22	\$431,583 \$86/\$32.50	10,810 14,029	Clear Channel Entertainment
LUTHER VANDROSS, GERALD LEVERT, ANGIE STONE, MICHELLE WILLIAMS	Allstate Arena, Rosemont, Ill. Aug. 25	\$413,222 \$74.50/\$39.50	6,879 14,998	Clear Channel Entertainment
GIPSY KINGS	Wolf Trap Farm Park, Filene Center, Vienna, Va. Aug. 19-20	\$411,686 \$36/\$22	14,088 two sellouts	in-house
TOBY KEITH, RASCAL FLATTS	Allstate Arena, Rosemont, Ill. Aug. 17	\$408,625 \$35	10,562 12,742	Clear Channel Entertainment
LENNY KRAVITZ, PINK, ABANDONED POOLS	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas Aug. 17	\$407,115 \$67/\$30	13,272 15,979	Clear Channel Entertainment
LENNY KRAVITZ, PINK, ABANDONED POOLS	Coral Sky Amphitheatre, West Palm Beach, Fla. Aug. 10	\$404,518 \$65/\$27.50	12,120 19,271	Clear Channel Entertainment
LENNY KRAVITZ, PINK, ABANDONED POOLS	Coors Amphitheatre, Chula Vista, Calif. Sept. 1	\$402,734 \$50/\$40/\$30	11,831 19,442	House of Blues Concerts
CREED, JERRY CANTRELL, 12 STONES	Riverbend Music Center, Cincinnati Aug. 26	\$402,646 \$52/\$38.50	10,032 20,581	Clear Channel Entertainment

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ALBUMS

Edited by Michael Paoletta

POP

► THE CHIEFTAINS

Down the Old Plank Road—The Nashville Sessions
PRODUCER: Paddy Moloney
RCA/Victor 09026-63971

Recasting country and bluegrass standards in a Celtic light isn't that much of a stretch, but hooking up Irish legends the Chieftains with a diverse range of Nashville-based artists is a savvy move and results in an exuberant, enjoyable album. The title cut—with John Hiatt, Bela Fleck, Jeff White, and Tim O'Brien—is a joyful, foot-stomping ride. "Country Blues" and "Whole Heap of Little Horses," with Buddy & Julie Miller and Patty Griffin, respectively, are ominous and mournful. Bluegrass standard "Sally Goodin," with Earl Scruggs, soars high, with banjo and fiddle melding seamlessly with flutes and Irish instrumentation, while soulful bagpipes behind Alison Krauss' ethereal vocal power the dirge-like "Molly Ban." Lyle Lovett seems right at home amid the Celtic musicality on the rambling "Don't Let Your Deal Go Down," and the slow-rolly "Rain and Snow" is a meeting of the titans in the Chieftains and Del McCoury Band. Hearing an Irish brogue cop to hillbilly lyrics on songs like "Tennessee Stud" is a hoot, but this project is more than a curiosity: It is inspired.—**RW**

► SNAPCASE

End Transmission
PRODUCER: Brian McTernan
Victory Records 175

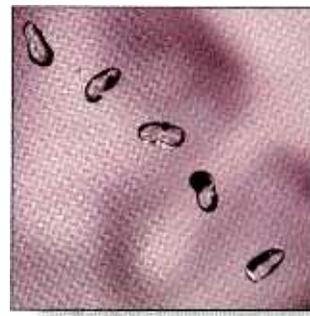
Snapcase's fourth full-length is a provocative quest that explores a vision of the world's future using aggressive guitar and drum riffs and lead singer Daryl Taberski's booming, defying voice. Even if listeners don't agree with the group's viewpoints—see "First Word," which includes the lyrics "technology complicates simplicity"—it's obvious why acts such as P.O.D. and Thursday have cited them as an influence. Snapcase's hardcore musicality is a

S P O T L I G H T S



UNDERWORLD
A Hundred Days Off
PRODUCER: Rick Smith
JBO/V2 63881-27137

Following the departure of DJ Darren Emerson, Underworld's Rick Smith and Karl Hyde vowed to "destroy the past" while crafting *A Hundred Days Off*. And while there's no shortage of Underworld's thumping dance anthems here ("Two Months Off," "Mo Move"), plenty of intriguingly strange sounds lurk in the crannies. "Little Speaker" junks its down-and-dirty bassline in favor of Steve Reich-inspired piano phasing before combining



PETER GABRIEL
Up

PRODUCERS: Peter Gabriel, Stephen Hague, Steve Osborne
Geffen 33882

How the world has changed in the 10 years since Peter Gabriel's last "pop" release, the sensational *Us*. He and his fans have reached middle age, his chances of exposure at pop radio have vanished with the fragmentation of that format, and MTV—a medium Gabriel milked on his 1986 magnum opus, *So*—has hitched its star to teen pop, hardcore rap, and reality TV. Nevertheless, the veteran artiste holds his ground on a collection that is sure to earn him the respect of not only his old fans but a new generation of listeners raised on sonic provocateurs like Beck, Nine Inch Nails, and Moby. From the dissonant, distorted opening of "Darkness" to the satirical edge of the first single, "The Barry Williams Show," Gabriel draws from a deep lyrical well and weaves an unmistakably unique sonic tapestry. He is an artist as fully in command of his craft as he was when he wrote classics like "The Lamb Lies Down on Broadway," "Solsbury Hill," and "Don't Give Up."—**PV**

BECK

Sea Change
PRODUCER: Nigel Goodrich
DGC/Geffen 33932

After the electro-bump of 1999's *Midnite Vultures*, this chameleon-like singer/tunesmith returns with a set of introspective, acoustic-based compositions. Fans of his uptempo brand of pop may initially be startled by the stark, somber tone of *Sea Change*, as much of the material barely rises above a gentle shuffle beat. While Beck has previously dabbled in acoustic fare, this project shows him take similarly raw ideas and bring them to full realization. Producer Nigel Goodrich helps him flesh out tunes like "Lonesome Tears" and "Round the Bend" into glorious epics, replete with sumptuous string arrangements. Beck has rarely performed with such maturity and confidence, breathing a rich, often haunting baritone into songs that seem to follow a plotline thread of despair after the end of a relationship. Easily one of the best releases of 2002, *Sea Change* shows Beck seriously raising the bar for himself and others around him.—**LF**



them together, while hand percussion and Middle Eastern tones nourish the dark, sexy "Twist." Smith seems to revel in the experimentation, particularly with the up-close vocalizing and warped acoustic guitars of "Trim" and the uncharacteristically subdued "Sola Sistim." But just as things veer toward dreamland on the instrumentals "Ess Gee" and "Ballet Lane," the pair reverts to the frenetic beats of "Dinosaur Adventure 3D" and the ominous synths of closer "Luettin."—**JC**

★ TEGAN & SARA

If It Was You
PRODUCERS: John Collins, David Carswell
Vapor/Sanctuary 06076-89400

With such addictive, ultra-hooky gems as the swaying "City Girl" and the amped-up "Under Water," this Canadian sibling duo fully delivers here on the promise of its U.S. debut, 2000's *This Business of Art*. Actually, the group does more than

deliver; studio-slick in all the right ways and uncommonly strong throughout ("Don't Confess," the set's last song, is one of its best), *If It Was You* is a near-pop-rock masterpiece. These perfectly performed and captured cuts are masterfully spiced with a handclap here, a surprising and subtle banjo there, and sweet backing vocals all over the place—proving that the Vancouver-based Quinn sis-

ters and producers John Collins and David Carswell have priceless pop sensibilities. Part of what makes *If It Was You* so irresistible is that Tegan & Sara deliver mature songs while not losing a tad of their youthful energy—and occasionally flashing a bit of angst. While seeming to have fully developed their own voice, the Quinn sisters have clearly given us one of the best albums of the year.—**WO**

NEKO CASE

Blacklisted
PRODUCERS: Neko Case, Darryl Neudorf, Craig Schumacher
Lady Pilot/Bloodshot 099

Anyone with any kind of ear for music need listen to a Neko Case album only once to recognize that the Canadian singer/songwriter has a Heaven-sent voice. But while she's clearly gifted, Case's strong, soul-powered country vocals don't make an album on their own, as this set (her third full-length for Bloodshot) attests. While Case's natural talent automatically lifts *Blacklisted* above so many albums that have and will be released this year, too often the playing here seems repetitive and just dull when compared to 2000's stunning *Furnace Room Lullaby*. There's some nice moments, including Case's lung-emptying chorus in "Deep Red Bells"—which also boasts the terrific lines "Looks a lot like engine oil/And tastes like being poor and small/And popsicles in summer"—and her spooky cover of "Runnin' Out of Fools." While it's always great to have another Neko Case record, this isn't the follow-up her fans have been expecting.—**WO**

R&B/HIP-HOP

► GERALD LEVERT

The G Spot
PRODUCERS: Gerald Levert, Randall Bowland
Elektra 62795

R&B crooner Gerald Levert has always been able to push female fans' buttons. His newest album—with its *double-entendre* title—will no doubt do the same. Levert set up shop for *The G Spot* in Philadelphia, where dad Eddie and the O'Jays made R&B/pop history. It's definitely a revitalized Levert who steps up to the plate on current radio track "Funny," "Wilding Me Out," and "Oh What a Night" with vibes virtuoso Roy Ayers. À la

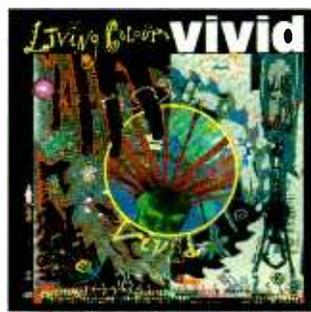
(Continued on next page)

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

LIVING COLOUR

Vivid
REISSUE PRODUCERS: V. Reid, J. Magid
ORIGINAL PRODUCERS: E. Stasium, M. Jagger
Epic/Legacy EK85985

Here Legacy has completely revived one of the most exciting hard-rock records of the late '80s; while it's already thrilling just to hear these songs again, the digital remastering here has this listener feeling as though a blanket's been removed from around his speakers. Witness Will Calhoun's fatter drums as "Cult of Personality" breaks in, Vernon Reid's brighter riffing and Muzz Skilling's beefier bass in "Glamour Boys," the fuller, now-consuming backing vocals and synths in the intro to "Open



Letter (To a Landlord)." Fourteen years since its release, *Vivid* also returns nicely repackaged with substantial

liner notes and a slew of new studio and live photos. The disc's five bonus cuts include roaring live versions of "Cult" and "Middle Man" and an odd—albeit rockin' and soulful—take on the Clash's "Should I Stay or Should I Go." A near-perfect reissue.—**WO**

CHRIS WHITLEY
Long Way Around: An Anthology 1991-2001
PRODUCERS: various
Columbia/Legacy CK 86082

It's always a real treat when the work of an artist whose critical acclaim far outweighs his or her commercial success gets this sort of treatment, especially from a top-notch reissue compa-

ny like Legacy. And when such a collection arrives, it's usually destined to be either the only one of its kind or the only one to be released for a quite a while. With that said, it's disheartening to see the absence of one of Whitley's best cuts, the title track of his debut, 1991's *Living With Law*, as well as anything from 2000's *Live at Martyrs* and that year's covers collection, *Perfect Day*. (This is made even more bothersome when discovering that 13 minutes of disc space went unused.) And because Whitley has had so little commercial success, the choosing of his "best work" becomes even more subjective. But purely as a starter kit, *Long Way Around* works just fine,

chronicling this deeply soulful singer/songwriter/guitarist's journey from Delta blues and Dust Bowl balladry to the 21st century electro-soul of 2001's *Rocket House*. Each of his five studio sets are represented through 17 cuts (seven previously unreleased). Timeless and breathtaking as ever is "Big Sky Country"; "Weightless" is completely elevating; the sexy, sludgy "Narcotic Prayer" is infinitely cool. Modern-day backporch blues workouts get no better than "Home Is Where You Get Across." Adding still more class to an already elegant package is longtime *Billboard* scribe Bradley Bamberger's on-point analysis of Whitley's career thus far.—**WO**

CONTRIBUTORS: Bradley Bamberger, Leila Cobo, Jonathan Cohen, Deborah Evans Price, Larry Flick, Rashaun Hall, Barry Jeckell, Jill Kipnis, Gail Mitchell, Wes Orshoski, Michael Paoletta, Philip van Vleck, Paul Verna, Ray Waddell.

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

(Continued from preceding page)

Angie Stone. Levert also visits the R&B sampling well, creatively interpolating Gamble & Huff's O'Jays ditty "Family Reunion," Ashford & Simpson's "Your Precious Love," and Rufus' "Hollywood" (which India.Arie uses on her "Little Things"). One misstep: party jam opener "Too Much Room" with Mystikal. While the album doesn't deviate radically from Levert's tried-and-true formula of midtempo tunes and baby-making ballads, he does skirt the issue of similar-sounding tracks that some critics said hampered last year's *Gerald's World*. Bottom line, though: It's always good to hear Levert's sexy, soothing vocals.—**GM**

DANCE/ELECTRONIC

► **BT**

10 Years in the Life
PRODUCERS: various
ffrr/Reprise R2 78118

Prior to producing for pop sweetheart Britney Spears and boy band 'N Sync, Brian Transeau (more commonly known as BT) spent years honing and fine-tuning his craft in the dance/electronic underground. The two-disc *10 Years in the Life* offers an incredibly timely (and rich) overview of a prolific artist/producer who has, over the years, continually pushed the boundaries of music made for dancefloors. Unlike too many dance/electronic producers—who specialize in one sound and one sound only—the classically trained BT effortlessly traversed between trance, house, and breakbeats. Disc one begins with two early-'90s BT jams from the vaults of Yoshitoshi Recordings: "The Moment of Truth" and "Relativity." From there, we're treated to euphoric dance-floor hits like "Loving You More" (featuring Vincent Covello), "Blue Skies" (featuring Tori Amos), and "Remember." The continuously mixed second disc is where you'll find BT's much-coveted remixes for Madonna ("Drowned World/Substitute for Love"), Billie Ray Martin ("Running Around Town"), and Deep Dish ("Stranded"), among others.—**MP**

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 personality-loaded cuts as "Burning Memories" and "I Ain't Never," and her rendition of "So Wrong" is languid country lounge. Lesser-known material is often the most pleasing: "Unmitigated Gall" is a driving winner, and the reverb-drenched "Mental Revenge" teems with bitterness and ill will. Not that the more familiar material disappoints, as "Honey (Open That Door)" shuffles with authority, and a gentle reading of "Detroit City" is all regretful homesickness in Tillis' hands. Musicianship is aggressive and creative throughout, and Tillis' production works perfectly. A passionate, heartfelt tribute.—**RW**

LATIN

► **MANU CHAO & THE RADIO BEMBA SOUND SYSTEM**

The Live Album
PRODUCERS: Renaud Letang, Manu Chao
Virgin 13242

The mélange of music, nationalities, and styles that is Manu Chao has met with extraordinary success worldwide, embraced by widely disparate listenerships that find a home in the music of the former Mano Negra frontman. Chao has been masterful at bringing all his elements together in the studio, and he manages to replicate things onstage, with an added dose of adrenaline. Backed by his band, Radio Bemba Sound System, this disc, recorded during a series of Paris concerts in 2001, incorporates Chao's radio-announcement vignettes and layerings of instrumentation in a seemingly perpetual stream of songs. Actually, it's more of a musical collage than a set of successive tracks, linked together by the repetition of choruses and phrases from the better-known Chao (and Mano Negra) tracks, including "Clandestino," "Radio Bemba," and "Qué Pasó, Qué Pasó." The sheer energy of this set, underscored by a relentless ska beat, is intoxicating. But it is also, despite its tri-lingualism (Chao sings in French, Spanish, and English), utterly repetitive.—**LC**

► **RUBEN BLADES**

Mundo
PRODUCERS: Ruben Blades, Walter Flores, Edín Solís
Sony Discos/ Columbia CK 86662

When the increasingly adventurous Ruben Blades first conceived *Mundo*, he wanted to blend Celtic and Caribbean music. But as *Mundo* progressed, and with it, Blades' collabora-

tion with a host of musicians—from jazz/classical/folk ensemble Editus to guest artists Boca Livre and Eric Rigler—*Mundo* became a world musical journey that also incorporated Middle Eastern, flamenco, and African elements, among others. The set's message is one of unity and shared heritage; linked by a reappearing instrumental motif, it is meant to be heard in one sitting. It's an ambitious, complex work of rich, musical hues and provocative arrangements. It's also an album of great beauty, notably in the evocative "Ella" and in a landmark rendition of "Danny Boy," which mixes tradition and salsa. But at times, *Mundo* is more concerned with being eclectic and all-inclusive—almost too clever for its own good—than with simply delivering good music. After a while, we long to be just entertained, and the simplest tracks—"Sebastian" and "Parao," among them—are ultimately the most pleasing.—**LC**

WORLD

★ **ELIADES OCHOA**
Estoy Como Nunca
PRODUCER: John Wooler
Higher Octave World 12480

What makes Eliades Ochoa one of the most enjoyable artists of the modern Cuban folk movement? His exquisite guitar playing? His consummate band-leading skills? His adventurous embrace of musicians and styles outside his rural roots? All of the above, and more. On his third solo album since hitting the big time with Buena Vista Social Club, Ochoa clings to the sound of the Cuban countryside but also stretches a bit, enlisting the likes of David Hidalgo (Los Lobos) and Raul Malo (the Mavericks). Repertoire-wise, too, *Estoy Como Nunca* ranges widely, from traditional *son* ("Pena") to Cuban neo-classicism (Ernesto Lecuona's instrumental standard "Siboney") to the Mexican-flavored Malo duet "No Me Preguntes Tanto." As he has done before, Ochoa also makes a bold foray into tango, closing with a piercing, solo rendition of the Carlos Gardel/Alfredo Le Pera heartbreaker "Sus Ojos Se Cerraron." This is an artist with his feet planted on Cuban soil and his limbs reaching toward Spain, Africa, the Americas, and beyond.—**PV**

VARIOUS ARTISTS
Nu-Afrobeat Experience
PRODUCERS: various
Shanachie 66032

The world of Afrobeat music is explored and celebrated on *Nu-Afrobeat*

Experience. Blending various genres of music, including jazz and electronica with African rhythms, the set serves as a showcase for artists following in the footsteps of legendary Afrobeat pioneer Fela Anikulpo-Kuti. Jagunlabi's "Sora," with its distinct dance influences, is tailor-made for dancefloors. "Jekalewa," by Tony Allen, is both otherworldly and grounded, as sonic samples meet traditional chants and hip-hop-influenced lyrics over a funky guitar riff. Other highlights include Ayetoro's "Revenge of the Flying Monkeys" and Dele Sosimi's piano-driven "Turbulent Times." With its infectious grooves and good vibes, *Nu-Afrobeat Experience* makes for the perfect introduction for those unfamiliar with the genre.—**RH**

JAZZ

► **AL JARREAU**

All I Got
PRODUCERS: Paul Brown, Steven Dubin
GRP/Verve 314 589 777

This much stronger follow-up to 2000's *Tomorrow Today* still finds Jarreau in enviably fine vocal form, working once again with arranger/producers Paul Brown, Steven Dubin, and others from the talented *Tomorrow Today* camp. But it's the song selection this time around that definitely propels this engaging project and will remind fans of the '80s Jarreau of *This Time* and *Breakin' Away* fame. He gets things off to a kickin' groove with the midtempo "Random Act of Love." That tune, plus the equally refreshing "Feels Like Heaven to Me," was co-written by Siedah Garrett (Brand New Heavies, Michael Jackson). Jarreau then stretches out on several songs he co-penned, including "Never Too Late" and "Lost and Found"—an inspired pairing with vocal contortionist Joe Cocker. There's also a nod to Jarreau's jazz/pop standard roots with Bobby Troup's classic "Route 66." All in all, *All I Got* showcases a singer who's still having fun doing what he loves.—**GM**

CLASSICAL

GLASS/SALONEN
Los Angeles Master Chorale/Grant Gershon
PRODUCERS: Peter Rutenberg, Fred Vogler
RCM 12004

With the Los Angeles Master Chorale's fourth CD—and first with second-year music director Grant Gershon—the

group showcases its virtuosic flair in works by a pair of highly divergent contemporary composers. The monumental minimalism of Philip Glass' half-hour *Itaipu* for chorus and orchestra could hardly be more different than the approachable yet subtle and many-faceted post-postmodernism of Esa-Pekka Salonen's recent pair of a cappella works, *Two Songs to Poems of Ann Jäderlung*. Upon its first release in 1993 (on Sony, under the baton of commissioner Robert Shaw), *Itaipu* had a grand, almost cinematic appeal: the piece's narrow emotional and musical palette tends to pall now. The performance here, though, could hardly be faulted. Salonen's first foray into choral writing sounds remarkably fresh and involving. About 12 minutes in total, these settings of Swedish poetry move with a mysterious, serpentine grace: "Kys Min Mum" (Kiss My Mouth) is particularly sensuous. Again, the singing and direction are first-rate, with the imprimatur of the composer. For label information, access rcmusa.com.—**BB**

CHRISTIAN

VARIOUS ARTISTS

Girls of Grace
PRODUCER: Nathan Nockels
Word WD2-886204

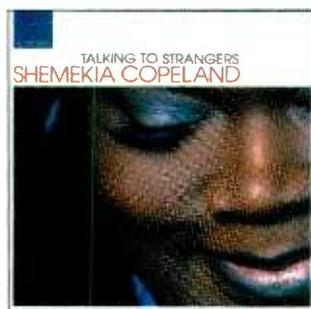
At a time when many successful artists aren't mindful of their platform and the impact their music can have on young people, Christian pop foursome Point of Grace (POG) understand the responsibility and embrace the opportunity to be positive role models. Thus, they've developed the Girls of Grace conferences to serve as a forum to address issues facing young girls (*Billboard*, Jan. 26). This uplifting album is a companion to the conferences and book of the same name. The engaging collection features many of the top female artists in Christian music, including POG, Nichole Nordeman, Out of Eden, Rachael Lampa, Jennifer Deibler, Jaci Velasquez, Jill Phillips, Joy Williams, and Christy Nockels, whose husband, Nathan, produced this project. (The Nockels are signed to Rocketown as the duo Watermark.) Deibler (of the group FFH) provides the album's highlight with the beautiful "In the Calm." Other stand-outs include POG's "My Heart is Set on You," Williams' "Live to Worship," and Lampa's "Promise My Prayers." Kudos to POG for giving something back to their young audience.—**DEP**

NOT E W O R T H Y

SHEMEKIA COPELAND

Talking to Strangers
PRODUCER: Dr. John
Alligator 4887

It's a striking commentary on her extraordinary talent that, at age 23, Shemekia Copeland is releasing her third blues album for Alligator Records. Add to this accomplishment the fact that *Talking to Strangers* was produced by Dr. John, the undisputed master of New Orleans funk. On Copeland's previous albums, it was clear that this Harlem native's heart was beating in synch with Chicago blues. In collaboration with Dr. John, Copeland reaches beyond her previous groove and embraces a sound that's

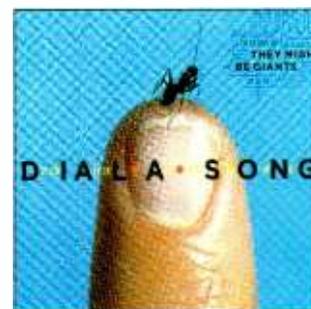


both funkier and more sophisticated. The good Doctor's influence as producer/pianist/arranger is significant

here, but *Talking to Strangers*' main lesson is that Copeland is a vocalist who knows few stylistic limitations. The proof doesn't lie in a specific track, but rather in the totality of her splendid performance on all 15 tunes. Copeland shows here that, at 23, she's a true blues diva.—**PVV**

THEY MIGHT BE GIANTS
Dial-a-Song: 20 Years of They Might Be Giants
PRODUCERS: various
Elektra/Rhino R2 78139

There are two kinds of TMBG fans: those who are obsessive and those who used to be. But for the few casual fans and those that may have lost touch



with Brooklyn, N.Y.'s finest, this two-disc anthology perfectly surveys the group's 11 albums and various other

releases. Named for their free dial-a-song service (718-387-6962), all of the Giants' idiosyncratic eras are here, thankfully not chronologically arranged. Like their live shows, these 52 tracks reflect excellence in exploration of musical styles: 1986's "Cowtown" and 2002's kid-friendly "No!" fit together as easily as the marching dirge "Older," historical lesson "James K. Polk," and dancefloor beats of "Man, It's So Loud in Here." With only two previously unreleased cuts—live versions of "She's Actual Size" and "Stormy Pinkness"—obsessives beware: you already own this stuff. Nonetheless, this joyous ride through two decades of TMBG will add as many years to your life.—**BJ**

SINGLES

Edited by Chuck Taylor

POP

SHAGGY FEATURING BRIAN & TONY GOLD Hey Sexy Lady (3:21)
PRODUCER: Robert Livingston
WRITERS: O. Burrell, R. Ducent, B. Thompson, P. Morrison, R. Livingston, C. Birch
PUBLISHER: not listed
MCA 25717 (CD promo)

The flurry around Shaggy's previous *Hotshot* made a superstar out of the dancehall rapper, and radio responded with hit after hit, including the No. 1s "Angel" and "It Wasn't Me." "Hey Sexy Lady," which previews his forthcoming *Lucky Day*, is a surprisingly audacious step backward. The stripped-to-the-bone tango-flavored track features a relentless chorus of "Hey, sexy lady" with Shaggy ad-libbing utter nonsense overtop in such off-key fashion, you wonder if somehow a late-night joke of an outtake somehow accidentally made it onto CD and slipped out the door. This is among the laziest singles of the year, innocuous in theme, as creative as pencil lead, and a wholly unpleasant assault on the ears. What in the world happened?—**CT**

B2K Why I Love You (3:30)

PRODUCERS: Troy Taylor, Charles Farrar, Steven Russell
WRITERS: T. Taylor, S. Russell, D. McPherson
PUBLISHERS: Kharatroy/Nine Houses/Strange Motel, ASCAP; David McPhersons, BMI

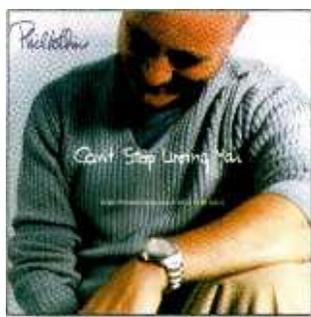
Epic 59860 (CD promo)
 After scoring top-20 R&B/hip-hop hits with "Uh Huh" and "Gots Ta Be" earlier this year, B2K has become a fixture on MTV and has developed a following so zealous that an in-store appearance can shut down a shopping mall. While joining the *TRL*-topping elite, however, the teen showmen have retained enough R&B relevance to find simultaneous success at BET. Following the street sound of "Uh Huh" and sensitivity of "Gots Ta Be," this third single is an airy midtempo love song with plenty of charm to appeal to the group's following. In addition to the youth appeal, "Why I Love You" is still accessible and musical enough to fit at adult R&B. The cut offers a catchy chorus; despite the unconventional phrasing of three-bar chunks, the hook works. The video shows off the choreography integral to the act. This fall Epic continues the B2K blitz, which includes the group's second studio set and a Christmas album; so long as it avoids overexposure, B2K stands to become a core act for top 40 and urban radio.—**EA**

R&B

BRANDY He Is (4:21)

PRODUCERS: Warryn "Baby Dubb" Campbell, Brandy
WRITERS: W. Campbell, H. Lilly, Brandy
PUBLISHERS: Nyrrow Music/EMI April Music, ASCAP; Uncle Bobby Music/EMI Blackwood/Bran-Bran Music, BMI
Atlantic 300900 (CD promo)
 Brandy's latest single from *Full Moon*

SPOTLIGHTS



PHIL COLLINS Can't Stop Loving You (4:15)

PRODUCER: Rob Cavallo
WRITER: B. Nicholls
PUBLISHER: EMI Music Publishing Atlantic 300936 (CD promo)
 Last time Phil Collins stopped in town, he dropped off a little ballad called "You'll Be in My Heart" from the animated movie *Tarzan*. That song sat at the top of the *Billboard* Adult Contemporary chart for a then-record-breaking 19 weeks and earned the beloved singer/songwriter an Academy Award, a Golden Globe, and a Grammy Award in 2000. His first album of new material in six years, *Testify*, due Nov. 12, is chock-full of similar promise, led by the set's only cover, Billy Nicholls' reflective "Can't Stop Loving You," originally recorded by Leo Sayer in 1978. Collins' familiar voice is such a reliable musical force, and this song bears the production signature—with booming drums, a dramatic midsection, striking harmonies, and instantly accessible melody—that has made him a staple artist at radio for some 25 years. No doubt, AC programmers will race to saturate the airwaves with this gorgeous, albeit sad song—and that is just the beginning. *Testify* is an inspired, creative, and satiating effort that should keep Mr. Collins percolating at adult radio for a good long while. Indeed, he is a welcome presence; it's nice to have him back.—**CT**

WILCO Jesus, Etc. (3:51)
PRODUCER: Wilco
WRITERS: J. Tweedy, J. Bennett
PUBLISHER: not listed
Nonesuch 300914 (CD promo)
 While the quirky, catchy "Heavy Metal Drummer" was certainly a logical choice for *Yankee Hotel Foxtrot*'s first single—especially with the great lyric "playing Kiss covers beautiful and stoned"—this is the most irresistible and instantly loveable cut from Wilco's current set. Because the playing is so soft and understated, the song may be too subtle to make the waves it should at radio. Nonetheless,



frontman Jeff Tweedy certainly delivers a polished gem here. Already the most singable and groove-laden of all the songs on *Yankee Hotel Foxtrot*, "Jesus, Etc." further demands marquee attention for the images of Sept. 11 it evokes. Though it was written well before the attacks on the World Trade Center, Tweedy sings of tall buildings shaking and skyscrapers scraping together. Yet it's his consistent writing of such unforgettable lyrics as, "You were right about the stars/Each one is a setting sun"—perfectly woven with a soothing, hooky tune—that helps make this one of the most revered acts of its era. With songs like this, Tweedy reminds us that we're hearing a songwriting genius in his prime.—**WO**



S CLUB Don't Stop Movin' (3:53)

PRODUCER: Simon Ellis
WRITERS: S. Ellis, S. Solomon, S Club
PUBLISHERS: 19 Music/BMG/Rondor Music London/Universal Music Universal 314 587 083 (CD promo)
 While most of Europe has enjoyed a steady diet of the group formerly known as S Club 7, the U.S. knows the pop outfit for a lone entry: the top 10 "Never Had a Dream Come True." Subsequent would-be hits like "Have You Ever" were never released in the U.S., as A&M/Interscope declined to endorse its hit act with a follow-up. Fortunately, the group has now scooted over to Universal, where—at last—this year-old smash gets its chance to shine stateside. "Don't Stop Movin'" is thoroughbred, glittering millennium disco, a runaway romp complete with jittery violins, an echo box, and an insistent beat that'd make a toothless man grin. The group again shows its vocal prowess with killer harmonies and singalong accessibility—it also garners a writing credit. To move the song beyond the youth market, Universal has also commissioned the Jewels & Stone radio mix, which toughens up the beat a bit and strips away some of the disco elements, thankfully without losing the essence of the song's virtuous delivery. S Club opened a new season of its ABC Family series Sept. 9, with a new album due Nov. 19—radio, wouldn't you like to join the party?—**CT**

finds the recent reality-TV star and new mother waxing passionate about the perfection of her man. "Prince Charming, my angel/My king and my

friend," the lyric gushes, "My lover, my one/He is, he is." The slow jam offers a sensual groove, with the sparse production leaving ample

room for a vocal spotlight. Unfortunately, the track prioritizes style over melody, and the simple chorus—using only three notes—does not

NEW & NOTEWORTHY

THE BEU SISTERS I Was Only (Seventeen) (3:39)
PRODUCERS: Stephen Lironi, Michael Manoini, Steve Greenberg, Mark Hudson
WRITERS: S. Greenberg, M. Hudson, V. Shaw
PUBLISHERS: Godchildren Music/EMI, BMI; Beef Puppet/Deston Songs, ASCAP; Victoria Shaw Songs, adm. by Sony/Norma Desmond, SESAC
S-Curve Records 17485 (CD promo)
 The Beu Sisters—comprising New Smyrna Beach, Fla., siblings Candice, Christie, Jilaine, and Danielle, ages 15-26—are as organic as fresh-squeezed orange juice on debut single "I Was Only (Seventeen)," an emotionally fraught ballad that is unpretentious and stunningly beautiful in its simplicity.



Rooted around creamy four-part harmonies, the sparse, folk-pop song warns a lover that some secrets from the past are best left in the shadows: "Why can't you just love me, please

don't push too hard/The truth you think you're after, might just break your heart." It's a novel lyric, penned by Steve Greenberg (with Mark Hudson and Victoria Shaw), the founder of S-Curve Records and the A&R honcho behind Hanson, Baha Men's U.S. launch, and now these loaded ladies. While the environment for instantly accessible, melodic music is often hostile at top 40 radio these days, one must remain optimistic that true talent will rise to the top. The Beu Sisters demonstrate enormous versatility on their upcoming *Decisions*, due Oct. 8. All involved should pop a champagne cork for an effort that radiates joy, humor, passion, and artful, unaffected singing. These gals are simply wonderful.—**CT**

include much of a hook. The cut certainly makes for good mood music, fitting for quiet-storm shows, but as a single, it would have a hard time standing out on the radio. The two remixes that are offered are slightly hipper, bringing out an acoustic guitar and piano and adding a smidgen of urban radio appeal. Brandy handles the vocals well, but a better vehicle next time will help her cement her signature balladeering.—**EA**

ROCK

TOM PETTY & THE HEARTBREAKERS The Last DJ (3:31)

PRODUCERS: George Drakoulias, Tom Petty, Mike Campbell
WRITER: T. Petty
PUBLISHER: Adria K Music, ASCAP Warner Bros. Records 100971 (CD promo)
 The over-40 crowd has been seeing some of the greatest successes of their careers of late—witness dynamic offerings from the likes of James Taylor, Elvis Costello, even Barry Manilow. Now, Tom Petty—who first hit chart radar screens back in 1977 with "Breakdown"—shows up for a turn at bat with a sharp swipe at today's corporate radio landscape: "As we celebrate mediocrity, our boys upstairs wanna see/How much you'll pay for what you used to get for free/There goes your freedom of choice, there goes the last human voice/There goes the last DJ." It's an exceptionally well-crafted lyric that states his true-to-life message in no uncertain terms—and surprisingly, programmers are readily indulging the message on heritage rock radio. "The Last DJ," the title track to his new album (dropping Oct. 8), is produced by Petty, George Drakoulias, and Heartbreaker guitarist Mike Campbell. Petty also welcomes back longtime Heartbreakers Scott Thurston and Steve Ferrone, as well as Ron Blair, the band's original bass player, who left the group in the early '80s. It all adds up to the most inspired song in years from a man who has pretty much seen it all.—**CT**

THE ROLLING STONES Don't Stop (3:29)

PRODUCERS: Don Was, Glimmer Twins
WRITERS: M. Jagger, K. Richards
PUBLISHER: not listed
Virgin America 17524 (CD promo)
 Mick, Keith, Ron, and Charlie—the Rolling Stones—warm up their forthcoming *Forty Licks* collection of 36 hits and four new tracks with the kind of whiskey-soaked, guitar-scrubbed number that longtime fans will cozy right up to. Nicely manicured by Don Was, Jagger, and Richards, "Don't Stop" has a classic rock stamp, with Jagger garbling his words and Richards serving up a meaty little solo at the midsection. Already, major market heritage rock stations are indulging the song with notable adds, alongside other rock evergreens like Bon Jovi, U2, and Mr. Petty, as noted above. "Don't Stop," while not likely to stir much emotion among the under-30 set, feels like a visit from an old pal—and it's a vast improvement over Jagger's awkward 2001 turn, *Goddess in the Doorway*. Party on.—**CT**

R&B/HIP-HOP

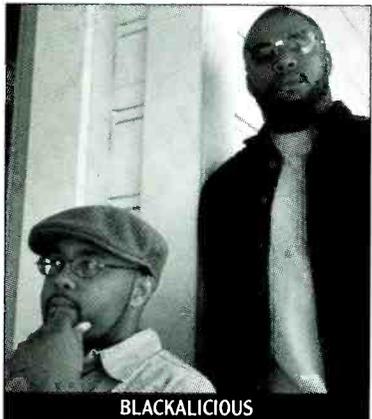
Words & Deeds™



by Rashaun Hall

THIS JUST IN: There may soon be an N.W.A reunion of sorts. Word has it that **Ice Cube** is in talks to sign with **Dr. Dre's** Aftermath/Interscope imprint. Originally signed to Priority Records, Ice Cube released seven solo albums in his post-N.W.A. career, including 2001's *Greatest Hits* set.

ON THE ROAD: I recently caught up with the **Nappy Roots** and **Blackalicious** while they were on the Sprite Liquid Mix tour. The 15-city trek, which also featured **Talib Kweli**, **N*E*R*D**, **Nonpoint**, **Hoobastank**, **311**, and **Jay-Z & the Roc-a-Fella Family**, kicked things off at Jones Beach in New York.



BLACKALICIOUS

Both acts, which made their major-label debuts this year, were happy to be on board. "It's a pleasure," Nappy Roots' **Scales** says. "Four years ago, all we had was a sticker of our Nappy Roots logo, and now we have a tour bus and a whole lot of followers who are coming out to see us. We have something they need to hear."

For Blackalicious member **Gift of Gab**, the tour represents the opportunity to expose a new audience to the group's sound. "It's a blessing to be able to go on any tour, especially with names like **the Neptunes** and **Jay-Z**, as well as [Talib Kweli]," Gift of Gab says. "The more that music comes together [like this] and we're able to go out and do diverse tours like this, the better. For us, it's big and different. We usually do smaller tours, so it's good to be doing festival stuff."

INDY GUNK: Detroit has long enjoyed a storied love affair with the music industry. The latest addition to that long tradition is indie label MoHouse Records.

The creation of MoHouse was a matter of like-minded individuals coming together. "My first cousin [MoHouse president **Ryan Jackson**] is from Detroit, and he and a couple of his friends had been trying to put together a label thing for a while," says Indianapolis-based rapper **B Funk**,

who serves as the label's VP. "My partners and I here in Indianapolis had the same idea. [My cousin] called and put a few things on the table, including making it possible for us to get to some of the old-school groups, where I felt it would put me on the level that I could come out and compete with the artists who [are] on a major level. So I liquidated some real estate and invested in the label."

The label launches this month with **B Funk's** debut, *Funk Related*, Tuesday (24). The Koch-distributed album, which includes **Zapp**-featured lead single "Getting' Naughtee," blends elements of R&B, funk, and rap over 16 tracks.

"My dad had a group called **the Vanguard**, and they were kind of like **the Chi-Lites** or **the Spinners**, and my older brother was influenced by **Al Hudson** and **Zapp**—so music was always in my ear coming up," **B Funk** says of his musical influences. "Naturally, it was something that I incorporated into my sound."

COMING UP: With the fourth quarter well under way, majors and indies are lining up to drop their big releases. Loud/Columbia has high hopes for the forthcoming set from left-coast rap veteran **Xzibit**. His fourth set, *Man vs. Machine*, is due Oct. 1. The 16-track set features guest appearances by **M.O.P.**, **Snoop Dogg**, and **Anthony Hamilton**. . . From this coast, Columbia is doubling your pleasure with two **Nas** releases. First up is a collection of previously unreleased material titled *The Lost Tapes*, due Oct. 1. It includes current single "No Ideas Original." The Queens, N.Y., native drops his next studio set, *God's Son*, Nov. 19. The album will likely feature appearances from the Murder Inc. family.

Speaking of Murder Inc., the imprint's home label, Def Jam, has a slew of releases to boast about. On the Murder Inc. front, **Charli Baltimore** brings her debut, *The Diary*, to stores Oct. 22, while **Ja Rule** returns with his fourth set, *The Last Temptation*, Nov. 19.

Roc-a-Fella Records will also be busy this quarter. On Oct. 22, **Freeway** pays homage to his hometown of Philadelphia on his debut, *Philadelphia Freeway*. Two weeks later, **Jay-Z** resurfaces with his first double-disc set, *The Blueprint II: The Gift and the Curse* (Nov. 5).

Two veterans round out the Def Jam roster. West Coast staple **WC** makes his Def Jam debut with *Ghetto Heisman* Oct. 22. The MC has already created a buzz with lead single "The Streets," which features **Nate Dogg**. . . **DMX** will once again show his teeth on his yet-to-be-titled project (Dec. 17).

SEPTEMBER 28 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	13	Dilemma	NELLY FEAT. KELLY ROWLAND (RCA)	23	34	18	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/EEG)	51	51	8	Funny	GERALD LEVERT (ELEKTRA/EEG)
2	2	13	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	27	29	11	One Man Tank	(BLACKGROUND)	52	55	9	By Myself	Y'ING YANG TWINS (COLLIPARK/IN THE PAINT/KOCHI)
3	5	1	I Care 4 U	AALIYAH (BLACKGROUND)	28	18	20	Down 4 U	RV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/DJMG)	53	—	1	Wanksta	50 CENT (G-UNIT)
4	3	17	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	29	27	20	Grindin'	CLIPSE (STAR TRAK/ARISTA)	54	52	10	Don't Say No, Just Say Yes	AVANT (MAGIC JOHNSON/MCA)
5	4	20	Nothin'	N.D.R.E. (DEF JAM/DJMG)	30	26	24	Someone To Love You	RUFF ENOZ (EPIC)	55	57	3	He Is	HEATHER HEADLEY (RCA)
6	7	17	Good Times	STYLES (RUFF RYDERS/INTERSCOPE)	31	25	22	Why Don't We Fall In Love	AMERIE (RISE/COLUMBIA)	56	48	12	One On One	KEITH SWEAT (ELEKTRA/EEG)
7	9	11	Stingy	GINUWINE (EPIC)	32	40	4	Why I Love You	B2K (EPIC)	57	62	17	In The Morning	MARY MARY (COLUMBIA)
8	14	9	Luv U Better	LI COOL J (DEF JAM/DJMG)	33	31	17	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	58	47	9	On My Block	SCARFACE (DEF JAM SOUTH/IDJMG)
9	6	22	Hot In Herre	NELLY (RCA)	34	38	14	Anything	JAHMEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	59	50	8	Put Me Down	DONELL JONES (UNTOUCHABLES/ARISTA)
10	10	11	Baby	ASHANTI (MURDER INC./AJM/DJMG)	35	39	10	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)	60	58	12	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)
11	12	9	Cleanin' Out My Closet	EMINEM (WEB/AFTEMATH/INTERSCOPE)	36	45	4	Braid My Hair	MARIO (J)	61	60	8	The Streets	WC FEAT. NATE DOGG (DEF JAM/DJMG)
12	15	9	Hey Ma	CAM'RON (ROC-A-FELLA/DEF JAM/DJMG)	37	32	10	Oh Boy	CAM'RON (ROC-A-FELLA/DEF JAM/DJMG)	62	59	7	Relax Your Mind	BOYZ II MEN FEAT. FAITH EVANS (ARISTA)
13	22	7	Work It	MISSY "MISDEAMOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	38	33	17	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)	63	—	1	Stole	KELLY ROWLAND (MUSIC WORLD/COLUMBIA)
14	16	10	Dontchange	MUSIQ (DEF SOUL/IDJMG)	39	35	11	U Don't Have To Call	USHER (ARISTA)	64	61	8	Are We Cuttin'	PASTOR TROY FEAT. MS. JADE (MADD SOCIETY/UNIVERSAL/UMRG)
15	11	15	halfcrazy	MUSIQ (DEF SOUL/IDJMG)	40	37	14	You Know That I Love You	DONELL JONES (UNTOUCHABLES/ARISTA)	65	—	1	Multiply	XZIBIT (LOUD COLUMBIA)
16	8	18	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	41	42	10	Addictive	TRUTH HURTS FEAT. RAKIM (AFTEMATH/INTERSCOPE)	66	—	1	Crush Tonight	FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)
17	13	13	Trade It All	FABOLOUS (EPIC)	42	36	17	Foolish	ASHANTI (MURDER INC./AJM/DJMG)	67	53	17	Way Of Life	LIL WAYNE (CASH MONEY/UNIVERSAL/UMRG)
18	23	11	Po' Folks	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	43	46	4	Ching, Ching	MS. JADE (BEAT CLUB/INTERSCOPE)	68	64	8	Connected For Life	MACQ 10 (CASH MONEY/UNIVERSAL/UMRG)
19	24	11	Gimme The Light	SEAN PAUL (BLACK SHADOW/WZ HARD/VP)	44	54	10	Little Things	INDIA ARIE (MOTOWN/UMRG)	69	—	1	Fabulous	JAHMEIM FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)
20	21	11	Burnin' Up	FAITH EVANS (BAD BOY/ARISTA)	45	41	14	Feel It Boy	BEENIE MAN FEAT. JANET (VP/ARJIN)	70	75	3	He Is	BRANDY (ATLANTIC)
21	17	15	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	46	63	17	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	71	—	1	I Should Be...	DIRTY HILL (DEF SOUL/IDJMG)
22	19	17	Happy	ASHANTI (MURDER INC./AJM/DJMG)	47	56	10	Floetic	FLOETRY (SOLJAZ/DREAMWORKS/INTERSCOPE)	72	71	3	Tonight I'm Gonna Let Go	SYLEENA JOHNSON (JIVE)
23	20	11	Just A Friend 2002	MARIO (J)	48	49	10	React	ERICK SERMON FEAT. REOMAN (J)	73	—	1	More Than A Woman	ANGIE STONE & JOE (J)
24	28	6	Oh Yeah!	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)	49	43	17	Tainted	SLUM VILLAGE FEAT. DWLE (BARAK/CAPITOL)	74	67	8	The Truth	TRUTH HURTS (AFTEMATH/INTERSCOPE)
25	30	6	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	50	44	17	Call Me	TWEET (THE GOLD MIND/ELEKTRA/EEG)	75	—	1	Rock The Party	BENZINO (SURRENDER/ELEKTRA/EEG)

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SEPTEMBER 28 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)	24	6	19	Kick'n Ass	SUPA NAT (IN DA HOLE/PYRAMID/ORPHEUS)	39	33	7	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)
2	3	11	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)	25	2	23	Oh Yeah!	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)	40	—	1	Diary...	CHARLI 'CHUCK' BALTIMORE (MURDER INC./DEF JAM/DJMG)
3	2	17	Sex, Money, & Music	ABOVE THE LAW (WESTWORLD)	54	54	1	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	41	48	1	Are We Cuttin'	PASTOR TROY FEAT. MS. JADE (MADD SOCIETY/UNIVERSAL/UMRG)
4	56	4	If You Only Knew	PRIMMARY COLORZ (BIG3/BEYOND)	16	16	1	Hey Ma	CAM'RON (ROC-A-FELLA/DEF JAM/DJMG)	42	44	1	Good To You	TALIB KWELI (RAWKUS/MCA)
5	5	5	Over The Years	GOOD BAD UGLY (PAPER DOWN)	22	22	1	Tonight I'm Gonna Let Go	SYLEENA JOHNSON (JIVE)	43	—	1	Like I Love You	JUSTIN TIMBERLAKE (JIVE)
6	34	2	Here And Now (Full Circle)	TERRY STEELE (JTS)	4	4	1	Mother	RAY CHARLES (E-NATE/CROSS OVER)	44	—	1	Ballin' Boy	N.O. G.O.D. (ARTIST/DIRECT)
7	9	15	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	29	29	1	Why Don't We Fall In Love	AMERIE (RISE/COLUMBIA)	45	23	23	U Don't Have To Call	USHER (ARISTA)
8	11	7	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	26	26	1	Rock The Party	BENZINO (SURRENDER/ELEKTRA/EEG)	46	57	10	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
9	10	6	Give It To Me	MAD LION FEAT. TOTAL (KILLAH PRIDE/ORPHEUS)	28	28	1	Just A Friend 2002 (Vinyl)	MARIO (J)	47	43	17	Who Wants This?	SMILEZ & SOUTHWEST (ARTIST/DIRECT)
10	8	11	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	40	40	1	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	48	46	2	Just A Friend 2002 (CD)	MARIO (J)
11	13	25	Grindin'	CLIPSE (STAR TRAK/ARISTA)	—	—	1	Nothin's Free	DOBIE FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)	49	—	1	Live Big	SACARIO (ELEKTRA/EEG)
12	35	8	Gimme The Light	SEAN PAUL (BLACK SHADOW/WZ HARD/VP)	32	32	1	Who U Rollin Wit?	LIL TYKES FEAT. DON WON (MAMA'S BOY)	50	62	26	Girlfriend	N SYNG FEAT. NELLY (JIVE)
13	12	3	Me U Want	KAY-P FEAT. LIL GENIUS (CARIBBEAN GOLD)	38	38	1	Put Me Down	DONELL JONES (UNTOUCHABLES/ARISTA)	51	67	2	Make Em Jiggle	SOUTH BOYZ CLUCK (TINLSTONEY BURKE)
14	24	14	Slow Dance	LOU MADLEY (JENSTAR)	42	42	1	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)	52	—	1	It's A Wrap	C. RAYZ WAIZ (SUB VERSE)
15	31	8	Crew Deep	SKILLZ (RAWKUS/MCA)	41	41	1	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/EEG)	53	—	1	Line 'Em Up	FREEMAY FEAT. YOUNG CHRIS (ROC-A-FELLA/DEF JAM/DJMG)
16	23	11	Throw It Up	ILLICIT BIZNEZ FEAT. COO CDD CAL (FELONIOUS)	51	51	1	Guess Who's Back	SCARFACE (DEF JAM SOUTH/IDJMG)	54	—	1	It's The Weekend	LIL J (HOLLYWOOD)
17	21	11	Hot In Herre (Vinyl)	NELLY (RCA)	37	37	1	My Dogs	CHUCK-N-BLOOD (FOREALAH JAMZ)	55	—	1	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)
18	27	19	Nothin'	N.D.R.E. (DEF JAM/DJMG)	36	36	1	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	56	63	3	Soldier's Heart	R. KELLY (JIVE)
19	15	10	Full Moon	BRANDY (ATLANTIC)	30	30	1	Brown Sugar (Extra Sweet)	MOS DEF FEAT. FAITH EVANS (FOX/MCA)	57	49	9	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
20	19	17	Day + Night	ISYSS FEAT. JADAKISS (ARISTA)	55	55	1	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	58	—	1	Big Big	KAGE FEAT. TEMPEST (ROC/WILDA/ORPHEUS)
21	18	7	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	33	33	1	Tainted	SLUM VILLAGE FEAT. DWLE (BARAK/CAPITOL)	59	—	1	Incredible	KRUMB SNATCHA FEAT. GANG STARR (O&O/RUMMI)
22	20	10	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	69	69	1	Happy	ASHANTI (MURDER INC./AJM/DJMG)	60	—	1	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)
23	6	17	Crawl To Me	KEM! (MACK DAWG)	53	53	1	Way Of Life	LIL WAYNE (CASH MONEY/UNIVERSAL/UMRG)	61	66	10	Uh Huh	B2K (EPIC)
24	7	16	Luv U Better	LI COOL J (DEF JAM/DJMG)	65	65	1	Whatchulookinat	WHITNEY HOUSTON (ARISTA)	62	52	11	Gots Ta Be	B2K (EPIC)
25	17	10	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)	68	68	1	Don't Mess With The Radio	NIVEA (JIVE)	63	—	1	Little Things	INDIA ARIE (MOTOWN/UMRG)

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SEPTEMBER 28
2002

Billboard TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		PEAK POSITION
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title					ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	2	2	CLIPSE STAR TRAK 14735/ARISTA (12.98/18.98)	NUMBER 1 2 Weeks At Number 1 Lord Willin'	1	51	61	5	RL J 20012 (12.98/17.98)	RL:Emnts	6
2	3	6	NELLY ▲ ⁴ FD REEL/UNIVERSAL 017747/JUMRG (12.98/18.98)	Nellyville	1	52	53	6	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	8
3	1	3	EMINEM ▲ ⁵ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	53	55	5	YOLANDA ADAMS ● ELEKTRA 62690/EEG (12.98/18.98)	Believe	7
4	5	4	LIL' FLIP SUCKAFREEL/LOU/COLUMBIA 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	4	54	42	8	DO OR DIE RAP-A-LOT 12647/VIRGIN (12.98/17.98)	Back 2 The Game	25
5	7	5	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	5	55	46	52	ANITA BAKER ATLANTIC 78209/RHINO (12.98 CD)	The Best Of Anita Baker	29
6	4	1	EVE RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	1	56	51	56	RUN-DMC PROFILE 10667/ARISTA (13.98 CD)	Greatest Hits	56
7	10	7	SCARFACE DEF JAM SOUTH 586909*/JDMG (12.98/18.98)	The Fix	1	57	49	53	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERTY 4316/ZOMBA (11.98/17.98) [M]	Family Affair: Live At Radio City Music Hall	37
8	6	8	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	Thug Holiday	2	58	31	30	B2K ● EPIC 85457 (12.98 EQ/18.98)	B2K	1
9	8	9	BEENIE MAN SHOCKING VIBES/VP 13134/VIRGIN (12.98/18.98)	Tropical Storm	7	59	44	61	MACK 10 PRESENTS DA HOOD HOD-BANGIN' 9996/D3 (18.98 CD)	Mack 10 Presents Da Hood	9
10	9	12	ANGIE MARTINEZ ELEKTRA 62780/EEG (12.98/18.98)	Animal House	6	60	44	61	N*E*R*D* VIRGIN 11521* (10.98 CD)	In Search Of...	31
11	11	10	SOUNDTRACK EPIC 86575* (18.98 EQ CD)	Barbershop	10	61	57	68	BRANDY ▲ ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	1
12	14	11	DEVIN J PRINCE 42003/RAP-A-LOT RESURRECTION (12.98/18.98)	Just Trying Ta Live	11	62	90	51	PUBLIC ENEMY SLAM JAM/ZIN THE PAINT 8388/KOCH (12.98/17.98)	Revolverlution	16
13			FRED HAMMOND VERITY 43197/ZOMBA (11.98/17.98)	HOT SHOT DEBUT Speak Those Things: POL Chapter 3	13	63	56	60	KAREN CLARK-SHEARD ELEKTRA 62767/EEG (17.98 CD)	2nd Chance	27
14	12	14	SLUM VILLAGE BARAK 38911*/CAPITOL (12.98/17.98)	Trinity (Past, Present And Future)	5	64	58	64	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) [M]	Love Machine	28
15	13	13	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	2	65	54	50	SOUNDTRACK CASH MONEY/UNIVERSAL 860990/UMRG (18.98 CD)	Undisputed	41
16	19	21	NAPPY ROOTS ● ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	3	66	64	76	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	(Ghetto Love)	2
17	15	16	ASHANTI ▲ ² MURDER INC./A&M 586830*/JDMG (12.98/18.98)	Ashanti	1	67	62	66	TWEET ● THE GOLD MINO/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	2
18	16	18	KEITH SWEAT ELEKTRA 62785/EEG (12.98/18.98)	Rebirth	7	68	78	92	INDIA.ARIE ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	3
19	20	22	STYLES RUFF RYDERS 493339*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	2	69			SHADE SHEIST BABY REE 112957*/MCA (18.98 CD) [M]	Informal Introduction	69
20	18	17	MARIO ● J 20026 (12.98/17.98)	Mario	3	70	81	59	HAYSTAK IN THE PAINT 8344/KOCH (12.98/17.98) [M]	The Natural	31
21	17	15	VARIOUS ARTISTS D0665/STYLE 112992*/MCA (18.98 CD)	Snoop Dogg Presents... Doggy Style Allstars. Welcome To Tha House, Vol. 1	8	71	71	93	FOURPLAY BLUEBIRD 63916/RCA VICTOR (18.98 CD)	Heartfelt	39
22	23	24	MUSIQ ● DEF SOUL 586772*/JDMG (12.98/18.98)	Juslisen (Just Listen)	1	72	77	62	ARCHIE EVERSOLE PHAT BOY 112928*/MCA (14.98 CD)	Ride Wit Me Dirty South Style	16
23	26	27	CAM'RON ROC-A-FELLA/DEF JAM 586876*/JDMG (12.98/18.98)	Come Home With Me	1	73	72	69	WILL DOWNING GRP 589610/VG (18.98 CD)	(Sensual Journey)	11
24	22	20	BOYZ II MEN ARISTA 14741 (12.98/18.98)	Full Circle	5	74	48	46	8BALL DRAPER 1112 (17.98 CD)	Lay It Down	30
25	21	19	PROJECT PAT HYPNOTIZE MINDS/LOU/COLUMBIA 86632/CRG (18.98 EQ CD)	Layin Da Smack Down	5	75	59	54	VARIOUS ARTISTS PRIORITY 37824/CAPITOL (11.98/17.98)	The N.W.A. Legacy Volume 2	54
26	25	25	LIL WAYNE ● CASH MONEY/UNIVERSAL 060058*/UMRG (12.98/18.98)	500 Degreez	1	76	76	58	ANGIE STONE ● J 20013* (12.98/18.98)	Mahogany Soul	4
27	28	34	TRIN-I-TEE 5:7 B-RITE 70038/ZOMBA (11.98/17.98)	The Kiss	15	77	68	83	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)	Luther Vandross	2
28	33	31	BIG TYMERS ▲ CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1	78			SIR CHARLES PMG 7013/DELTA DISC (11.98/17.98)	Southern Soul	66
29	35	33	AVANT ● MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	2	79	100	—	VARIOUS ARTISTS FOREALAH JAMZ 7180 (19.98/15.98)	Forealaha Jamz Vol. 1	79
30	29	29	VARIOUS ARTISTS ▲ BAD BOY 73062*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	2	80			MACK 10 CASH MONEY/UNIVERSAL 860969*/UMRG (12.98/18.98)	Bang Or Ball	4
31	34	37	MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	10	81	74	77	PAUL WALL/CHAMILLIONAIRE PAID IN FULL 025 (18.98 CD)	Get Ya Mind Correct	67
32	39	43	KRS-ONE FRONT PAGE/IN THE PAINT 8458/KOCH (11.98 CD)	The Mix Tape	32	82	79	70	VARIOUS ARTISTS RAZOR & TIE 89053 (18.98 CD)	Monsta Jamz	32
33	27	26	SOUNDTRACK ● UNIVERSAL 156259/UMRG (19.98 CD)	XXX	16	83	73	79	JA RULE ▲ ³ MURDER INC./DEF JAM 586437*/JDMG (12.98/18.98)	Pain Is Love	1
34	30	32	DONELL JONES UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	2	84	80	85	RAPHAEL SAADIQ UNIVERSAL 016654*/UMRG (12.98/18.98)	Instant Vintage	6
35	37	38	LUDACRIS ▲ ² DISTURBING THA PEACE/DEF JAM SOUTH 586446*/JDMG (12.98/18.98)	Word Of Mouf	1	85	83	67	ALICIA KEYS ▲ ⁵ J 20002 (12.98/18.98)	Songs In A Minor	1
36	36	28	WYCLEF JEAN COLUMBIA 86542*/CRG (12.98 EQ/18.98)	Masquerade	2	86	67	74	JUICY J NORTH-NORTH 3601 (10.98/17.98)	Chronicles Of The Juice Man: Underground Album	17
37	43	44	BIG TRAY DEEE EMPIRE MUSICWORKS 39040 (18.98 CD)	The General's List	21	87	92	72	LUNIZ RAP-A-LOT 2K 42002/RAP-A-LOT (18.98 CD)	Silver And Black	53
38	24	23	VARIOUS ARTISTS MURDER INC./DEF JAM 063033*/JDMG (12.98/18.98)	Irv Gotti Presents The Inc	2	88	85	87	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	1
39	38	36	N.O.R.E. DEF JAM 586502*/JDMG (12.98/18.98)	God's Favorite	3	89			ONIX OTHER PEOPLES MONEY/IN THE PAINT 8268*/KOCH (12.98/17.98)	Bacdafucup: Part II	11
40			BABY D BIG DIMP 1356 (18.98 CD) [M]	Lil' Chopper Toy	40	90	89	—	VARIOUS ARTISTS SHANACHIE 5089 (17.98 CD)	Streetwize: Smooth Urban Jazz	89
41	32	35	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses	13	91	75	82	SOUNDTRACK SO SO DEF/COLUMBIA 86676*/CRG (6.98 EQ/13.98)	Like Mike	10
42	47	39	CAMOFLAUGE PURE PAIN 61967 (16.98 CD) [M]	Keepin It Real	39	92	69	81	MARY J. BLIGE ▲ ² MCA 112808* (12.98/18.98)	No More Drama (2002)	3
43	40	41	AALIYAH ▲ ² BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	93			BRANDY MOSS-SCOTT HEAVENLY TUNES 2003 (17.98 CD)	Fresh	93
44	41	40	E-40 SICK WID IT/JIVE 41808/ZOMBA (11.98/17.98)	The Ballatican: Grit & Grind	5	94			LIL ROB UPSTAIRS 1014 (16.98 CD)	Lil Rob	94
45	45	42	CALHOUNS EMPIRE MUSICWORKS 39046 (16.98 CD) [M]	Made In The Dirty South	29	95	65	63	D MINUS GIGILO 2472 (16.98 CD)	My Story	95
46	60	49	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	24	96	91	90	JERZEE MONET DREAMWORKS 450870/INTERSCOPE (12.98 CD)	Love & War	14
47	50	57	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1	97	91	90	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	17
48	63	55	PROMATIC CONTRA 8385/KOCH (17.98 CD) [M]	Contra Music Presents: Promatic	48	98			COO COO CAL BLACK MAFIA 1360/INFINITE (10.98/18.98)	Still Walkin	30
49	52	47	TRUTH HURTS AFTERMATH 493331*/INTERSCOPE (12.98/18.98)	Truthfully Speaking	4	99			MYSTIKAL ● JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4
50	70	88	KINGPIN SKINNY PIMP RAP HUSTLAZ 2420/TVT (17.98 CD) [M]	Still Pimpin And Hustlin	50	100	98	—	SUNZ OF MAN D3 9999/RIVIERA (19.98 CD)	Savior's Day	98

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Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		TOTAL CHART WKS
		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	3	2PAC ▲ ⁸ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	NUMBER 1 9 Weeks At Number 1 Greatest Hits	195	17	NELLY ▲ ⁸ FD REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	116	
2	2	2PAC ▲ ⁸ DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	336	18	DR. DRE ▲ ² DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	290	
3	1	EMINEM ▲ ⁸ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	82	19	R. KELLY ▲ ² JIVE 41625*/ZOMBA (19.98/24.98)	R.	91	
4	5	MAKAVELI ▲ ⁴ DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	222	20	JUVENILE ▲ ⁴ CASH MONEY/UNIVERSAL 153162/UMRG (12.98/18.98)	400 Degreez	191	
5	8	2PAC ▲ ⁸ AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	316	21	AL GREEN ▲ ² HIT THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	392	
6	6	DONNIE MCCLURKIN ▲ ⁴ VERITY/ZOMBA (11.98/17.98) [M]	Live In London And More...	102	22	KEITH SWEAT ▲ ² VINTERTAINMENT/ELEKTRA 60763/EEG (11.98/17.98)	Make It Last Forever	320	
7	4	THE NOTORIOUS B.I.G. ▲ ¹⁰ BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	251	23	MARY MARY ▲ ² C2/COLUMBIA 63740/CRG (7.98 EQ/11.98)	Thankful	113	
8	9	BOB MARLEY AND THE WAILERS ▲ ¹⁰ TUFF GONG/ISLAND 542904/JDMG (12.98/18.98)	Legend	306	24	SADE ▲ ⁴ EPIC 85287 (12.98 EQ/18.98)	TI e Best Of Sade	387	
9	12	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 69443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	240	25	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS/RELATIVITY (11.98/17.98)	The Collection: Volume One	40	
10	10	THE NOTORIOUS B.I.G. ▲ ⁴ BAD BOY 73000*/ARISTA (11.98/17.98)	Ready To Die	363	26	JAY-Z ▲ ² FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	249	
11	7	EMINEM ▲ ⁸ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	129	27	NAS ▲ ² COLUMBIA 67015*/CRG (10.98 EQ/16.98)	It Was Written	88	
12	11	DR. DRE ▲ ⁸ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	135	28	MARY J. BLIGE ▲ ³ MCA 111156* (12.98/18.98)	My Life	181	
					29	TWISTA ● CREATOR S WY/ATLANTIC 92757*/AG (11.98/17.98) [M]	Adrenaline Rush	116	

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

Tobin Borrows The Bollywood Sound For Ninja Tune Disc

BY TAMARA PALMER

The soundtracks to the kitschy Bollywood films of India have had an overt influence on certain electronic musicians, displayed most notably on the Motel Records' series Bombay the Hard Way. But Bollywood stylings are also popping up in less likely corners, such as on *Out From out Where*, the fifth album from Ninja Tune artist Amon Tobin, due Oct. 15.

But hang on before conjuring up images of this handsome, Brazilian-born producer frolicking in a field of sitars in some sort of dramatically choreographed dance routine. After one listen to the album, that picture will be shattered in a hailstorm of breakbeats and tripped-out electronic cinematic melodies that bridge an uneasy divide between comforting and chilling.

"The album doesn't sound particularly Indian or anything, but a lot of the raw material was taken from Bollywood records," confirms Tobin, whose music is published by Just Isn't Music. "It's really crap records but with tiny bits of sounds that really work well. I've got [about 800] just bad, cheesy Bollywood records, and after the first 400 they all start sounding pretty grating. I just can't help it, though, because I know there are going to be a couple of [vital] sounds on each record. And, of course, the album covers are great."

An intense love of sounds wherever they may be found led Tobin to relocate from Brighton, England (his home of the past seven years), to Montreal for a year. Having just moved in July, Tobin has spent the past few months enjoying what he primarily moved there for: days spent rummaging through vintage record shops for cheap source mate-

rial to take back to the home studio.

Once Tobin has enough "new" vinyl, he says he'll pack them up, along with his Final Scratch software (which he says allows him to do the most live performances of his career), and set off on a new adventure: a 24-date North American tour. Commencing Oct. 12 at Montreal's Club Soda and concluding Nov. 10 at Higher Ground in Burlington, Vt., the gigs will feature a rotating cast of colleagues, including Prefuse 73, Bono-bo, DJ Food, and P-Love.



Though Tobin is definitely not Ninja Tune's most musically accessible or pop-ready artist, he is nonetheless one of the top sellers for the label's Montreal-based North American office. KUSF San Francisco DJ Tomas Palermo has an explanation for this.

"He taps into the same kind of challenging but popular market that somebody like Trent Reznor taps into," Palermo says. "Amon's music has always been considered a bit dark, though with raging breakbeats, and this is totally compatible with fans who like a little angst and emotion in their music." He adds that "it's very much a college sound. Raging music has always ruled the

college airways and campuses."

Ninja Tune North America label manager Jeff Waye says that rather than focus on a strong college radio push, the label is focusing on getting good retail placement and tie-ins with the upcoming tour. "It's perfect, because the record arrives right as the tour is starting. We can basically tie everything into it, from retail window displays to special promotions in each city of the tour."

The hip-hop tinged album track "Verbal" featuring MC Decimal R has been serviced to college radio, while its Alex Rutherford-lensed video is being delivered to numerous outlets. Tobin describes the track as "an experiment, a one-off thing I got very excited about doing... I was influenced by a couple of things Prefuse 73 had released on Warp Records, and also some things from Aphex [Twin]. So, I ended up doing a few experiments with the vocals."

That said, Tobin acknowledges that he wasn't even sure if he wanted guest MCs on his record. "It was just a case of, 'Wow, this would be a cool thing to do,'" he says. "To make a track where the whole rhyme is just broken syllables. It came more from that than a need to actually collaborate."

As for the true identity of MC Decimal R, whose voice is chopped up beyond recognition—and who is the only official guest on the album—Tobin prefers to keep that a mystery. "He's a secret MC whose identity will be made later," Tobin capably deadpans. "It remains very mysterious and exciting that way. I can say no more at this point."

Tom Windish of Billions in Chicago handles bookings for Tobin, who is managed by Montreal-based Ryhna Thompson.

The Beat Box Hot Plate

• Various artists, *Klubb Jazz 4* (Kickin/Slip 'n' Slide U.K. album). Compiled and mixed by Lewis Dene and Aloha Pussycats (aka Steve Jones), the fourth volume in the Klubb Jazz series continues to mine recordings from clubland's more Latin- and jazz-kissed quarters. **Bob Sinclar's** Full Spoken mix of **Fantastic Plastic Machine's** "Love Is Psychedelic," **Kaori's** wicked cover of **Inner City's** "Good Life," **Residents** Featuring **Joy's** "Don't Take Away My Summer," and **Afrofiesta's** "Venga Chica" are just four of the many tasty morsels found here.

• **Oscar G. & Ralph Falcon**, "Dark Beat" (Twisted single). **Funky Green Dogs** Oscar G. & Ralph Falcon have progressive

house heads salivating over this one. In-your-face tribal beats and mind-altering keyboard effects provide the stark foundation over which gravelly male vocals provide the lyrics: "I feel it deep inside me/I wanna ride it/Can't fight it/I might as well rely on the drum beat/DJ pump the low-end frequency/Can't hide it/I won't deny it/Cause I'm addicted to drums/And I'm a slave to the dark beat." Get ready for this one to scale global dance charts.

• **gusgus**, "Desire" (Moonshine Music single). Culled from the act's just-issued (and very essential)

Attention set, the hypnotic "Desire" is now ready for its dance-floor close-up, thanks to feisty retweaks by **Smitty & Davenport**, **29 Palms**, **Jason Bentley**, and **Mike Burns**.

• **Tortured Soul Featuring DJ Spinna**, "Fall in Love" (Central Park Recordings single). **Tortured Soul** (aka **Christian Urich of Cooly's Hotbox**) follows "I Might Do Something Wrong" and "How's Your Life?" with this sterling, soul-slammed house jam. Urich's **Stevie Wonder**-inflected vocals wonderfully ride the rich rhythms, which will surely have some seeking out classic recordings from labels like *Prelude* and *West End*. Distributed by Satellite.

MICHAEL PAOLETTA

Beat Box

by Michael Paoletta

EVERYBODY REJOICE: Imagine, as an artist, months before your album's official release, you discover that said album is being endlessly downloaded off the Internet. What to do? If you're **Kevin Hedge** and **Josh Milan** of soulful house duo **Blaze**, you sit back, relax, and smile.



"I'm flattered that people feel moved enough to download our music," says Hedge, referring to the many folks who possessed the act's new album, *Spiritually Speaking* (Kickin/Slip 'n' Slide U.K.), way before its Sept. 16 street date. "But business-wise, I wholly understand how such actions hurt the entire music industry. Still, it's flattering to know that people have to have our music—they just can't wait."

The sublime *Spiritually Speaking* is classic Blaze, fondly recalling the act's sterling *25 Years Later*. "It's funny," Hedge acknowledges, "Josh and I see *Spiritually Speaking* as the first Blaze album since *25 Years Later*. Our other albums that came out between these two albums [*Basic Blaze* and *Natural Blaze*, for example] were more like Blaze compilations. This new one is a collection of songs made specifically for this album."

Throughout *Spiritually Speaking*, lyrics of faith, hope, and unity prevail, as do musical homages to **Stevie Wonder** and **Earth, Wind & Fire**. Key tracks include the acoustic "World Peace," the horn-fueled "One World," and the beautifully buoyant "Sweeter Than the Day Before."

According to Hedge, the set's lead single, "Do You Remember House?" (featuring **Palmer Brown**), was borne out of a conversation he had with "a very well-known, globe-trotting house DJ... I mentioned **Marshall Jefferson**, and this DJ had no idea who he was. I thought, 'How can you call yourself a house DJ and not know who Marshall is?' This got me wondering if there are others like him who don't know house music's

history. This song is for them—as well as for those who do remember."

CONFIRMED: Newly confirmed panelists for the ninth annual Billboard Dance Music Summit (Sept. 30-Oct. 2 at the Marriott Marquis Hotel in New York) include Sound of Philadelphia/dance music pioneers **Kenny Gamble & Leon Huff**; DJ/producers **Victor Calderone**, **Dave Ralph**, **Christian B.**, and **Danny Tenaglia**; **Kevin Hedge** of the aforementioned **Blaze**; and singer/songwriters **Cyndi Lauper**, **Nona Hendryx**, and **Vanessa Daou**.

For the summit's nightly artist/DJ showcases, we're happy to report recent confirmations from **DJ Encore**, **Max Graham**, **Schiller**, and **gusgus**, who will all provide DJ sets. For additional summit info and to register, log on to billboardevents.com.

NETHERLANDS BOUND: Following the Billboard Dance Music Summit is the Oct. 17-19 Amsterdam Dance Event, taking place in the heart of the city at the Felix Meritis center. For information and to register, log on to amsterdam-dance-event.nl.

ELECTRO STYLINGS: Originally issued on Germany's Kitty-Yo label more than one year ago, **Peaches'** salacious *The Teaches of Peaches* makes its at-long-last domestic appearance Oct. 8 via XL Recordings/Beggars Group. This "rerelease" comes equipped with a bonus disc of rare material ("Casanova" and "Sex," among other tracks) and an exclusive video of the international hit "Set It Off."

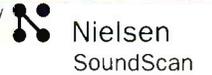
Beginning Friday (20), **Peaches** commences a two-week tour with... **And You Will Know Us by the Trail of Dead** and **Queens of the Stone Age**. Immediately following this trek, the Canadian artist will headline the Electroclash 2002 tour (Oct. 11-Nov. 2). Other acts on this bill include **Chicks on Speed**, **Tracy & the Plastics**, **W.I.T.**, and **DJ Larry Tee**. (The last two are also confirmed to perform during the ninth annual Billboard Dance Music Summit.)

Fans of electro-pop pioneers **Soft Cell** have two reasons to be cheerful: The duo's first album of new material in 18 years—*Cruelty Without Beauty* (Cooking Vinyl/Spinart)—strikes Oct. 8. Two weeks later, **Eagle Vision**, a division of Eagle Rock Entertainment, will release *Soft Cell Live in Milan* on DVD. In addition to the live concert footage from last year, the RED-distributed DVD includes an interview with **Soft Cell's Marc Almond** and **Dave Ball**.

SEPTEMBER 28
2002

Billboard HOT DANCE MUSIC

Maxi-Singles Sales and Sales Breakouts data compiled by



Club Play

Maxi-Singles Sales

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	2	5	NUMBER 1		1 Week At Number 1
1	2	5	I NEVER KNEW	LOGIC 95608	Gloria Gaynor
2	5	13	EMPIRES (REMIXES)	J PROMO	Lamya
3	6	15	WHATCHULOOKINAT (THUNDERPUSS & FULL INTENTION MIXES)	ARISTA 15191	Whitney Houston
4	4	9	INSANE	GROOVILICIOUS 281/STRICTLY RHYTHM	Dark Monks Featuring Mim
5	10	16	ADDICTED TO BASS	MTA 27754N2	Puretone
6	1	3	SAFE FROM HARM	YOSHITOSHI 083/DEEP DISH	Narcotic Thrust Featuring Yvonne John Lewis
7	12	18	I DON'T WANT YOU (WIDE LIFE & DEZROK MIXES)	NERVOUS 20517	Wide Life
8	3	6	LET YOUR WILL BE DONE (REMIXES)	IT'S TIME CHILD/UNIVERSAL PROMO/UMRG	Ann Nesby Featuring Ricky Dillard & New G
9	16	19	WALKING ON FIRE	NETTWERK 33160	Evolution Featuring Jayn Hanna
10	7	4	SHOW ME	STAR 69 1238	Suzanne Palmer
11	19	25	ALL THE THINGS SHE SAID (REMIXES)	INTERSCOPE PROMO	T.A.T.U.
12	8	1	YOU GOTTA BELIEVE (REMIXES)	TOMMY BOY SILVER LABEL 2374/TOMMY BOY	Fierce Ruling Diva
13	17	21	OPEN UP YOUR MIND	PROVOCATIVE 77719/CAPITOL	Eyes Cream
14	9	12	IN THE UNDERGROUND	GROOVILICIOUS 280/STRICTLY RHYTHM	Psycho Radio
15	21	23	SLEEP	NETTWERK 33146	Conjure One
16	26	30	GOTTA GET THRU THIS	ISLAND 570976/IDJMG	Daniel Bedingfield
17	11	2	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
18	23	28	DIVINE	PALM 7072	Supreme Beings Of Leisure
19	29	39	TWO MONTHS OFF	JBO 27764N2	Underworld
20	20	20	KISS KISS KISS (THE SUPERCHUMBO MIX)	MINDTRAIN 002	Ono
21	15	11	WORK IT OUT (VICTOR CALDERON & MAURICE JOSHUA MIXES)	MUSIC WORLD/MAVERICK PROMO/COLUMBIA	Beyonce
22	13	10	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455	Cher
23	31	41	HOW MANY	EMERGE 30008/CENTAUR	Taylor Dayne
24	27	34	EXTREME WAYS	V2 91204	Moby
25	18	7	I'M A WOMAN	ASTRALWERKS 38831	Cassius And Jocelyn Brown
26	14	8	TREAT ME RIGHT (GUIDO OSORIO & JON CUTLER REMIXES)	NERVOUS 20518	Kim English
27	30	38	LOVE STORY	XL IMPORT/BEGGARS GROUP	Layo & Bushwacka!
28	22	14	FREE YOUR MIND	STAR 69 12431	Celeda
			POWER PICK		
29	39	—	OTHERWISE	CHINA/SIRE PROMO/REPRISE	Morcheeba
30	34	43	GENEDEFEKT	RELIEF 72012/CALJUAL	Green Velvet
31	32	42	SHINY DISCO BALLS	SUBUSA 003/SUBLIMINAL	Who Da Funk Featuring Jessica Eve
32	38	46	HE THINK I DON'T KNOW (HQ2 CLUB MIX)	MCA ALBUM CUT	Mary J. Blige
33	37	44	DAY DREAM (LOOKING FOR DANGER)	JELLYBEAN 2647	M'Black
34	45	—	SEARCH'N	247 2403/ARTEMIS	Nicole J. McCloud
35	25	22	SICK (REMIXES)	TOMMY BOY SILVER LABEL 2377/TOMMY BOY	Sneaker Pimps
36	41	45	OBJECTION (TANGO) (ERIC KUPPER & JELLYBEAN MIXES)	EPIC PROMO	Shakira
37	44	—	MOTHER	SERIOUS 063869/MCA	M-Factor
38	24	17	DON'T SAY GOODBYE (REMIXES)	UNIVERSAL 019123/UMRG	Paulina Rubio
39	49	—	ENDANGERED SPECIES	SAINT GEORGE IMPORT/SONY	Deep Forest
			HOT SHOT DEBUT		
40	NEW	1	SERVE THE EGO (REMIXES)	ATLANTIC PROMO	Jewel
41	42	40	FIRST KISS (PRIMER BESO)	ZOOM 84984/SONY DISCOS	Nayer
42	48	—	ALL TO YOU (STONEBRIDGE REMIXES)	UNIVERSAL IMPORT	Seiko
43	28	26	BOOMERANG	MOONSHINE 88485	Cirrus
44	NEW	1	NO ONE'S GONNA CHANGE YOU	GROOVILICIOUS 282/STRICTLY RHYTHM	Reina
45	33	31	WHERE DO WE GO FROM HERE (THE REMIXES)	REPRISE 42444	Filter
46	46	48	TAKE ME WHERE YOU ARE	247 2402/ARTEMIS	Fiori
47	NEW	1	DESIRE	MOONSHINE 88486	GusGus
48	43	32	GET ME OFF (SUPERCHUMBO & PEACHES REMIXES)	XL 38836/ASTRALWERKS	Basement Jaxx
49	NEW	1	SUPER WOMAN	KING STREET 1148	GTS Featuring Karyn White
50	36	35	WOMAN	MIA/DREAMWORLD IMPORT	Mia

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1	NUMBER 1		5 Weeks At Number 1
1	1	1	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
2	2	2	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
3	4	4	FULL MOON (DANCE MIXES)	ATLANTIC 85320/AG	Brandy
4	3	3	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455/WRN	Cher
5	7	8	SONG FOR THE LONELY (THUNDERPUSS, ILLICIT & ALMIGHTY MIXES)	WARNER BROS. 42423	Cher
6	6	9	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
7	5	5	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	COLUMBIA 75751/CRG	Marc Anthony
8	8	7	THE NEED TO BE NAKED	TOMMY BOY 2366	Amber
9	9	10	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
10	10	6	WHY DON'T WE FALL IN LOVE (ERICH LEE REMIXES)	RISE/COLUMBIA 79774/CRG	Amerie
11	15	15	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
12	12	11	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	iiio
13	11	—	MADAME HOLLYWOOD (REMIXES)	EMPEROR NORTON 70390	Felix Da Housecat
14	13	13	I NEVER KNEW	LOGIC 95608	Gloria Gaynor
15	16	16	BABY'S GOT A TEMPER	XL/MUTE/MAVERICK/REPRISE 42456/WARNER BROS.	Prodigy
16	18	—	WHATCHULOOKINAT (THUNDERPUSS & FULL INTENTION MIXES)	ARISTA 15191	Whitney Houston
17	19	19	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
18	14	14	ADDICTED TO BASS	MTA 27754N2	Puretone
19	20	12	TREAT ME RIGHT	NERVOUS 20518	Kim English
20	—	—	THEY-SAY VISION (DANCE REMIXES)	MCA 155961	Res
21	23	25	WALKING IN THE SKY	MCA 019126	DJ Encore Featuring Engelina
22	17	17	DAYS GO BY	CREDENCE 77712/CAPITOL	Dirty Vegas
23	NEW	1	SHOW ME	STAR 69 1238	Suzanne Palmer
24	NEW	1	BURN FOR YOU	GROOVILICIOUS 277/STRICTLY RHYTHM	Kreo'
25	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 Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	6	NUMBER 1		1 Week At Number 1
1	2	6	DJ SAMMY	ROBBINS 75031	Heaven
2	1	1	DIRTY VEGAS	CREDENCE 39866/CAPITOL	Dirty Vegas
3	3	14	MOBY	V2 27127	18
4	5	11	THE HAPPY BOYS	ROBBINS 75030 [H]	Trance Party (Volume Two)
5	8	11	SOUNDTRACK	IMMORTAL 12064/VIRGIN	Blade II
6	4	11	MARY J. BLIGE	MCA 112959*	Dance For Me
7	7	11	OAKENFOLD	MAVERICK 48204/WARNER BROS.	Bunkka
8	6	11	VARIOUS ARTISTS	J 20634	This Is Ultimate Dance!
9	NEW	1	SUPREME BEINGS OF LEISURE	PALM 2087 [H]	Divine Operating System
10	10	11	SASHA	KINETIC 54725 [H]	airdrawndagger
11	9	11	THE RIDDLER	TOMMY BOY 1556 [H]	Dance Mix NYC -- Vol. 2
12	11	11	DJ ENCORE	ULTRA 1123 [H]	DJ Encore Presents: Ultra.Dance 02
13	12	11	AMBER	TOMMY BOY 1520 [H]	Naked
14	NEW	1	BT	FFRR/REPRISE 78118/RHINO	10 Years In The Life...
15	13	11	LOUIE DEVITO	DEE VEE 0003/MUSICRAMA	Lonie DeVito's (trance sessions)
16	15	11	DJ SHADOW	MCA 112937*	The Private Press
17	14	11	LOUIE DEVITO	DEE VEE 0002/MUSICRAMA	Louie DeVito's Dance Factory
18	16	11	THE CRYSTAL METHOD	SAM 1125/ULTRA	Community Service
19	18	11	VARIOUS ARTISTS	VERVE 589606/7MG	Verve/Remixed
20	21	11	NIGHTMARES ON WAX	WARP 8095*	Mind Elevation
21	17	11	BAD BOY JOE	WHAT IF 368/MUSICRAMA	The Ultimate House Megamix
22	NEW	1	PETER RAUHOFFER	STAR 69 85504	Live @ Roxy
23	19	11	SPACEMONKEYZ VERSES GORILLAZ	PARLOPHONE/VIRGIN 40362/ASTRALWERKS	Laika Come Home
24	NEW	1	JOHNNY BUDZ	MINISTRY OF SOUND 113018	80's Energy
25	20	11	GUSGUS	MOONSHINE 80177	Attention

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

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Billboard HOT DANCE BREAKOUTS

Club Play	Maxi-Singles Sales
1	1
INSATIABLE Thick Dick SONDOS	GOTTA GET THRU THIS Daniel Bedingfield ISLAND
2	2
BODY (REACH OUT) Faith Trent TOMMY BOY SILVER LABEL	I DON'T WANT U (WIDE LIFE & DEZROK REMIXES) Wide Life NERVOUS
3	3
STORYREEL Interflow Feat. Anna Robinson TOMMY BOY SILVER LABEL	LITTLE GIRL Viola NERVOUS
4	4
POOR LENO Royksopp WALL OF SOUND	THE FLAME Eyra Gail 247
5	5
YOU GOT ME FALLING (IN LOVE) G-Park RADIKAL	I GOT THE MUSIC IN ME Erin Hamilton JUNGLE RED

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.

Nashville

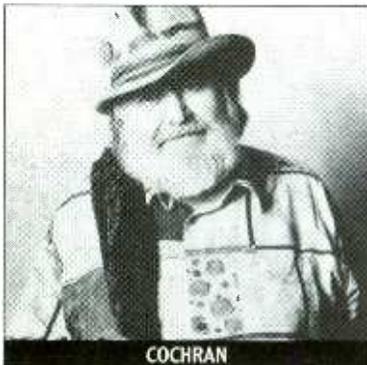
by Phyllis Stark

Scene™

RENAISSANCE MAN: After five decades in the music business, **Hank Cochran** is enjoying an unexpected renaissance as a songwriter this year, while continuing to record as well.

He released his first album in six years, *Livin' for a Song: A Songwriter's Autobiography*, earlier this year on his own Gifted Few Records label, and he recently completed a gospel album, *Something About Jesus*, which he plans to release early next year. The latter project's title cut will feature vocals from **Willie Nelson**, Cochran's friend of more than 40 years.

Cochran says the gospel album was five years in the making. "I always promised the Lord that I would do one when he got ready for me to. I guess it took him a while to get ready for me."



COCHRAN

His recent recordings were sparked, Cochran says, by someone telling him, "You ain't got very much longer [to live]. You better get your act to work." So I started working on things I've had in my mind for a while."

As a recording artist, Cochran landed seven singles on the *Billboard* Hot Country Singles & Tracks chart between 1962 and 1980. Of those, the highest charter, "Sally Was a Good Old Girl," peaked at No. 20.

But it's the songs he's written for other artists that have really thrust Cochran into the public eye. He's penned such classics as "Make the World Go Away," "She's Got You," "The Chair," and "Don't You Ever Get Tired of Hurtin' Me."

Many of his songs appear on new or upcoming albums. **Lee Ann Womack** cut "He'll Be Back" for her new CD, *Something Worth Leaving Behind*. **Tanya Tucker** recorded "Oh What a Love" for her upcoming *Tanya* (see story, page 11). **Ray Price** cut "I'm Not Leaving" for his latest album, and **Daryle Singletary** cut "A-11" on his current Audium Records release. Nelson recently recorded six of Cochran's songs for future albums, and **Anne Murray** cut two.

Cochran's work will really shine on a **Patsy Cline** tribute collection due next year from MCA Nashville. It will feature four of his songs, sung by **Natalie Cole**, **Norah Jones**, **Rebecca Lynn Howard**, and **Womack**. He's thrilled with the way his songs turned out on the tribute and says they're all "completely different from the way Patsy did 'em."

He says he's gotten so many cuts lately by doing what he's always done—pitching his own songs, although he writes for Sony/ATV Tree.

Cochran, now 67, began his music career as a teen when he paired with **Eddie Cochran** to form a duo they called **the Cochran Brothers**, even though the partners were not related. Hank Cochran later struck out on his own, moving to Nashville in 1960. A year later, he had his first big hit with Cline's "I Fall to Pieces," which he co-wrote with **Harlan Howard**. He went on to have his songs cut by a huge and diverse list of artists, including **Johnny Cash**, **Reba McEntire**, **Loretta Lynn**, **Jimmy Buffett**, **Elvis Costello**, **Bing Crosby**, and **Wayne Newton**. In 1974 he was inducted into the Nashville Songwriters Assn. International's Hall of Fame, and he has won 39 BMI performance awards.

Cochran scoffs at today's briefcase songwriters who write by appointment. "I don't think you can do that and get [emotion] across to the people," he says, blaming that kind of writing for the woes of today's record business. "They scrubbed all the emotion out of it."

Cochran says when he makes "appointments" for friends to come over to his house to write with him, they wait for inspiration to strike. "They may be here two days before we start to write something."

ARTIST NEWS: Several artists have exited the rosters of Sony Music Nashville's labels following the recent restructuring at that company. Out are Epic's **Ty Herndon** and Lucky Dog's **Deryl Dodd** and **Jack Ingram**. **Joe Diffie** exited the Monument roster in July.

Dualtone Music Group has signed **June Carter Cash** to its artist roster. Her first album for the label is due in early summer 2003. She will co-produce it with her son, **John Carter Cash**.

ON THE ROW: **Alison Booth** has been promoted to senior director of A&R administration at RCA Label Group. She previously was director of A&R administration.

Montgomery Hopes Public Gets A Different 'Picture' Of Him

BY ANGELA KING

Airplay Monitor

NASHVILLE—After a few years away from the charts, John Michael Montgomery hopes he is on the road of return with his new project, *Pictures*.

Montgomery has been a staple at country radio and on the road for 10 years, yet he hasn't had a new project for the better part of two years, following the shuttering of his former label home, Atlantic, his negotiations with new label Warner Bros., and some issues with his health. Managed by Jeff Little at the JMM Co., Montgomery now also has new booking with the William Morris Agency.

Perhaps best-known for his Grammy Award-winning single "I Swear," Montgomery says he is working to "catch up for lost time" with his first CD for his new label. "I'm excited to get out there and get my place back."

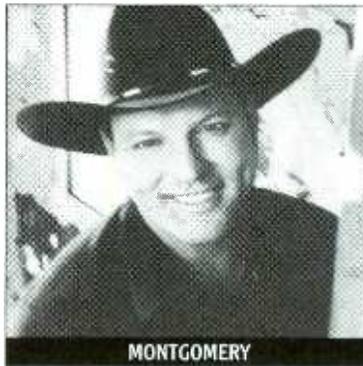
Country radio consultant Jaye Albright says Montgomery's place is as "one of a select group of artists our listeners rank as superstars in terms of the quantity and quality of their hit production."

Those hits have garnered not only awards but also high status in gold libraries at country stations across the U.S. Because songs like "Be My Baby Tonight" and, most recently, "The Little Girl" have had constant radio airplay, Montgomery says that "a lot of people didn't know I didn't have anything [new] going."

After "The Little Girl" came out in spring 2000, a follow-up single fizzled because, Montgomery says, "the label was already in disarray. Atlantic and I have had a lot of success for many years, but if the label doesn't know where it's going, the

artist is going to struggle."

And Montgomery has struggled. Even in putting together *Pictures*, he says, "it took longer to make this album than it had many albums in the past. It's like starting all over again. You have to take your time. It seems like you're taking two steps forward and one step back." Those backward steps included putting the project on hold so he could have surgery to remove his tonsils, as well as taking time in selecting new songs.



MONTGOMERY

Song selection was particularly key for the new project, Montgomery believes, because he has a history of huge ballads like "The Little Girl." "A song like that comes around once in a lifetime," he says.

But he's very wary of being labeled as just a singer of ballads. "Once you get caught in the balladeer trap, it's hard to get out. I haven't had success with uptempo since 'Be My Baby Tonight,' [but I] feel we have two or three [uptempo singles] on this album, and we'll have some fun with it."

Despite his efforts to get away from the ballad-singer image, the album's first single, "Til Nothing Comes Be-

tween Us," is just that. It rises 31-27 on the Hot Country Singles & Tracks chart this issue.

Montgomery, who co-produced *Pictures* with Scott Hendricks, thinks he has some road to cover with the Nashville community. "It's a fickle business. There was a time I felt like my name was trashed through Nashville," he says. "I toured really hard in '93, '94, and '95 and had problems with my vocal chords. I decided to take time off [to] rest my voice and my mind. Nashville thought I didn't give a crap." Now, with hard work and constant touring, Montgomery says he hopes he has "showed most people that I do care about country music and [about] working at it."

In support of the new project, Montgomery is touring radio stations, something many artists of his stature have long put behind them. "There's been a lot of turnover [at radio], so I meet the new guys and go visit old friends, go out and do a little reflecting on the past and looking into the future."

Those radio visits are part of the label's marketing plan, according to Warner Bros. national director of sales and marketing Peter Strickland: "His last record sold over 600,000 units off one song ['The Little Girl']. The No. 1 driving force [for his sales] is radio airplay." The label is also planning an extensive national TV campaign in support of the project, which streets Oct. 8.

Montgomery is philosophical about his chances with the new CD. "Sometimes it's hard to scratch and paw your way back. [But], I've been doing this since I was a kid. I don't want to give it up now."

Panel Says Americana Should Take Cues From Jam Bands

BY RAY WADDELL

NASHVILLE—Many grassroots marketing techniques that have helped the jam-band scene become so vital, particularly Internet initiatives, could be applied to Americana music. That concept was the crux of a well-attended panel session during the Americana Music Assn. (AMA) Conference, held Sept. 12-14 here. The panel, called "Cross Pollination of Americana & Jam Bands," discussed the two genres' similarities and how Americana might capitalize on jam bands' current success.

The Internet has been particularly effective in spreading the word about the String Cheese Incident, with fans taking the lead. "We've become a participant in the community rather than the dictator of what's going to happen," said Sci Fidelity Records' Reis Baron.

Promoter Ashley Capps said that jam

bands and Americana acts have similarly committed fans and artists. "Over the years I've seen a pattern emerge, a certain self-determination on the part of the artists, and I see that most fully realized in the jam-band community."

Baron stressed that there isn't a set marketing template that works for any act, but getting fans involved is crucial. "Giving away a couple of tickets to a show can get you years of allegiance from a particular fan," he said. "But it's up to the artist to create an experience not so much based on traditional methods of development."

Capps agreed. "You have to be very careful about making too many assumptions about what works and what doesn't. But Americana and roots music has a real opportunity with the so-called jam-band movement. [Jam music] is a really wide umbrella that

encompasses a wide variety of music, with probably the most open audience I know of in terms of willingness to check out new music."

Winners at the Sept. 13 AMA Awards were Buddy & Julie Miller (album of the year for their eponymous project); Jim Lauderdale (artist of the year); Lauderdale, Ralph Stanley & the Clinch Mountain Boys (song of the year, "She's Looking at Me"); and Jerry Douglas (instrumentalist of the year). Lifetime achievement awards went to producer and DMZ Records co-founder T-Bone Burnett (executive), Billy Joe Shaver (songwriter), and Emmylou Harris (performer). The group's President's Award was posthumously awarded to Doug Sahm. Johnny Cash also made a surprise appearance with wife June to pick up the Spirit of Americana Award.

SEPTEMBER 28
2002

Billboard TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			ALBUMS	COPIES SOLD											
1	1	3	Sales data compiled by Nielsen SoundScan		DIXIE CHICKS	MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1	38	37	39	TRICK PONY	WARNER BROS. 47927/WARN (11.98/17.98)	Trick Pony	12
2	2	8	Sales data compiled by Nielsen SoundScan						TOBY KEITH	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	39	NEW	1
3	7	9	Sales data compiled by Nielsen SoundScan		ALAN JACKSON	ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1					40	36	29
4	3	5	Sales data compiled by Nielsen SoundScan						KENNY CHESNEY	BNA 67036/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	GREATEST GAINER		
5	NEW	1	Sales data compiled by Nielsen SoundScan		REBECCA LYNN HOWARD	MCA NASHVILLE 170288 (11.98/18.98)	Forgive	5					41	56	10
6	5	7	Sales data compiled by Nielsen SoundScan						SOUNDTRACK	LOST HIGHWAY 170069/MERCURY (12.98/19.98)	O Brother, Where Art Thou?	1	42	45	42
7	4	4	Sales data compiled by Nielsen SoundScan		LEE ANN WOMACK	MCA NASHVILLE 170287 (12.98/18.98)	Something Worth Leaving Behind	2					43	39	40
8	10	10	Sales data compiled by Nielsen SoundScan						MARTINA MCBRIDE	RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	44	44	44
9	6	6	Sales data compiled by Nielsen SoundScan		NICKEL CREEK	SUGAR HILL 3941 (18.98 CD)	This Side	2					45	43	45
10	NEW	1	Sales data compiled by Nielsen SoundScan						AARON TIPPIN	LYRIC STREET 165033/HOLLYWOOD (12.98/18.98)	Stars & Stripes	10	46	47	50
11	8	8	Sales data compiled by Nielsen SoundScan		DIAMOND RIO	ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3					47	52	51
12	9	3	Sales data compiled by Nielsen SoundScan						MONTGOMERY GENTRY	COLUMBIA 86520/SONY (11.98 EQ/17.98)	My Town	3	48	52	51
13	11	13	Sales data compiled by Nielsen SoundScan		TIM MCGRAW	CURB 77978 (12.98/18.98)	Greatest Hits	1					49	58	58
14	12	11	Sales data compiled by Nielsen SoundScan						DARRYL WORLEY	DREAMWORKS 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	1	50	46	43
15	13	12	Sales data compiled by Nielsen SoundScan		KENNY CHESNEY	BNA 67976/RLG (12.98/18.98)	Greatest Hits	1					51	40	46
16	15	15	Sales data compiled by Nielsen SoundScan						TOBY KEITH	DREAMWORKS 450293/INTERSCOPE (12.98/18.98)	Pull My Chain	1	52	64	65
17	14	14	Sales data compiled by Nielsen SoundScan		BLAKE SHELTON	WARNER BROS. 24731/WARN (11.98/17.98)	Blake Shelton	3					53	59	53
18	16	16	Sales data compiled by Nielsen SoundScan						TIM MCGRAW	CURB 78711 (12.98/18.98)	Set This Circus Down	1	54	59	53
19	19	20	Sales data compiled by Nielsen SoundScan		TRAVIS TRITT	COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8					55	41	54
20	17	17	Sales data compiled by Nielsen SoundScan						BRAD PAISLEY	ARISTA NASHVILLE 67038/RLG (11.98/17.98)	Part II	3	56	48	49
21	23	24	Sales data compiled by Nielsen SoundScan		LONESTAR	BNA 67011/RLG (12.98/18.98)	I'm Already There	1					57	50	59
22	20	21	Sales data compiled by Nielsen SoundScan						JOE NICHOLS	UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	12	58	42	38
23	18	22	Sales data compiled by Nielsen SoundScan		ALISON KRAUSS + UNION STATION	ROUNDER 610495/UMJG (11.98/17.98)	New Favorite	3					59	60	61
24	28	32	Sales data compiled by Nielsen SoundScan						GEORGE STRAIT	MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	60	53	57
25	21	25	Sales data compiled by Nielsen SoundScan		SARA EVANS	RCA 67964/RLG (11.98/17.98)	Born To Fly	6					61	55	47
26	24	18	Sales data compiled by Nielsen SoundScan						GARY ALLAN	MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4	62	67	68
27	26	27	Sales data compiled by Nielsen SoundScan		BROOKS & DUNN	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1					63	67	68
28	29	31	Sales data compiled by Nielsen SoundScan						GEORGE STRAIT	MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	64	66	64
29	22	19	Sales data compiled by Nielsen SoundScan		DOLLY PARTON	BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	4					65	72	70
30	27	26	Sales data compiled by Nielsen SoundScan						PHIL VASSAR	ARISTA NASHVILLE 67048/RLG (11.98/17.98)	American Child	4	66	62	56
31	30	28	Sales data compiled by Nielsen SoundScan		TRACY BYRD	RCA 67009/RLG (11.98/17.98)	Ten Rounds	12					67	62	56
32	25	23	Sales data compiled by Nielsen SoundScan						SHEDAISY	LYRIC STREET 165015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	3	68	54	57
33	31	30	Sales data compiled by Nielsen SoundScan		KELLIE COFFEY	BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5					69	65	62
34	32	35	Sales data compiled by Nielsen SoundScan						JO DEE MESSINA	CURB 77977 (11.98/17.98)	Burn	1	70	57	37
35	33	36	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS	BNA 67043/RLG (12.98/18.98)	Totally Country	2					71	63	60
36	34	34	Sales data compiled by Nielsen SoundScan						WILLIE NELSON	LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5	72	61	55
37	35	33	Sales data compiled by Nielsen SoundScan		ANTHONY SMITH	MERCURY 170292 (11.98/17.98) [M]	If That Ain't Country	26					73	71	71
			Sales data compiled by Nielsen SoundScan						WILLIE NELSON	LEGACY/COLUMBIA 86322/SONY (7.98 EQ/11.98)	16 Biggest Hits	210	74	RE-ENTRY	75
			Sales data compiled by Nielsen SoundScan		WILLIE NELSON	LEGACY/COLUMBIA 86322/SONY (7.98 EQ/11.98)	16 Biggest Hits	210					75	RE-ENTRY	96

● 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). Numerals 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 (Gold). △ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		ALBUMS	COPIES SOLD							ALBUMS	COPIES SOLD				
1	1	Sales data compiled by Nielsen SoundScan		DIXIE CHICKS	MONUMENT 68195/SONY (10.98 EQ/17.98) [M]	Wide Open Spaces	242	13	12	Sales data compiled by Nielsen SoundScan		BROOKS & DUNN	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	261
2	3	Sales data compiled by Nielsen SoundScan						RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	119				
3	2	Sales data compiled by Nielsen SoundScan		DIXIE CHICKS	MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	159					15	14	Sales data compiled by Nielsen SoundScan	
4	4	Sales data compiled by Nielsen SoundScan						SOUNDTRACK	CURB 78703 (11.98/17.98)	Coyote Ugly	111	16	15	Sales data compiled by Nielsen SoundScan	
5	6	Sales data compiled by Nielsen SoundScan		LEE GREENWOOD	CAPITOL 98558 (11.98 CD)	American Patriot	35					17	18	Sales data compiled by Nielsen SoundScan	
6	5	Sales data compiled by Nielsen SoundScan						LEE ANN WOMACK	MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	121	18	17	Sales data compiled by Nielsen SoundScan	
7	6	Sales data compiled by Nielsen SoundScan		TOBY KEITH	MERCURY 558952 (11.98/17.98)	Greatest Hits Volume One	198					19	19	Sales data compiled by Nielsen SoundScan	
8	7	Sales data compiled by Nielsen SoundScan						SHANIA TWAIN	MERCURY 536003 (12.98/18.98)	Come On Dver	254	20	25	Sales data compiled by Nielsen SoundScan	
9	8	Sales data compiled by Nielsen SoundScan		NICKEL CREEK	SUGAR HILL 3909 (17.98 CD) [M]	Nickel Creek	93					21	21	Sales data compiled by Nielsen SoundScan	
10	13	Sales data compiled by Nielsen SoundScan						GEORGE JONES	LEGACY/EPIC 89319/SONY (7.98 EQ/11.98)	16 Biggest Hits	99	22	23	Sales data compiled by Nielsen SoundScan	
11	9	Sales data compiled by Nielsen SoundScan		THE JUDDS	CURB 77965 (7.98/11.98)	Number One Hits	114					23	20	Sales data compiled by Nielsen SoundScan	
12	11	Sales data compiled by Nielsen SoundScan						WILLIE NELSON	LEGACY/COLUMBIA 86322/SONY (7.98 EQ/11.98)	16 Biggest Hits	210	24	24	Sales data compiled by Nielsen SoundScan	
		Sales data compiled by Nielsen SoundScan		WILLIE NELSON	LEGACY/COLUMBIA 86322/SONY (7.98 EQ/11.98)	16 Biggest Hits	210					25	24	Sales data compiled by Nielsen SoundScan	

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks this title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals 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 (Gold). △ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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Billboard HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
			WKS. ON CHART	WKS. ON CHART							WKS. ON CHART	WKS. ON CHART			
1	5	7	23	1	BEAUTIFUL MESS M.D. CLUTE, DIAMONDO RIO (S. LE MAIRE, C. MILLS, S. MINOR)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	1	35	34	7	1	I WISH YOU'D STAY F. ROGERS (C. DURD/S, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	31	
2	2	4	26	2	TEN ROUNDS WITH JOSE CUERVO B. J. WALKER, JR. (C. BEATHARD, M. HEENEY, M. CANNON-GOODMAN)	Tracy Byrd RCA ALBUM CUT	2	37	37	5	2	I JUST WANNA BE MAD B. GALLIMORE (K. LOVE, L. LACEL, T. MILLER)	Terri Clark MERCURY ALBUM CUT	32	
3	6	6	28	3	THE IMPOSSIBLE B. ROWAN (K. LOVE, L. LACEL, T. MILLER)	Joe Nichols UNIVERSAL SOUTH 172241	3	38	35	8	3	AT THE END OF THE DAY D. HUFF (K. COFFEY, B. JAMES)	Kellie Coffey BNA ALBUM CUT	33	
4	1	2	28	4	I MISS MY FRIEND F. ROGERS, J. STROUD (T. MARTIN, M. NESLER, T. SHAPIRO)	Darryl Worley DREAMWORKS 450378	1	33	32	16	4	CADILLAC TEARS L. REYNOLDS (L. SATCHER, W. VARBLE)	Kevin Denney LYRIC STREET ALBUM CUT	30	
5	8	8	13	5	SOMEBODY LIKE YOU D. HUFF, K. URBAN (K. URBAN, J. SHANKS)	Keith Urban CAPITOL ALBUM CUT	5	41	41	7	5	UNUSUALLY UNUSUAL D. HUFF (M. MCGUINN)	Lonestar BNA ALBUM CUT	35	
6	7	5	29	6	I KEEP LOOKING S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)	Sara Evans RCA ALBUM CUT	5	46	46	7	6	A LOT OF THINGS DIFFERENT N. WILSON, B. CANNON, K. CHESNEY (B. ANDERSON, D. DILLON)	Kenny Chesney BNA ALBUM CUT	36	
7	3	3	22	7	THE GOOD STUFF B. CANNON, N. WILSON, K. CHESNEY (J. COLLINS, C. WISEMAN)	Kenny Chesney BNA ALBUM CUT	1	43	39	7	7	YOU CAN'T HIDE BEAUTIFUL C. FARREN (M. DULANEY, J. SELLERS)	Aaron Lines RCA ALBUM CUT	37	
8	4	1	19	8	UNBROKEN B. GALLIMORE, J. STROUD, T. MCGRAW (H. LAMAR, A. ROBOFF)	Tim McGraw CURB ALBUM CUT	1	42	42	5	8	ON A MISSION C. HOWARD (I. DEAN, K. TRIBBLE, D. L. MURPHY)	Trick Pony WARNER BROS. ALBUM CUT/WRN	38	
9	9	10	14	9	WORK IN PROGRESS K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	9	39	36	13	9	THE LAST MAN COMMITTED E. HEATHERLY (H. HEATHERLY)	Eric Heatherly DREAMWORKS 450835	36	
10	10	13	27	10	WHERE WOULD YOU BE M. MCBRIDE, P. WORLEY (R. PROCTOR, R. FERRELL)	Martina McBride RCA ALBUM CUT	10	40	40	9	10	WAITIN' ON JOE R. VAN HOY (S. AZAR)	Steve Azar MERCURY 172257	40	
11	11	14	27	11	AMERICAN CHILD B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	11	45	47	4	11	I'M NOT BREAKIN' G. HUNT, G. LEACH, S. HOLY (J. FOSTER, M. CHRISTIAN)	Steve Holy CURB ALBUM CUT	41	
12	12	15	6	12	CRY M. FREDERIKSEN, F. HILL (A. APARO)	Faith Hill WARNER BROS. ALBUM CUT/WRN	12	44	43	8	12	BEAUTIFUL GOODBYE J. HANSON, G. DORMAN (J. HANSON, K. PATTON-JOHNSTON)	Jennifer Hanson CAPITOL ALBUM CUT	42	
13	14	16	17	13	MY TOWN B. CHANCEY (J. STEELE, R. NIELSEN)	Montgomery Gentry COLUMBIA 79786	13	50	50	9	13	EVERYDAY ANGEL R. FOSTER (R. FOSTER)	Radney Foster DUALTONE ALBUM CUT	43	
14	15	12	19	14	COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS 450815	1	51	51	7	14	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	44	
15	17	19	14	15	THESE DAYS M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (J. STEELE, D. WELLS, S. ROBSON)	Rascal Flatts LYRIC STREET ALBUM CUT	15	47	44	8	15	MODERN MAN K. LEHNING, B. CHANCEY (M. PETERSON, B. ROBERTS, F. GOLDE)	Michael Peterson MONUMENT ALBUM CUT/EMN	44	
16	22	24	4	16	LANDSLIDE DIXIE CHICKS, L. MAINES (S. NICKS)	Dixie Chicks MONUMENT 79791/EMN	16	55	—	2	16	PRACTICE LIFE D. MALLOY (A. GRIGGS, B. JAMES)	Andy Griggs With Martina McBride RCA ALBUM CUT	46	
17	13	9	17	17	LONG TIME GONE DIXIE CHICKS, L. MAINES (D. SCOTT)	Dixie Chicks MONUMENT 79791/EMN	2	49	49	14	17	THE BALL S. PARKER, P. WORLEY (J. OTTO, P. J. MATTHEWS, K. K. PHILLIPS)	James Otto MERCURY 172244	45	
18	21	20	17	18	THICKER THAN BLOOD A. REYNOLDS (J. YATES, G. BROOKS)	Garth Brooks CAPITOL ALBUM CUT	18	52	55	6	18	A MEMORY LIKE I'M GONNA BE B. BECKETT, J. LASTER (J. LASTER, R. MURRAH)	Tanya Tucker TUCKERTIME ALBUM CUT	48	
19	23	22	21	19	FORGIVE M. WRIGHT, T. BRUCE (R. L. HOWARD, T. BRUCE)	Rebecca Lynn Howard MCA NASHVILLE 172242	19	NEW		1	19	HOT SHOT DEBUT		19	
20	24	26	7	20	WHO'S YOUR DADDY? J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS ALBUM CUT	20	56	54	10	20	CHROME D. HUFF (J. STEELE, A. SMITH)	Trace Adkins CAPITOL ALBUM CUT	49	
21	20	21	18	21	SOMETHING WORTH LEAVING BEHIND M. WRIGHT, L. A. WOMACK (B. BEAVERS, T. DOUGLAS)	Lee Ann Womack MCA NASHVILLE 172245	20	57	54	10	21	STARS ON THE WATER T. BROWN, G. STRAIT (R. CROWELL)	George Strait MCA NASHVILLE ALBUM CUT	50	
22	27	30	4	22	SHE'LL LEAVE YOU WITH A SMILE T. BROWN, G. STRAIT (D. BLACKMAN, J. KNOWLES)	George Strait MCA NASHVILLE 172255	22	NEW		1	22	YOU DA MAN R. STUVE, C. DINAPOLI (J. CLARK, C. WISEMAN)	Jameson Clark CAPITOL ALBUM CUT	51	
23	26	25	17	23	LIFE HAPPENED B. J. WALKER, JR., A. S. MARTIN (P. J. MATTHEWS, K. K. PHILLIPS)	Tammy Cochran EPIC ALBUM CUT/EMN	23	60	60	3	23	WHEELS R. KINGERY, S. WHITEHEAD (R. KINGERY)	Hometown News VFR ALBUM CUT	52	
24	34	—	2	24	RED RAG TOP B. GALLIMORE, T. MCGRAW, D. SMITH (J. WHITE)	Tim McGraw CURB ALBUM CUT	24	58	—	2	24	SHE'LL GO ON YOU M. WRIGHT, F. ROGERS (M. NARMORE)	Josh Turner MCA NASHVILLE 172254	53	
25	28	27	13	25	STRONG ENOUGH TO BE YOUR MAN B. J. WALKER, JR., T. TRITT (T. TRITT)	Travis Tritt COLUMBIA 79787	25	53	—	9	25	TRAVELIN' SOLDIER DIXIE CHICKS, L. MAINES (B. ROBISON, F. BRANIFF)	Dixie Chicks MONUMENT ALBUM CUT/EMN	54	
26	29	31	12	26	FALL INTO ME R. MARK (D. ORTON, J. STOVER)	Emerson Drive DREAMWORKS ALBUM CUT	26	54	48	14	26	HARD CALL TO MAKE B. MEVIS (M. A. SPRINGER, S. SEKIN)	J. Michael Harter BROKEN BOW ALBUM CUT	45	
27	31	29	10	27	'TIL NOTHING COMES BETWEEN US S. HENDRICKS (T. MARTY, K. HARVICK, R. MARSHALL)	John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	27	55	—	4	27	MORE BEAUTIFUL TODAY M. MCGUINN, S. DECKER (M. MCGUINN, J. REYNOLDS, B. DAVIDSON)	Mark McGuinn VFR ALBUM CUT	54	
28	30	28	19	28	MINE ALL MINE D. HUFF, S. HEDDAISY (K. OSBORN, H. POOLE)	SheDaisy LYRIC STREET ALBUM CUT	28	57	—	3	28	THESE ARE THE DAYS B. GALLIMORE, H. LAMAR (H. LAMAR, S. BENTLEY)	Holly Lamar UNIVERSAL SOUTH ALBUM CUT	057	
29	36	38	4	29	EVERY RIVER K. BROOKS, R. OUNN, M. WRIGHT (ANGELO, T. LITTLEFIELD, K. RICHEY)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	29	NEW		1	29	I'D LOVE TO LAY YOU DOWN G. COLE (F. A. MACRAE)	Daryle Singletary AUDIUM ALBUM CUT	58	
30	32	33	11	30	ONE DAY CLOSER TO YOU P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, M. DANNA)	Carolyn Dawn Johnson ARISTA NASHVILLE ALBUM CUT	30	54	53	12	30	MARIA (SHUT UP AND KISS ME) M. SERLETIC (R. THOMAS)	Willie Nelson LOST HIGHWAY 172243/MERCURY	41	
								60	—	2	30	THIS SIDE A. KRAUSS (S. WATKINS)	Nickel Creek SUGAR HILL ALBUM CUT	59	

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 28 2002 Billboard TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		Artist	Title
1	1	12	1	8 Weeks At Number 1	0 Brother, Where Art Thou?	SOUNDTRACK LOST HIGHWAY/MERCURY 170069/IDJMG
2	2	5			NICKEL CREEK	SUGAR HILL 3941
3	3	12			ALISON KRAUSS + UNION STATION	ROUNDER 610495/IDJMG
4	4	9			DOLLY PARTON	BLUE EYE 3946/SUGAR HILL
5	7	12			VARIOUS ARTISTS	TIME LIFE 18701
6	5	12			PATTY LOVELESS	EPIC 95651/SONY
7	6	12			SOUNDTRACK	LOST HIGHWAY 170221/MERCURY
8	NEW				VARIOUS ARTISTS	ROUNDER 610506/IDJMG
9	8	12			VARIOUS ARTISTS	ROUNDER 610499/IDJMG
10	9	8			SOUNDTRACK	VANGUARD 79586
11	11	12			RHONDA VINCENT	ROUNDER 610474/IDJMG
12	10	12			RALPH STANLEY	DMZ/COLUMBIA 86525/CRG [H]
13	RE-ENTRY				THE DEL MCCOURY BAND	CEIL/LYRIC STREET 902006/HOLLYWOOD
14	12	12			HAYSEED DIXIE	DUALTONE 01118 [H]
15	15	2			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. [H] indicates past or present Heatsseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 28 2002 Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		Artist	Title
1	1	6	6 Weeks At Number 1		LONG TIME GONE	MONUMENT 79790/CRG
2	2	49			GOD BLESS THE USA	CURB 73128
3	3	18			THE IMPOSSIBLE	UNIVERSAL SOUTH 172241/UMRG
4	4	10			CAN'T FIGHT THE MOONLIGHT	CURB 73116
5	10	41			AMERICA WILL ALWAYS STAND	RELENTLESS NASHVILLE 5137/MADACY
6	6	29			I SHOULD BE SLEEPING	DREAMWORKS 450362/NIERSCOPE
7	7	51			WHERE THE STARS AND STRIPES AND THE EAGLE FLY	LYRIC STREET 164059/HOLLYWOOD
8	5	125			ROCKY TOP '96	DECCA 155274/MCA NASHVILLE
9	—	28			THAT'S JUST JESSIE	LYRIC STREET 164063/HOLLYWOOD
10	8	35			OSAMA-YO' MAMA	CURB 73130

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. [H] indicates past or present Heatsseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Club Música Toasts 10 Years Of Success Columbia House's Latin Division Celebrates With Awards

BY LEILA COBO

MIAMI—When Club Música Latina hosts its first music awards Nov. 14, the occasion will be a 10th-anniversary celebration and a chance to honor the club's best-selling acts. But at a time when generalized sales figures are dropping and music club sales in particular have suffered, Club Música has more to toast.

Created 10 years ago as the Latin division of Columbia House, Club Música Latina has enjoyed continuous expansion and is now aggressively developing strategies to fuel further growth and forge closer marketing relationships with labels. This effort is being heralded by the awards, which will be presented in 10 categories and based exclusively on Club Música sales. The ceremony, to take place at an as-yet-unconfirmed venue in Miami Beach, will probably feature two live performances. In addition, Club Música Latina expects to donate money to the Hispanic Scholarship Fund and will launch its bilingual Web site.

Club Música has a long-term



FLANDERS

strategy for growth. "Latin music is under-distributed [by mass merchants]," Columbia House chairman/CEO Scott Flanders says. "There are niches in Latin music that are as distinct as Latin is from classical. And I think the big-box retailers don't have the knowledge of the Latin music market that enables them to stock and target that consumer. Yet it's a perfect demographic for us to target, be-

cause there are so many niches. And that's where direct marketing is most successful—where you have an underserved population."

Club Música Latina now has revenue of more than \$100 million per year and numbers more than 1 million subscribers. Its sales account for 20% of Columbia House's total. Earlier this year, it appointed Chiqui Cartagena to the newly created position of senior director of Club Música Latina. Cartagena's duties include expanding the membership of Club Música Latina and creating strategic alliances and marketing partnerships with other companies.

To date, the bulk of Club Música's growth has been fueled internally, notably through Get a Friend, a referral program where members get free CDs if they refer friends to the club. The referral rate among Latin subscribers, Flanders says, tends to be higher than for the population at large, with almost 50% of members coming in through that program.

"The Latin community is much more tight-knit—in the sense that referrals are huge—so when you satisfy the consumer, they'll tell their friends," he says. "And that's really worked to our advantage." In addition, Flanders says, the average Latin customer buys 50% more than the average Columbia House client.

Club Música sees the possibility of furthering its growth through strategic alliances with labels. That potential can be measured with the recent release of Máná's *Revolución de Amor* (Warner Latina): According to Flanders, Club Música sold 15% of all units in the first week.

In addition to working established acts, Flanders sees an even bigger opportunity with Club Música's potential to break new artists. With a buyer base of more than 1 million members, the club is uniquely equipped to target specific buyers for specific products. "The labels long term are going to be disintermediated if they aren't successful at breaking artists and truly expanding," Flanders notes. "And with our direct connection with our million members, that's where we think we can be very helpful in a market that isn't so easily reached."

In addition to music, Columbia House is exploring the possibility of targeting Latin buyers through its VHS and DVD club and creating strategic relationships with other companies that reach the Latin consumer. "This is the first of an increasing profile for Columbia House as we try to expand our reach into the Latin household," Flanders says. "It's such a big opportunity. The train is leaving the station."

will also be pushed. Mexican acts to benefit include regional Mexican band *Límite* and rock/rap band *Molotov*, both of which will shortly release new albums, and MCA-signed *Café Tacuba*, whose forthcoming four-song EP tribute to Chilean band *Los Tres* will serve as a warm-up for a full length album due in spring (*América Latina*, *Billboard*, Sept. 21).

Despite the piracy problem, López insists that there are still ways to battle it. He says, "Everybody talks about crisis. But a whole family goes to the movies [and] spends money to see a picture once, so why can't we make them buy a CD that they will enjoy forever? We have to be more creative, be closer to the consumer, give people what they want to hear, search for new artists, support talent, and look for attractive packages to offer quality products in all respects. People will pay for music when they really like it."

Universal's plans extend to countries in distress. In Argentina, the label has signed pop/rock legends *Enanitos Verdes* and is launching the solo career of Dante, a former member of duo *Illya Kuriaki*.



LÓPEZ

Universal Pledges Support For Latin America

BY TERESA AGUILERA

MEXICO CITY—Universal Music Worldwide executives gathered here for the company's Latin American Marketing Meeting to express their support for upcoming releases throughout the region. The meeting, which took place Sept. 2-6 at Mexico City's Hotel Presidente, was held with the intention of encouraging increased participation in the region where such superstars as Enrique Iglesias and Paulina Rubio launched their careers.

Universal Latin America/Iberian Peninsula chairman Jesus López explains, "It's very important to us that artists like them keep their essence by continuing to record in their own language—even if they have recorded successfully in English."

The success of Iglesias and Rubio has paved the way for other budding artists, who now benefit from more extensive marketing plans regardless of their genre. Those on the list include Juanes, whose music has now reached Spain, where the music of Ismael Serrano and Efecto Mariposa



by Lella Cobo

UNLOCKING THE POTENTIAL: As the Latin Grammy Awards come to a close, we wonder exactly what it takes to earn a Grammy nomination or the award itself. Several months ago, one label exec answered my question thus: "Get a publicist."

Is this fair? Speaking on the record, most label reps agreed that they hired publicists—but only after their artists were nominated. They say it stirs up interest, brings the nominee to the forefront of the voters' attention, and perhaps clinches that award.

But exactly how far it works is hard to gauge. "I don't think we know enough to tell," Universal Music Latin America VP of marketing *Marya Meyer* says. She adds that Grammys notwithstanding, publicists are a good tool for superstars who need someone to manage their time and endless media requests and "for someone who deserves more coverage than they get."

The first of these two types benefit from a publicist before and after a nomination. In this era of downsizing, few labels have the manpower necessary to really work an emerging artist, especially one whose music is not appealing to radio. For those artists, the initial key is heavy-duty press, which stirs up interest and ignites a spark of recognition when the Grammy nominating committee has to vote on, say, the best new artist category. From that point on, the publicity works in a cumulative fashion.

And lest you're inclined to underestimate what those Grammy nominations can do if worked properly in the media, take a look at *Juanes*.

Exactly how crucial the role of the publicist ultimately is (vs., say, the work of the label) is indeed hard to gauge. But for those unattended artists, whether they're on a small label with scarce resources or on a major label with bigger priorities, that publicist may be the only way to garner attention. This is not necessarily a good thing: One would hope that media would judge projects as they come—not as they come recommended. But that simply isn't the case anymore. And if media are unwilling to open doors,

publicists quite often hold the key.

INSPIRATIONAL RELEASES?: After that dismal first half and an unprecedented drop in sales, labels are expecting a more positive fourth quarter, bolstered by *Enrique Iglesias' Quizás* (Maybe), released Sept. 17 on Universal Music Latino. Also on Universal is an all-bolero album by salsa icon *Cheo Feliciano* featuring mostly new tracks by such contemporary writers as *Amaury Gutiérrez*.

Other label offerings for year's end on BMG U.S. Latin include a harder-edged pop album by rising diva *Gisselle* and a Nov. 5 album by new signing *Millie Corretjer*, produced and written by *Rafael Pérez Botija*. Corretjer was previously on EMI. BMG will also release a greatest-hits disc by Colombian alt-rock band *Aterciopelados*, which will feature two new tracks.

A remix album by *A.B. Quintanilla & the Kumbia Kings* titled *All Mixed Up* is expected on EMI this fall, while Sony Discos is gearing up to release studio albums by *Lupillo Rivera*, *Marisela*, and new signing *Jordi* (previously on Fonovisa), whose new album is produced by *Rudy Pérez*. All three artists performed at a crowded Sony Discos showcase last week in Los Angeles. Fonovisa is readying new releases by *Los Tigres del Norte*, *Los Angeles de Charly*, and *Priscilla y Sus Balas de Plata*, while Disa is set to release new albums by *Palomo* and *Joel Higuera*. Just out is *Banda el Limón's* tribute to *La Sonora Santanera*. Another indie, *Balboa*, is set to release a new *Joan Sebastian* album, on which he'll sing all-new tracks backed by *Banda Sinaloense*.

In other Sebastian news, the Latin Grammy-nominated singer/songwriter has renewed his contract with *Musart/Balboa* for several albums during the next three years.

Going back to the subject of new releases, will they rev up sales? Probably, but executives say not to the extent where they will make up for the first semester's decline. The economy continues to be cited as a culprit, but overwhelmingly, Latin labels point to piracy—specifically the open sale of bootlegged product—as the main source of their problems.

The newly created coalition of West Coast labels that so enthusiastically formed barely two months ago in an effort to come up with anti-piracy solutions hasn't progressed, the Recording Industry Assn. of America is overwhelmed, and the holiday season is around the corner. Ideas, anyone?

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	4	MANA WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1	49	46	49	7	JESSIE MORALES: EL ORIGINAL DE LA SIERRA UNIVISION 310065/UG (9.98/13.98)	Ranchero Y Mucho Mas	29
2	3	—	2	GILBERTO SANTA ROSA SONY DISCOS 84781 (6.98 EQ/16.98) [M]	Viceversa	2	50	42	44	5	GRUPO EXTERMINADOR FONOVISA 86235 (9.98/13.98)	A Calzon Quitado	38
3	2	2	5	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98) [M]	Perdoname Mi Amor	2	51	45	37	58	LOS ANGELES AZULES DISA 727014/UG (8.98/13.98) [M]	Historia Musical	2
4	5	4	17	JUANES ○ SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2	52	47	33	9	ROGELIO MARTINEZ FONOVISA 86216 (8.98/12.98)	Atrevete A Dividarme	18
5	6	7	12	LOS TEMERARIOS AFG SIGMA 0529/FONOVISA (10.98/16.98)	Una Lagrima No Basta	1	53	43	40	17	ELVIS CRESPO ○ SONY DISCOS 84662 (9.98 EQ/15.98)	Urbano	4
6	4	3	8	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2	54	54	54	62	CELIA CRUZ SONY DISCOS 84972 (10.98 EQ/16.98)	La Negra Tiene Tumbao	37
7	7	5	14	JENNIFER PENA UNIVISION 310053/UG (9.98/13.98) [M]	Libre	2	55	50	51	55	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
8	9	8	26	CHAYANNE △ SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1	56	54	60	58	JOSE ALFREDO JIMENEZ ARIOLA 79006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39
9	11	11	17	THALIA △ EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1	57	52	52	22	JOAN SEBASTIAN & MARCO ANTONIO SOLIS MUSART 2548/BALBOA (7.98/13.98)	Los Grandes	14
10	8	6	8	BANDA EL RECODO FONOVISA 86228 (9.98/13.98) [M]	No Me Se Rajar	1	58	55	68	43	LOS BUKIS FONOVISA 6166 (8.98/12.98)	Greatest Hits	39
11	10	10	7	LOS ACOSTA DISA 727026/UG (8.98/13.98) [M]	Historia Musical: 30 Pegaditas	8	59	60	75	72	LOS SUEÑOS AZULES DOUBLE PLAY 4063 (8.98 CD)	Grandes Exitos Del Momento	60
12	15	14	25	SIN BANDERA ○ SONY DISCOS 84806 (16.98 EQ CD)	Sin Bandera	12	60	66	55	3	DI BLASIO ARIOLA 88826/BMG LATIN (10.98/15.98)	Gardel Di Blasio	55
13	14	12	8	JERRY RIVERA ARIOLA 34877/BMG LATIN (10.98/15.98) [M]	Vuela Muy Alto	8	61	63	56	43	ALEJANDRO SANZ △ WARNER LATINA 41541 (10.98/17.98) [M]	MTV Unplugged	1
14	13	15	12	VARIOUS ARTISTS LIDERES 950415 (7.98/13.98)	15 Postales De Amor	11	62	56	53	22	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1845 (8.98/14.98) [M]	El Numero 100	5
15	17	16	9	VARIOUS ARTISTS DISA 727027/UG (8.98/13.98)	Pegaditas De...Ayer Y Hoy	14	63	64	59	51	LA LEY ○ WEA ROCK 40949/WARNER LATINA (10.98/16.98) [M]	MTV Unplugged	13
16	12	9	7	EDNITA NAZARIO SONY DISCOS 84956 (16.98 EQ CD) [M]	Acustico	3	64	65	58	1	BETO Y SUS CANARIOS DISA 724046/UG (8.98/13.98)	Mi Despedida	65
17	16	13	12	VARIOUS ARTISTS DISA 724040/UG (7.98/13.98)	La Hora Sonidera	8	65	66	48	59	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 37687 (9.98/13.98)	El Amor No Tiene Edad	48
18	21	28	43	MARC ANTHONY ● COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1	66	58	—	4	ELIADES OCHOA HIGHER OCTAVE WORLD 12480/HIGHER OCTAVE (16.98 CD)	Estoy Como Nunca	58
19	26	24	24	VICENTE FERNANDEZ SONY DISCOS 84282 (10.98 EQ/15.98) [M]	Historia De Un Idolito Vol. 2	2	67	72	63	32	LOS TUCANES DE TIJUANA ○ UNIVERSAL LATINO 017043 (8.98/13.98) [M]	Las Romanticas De Los Tucanes De Tijuana	2
20	19	22	10	SOUNDTRACK SONY DISCOS 84951 (15.98 EQ CD)	El Clon	19	68	61	45	3	FRANK REYES J&N 87375/SONY DISCOS (7.98 EQ/12.98)	Dejame Entrar En Ti	45
21	NEW	1	1	CRISTIAN ARIOLA 35787/BMG LATIN (16.98 CD)	Grandes Exitos	21	69	70	71	75	LOS RIELEROS DEL NORTE FONOVISA 84202 (8.98/12.98)	Los Mejores Exitos	30
22	23	18	8	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 018816 (8.98/13.98) [M]	Jugo A La Vida	10	70	68	71	83	RAMON AYALA Y SUS BRAVOS DEL NORTE △ FREDDIE 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13
23	NEW	1	1	VARIOUS ARTISTS WARNER LATINA 49152 (10.98/18.98)	2002 Latin Grammy Nominees	23	71	65	—	28	LAURA PAUSINI ○ WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9
24	18	19	28	MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8.98 EQ/13.98) [M]	Confesiones...	8	72	64	—	11	LOS INVASORES DE NUEVO LEON EMI LATIN 34432 (12.98 CD)	20 Exitos	37
25	22	27	5	GERMAN LIZARRAGA DISA 727028/UG (13.98 CD)	German Lizarraga	16	73	64	—	11	VARIOUS ARTISTS MOCK & ROLL 950406/LIDERES (7.98/13.98)	Solo Exitos: Summer Hits Underground	29
26	73	—	3	PLAYERO BM 51182 (7.98/13.98)	Playero 42: Episodio I	26	74	62	—	11	LOS REHENES DISA 720025/UG (4.98/7.98)	15 Hits Vol. 1	48
27	20	25	95	VICENTE FERNANDEZ △ ² SONY DISCOS 84185 (10.98 EQ/16.98) [M]	Historia De Un Idolito Vol. 1	1	75	73	75	75	\$\$\$ GREATEST GAINER \$\$\$		
28	25	26	81	A.B. QUINTANILLA Y LOS KUMBIA KINGS ● EMI LATIN 29745 (8.98/14.98)	Shhh!	1	76	65	—	28	LATIN POP ALBUMS		
29	38	46	3	LAS KETCHUP SONY DISCOS 87433 (15.98 EQ CD)	Hijas Del Tomate	29	77	64	—	11	TROPICAL/SALSA ALBUMS		
30	41	35	51	ALEXANDRE PIRES △ RCA 87883/BMG LATIN (14.98 CD) [M]	Alexandre Pires	3	78	64	—	11	REGIONAL MEXICAN ALBUMS		
31	24	17	7	LOS ORIGINALES DE SAN JUAN ○ EMI LATIN 40864 (9.98/15.98) [M]	Perro Malagradecido	9	79	64	—	11	1	CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA)	
32	30	32	15	PILAR MONTENEGRO △ UNIVISION 310026/UG (9.98/13.98) [M]	Desahogo	2	80	64	—	11	2	JERRY RIVERA VUELA MUY ALTO (ARIOLA/BMG LATIN)	
33	31	34	14	GRUPO BRYNDIS DISA 728990/UG (17.98 CD)	Hablando De Amor Poemas	10	81	64	—	11	3	LOS TEMERARIOS UNA LAGRIMA NO BASTA (AFG SIGMA/FONOVISA)	
34	29	23	5	LOS HURACANES DEL NORTE FONOVISA 86240 (9.98/13.98)	Pa'l Norte	15	82	64	—	11	4	MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	
35	28	29	19	LOS TEMERARIOS DISA 727024/UG (8.98/13.98)	Historia Musical	1	83	64	—	11	5	MONCHY & ALEXANDRA CONFESIONES... (J&N/SONY DISCOS)	
36	33	30	32	VARIOUS ARTISTS DISA 727015/UG (8.98/13.98)	Las 30 Cumbias Mas Pegadas	1	84	64	—	11	6	JENNIFER PENA LIBRE (UNIVISION/UG)	
37	37	42	5	ANGEL LOPEZ SONY DISCOS 84882 (6.98 EQ/16.98)	En Mi Soledad	37	85	64	—	11	7	BANDA EL RECODO NO ME SE RAJAR (FONOVISA)	
38	32	20	7	LOS RIELEROS DEL NORTE FONOVISA 6229 (8.98/13.98)	Cuesta Arriba	20	86	64	—	11	8	GRUPO MANIA LATINO (UNIVERSAL LATINO)	
39	35	39	63	MARCO ANTONIO SOLIS ● FONOVISA 0527 (10.98/16.98) [M]	Mas De Mi Alma	1	87	64	—	11	9	LOS ACOSTA HISTORIA MUSICAL 30 PEGADITAS (DISA/UG)	
40	27	21	4	GRUPO MANIA UNIVERSAL LATINO 018980 (9.98/14.98)	Latino	21	88	64	—	11	10	VARIOUS ARTISTS 15 POSTALES DE AMOR (LIDERES)	
41	51	50	45	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) [M]	Dejame Entrar	1	89	64	—	11	11	VARIOUS ARTISTS LA HORA SONIDERA (DISA/UG)	
42	39	38	83	ALICIA VILLARREAL △ UNIVERSAL LATINO 014824 (8.98/13.98) [M]	Soy Lo Prohibido	3	90	64	—	11	12	VICENTE FERNANDEZ HISTORIA DE UN IDOLITO VOL. 2 (SONY DISCOS)	
43	34	31	23	INTOCABLE △ EMI LATIN 37745 (9.98/15.98) [M]	Suenos	1	91	64	—	11	13	LOS TUCANES DE TIJUANA JUGO A LA VIDA (UNIVERSAL LATINO)	
44	44	41	13	VARIOUS ARTISTS MOCK & ROLL 950410/LIDERES (6.98/11.98)	Puras Cumbias Sonideras	21	92	64	—	11	14	GERMAN LIZARRAGA GERMAN LIZARRAGA (DISA/UG)	
45	36	36	64	GRUPO BRYNDIS DISA 727012/UG (8.98/13.98) [M]	Historia Musical Romantica	1	93	64	—	11	15	VICENTE FERNANDEZ HISTORIA DE UN IDOLITO VOL. 1 (SONY DISCOS)	
46	40	43	11	LOS ORIGINALES DE SAN JUAN UNIVISION 310063/UG (9.98/13.98)	20 Grandes Exitos	18	94	64	—	11	16	LOS ORIGINALES DE SAN JUAN PERRO MALAGRADECIDO (EMI LATIN)	
47	49	47	3	LOS TERRIBLES DEL NORTE FREDDIE 71851 (7.98/13.98)	20 Corridazos	47	95	64	—	11	17	GRUPO BRYNDIS HABLANDO DE AMOR POEMAS (DISA/UG)	
48	NEW	4	4	VICO C EMI LATIN 22628 (10.98/13.98)	Emboscada	48	96	64	—	11	18	LOS HURACANES DEL NORTE PA'L NORTE (FONOVISA)	

● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical symbol indicates album's multi-platinum level. For boxed sets and double albums with a 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 (10x). △ Certification of 200,000 units (20x). ◆ Certification of 400,000 units (40x-Multi-Platinum). *Astens indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	2	2	8	MENTIROSO E. IGLESIAS, L. MENDEZ (E. IGLESIAS, C. GARCIA ALONSO)	Enrique Iglesias ♪ UNIVERSAL LATINO	1
2	1	1	12	EL DOLOR DE TU PRESENCIA R. PEREZ (R. PEREZ)	Jennifer Pena ♪ UNIVISION	1
3	3	3	10	VUELA MUY ALTO J. REYES (ESTEFANO)	Jerry Rivera ♪ ARIOLA/BMG LATIN	3
4	5	5	26	ENTRA EN MI VIDA A. BAQUEIRO (L. GARCIA, N. SCHAURIS)	Sin Bandera ♪ SONY DISCOS	4
5	4	4	20	A DIOS LE PIDO G. SANTAOLALLA, JUANES (JUANES)	Juanes ♪ SURCO/UNIVERSAL LATINO	2
6	6	8	8	PERDONAME MI AMOR J. GUILLEN (R. GONZALEZ MORAN)	Conjunto Primavera ♪ FONOVISA	6
7	7	6	27	Y TU TE VAS R.L. TOLEDO (F. DE VITA)	Chayanne ♪ SONY DISCOS	1
8	8	7	9	ANGEL DE AMOR IHERA GONZALEZ (IHERA GONZALEZ)	Mana ♪ WARNER LATINA	6
9	12	9	9	POR MAS QUE INTENTO K. SANTANDER, J. M. LUGO (K. SANTANDER)	Gilberto Santa Rosa ♪ SONY DISCOS	9
10	11	12	10	VOY A VOLVERTE LOCA A. JAEN (R. VERGARA, F. J. DIEZ)	Alejandro Montaner ♪ SONY DISCOS	10
11	14	15	6	NO ME ENSEÑASTE ESTEFANO (ESTEFANO, J. REYES)	Thalia ♪ EMI LATIN	11
12	23	35	4	TODO MI AMOR SHEPPARD, K. GIOIA (T. VERGES, B. JAMES)	Paulina Rubio ♪ UNIVERSAL LATINO	12
13	10	16	13	NO ME SE RAJAR J. LIZARRAGA, A. LIZARRAGA (J. C. FRAYLE)	Banda El Recodo ♪ FONOVISA	10
14	22	25	12	CARITO E. ESTEFAN JR., S. KRYS, C. VIVES, A. CASTRO (C. VIVES, E. CUADRADO)	Carlos Vives ♪ EMI LATIN	14
15	15	18	18	CUANDO TE ACUERDES DE MI B. SILVETTI (M. A. SOLIS)	Marco Antonio Solis ♪ FONOVISA	11
16	13	11	20	YO PUEDO HACER B. SILVETTI (R. MONTANER, M. FLORES)	Ricardo Montaner ♪ WARNER LATINA	2
17	9	10	34	QUITAME ESE HOMBRE R. PEREZ (J. L. PILOTO)	Pilar Montenegro ♪ UNIVISION	1
18	20	17	18	UNA LAGRIMA NO BASTA A. A. ALBA (A. A. ALBA)	Los Temerarios ♪ FONOVISA	7
19	16	13	10	ESTOY SUFRIENDO A. VALENZUELA, D. VALENZUELA (G. LIZARRAGA)	German Lizarraga ♪ DISA	13
20	26	32	6	TE SOLTE LA RIENDA PRIVERA (J. A. JIMENEZ)	Lupillo Rivera ♪ SONY DISCOS	20
21	29	36	4	ASEREJE M. RUIZ (M. RUIZ)	Las Ketchup ♪ SONY DISCOS	21
22	17	14	16	ES POR AMOR D. POVEDA (ESTEFANO, D. POVEDA)	Alexandre Pires ♪ RCA/BMG LATIN	8
23	21	20	15	VIVIENDO M. ANTHONY, J. A. GONZALEZ (F. OSORIO, J. VILLAMIZAR, M. ANTHONY)	Marc Anthony ♪ COLUMBIA/SONY DISCOS	11
24	24	19	10	MAS DEBIL QUE TU R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable ♪ EMI LATIN	19
25	30	22	17	CON ELLA K. SANTANDER, D. BETANCOURT (K. SANTANDER, O. SANCHEZ)	Cristian ♪ ARIOLA/BMG LATIN	9
26	19	23	13	JUGO A LA VIDA M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana ♪ UNIVERSAL LATINO	7
27	32	31	8	TANTO QUE TE DI E. NAZARIO, T. TORRES (L. FONSI, C. BRANT)	Ednita Nazario ♪ SONY DISCOS	27
28	31	33	16	VESTIDO BLANCO A. BUENROSTRO, M. BUENROSTRO (J. GISELL, J. CASAS)	El Poder Del Norte ♪ DISA	21
29	25	28	21	SI TU TE VAS G. RUBIN (G. RUBIN, C. YIE)	Paulina Rubio ♪ UNIVERSAL LATINO	5
30	18	24	25	DEL OTRO LADO DEL PORTON R. AYALA, F. MARTINEZ (F. MARTINEZ)	Ramon Ayala Y Sus Bravos Del Norte ♪ FREDDIE	12
31	39	38	5	YO TE SEGUIRE QUERIENDO E. PAEZ (A. TORRES)	Nico Flores Y Su Banda Puro Mazatlan ♪ RCA/BMG LATIN	31
32	35	39	14	POR LAS DAMAS J. NAVARRETE, C. ALVARADO (M. CAMPOS)	Cardenales De Nuevo Leon ♪ DISA	29
33	34	27	21	JURO POR DIOS A. VALENZUELA, O. VALENZUELA (J. ZAZUETA)	Banda Tierra Blanca ♪ LA SIERRA	16
34	28	42	10	CADA DIA MAS NOT LISTED (R. GUIRADO)	Los Canelos De Durango ♪ CINTAS ACUARIO/SONY DISCOS	28
35	37	29	18	ARBOLES DE LA BARRANCA EL COYOTE Y SU BANDA TIERRA SANTA (C. TERRANEGRA, SALAZAR)	El Coyote Y Su Banda Tierra Santa ♪ EMI LATIN	28
36	36	34	10	25 ROSAS A. MACIAS (J. SEBASTIAN)	Cuisillos De Arturo Macias ♪ MUSART/BALBOA	34
37	38	37	11	TU FORMA DE SER CUMBIA A. GARZA, R. GARZA (NOT LISTED)	Alberto Y Roberto ♪ DISA	30
38	43	46	3	NO QUE NO J. G. DE GOLLADO, S. DE GOLLADO (R. TOVAR)	Control ♪ EMI LATIN	38
39	27	30	20	NO SE VIVIR E. MARTINEZ (J. M. FIGUEROA)	Jose Manuel Figueroa ♪ UNIVERSAL LATINO	21
40	40	41	14	ARRANCAME J. M. ELIZONDO, M. A. ZAPATA (O. VILLARREAL)	Pesado ♪ WEAMEX/WARNER LATINA	34
41	50	—	2	LA COSITA V. DOTE, V. WAILL (V. DOTE, A. CASTRO, J. CANARIO)	Ilegales ♪ EMI LATIN	41
42	48	—	3	CAPRICHIO MALDITO M. MORALES (PGARZA)	Los Rieleros Del Norte ♪ FONOVISA	42
43	41	40	26	EL PODER DE TUS MANOS R. MUNOZ (L. PADILLA)	Intocable ♪ EMI LATIN	6
44	45	—	2	DOS LOCOS M. DE LEON (A. MARTINEZ)	Monchy & Alexandra ♪ J&N/SONY DISCOS	44
45	NEW	1	1	AMOR DE INTERNET NOT LISTED (NOT LISTED)	Socios Del Ritmo ♪ IM	45
46	RE-ENTRY	6	6	KILOMETROS A. BAQUEIRO (L. GARCIA, N. SCHAURIS)	Sin Bandera ♪ SONY DISCOS	31
47	RE-ENTRY	6	6	EMBOSCADA VICO C (VICO C)	Vico C ♪ EMI LATIN	40
48	33	26	11	BOHEMIO ENAMORADO D. FREIBERG, D. POVEDA (D. POVEDA)	Donato Poveda ♪ ARIOLA/BMG LATIN	16
49	42	49	10	IT'S OK A. VALENZUELA, O. VALENZUELA (A. JEY)	Rogelio Martinez ♪ FONOVISA	37
50	RE-ENTRY	18	18	LA PLAYA N. WALKER (X. SAN MARTIN)	La Dreja De Van Gogh ♪ SONY DISCOS	30

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. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♪ Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	22	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS	22	22	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS
2	24	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	24	24	KILOMETROS SONY DISCOS	SIN BANDERA
3	25	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	25	25	LA CADENA SE ROMPIO SONOLUX/SONY DISCOS	CHARLIE ZAA
4	17	ANGEL DE AMOR WARNER LATINA	MANA	17	17	BOHEMIO ENAMORADO ARIOLA/BMG LATIN	DONATO POVEDA
5	31	Y TU TE VAS SONY DISCOS	CHAYANNE	31	31	TE VAS UNIVERSAL LATINO	LUIS FONSI
6	26	VUELA MUY ALTO ARIOLA/BMG LATIN	JERRY RIVERA	26	26	TAN SOLO TU WARNER LATINA	NEK FEATURING LAURA PAUSINI
7	26	VOY A VOLVERTE LOCA SONY DISCOS	ALEJANDRO MONTANER	26	26	OBJECTION (TANGO) EPIC	SHAKIRA
8	29	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	29	29	BAM BAM CRESCENT MOON/SONY DISCOS	RABANES
9	28	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO	28	28	COMPLICATED ARISTA	AVRIL LAVIGNE
10	36	NO ME ENSEÑASTE EMI LATIN	THALIA	36	36	JUST LIKE A PILL ARISTA	PINK
11	31	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER	31	31	SI TUVIERA QUE ELEGIR WARNER LATINA	RICARDO MONTANER
12	27	ES POR AMOR RCA/BMG LATIN	ALEXANDRE PIRES	27	27	COLOR ESPERANZA RCA/BMG LATIN	Diego Torres
13	30	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS	30	30	QUEDATE SONY DISCOS	LARA FABIAN
14	20	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA	20	20	LOVE AT FIRST SIGHT CAPITOL	KYLIE MINOGUE
15	37	ASEREJE SONY DISCOS	LAS KETCHUP	37	37	LA VIDA QUE VA WARNER LATINA	KABAH
16	34	CON ELLA ARIOLA/BMG LATIN	CRISTIAN	34	34	SIHH EMI LATIN	A.B. QUINTANILLA Y LOS KUMBIA KINGS
17	37	TANTO QUE TE DI SONY DISCOS	EDNITA NAZARIO	37	37	CARALLUNA WARNER LATINA	BACILOS
18	33	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	33	33	TORERO SONY DISCOS	CHAYANNE
19	29	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO	29	29	EMBOSCADA EMI LATIN	VICO C
20	21	CARITO EMI LATIN	CARLOS VIVES	21	21	UNA PROMESA LIDEREZ	RENE

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	20	VUELA MUY ALTO ARIOLA/BMG LATIN	JERRY RIVERA	20	20	COMPLICATED ARISTA	AVRIL LAVIGNE
2	22	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA	22	22	ASEREJE SONY DISCOS	LAS KETCHUP
3	23	VIVIENDO COLUMBIA/SONY DISCOS	MARC ANTHONY	23	23	NO ME ENSEÑASTE EMI LATIN	THALIA
4	28	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS	28	28	MAL ACOSTUMBRADO LATINO/SONY DISCOS	FERNANDO VILLALONA
5	24	ANGEL DE AMOR WARNER LATINA	MANA	24	24	UN BESO UNIVERSAL LATINO	GRUPO MANIA
6	34	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	34	34	LOVE AT FIRST SIGHT CAPITOL	KYLIE MINOGUE
7	21	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	21	21	BAM BAM CRESCENT MOON/SONY DISCOS	RABANES
8	21	CARITO EMI LATIN	CARLOS VIVES	21	21	VOY A VOLVERTE LOCA SONY DISCOS	ALEJANDRO MONTANER
9	29	DOS LOCOS J&N/SONY DISCOS	MONCHY & ALEXANDRA	29	29	EL AMOR MIO FONOVISA	RABITO
10	30	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO	30	30	SI NO TE HUBIERAS IDO FONOVISA	MARCO ANTONIO SOLIS
11	30	LA COSTA EMI LATIN	ILEGALES	30	30	GUITARRA J&N/SONY DISCOS	YOSKAR SARANTE
12	39	EMBOSCADA EMI LATIN	VICO C	39	39	GATA SALVAJE RCA/BMG LATIN	PABLO MONTERO
13	29	BESAME EN LA BOCA SONY DISCOS	ELVIS CREPO	29	29	UNDERNEATH IT ALL INTERSCOPE	NO DOUBT FEATURING LADY SAW
14	36	SE ME SUBE UNIVERSAL LATINO	MANNY MANUEL	36	36	CARALLUNA WARNER LATINA	BACILOS
15	28	NOS SOBRO LA ROPA UNIVERSAL LATINO	DOMINGO QUINONES	28	28	NOCHES DE FANTASIA KAREN/UNIVERSAL LATINO	JOSEPH FONSECA
16	31	AMOR AMOR PRESTIGIO/SONY DISCOS	DOMINIC	31	31	BOHEMIO ENAMORADO ARIOLA/BMG LATIN	DONATO POVEDA
17	31	TANTO QUE TE DI SONY DISCOS	EDNITA NAZARIO	31	31	AGUI CONMIGO SONY DISCOS	ANDY ANDY
18	27	Y TU TE VAS SONY DISCOS	CHAYANNE	27	27	DAYS GO BY CRESCENCE/CAPITOL	DIRTY VEGAS
19	35	ENTRE EL AMOR Y EL ODIO SONY DISCOS	ANGEL LOPEZ	35	35	SALTA 2000 FONOVISA	KING AFRICA
20	—	JUST LIKE A PILL ARISTA	PINK	—	—	BLA, BLA, BLA M.P.	ANTHONY CRUZ

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	24	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	24	24	CAPRICHIO MALDITO FONOVISA	LOS RIELEROS DEL NORTE
2	12	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	12	12	NO SE VIVIR UNIVERSAL LATINO	JOSE MANUEL FIGUEROA
3	20	NO ME SE RAJAR FONOVISA	BANDA EL RECODO	20	20	EL PODER DE TUS MANOS EMI LATIN	INTOCABLE
4	27	ESTOY SUFRIENDO DISA	GERMAN LIZARRAGA	27	27	AMOR DE INTERNET IM	SOCIOS DEL RITMO
5	22	TE SOLTE LA RIENDA SONY DISCOS	LUPILLO RIVERA	22	22	IT'S OK FONOVISA	ROGELIO MARTINEZ
6	25	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS	25	25	QUE BUENA SUERTE MUSICMAX/SONY DISCOS	BANDA EL LIMON
7	31	MAS DEBIL QUE TU EMI LATIN	INTOCABLE	31	31	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA
8	30	JUGO A LA VIDA UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	30	30	BAILAME WEAMEX/WARNER LATINA	LOS TIGRILLOS
9	28	VESTIDO BLANCO DISA	EL PODER DEL NORTE	28	28	TE QUIERD MAS QUE AYER DISA	ARACELY ARAMBULA CON PALOMD
10	36	DEL OTRO LADO DEL PORTON FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	36	36	ME HAS ROBADO EL CORAZON UNIVISION	IMAN
11	23	YO TE SEGUIRE QUERIENDO RCA/BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN	23	23	EL LUMAR SONY DISCOS	DUETO VOCES DEL RANCHO
12	34	POR LAS DAMAS DISA	CARDENALES DE NUEVO LEON	34	34	FUI TAN FELIZ COSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ
13	33	JURO POR DIOS LA SIERRA	BANDA TIERRA BLANCA	33	33	EL SUBE Y BAJA DISA	GRUPO MONTEZ DE DURANGO
14	28	CADA DIA MAS CINTAS ACUARIO/SONY DISCOS	LOS CANELOS DE DURANGO	28	28	EL AMOR NO TIENE EDAD EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
15	40	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS	40	40	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS
16	39	ARBOLES DE LA BARRANCA EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	39	39	NI ME DEBES NI TE DEBO DISA	ROCIO SANDOVAL
17	35	25 ROSAS MUSART/BALBOA	CUISILLOS DE ARTURO MACIAS	35	35	ERES CASADO FONOVISA	LOS HURACANES DEL NORTE
18	37	TU FORMA DE SER CUMBIA DISA	ALBERTO Y ROBERTO	37	37	VANIDOSA EMI LATIN	BOBBY PULIDO
19	34	ARRANCAME WEAMEX/WARNER LATINA	PESADO	34	34	TE AMO, TE EXTRANO DISA	GRUPO BRYNDIS
20	—	NO QUE NO EMI LATIN	CONTROL	—	—	A CAMBIO DE QUE DISA	PALOMD

América Latina...

In Argentina: As TV talent show *Popstars* takes off in Colombia, Bandana (the group spawned from Argentina's version of the show) continues to reap success. Released late last year, the band's second album, *Noche*, has already sold 160,000 copies. Bandana is also making inroads outside Argentina: *Noche* will be released in Spain by Muxxic, and a feature film is also in the works. At the same time, *Popstars 2*—the second series, which aims to cast an all-male group—is airing on Argentina's Telefe channel. All five members should be selected by October, and the band will officially launch with a joint concert with Bandana. Sony has released the eponymous album from the Brazilian *Popstars* band, Rogue.

LEILA COBO

In Colombia: Following the worldwide success of reality TV music shows, Colombian TV network Canal Caracol is also airing *Popstars*. According to national ratings services, 1.5 million people per day watch the show, which competes for the same time slot with another reality show, *Protagonistas de Telenovela* (Soap Opera Protagonists). *Popstars*, which off-screen has already culminated in the formation of a five-member female pop group, will air its final episode Sept. 22. A week later, Sony BMG Colombia will release the group's first album. It will be produced by Kike Santander, who has also written most of the album's 10 tracks (group members wrote one). Members of the band, whose name is yet to be con-

firmed, will take turns singing lead. The group's first show is scheduled for Oct. 13 at Bogota's Plaza de Toros... Singer Andrés Cepeda may be the most visible artist in the country this month. First, he released his DVD, *Siempre Queda Una Canción* (One Song Always Remains), with a premiere at the Cinemark Atlantis theater in Bogota. Second, he reunited with members of his former band, Poligamia (Cesar Lopez, Juan Gabriel Turbay, and Gustavo Gordillo), to play in a show titled Concert of Concerts that also featured La Ley, Diego Torres, Franco De Vita, and Fito Páez. And he's been tapped by Johnnie Walker scotch to be one of the Colombian faces of its "Keep Walking" campaign... Eager to capitalize on its vast catalog of Latin American artists, Universal Music Colombia has launched a collection titled *Esta Es Mi Historia* (This Is My Story), which includes hits by such artists as Nino Bravo, Elio Roca, and Paco de Lucía. Non-Latin artists who sold well in the Spanish market, such as Dennis Rousos, are also featured on the collection. It will be sold in Colombia, Peru, and Ecuador, with expected shipments of 100,000 units.

GUSTAVO GOMEZ

In Panama: Rock band Son Miserables is putting the finishing touches on its new studio CD. It is expected to be in stores by mid-October. The band says it will release the album independently, despite having received offers from major labels.

ANASTACIO PUERTAS CAICEDO

Journey with Jazz at Lincoln Center Premieres September 26



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Jazz Notes™

by Steven Graybow



HUSH-A-BYE: While most artists find the median age of their fan base rising over time, saxophonist **Dave Koz** has lowered his numbers dramatically with the release of *Golden Slumbers: A Father's Lullaby* (Sept. 24), a project geared specifically toward newborn children. The release marks the bow of Koz's Rendezvous Entertainment imprint and will be distributed through Warner Bros.

"This record came about from a real-life, practical need," says Koz, who executive produced the project. He and his brother, guitarist/keyboard player **Jeff Koz**, first entered the studio to record lullabies when his sis-



KOZ

ter-in-law couldn't find suitable music for her newborn daughter. "All of the children's CDs were too loud or had too much singing for an infant. Out of desperation, we started recording some music, and the idea to create a full CD grew from there."

Although the gentle, soothing tones of *Golden Slumbers* should prove relaxing for a newborn, parents (and adults in general) will probably find something refreshing about the music as well. Familiar melodies ranging from the tried-and-true ("Twinkle, Twinkle Little Star" and "Somewhere Over the Rainbow") to pop classics (Stevie Wonder's "Isn't She Lovely" and the Beatles' "Blackbird") are performed by a who's who of contemporary jazz artists including guitarists **Norman Brown** and **Peter White**, keyboardist **Brian Culbertson**, trumpeter **Rick Braun**, and pianist **David Benoit**. All of the participants are recent fathers, godfathers, or uncles.

"So much music today is geared toward the extremes—extremely loud, extremely commercial, and extremely youth-oriented," Koz says. "We picked the opposite extreme, which is extremely soft and beautiful. We chose a very specific setting to work in, which is music for a baby's quiet time. At the same time, we were conscious of not making it too juvenile, so it is relaxing for parents as well as their children."

In conjunction with the CD comes the launch of the golden-

slumbers.com Web site. Featuring parenting-specific message boards and links, the site is expected to expand to include online chats with doctors and people who want to share child-rearing techniques. Parents are able to e-mail their friends and family an online postcard touting *Golden Slumbers* and featuring music from the release, with a unique twist—they can scan photographs of their own children with the card.

Despite the rough times that the music industry is going through, Koz feels that the time is right for a start-up like Rendezvous, whose principles are both Koz brothers, former Broadcast Architecture executive **Frank Cody**, and former Unity Label Group president **Hyman Katz**. "We are not set in our ways, and that is to our advantage," Koz says. "The music we are looking at is all geared toward adults, which sets us apart from most companies, which are looking to target a younger audience."

The next project from Rendezvous will be from contemporary jazz guitarist **Mark Antoine**, followed by a set from Dutch saxophonist **Prافل**, who Koz says "makes cool, chilled-out lounge music." Antoine's disc will be distributed through Warner Bros.; future projects may be taken to different companies. Koz remains signed to Capitol for his solo releases.

NINE LIVES: It's been 30 years since **Gato Barbieri** won a Grammy Award for his score to *Last Tango in Paris*, and his bow for Peak/Concord, *The Shadow of the Cat* (Sept. 24), is his 50th album overall. But as the saxophonist nears his 70th birthday this November, he is more interested in creating music than worrying about numbers.

"I may be 70, but I am never tired," Barbieri says. "Even when I go to bed, it takes an hour to come down and relax." Music, he says, "is about life itself, so every year that passes, everything I do, comes out in the music, so there is always something new to play."

The Shadow of the Cat finds the saxophonist reunited on three cuts with trumpeter **Herb Alpert**, whose A&M label he recorded for during the mid-'70s. "We don't talk often," Barbieri says, "but Herb and I don't have to talk to make music, and he is always on my mind. We hear music very differently, and that is why we sound good together."

Barbieri says that patience and practice account for his longevity and for the passion that still flows through the Latin-inspired grooves of his music. "I play an old saxophone," he says, "and I have learned how to care for and repair it. I treat it good, and it is good to me."

Minder Boasts Beefy Catalog

Fogarty's Business Benefits From Trend For Sampling Classic Tunes

BY NIGEL HUNTER

LONDON—The enduring value and advantage of good catalogs are once again demonstrated by the current stateside chart success of “Gangsta Lovin’” by Eve Featuring Alicia Keys—which is a reworking of the 1980 Yarbrough & Peoples classic “Don’t Stop the Music” written by Lonnie Simmons, Alisa Peoples, and Jonah Ellis—and Ashanti’s “Happy,” which samples Raymond Calhoun’s “Outstanding,” which has previously been exploited in more than 40 other recordings. Last issue, the former was No. 2 on The Billboard Hot 100, while the latter was at No. 8.

This is great news for Minder Music president John Fogarty, who acquired the involved catalogs in 1990 through his Minder Music company. Its U.S. affiliate is Taking Care of Business Music.

“I would love to say that I was clever enough to foresee all this,” Fogarty says, “but, hand on heart, I can’t. Buying these catalogs, which include the works of the Gap Band, Carvin Yarbrough; his wife, Alisa; Jimmy Castor; and the Fatback Band, coincided with the growth of sampling and reworking of such material by the new generation of hip-hop and rap artists and the current genres of R&B. I’d say that the Gap Band songs are probably used more than those of any other act, and ‘Outstanding’ is the prime example.”

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Fogarty founded Minder Music in 1983, not through any burning desire to be a publisher, he concedes, but “because no one would give me a job.” Still, he was not a total stranger to the profession. He previously worked at Gaff Management, whose clients included Rod Stewart and whose business activities included publishing subsidiary GH Music. After launching his own Cavalcade Music catalog and ending an agency partnership booking acts for Southeast Asia, Fogarty started Minder, appropriating both a slang term for “bodyguard” and the title of a popular 1980s British TV series.

“It fits because we mind people’s copyrights,” Fogarty expounds, “and do our very best in promoting them. We never borrowed a penny to get started or since, and initially we chased after sub-publishing rights to administer catalogs in the U.K.”

“Today, sub-publishing remains an important part of our business,” Fogarty continues, “with catalogs like Aaron Schroeder’s [that include] huge numbers recorded by Elvis Presley and Barry White.”

Fogarty credits the inspiration of U.K. radio industry veteran Greg Edwards. He says, “I used to listen to his show on Capital Radio, take a

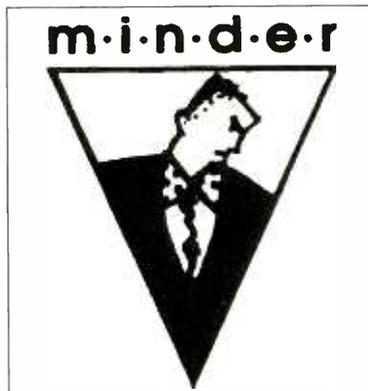


‘Sampling is the new form of cover record, and there’s nothing wrong with it providing it’s been authorized.’

—JOHN FOGARTY, MINDER MUSIC

note of what he played, buy the records, and then write to the mostly American publishers credited on the labels and pitch for their sub-publishing if it was available.”

Word about Fogarty’s enthusiasm and effectiveness eventually got around to the point where U.S. publishers started approaching him. His and Minder’s first top 10 success was “I Found Lovin’,” which was penned by Johnny Flippin and Michael Walker and recorded by the Fatback Band in October 1987.



Minder’s sister company is Published by Patrick. Named after Fogarty’s 14-year-old son and jointly minded by Fogarty and his wife, Beth, Patrick’s repertoire ranges from the Micon/Mike’s Rap material of Bobby Brown, MC Hammer, and Ice Cube to the *Watch With Mother* catalog of material linked with and

named after the popular BBC TV children’s series of the 1950s.

In all, Fogarty figures that the Minder companies hold about 2,000 copyrights, the majority of them active. Other catalogs administered by Minder include Bob Seger’s; Figs.D, which includes the Bellamy Brothers’ worldwide hit “Let Your Love Flow,” written by Larry E Williams; American Broadcasting Music; and Neil Mel, which includes the Blondie-covered hit “Denise.” Moreover, the Minder repertoire spans a broad stylistic and age spectrum, from the 1919 copyright “The Laughing Policeman”—which was recorded by Charles Penrose and is under consideration for yet another TV ad campaign—to “Oops Upside Your Head” by the Gap Band.

“I’m always promoting everything,” Fogarty says. “I still send out copies of our new record cuts—and I’m persistent, too. I’ve suggested ‘Zoom,’ by Bobby Eli and Len Barry for boy band Westlife six times now. Maybe Simon Cowell is using the CDs for ashtrays! And I’ve been pitching Bob Seger’s ‘Like a Rock’ to Sir Cliff Richard for about 20 years—even though I always get a polite letter back from one or another of his office juniors declining.”

SAMPLING CHAMPION

But Fogarty has a deserved reputation for success when it comes to detecting unauthorized sampling. He is an incessant radio listener and has picked up on infringements while shaving, having a cup of tea, or during any number of other daily activities. He pursues everything until it is resolved and litigates if necessary: Minder is currently involved in legal action against Dr Dre, with a hearing in California set for December concerning the alleged infringement of “Backstrokin’,” which was originally recorded by the Fatback Band and written by Bill Curtis and Johnny Flippin.

“It’s really upsetting for a writer when his songs are sampled without permission,” Fogarty says. “Sampling is the new form of cover record, and there’s absolutely nothing wrong with it providing it’s been cleared and authorized. But the climate of the business is now completely different from the time when I started Minder Music: It’s not all doom and gloom, and publishers particularly should show some imagination and innovation and embrace new ways of exploiting our copyrights through the new technology—because sound carriers are in decline. Our main aim must be getting paid for our works being used in the new technology, not moaning about it or trying to disinvent it.”



by Jim Bessman

FAMOUS REPERCUSSIONS: A New York Supreme Court judge has ruled in favor of songwriters and deceased songwriters’ estates who filed a class-action suit last year against Famous Music, alleging failure by Famous to share half of all net sums received in the exploitation of contracted songs’ mechanical rights.

Granting the plaintiff’s request for a summary judgment, Judge **Richard B. Lowe III** held that Famous is liable for breach of contract in failing to share the benefits from foreign tax credits taken by Famous respecting various compositions with the songwriters or their beneficiaries.

The plaintiffs in the suit were songwriter **Ray Evans**; **Ginny Mancini**, widow of composer **Henry Mancini**; **John J. Mercer**, **Amanda Mercer Neder**, and the **Johnny Mercer Foundation**—the successors-in-interest to the late **Johnny Mercer**; and **Margaret Whiting** and **Barbara Whiting Smith**, the successors-in-interest to late composer **Richard Whiting**.

The suit alleged that Famous received earnings from exploiting mechanical rights in foreign territories and deducted the related taxes paid without sharing the benefits of the deductions with the plaintiffs, as required by a contractual 50/50 split of all revenue.

Next up, says **David Blasband** of McLaughlin & Stern—the attorneys for the plaintiffs—is for the judge to decide whether the plaintiff’s action is in fact a class action covering all songwriters contracted with Famous, with damages to be determined thereafter.

“The decision has profound implications for the entire music publishing industry,” Blasband says. “Those publishers who have also taken foreign tax credits but have not shared them with their songwriters who have contracts similar to the ones at issue in the Famous Music case will be directly affected by it: They, too, will have to account to these songwriters for the benefits from foreign tax credits taken in the past—and in the future.”

According to a Famous spokesperson, the company keeps with parent Viacom’s policy of not commenting on ongoing litigation.

‘LOVE’ WRONGED: Righteous anger now somewhat under control, I shall not seek out those responsible for truly the most abominable abuse of a beloved copyright in a TV commercial.

If you happened to be watching the Tennessee Titans vs. Philadelphia Eagles NFL season opener last Sunday on Fox, maybe your blood boiled,

too, at the atrocity Coors Light committed on **Tom T. Hall’s** gentle 1970s country gem “I Love.”

In the hit version, Hall brilliantly balances his love for life’s simple things (“I love little baby ducks, old pickup trucks”) with a love for basic values (“I love winners when they cry, losers when they try”)—as well as his love for the person to whom he’s singing (“and I love you too”).

But in the Coors Light version, a bunch of drunken, disorderly males who probably weren’t born when the song was a hit and who likely never heard Hall’s original version (or even heard of Hall) redo it as an abrasive, raunchy, high-decibel, testosterone-fueled anthem—the exact opposite of the humanity that made legions of Hall fans fall in love with “I Love.”

Yes, Hall also scored back then with “I Like Beer,” but with lyrics like “I like beer—it makes me a jolly good fellow” it hardly rates with **Hank Williams Jr.’s** football theme, “All My Rowdy Friends (Are Here for Monday Night).”

GOLDEN MOMENT: In his first-anniversary observance of Sept. 11, **Nanci Griffith** fan **David Letterman** asked her to perform **Julie Gold’s** “Good Night, New York,” from Griffith’s forthcoming Rounder album, *Winter Marquee*.



Gold, whose Grammy Award-winning “From a Distance” was initially covered by Griffith, recorded the track herself on her 1998 Gadfly album, *Dream Loud*. It was also previously recorded by **Andrea Marcovicci** and sung by **Heather Mac Rae** in the off-Broadway musical *I Love New York*.

“It’s about my mother immigrating to America from Moscow—and the promise of the American Dream,” Gold says, “and it’s about freedom and possibility.” The Julie Gold Music, BMI writer is busy writing, performing, and enjoying the revival of local TV Channel 4’s early-’90s “We’re 4 New York” news promo campaign, for which she wrote the lyrics.

CISAC

Queen Elizabeth II Conference Centre (left) will host the event.

World Congress Confronts Rights Evolution In Digital Age

Former AOL Time Warner Chief Gerald Levin To Keynote International Confederation's 43rd Meeting, Which Centers On "The Business Of Creativity."

BY GORDON MASSON

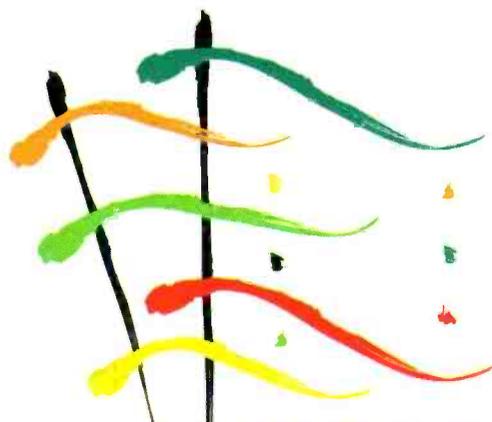
LONDON—When the 43rd World Congress of CISAC—the International Confederation of Societies of Authors and Composers—rolls into London this month, delegates from every continent will be on hand to discuss ways to foster closer relations and generate more money for their creative members.

As collecting societies scramble to come to grips with the challenges that technologies such as the Internet, broadband and wireless throw at them, it is appropriate that former AOL Time Warner CEO Gerald Levin is the conference's keynote speaker.

CISAC delegates hope that Levin—as the former head of one of the world's biggest online-driven media enterprises and the parent company of Warner Music Group and Warner/Chappell music publishing—can offer unique insight into the philosophy on digital-media operations and the way such businesses perceive creative ventures such as music.

"[Levin] will certainly have interesting topics to address on mega-mergers and that famous concept of convergence between programming and distributing through the Internet," says CISAC president Jean-Loup Tournier. "It will be enlightening for our congress members to be told what good will eventually result from the ill-fated strategy which has hit everybody, but which may be just one of those transitory wrongs leading to a bright future."

The biennial CISAC World Congress—last held in Santiago, Chile—is the most important forum for the world's music, literary, audiovisual, dramatic, artistic and film creators' copyright organizations. This year's event



CISAC2002
World Congress

comes at a key point in CISAC's history and, as such, will offer a crucial platform to swap ideas and strengthen alliances with representatives of some of the most creative people on the planet.

Formed in 1926 in France, CISAC is still headquartered in Paris. From an initial 18 founding members, from the same number of countries, today it numbers

203 member organizations from 105 countries, representing more than 2 million creators from all the artistic repertoires.

CISAC secretary general Eric Baptiste notes, "In the past two decades, CISAC has tripled in size. This reflects the fact that many countries have only recently adapted their legislation to be in sync with international treaties, and, as a result, societies have been set up where there were none before."

Taking place Sept. 22-25 in London's Queen Elizabeth II Conference Centre, the 2002 congress, titled "The Business of Creativity," is hosted by the MCPS-PRS Alliance, a co-owned operational venture between U.K. licensing and collecting societies MCPS (Mechanical-Copyright Protection Society) and PRS (Performing Right Society). The event's associate hosts are Authors' Licensing & Collecting Society (ALCS), the Design & Artists Copyright Society (DACS), the Directors' & Producers' Rights Society (DPRS) and the Irish Music Rights Organisation (IMRO).

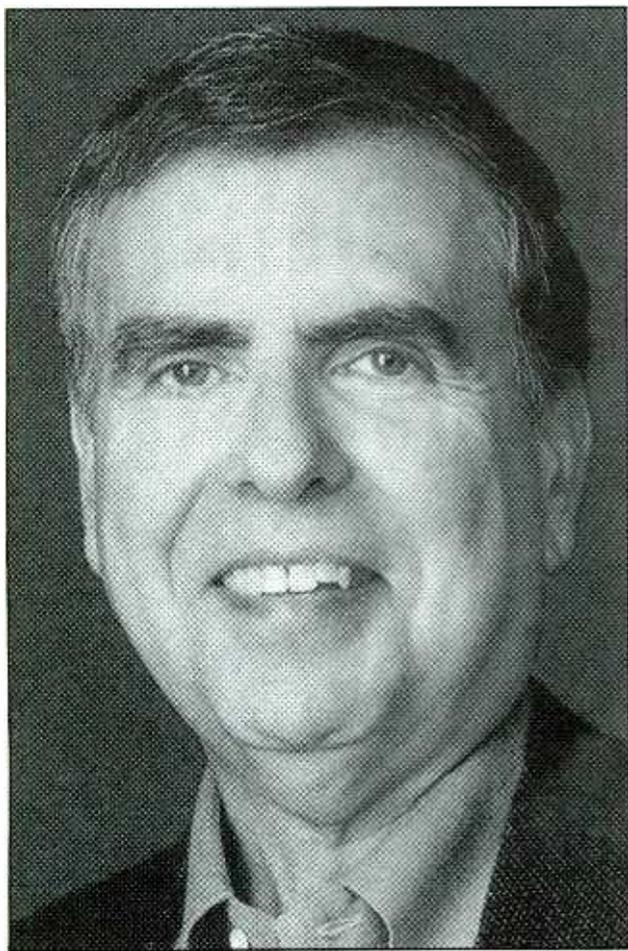
Looking ahead to the conference, Tournier says, "The British societies had the original idea to use the Sunday night for the usual banquet, but, instead of being the closing dinner, it will be the opening event, allowing congress attendants to be able to 'flee home' as soon as the [end of events] Wednesday evening." During the banquet, CISAC Gold Medals will be awarded to prominent creators or persons having exceptionally served the cause of copyright protection or administration.

Continued on page 38

Former AOL Time Warner CEO Keeps The Digital Faith

Levin Says New Technology Will Benefit All Parties—Eventually

BY THOM DUFFY



Gerald M. Levin

Still, despite the economic downturn, and though CISAC members may fear an erosion of copyright value and earnings in the digital age, Levin says his faith in the digital future remains firm. "I'm a technology optimist," he says during an interview in an office he maintains at the AOL Time Warner headquarters in New York. "Each new technology—eventually, when it gets tamed and put into a business formula—has resulted in increased terms for every player along the chain."

While the diminished stock value of AOL Time Warner makes the company's strategy seem "ill-fated," as CISAC president Jean-Loup Tournier says (see lead story), Levin will offer no apologies. "Do I have a defensive position? No. Intellectually, it's just crystal clear that the Internet is the most dramatic communication form that we've ever seen. I've never wavered from that. That doesn't mean, in its early stages, that people have figured out how to make money [from it]."

Creative artists eventually will see the benefit of digital distribution, says Levin, and so will the companies that nurture them. "What's clear is that the old need for dis-

NEW YORK—Gerald M. Levin, the former CEO of AOL Time Warner, will give a keynote address Sept. 23 at the CISAC World Congress in London, where delegates from around the globe will gather under the banner of "The Business of Creativity."

"The subject of creativity is of great interest to me," says Levin, who joined the company in 1972 when it was known as Time Inc. "While I was ostensibly a 'suit' for a long time, the reason I joined this company was to be in the company of creative artists, because of the chemistry, because of the magic."

Levin played a key role in the January 2001 merger of AOL and Time Warner, often described as the marriage of new media and old media; he resigned from the company in May, a departure he said he planned before the union. Since the merger, as the Internet bubble burst, the economy soured and ad sales fell, AOL Time Warner's stock price has plummeted. Levin declines to discuss the recent corporate turmoil at his former company.

tribution, marketing, financing, positioning, risk-taking" by media companies will continue, he says. "If you've lived through enough business cycles, then you recognize [what's happening]," says Levin, who recalls when the music industry seemed threatened in the early '80s by the video-game business. "And then the CD revolution came along, and the business really moved," he adds. "I think we're on the cusp of something now that will tame and understand the use of copyright and digital technology in ways that will increase the value of the business."

Levin acknowledges that companies today are "struggling" to find the proper business model to sell copyrighted content online, including music. "I happen to believe that it's going to be related to fan-based interest on some kind of subscription basis," says Levin, recalling the launch of HBO as a subscription service under his leadership.

"It's just a lot easier [with a subscription service] for the consumer not to have to make individual seriatim choices," says Levin. "It's also better from a marketing point of view. The great thing about a subscription service is that it takes on a personality, a brand, and that kind of packaging is something that, with peer-to-peer file-sharing, is not going to happen."

He disputes the view that file-sharing, or CD burning, has made music piracy more common than ever. "I don't necessarily buy that, because it's always been easy" since the birth of the audiocassette, he says. "I don't think that's a totally new phenomenon. As a youthful experience, you're going around the [legitimate music-marketing] system. But, eventually, you will be part of that system if it delivers true value to you."

In the current business and technological climate, do musicians and other creative artists feel increasingly at odds with the corporate system? There is evidence that

they do. The Recording Artists Coalition is battling with the RIAA (which includes Warner Music) over record contracts offered under California's existing labor code. The National Writers Union has targeted AOL Time Warner for requiring that freelance writers sign away the copyright to stories written for the company's magazines.

The climate of mistrust of business leaders, in the wake of recent corporate scandals, may threaten to further divide creative and corporate interests. "It's a very significant point," responds Levin. "Anyone who knows my history, [knows that] values have always been very important to me. And that's what's in question today, values-based leadership, from all parts of society. That has a corrosive effect, and it's of great concern to me."

Levin currently is co-chair of a committee of the New York Stock Exchange charged with reviewing rules of corporate governance amid the current rash of U.S. corporate scandals. "I'm also trying to spend some time talking to young people coming out of school," he says. "They need to hear from those who believe there are sturdy principles at work."

"There is an obligation [by corporations] not only to deliver a return to shareholders, there is an obligation to serve the public interest," adds Levin. "Now that's a hard statement to make today because of the disciplining demands of the marketplace."

By recognizing those obligations, Levin explains, corporations can better build the business of creativity.

"I do think corporations should be defined to include this responsibility, this social commitment," he says. "They'll not only be better citizens, but better companies, and will have the allegiance not only of the people who work in the companies, but their customers—and, in this case, the creative community." ■

NEVER IN THE HISTORY OF RECORDED MUSIC HAVE SONGWRITERS FACED MORE SEVERE THREATS TO THEIR RIGHTS. IN THIS ERA OF REVOLUTIONARY TECHNICAL INNOVATION WITH SO MANY EXCITING AVENUES OF OPPORTUNITY OPENING ON A WORLDWIDE BASIS . . . AT A TIME WHEN THERE SHOULD BE UNIVERSAL REJOICING. . . . SONGWRITERS AND ALL CREATORS ARE FACING POTENTIALLY DEVASTATING THREATS TO THEIR ARTISTIC AND FINANCIAL FUTURES.

FROM PROPOSED LEGISLATION WHICH WOULD STRIP CREATORS OF THEIR LAWFUL PERFORMING RIGHTS . . . TO THE FIGHT TO PROTECT YOUR WORK AND LIVELIHOOD FROM THEFT VIA ILLEGAL DOWNLOADING . . . TO THE BATTLE TO MAINTAIN THE INTEGRITY OF YOUR WORK . . . THE CREATIVE COMMUNITY IS UNDER SIEGE.

A MESSAGE FOR ALL CREATORS

NOW IS THE TIME FOR ALL OF US . . . RECORD COMPANIES, PUBLISHERS, RIGHTS ORGANIZATIONS OF ALL TYPES . . . TO STAND UNITED TO ELIMINATE THE THREATS AND TO BE FULLY COMMITTED TO HARNESS THE OPPORTUNITIES . . . AND TO ONCE AGAIN PROVIDE YOU, OUR CREATORS, AN ENVIRONMENT OF UNFETTERED FREEDOM, SECURITY AND WELL-BEING IN WHICH YOU MAY CONTINUE TO EXERCISE YOUR AMAZING TALENT TO ENTERTAIN THE WORLD.

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Authors' Societies Grapple With Threats To Copyrights

What do copyright societies view as the greatest challenge to their creative members? Here are views from CISAC, ASCAP, BMI and SESAC.

JEAN-LOUP TOURNIER PRESIDENT, CISAC FRANCE



"The 18th, 19th and 20th centuries largely proved to be eras favorable to the moral as well as pecuniary interests of creators, that is, authors. However, the third millennium and the 21st century have seen a radical switch from that positive trend. There are three main reasons for this.

"In the past, political forces in favor of the development of authors' rights came from all over the world and expressed themselves independently during the periodical revisions of the diplomatic instruments dealing with intellectual property, like the Berne Union or the Universal Convention. Unfortunately, we have seen the end of this practice, with the taking over of this subject by two world dominant powers: the North American continent and the European Union [where recent legislative actions have weakened authors' rights]. A small room for influence is left for Japan.

"[Secondly], the emergence in the last part of the 20th century of legislation on neighboring rights [has gone] as far as practically identifying these ancillary rights with the authors' rights. [But this] is also the source of growing difficulties for the proper administration of [authors'] rights. If you take the Internet, for example, you will find that users—whoever they are, because laws have succeeded in practically exempting all of them from any responsibility—have to seek licenses from [numerous] rights owners, making it very hard to operate legally.

"[Thirdly], emerging countries—the overall majority of the world community—are not helped by the competent organizations in the proper way to create adequate bases for authors' societies, record or audiovisual industries and so on. That puts them in the disastrous plight of having to import from rich countries all the programs they need for TV, cable, theaters, etc., thereby putting their own creators in a cruel, noncompeting status. The result is that practically the whole of Africa, Asia, South America and the Eastern European countries, including Russia, live in a practical void of copyright status."

JOHN LOFRUMENTO CEO, ASCAP U.S.



"Copyright is an engine of creativity. It enables songwriters, composers and publishers to advance the art and commerce of music. So piracy becomes the greatest challenge for creators, as well as for the organizations that represent them.

"Particularly insidious is that, through a new culture of 'free' that has emerged on the Internet, piracy has taken root [in a way] that is not easily dislodged. This new form of piracy is buttressed by those who refuse to allow existing copyright laws to be applied to the new technologies. It is, therefore, vital for ASCAP to join with other rights organizations throughout the world under CISAC, to ensure that our members' works are delivered in a safe and licensed manner.

"Our purpose has always been, and continues to be, to ensure that our members receive fair and full payment for the use of their musical gifts. We approach this on many levels: from aggressively licensing the performances of ASCAP music, including music on the Internet, to pursuing legal enforcement of our members' rights and conveying to Congress the value of music and its role in safeguarding it. Because ASCAP is owned by its members, we focus on ways of maximizing their royalty distributions. We are proud that, in this respect, we set a new record recently when our royalty distributions exceeded the half-billion-dollar mark, with an expense ratio that continues to be among the lowest in the industry.

"What is needed now is joint action by the world's authors' societies, not only to educate governments, but also private citizens, to understand that intellectual-property protection is the foundation of our world culture and civilized society."

FRANCES PRESTON CEO, BMI U.S.



"I believe the greatest challenge creative people face in this unpredictable and highly accelerated environment is to hold onto the fire that inspired them in the first place.

"While we are rightfully concerned by predictions of economic instability and, at the same time, trying to assimilate new developments in technology that could potentially devalue a life's work, it is easy to lose sight of the original impetus: the love of the creative process.

"Music is an art, and, as such, is fragile. It should be nurtured and respected and not diminished by newly developing priorities. Over the centuries, a culture's importance could be measured by how it valued its art and artists. Despite the enormous changes we are currently experiencing, the same is true today. Whether it is a classically trained composer creating a symphony on a Steinway grand piano or a techno songwriter finding new sounds on his home computer, both are entitled to the respect afforded the cream of our society. They are living their dreams and generously sharing them with us.

"It is the responsibility of the community and the culture to ensure, despite economic or technological changes, that the creators of music are encouraged and properly remunerated for their valuable gifts."

BILL VELEZ PRESIDENT/COO, SESAC U.S.



"There are two dominating challenges: the continued dilution of copyright protection through detrimental legislation and technology's impact upon the licensing societies' ability to continue compensating affiliates [using] our traditional business model.

"While history [shows] that Congress has periodically implemented various exemptions to our copyright law, the so-called Fairness in Music Licensing bill, which passed several years ago, constituted a new and disturbing level of 'legal' confiscation of intellectual property. In simple terms, the legislation exempts some restaurant and retail establishments from having to compensate copyright owners for the use of the creator's property.

"It boggles the mind that Congress would deny the creators of music the reasonable compensation that they merit in exchange for the 'commercial' exploitation of their property! This debacle exemplifies the problem plaguing our political system at the moment: It's not about good or bad law, right or wrong; rather, it's about which special-interest group musters the greatest lobbying power. I remain concerned that we have witnessed the establishment of a precedent that will return to haunt us in years to come.

"Turning to technology, the future is again somewhat threatening, but, make no mistake about it: We have the opportunity and ability to successfully cope with this emerging issue. In the music-licensing world, the future winners will be those entities that can utilize technology to decrease the transactional cost of doing business. For instance, I believe that a writer would find a licensing firm that could pay in real time by wiring royalties to the writer's bank account simultaneously with the detection of a music performance—a most attractive alternative to the traditional payment lag time of six months or so.

"If the music-licensing firms choose to continue the status quo, some [technology firm] will enter the competitive arena and do it for us, thereby potentially garnering massive market share on a global scale. Once again, we have the ability to combat this serious threat if we view change as a positive force and remain willing to think 'outside the box.'" ■

CISAC CONGRESS

Continued from page 35

"One and a half days of the three remaining days are devoted to speeches by outside or inside speakers," continues Tournier, "while the rest is used for the purposes of the General Assembly; i.e., reports from various bodies and the secretary general, accounting, dues and, at the end, the election of the board and the president and vice president of CISAC."

During 2000, CISAC societies collected more than 6 billion euros (\$5.9 billion), with music representing more than 90% of those revenues. Through CISAC reciprocal agreements, national organizations form a global network ensuring that royalty payments flow to creators for the use of all forms of copyright.

John Hutchinson, CEO of the MCPS-PRS Alliance, says CISAC has "changed out of all recognition" since he first became involved seven years ago. "When I first arrived, CISAC was a very old-fashioned, amateur-seeming organization. But the new secretary general, Eric Baptiste, is a businessman; he ran a radio station and is younger in attitude than his predecessors. Eric understands the changes that are going through a business driven by technology, etc., and has set himself the task of reforming the way his team reacts to the needs of the member organizations."

Hutchinson is realistic about the difficulties of bringing together so many organizations—some of which are competitors. "As people well know, PRS and MCPS have both had their run-ins from time to time with the continental societies on various issues," he notes. "But, overall, the outside dangers are far greater than any of the issues between us, and I think we are working together really well."

Dafydd Wyn Phillips, CEO of ALCS, points out that, while the infrastructure for dealing with musical rights is well-established, "This may not be the case with non-music societies, where the rights administered by such societies differ greatly from country to country. Whereas there may be only one musical collecting society in most countries, there may be up to three or four covering the rights owners of the literary and dramatic repertoires."

Despite the complexities, Wyn Phillips welcomes the progress made during recent years. "There has been a gradual realization within the CISAC membership that, in this day and age, there is more convergence between the various CISAC repertoires than ever before," he says. "[CISAC's] Common Information System has given non-music societies such as ALCS a chance to play a more prominent role."

But the umbrella organization is not without its critics. "Being an international confederation of authors' societies, it is hardly surprising that CISAC, despite its good intentions, finds it difficult to change," says Adrian Gaffney, CEO of IMRO. "Pressure from major societies, who are, in turn, pressured by major members, have sought to lessen the influence of CISAC. Such pressures have come about as a result of the digital revolution, which has given rise to serious challenges to the major players in the international music business."

Gaffney adds, "Despite a series of proposed initiatives by CISAC to promote a standardized approach to international-repertoire management, this has not happened. Instead, we have seen the development of clusters of societies promoting sectionalized solutions."

Tournier believes that one of the main purposes of this year's congress will be to bring delegates up to date on the efforts made on such solutions and their relevance going forward. "In as much as CISAC has in the last seven years tried to build a costly world-common information system, entirely based on the eventual generalization of Internet use for the world diffusion of artistic programs, it will be vital to hear how the situation stands today," says Tournier.

"Everyone has realized that, so far, no money—but enormous amounts of losses through piracy—has been the unhappy result of what was considered to be the new

Continued on page 40

People

Words By BOB MERRILL

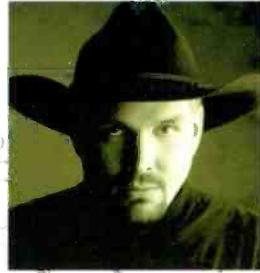
Music By JULE STYNE

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The CISAC World Congress 2002 Agenda

Queen Elizabeth II Conference Centre, London

Sunday, SEPT. 22

Opening Gala and Presentation of CISAC Medals
Honors will be presented during a banquet at the Grosvenor House to Beatles producer George Martin; artist Peter Blake, designer of the cover of *St. Pepper's Lonely Hearts Club Band*; Maureen Duffy, lifetime president of the (literary) Authors Licensing and Collecting Society; film director John Boorman; and veteran Irish act the Chieftains.

Monday, SEPT. 23

Welcome and Introduction

by John Hutchinson
CEO, MCPS-PRS Alliance, U.K.

Keynote Address: "The Business of Creativity"

by Gerald Levin
former CEO, AOL Time Warner

Introduction

by David Bedford
chairman, PRS, U.K.

Keynote Address

by the Right Honorable Tessa Jowell
U.K. Secretary of State for Culture, Media & Sport

Conference Session:

"Technology Challenge and Business Models" moderated by PwC Consulting partner Ed Straw. Participants include: Mamoru Kato, JASRAC, Japan; John LoFrumento, CEO, ASCAP, U.S.; Bernard Miyet, president, executive board, SACEM, France; Patrick Barwise, chairman, Future Media Research Program, London Business School, U.K.; Peter Bazalgette, chairman, Endemol; Charles Grimsdale, co-founder, OD2; Bernard Rose, film producer.

Conference Session:

"The Copyright Map" moderated by Eduardo Bautista, CEO, SGAE, Spain, and president, CISAC executive bureau. Participants include: Prof. Robert Clark, IMRO international legal advisor, associate professor of law, University College Dublin; Marybeth Peters, director, U.S. Copyright Office (introduced by Andre Le Bel, CEO, SOCAN, Canada); Jörg Reinbothe, head of unit, EC Internal Market Directorate (introduced by Prof. Dr. Reinhold Kreile, president/GM, GEMA, Germany); Sanjay Tandon, CEO, IPRS, India (introduced by Brett Cottle, CEO, APRA, Australia); Emilio Estefan, producer, U.S. (introduced by Eduardo Bautista); Andrew Ofoe Amegatcher, Attorney Generals Department, Ghana (introduced by Rob Hooijer, CEO, SAMRO, South Africa); Dafydd Wyn Phillips, CEO, ALCS, U.K.

Tuesday, SEPT. 24

Keynote Session: "The Creator in a Global Business"
Interview by BBC broadcast journalist John Humphrys of songwriter and BASCA chairman Guy Fletcher; visual artist Simon Stern; author Maureen Duffy; TV director Piers Haggard.

Conference Session: "The Business Interface"

A discussion of how "intermediaries"—such as lawyers, accountants, collecting societies, publishers, production companies, manufacturers, portals, service providers, distributors and retailers—allow creators to realize the value of their work. Presentations will be made by executives who provide creators with a business interface, including Ralph Peer, president/CEO of peermusic; Andy Wilson, RBS corporate director of media and technology team; and Mark Hall, VP, RealOne Services, Europe/Asia Pacific/Latin America.

Conference Session: "Footprints, Fingerprints, Signposts and Links," moderated by Frances Preston, CEO, BMI, U.S. Participants include: Paul Jessop, CTO, IFPI; Eric Baptiste, CISAC secretary general; Michael Laye, image-access.net; Frances Seghers, VP, EU Affairs, Sony; Michael Healey, Whitaker Information Services; Jean Michel Grapin, CEO, Yacast.

CISAC General Assembly will open Tuesday afternoon in the main conference auditorium with voting and reports.

Breakout Session: "Lobbying and Public Awareness" organized by British Music Rights. Participants include: Marybeth Peters, U.S. Copyright Office; Veronique Desbrosses, GESAC; Hal David, ASCAP; Fred Cannon, BMI; Jörg Reinbothe, European Commission.

Breakout Session: "Cultural Foundations" organized by the U.K. Performing Right Society Foundation. Participants include: Marcus Davy, chairman of the PRS Foundation; David Francis, PRS Foundation; Prof. Dr. Michael Karbaum, GEMA Foundation; and Henk Heuvelmans, ISCM and International Association of Music Information Centers.

Breakout Session: "Anti-Piracy" organized by the MCPS anti-piracy team. Participants include: Mark Stephens, Finer Stephens Innocent; Lavinia Carey, Alliance Against Counterfeiting and Piracy; Barry Fox, journalist; Tim Kuik, BREIN; Adriano Marconetto, EDiMA; and Richard Owens, British Music Rights/Rights Watch.

Exhibition

An exhibition of ideas, products, technologies and services open to all delegates.

Art Exhibition

The U.K.-based DACS (Design and Artists Copyright Society) has organized a unique exhibition of works.

Music at the Congress venue

Live music will be featured during all breaks between sessions.

Wednesday, SEPT. 25

Meetings of the CISAC general assembly, administrative council and executive bureau.

Agenda, shown at presstime, will be updated at www.csac2002.org. ■

CISAC CONGRESS

Continued from page 38

El Dorado for all actors of artistic industries like music and motion pictures," continues Tournier. "This subject will undoubtedly be the major one for the congress—as it has been for the last two. Except that, this time, the difference between the Internet as a remarkable technical tool for handling the world documentation and distribution of authors' societies and a new media for entertaining the world—which, so far, it obviously is not—will appear clear to everybody."

Hutchinson believes that allowing societies or groups of societies to develop their own customized solutions ultimately benefits everyone, by adopting the best parts of each system. He explains that MCPS-PRS is part of something called "G-10, a group of big societies with good resources that is trying to get some momentum behind linking systems together so that we are more effective. And we have found that working in smaller groups is very effective."

Pointing to what he describes as "local initiatives that have good ideas behind them," Hutchinson cites the example of MIS@SIA, "a combined database for several different languages and several different character sets. The relevance of that is, it is not just Asia that has that problem; we have Eastern Europe and Greece, for example, with different character sets."

IMRO's Gaffney can also see the benefit of bringing societies together to compare and contrast problems and solutions. "The real value [of the congress] for most participating societies is the opportunity to meet and consult with representatives of other societies with which they have matters in common," says Gaffney.

ALCS CEO Wyn Phillips agrees. "Every CISAC member society faces similar problems, such as peer-to-peer file-swapping and the call for greater exceptions to copyright," he says. "All societies need to work together to prevent the further erosion of rights in a consumer-driven society. Collective licensing schemes, with the aid of [digital-rights management] technology, will stem the tide of the free flow of information and ensure the protection of creators' rights in the future."

"The main thing," says Hutchinson, "is putting CISAC into the business of being an international coordinating body for the speedy implementation of initiatives, step by step, with no major huge spending. Because a lot of the spending has been done, it's just not been coordinated."

Hutchinson is also looking forward to the participation of representatives of the record industry at the congress. "We now have much better relations between what used to be the two halves of the music industry, and we are working well [together]. We have similar challenges: Anything that nibbles away at the edge of copyright also nibbles away at the sound-recording right."

Baptiste concludes, "I would like members of CISAC to come back from the congress with the idea that they have been exposed to the best possible ideas about how their businesses and their activities will relate to the future. I would also like them to go back to their home countries with the idea that CISAC as an organization is really operating in this digital world, making sure that it can be as effective as possible in providing the forms or the solutions or the advice that our members will need to be first-class organizations in the future." ■



THE MUSIC ALLIANCE



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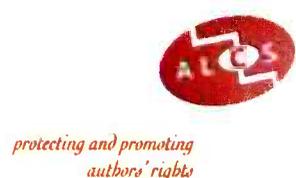
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Damon Elliott: Hitmaker For Today's Divas

Dionne Warwick's Son A Student Of Bacharach/David, Quincy Jones

BY CHRISTOPHER WALSH

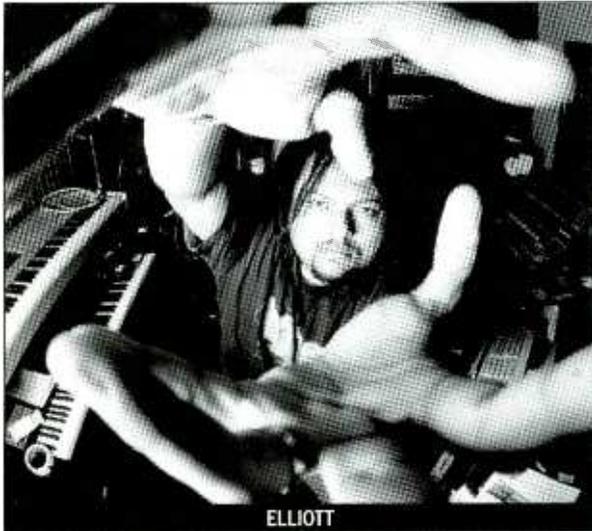
Much like the legendary writing/production team of Burt Bacharach and Hal David, prolific producer/songwriter Damon Elliott is creating hit songs for today's divas. With recent productions for Pink, Mya, Kylie Minogue, and Destiny's Child, Elliott has become a major force in music production for album and film projects.

The Bacharach/David connection is a strong one: Elliott's mother, artist Dionne Warwick, recorded many of that team's songs, including "Do You Know the Way to San Jose?," "Walk On By," and "I'll Never Fall in Love Again." The influence, Elliott explains, was profound.

"Watching them sit down at the piano and create monstrous songs, and actually starting with just one instrument, playing string lines and everything on a piano, was interesting to me," Elliott says. "All my mom's stuff, you know? I was born into it. And I grew up with Quincy Jones. He gave me a lot of the elements of vocal arrangements and just producing all the way around."

From the time he was making beats as a teenager to a fortuitous mid-1990s meeting with Bone Thugs-N-Harmony at a Los Angeles studio, Elliott was honing his own skills. That experience

and the above-cited influences have brought Elliott to a private studio at the Enterprise, where for the past four years he has handled a steadily increasing workload of high-profile projects.



ELLIOTT

Elliott served as producer of "Hey Goldmember" and remixer for "Work It Out," both by Destiny's Child's Beyoncé Knowles for *Austin Powers in Goldmember*; he also produced Knowles' remake of "Fever" for the upcoming motion picture *The Fighting Temptations*. He co-wrote and produced four songs for Destiny's Child member Kelly Rowland's upcoming *Beyond Imagination* and four songs for Solange Knowles (Beyoncé's younger sister), including "Thinking About You" from the *Scooby Doo* soundtrack.

Elliott's studio is based around a "fully blown-out" Pro Tools system and Tascam TM-D8000 digital mixer. "I've got a lot of synths," Elliott explains. "I've got [Korg] Tritons, a [Roland] XV-5080, JV-1080, [Emu] Vintage Keys, Planet Phatt, Orbit, an [Akai] MPC-3000. The Tascam is cool because I have all my synths coming up. I monitor, I use my analog synth and use the upper channels—16 stereo inputs—on the Tascam. Then I go right into my 888 [audio interface] to Pro Tools. It works out really well."

Elliott relies on superstar engineer Dave Pensado, also a steady presence at the Enterprise, to mix his productions. "We've had a lot of big records together," Elliott says. "He mixes all my stuff: all the Pink stuff [four songs from *Missundaztood*], all the Beyoncé and Kelly solo stuff. I use the hot-swap drive: I'll make a song, pull my drive out, put it in his computer, and he mixes it."

Currently, Elliott is working on music for four films scheduled for release in 2003, including *Fat Albert* and *Malibu's Most Wanted*. "I'm learning the film process," he explains, "and I love creating music for [film]. You're using a whole different side of your brain. This is something brand-new, and I'm like a kid in a candy store."

Studio Monitor

by Christopher Walsh

STILL GRAND: The task of today's professional audio services provider—offering quality services and equipment while maintaining profitability—is an arduous one in the current economic climate. The dynamism that defines the development of recording equipment, fostering successive generations of powerful and versatile digital gear at falling price points, has put high-quality recording tools into the hands of engineers at every level, from hobbyist to pro.

One by-product of the digital revolution is an explosion of home-based or personal studios, many producing professional results. Another is the loss, at the commercial level, of an enormous measure of business. Studios that offer high-end equipment as a matter of course, an investment that can easily amount to seven figures, can find the concurrent challenges of steep overhead and diminishing label budgets overwhelming.

Dave Cline and Jake Niceley, principals of Seventeen Grand Recording, have responded to the challenging Nashville market with a move indicative of both today's business environment and the efficacy of small-format digital equipment. In the spring, the large-format Euphonix CS3000 console housed in the multichannel mix studio since 1997 was removed; early last month, Cline and Niceley installed a pair of cascaded Sony DMX-R100 small-format digital consoles. The DMX-R100, sales of which the manufacturer puts at 1,800, now retails for \$16,000, 20% below its cost upon introduction.

Small-format digital consoles—also offered by manufacturers including Yamaha, Tascam, and Mackie—are a fraction of a large-format console's cost, especially a large-format digital board. Yet a commercial

facility's console has traditionally been its centerpiece and essential billable asset.

Can a cascaded pair of small-format consoles fill that role? Cline and Niceley think so. "We'd been researching and saw these shown briefly in New York at [the Audio Engineering Society convention] three years ago," Cline says. "I was intrigued about the price point then, because it sounded good, and it had similar architecture and enjoyed R&D from the Oxford [Sony's OXF-R3 large-format digital console]. I thought it would be a good product but didn't have any need for that until recently."

"Jake has done a lot of projects on the Euphonix," Cline adds, "and it's a wonderful console. It sounded great, and the automation is very comprehensive. But we have so many guest engineers coming in that it was always difficult to get people to get comfortable. We felt like we needed to reposition, and in the current environment, we weren't going to buy an Oxford or [SSL] Axiom or [AMS Neve] Capricorn—I think there are going to be a lot of big changes in the digital console world. We decided to do this and see if people would accept it. It certainly gives us enough channels, it allows us to do surround. It allows us to do 96k if we need to. It seemed to really fit our current needs."

"A lot of independent producers are building their own home studios and staying at home and working in them," Niceley says. "That's one of the reasons why I've gotten into doing more production and engineering myself. The trend is toward owner-operator situations, and the record companies don't mind dealing that way. They like to make a package deal, so I figure this is one of the ways we can combat the loss in revenue."



Simply Grand. Seventeen Grand Recording principals Dave Cline, left, and Jake Niceley at the Nashville facility's cascaded Sony DMX-R100 digital consoles.

SEPTEMBER 28 2002 Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 21, 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)	I MISS MY FRIEND Darryl Worley/ F. Rogers, J. Stroud (DreamWorks)	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/Pro Tools	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	THE CASTLE (Nashville, TN) Richard Barrow	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 4064 G+	Neve 8048, Pro Tools	Neve 8048, Pro Tools
RECORDER(S)	Studer A820	Studer A820	Otari Radar II	ATR 124, Pro Tools	ATR 124, Pro Tools
MIX DOWN MEDIUM	Quantegy 499	Quantegy 499	BASF 900	BASF 900	BASF 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	MASTERMIX (Nashville, CA) Hank Williams	SONY (New York) Vlado Meller	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UNI	UNI	UNI	WEA	WEA

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STUDIOS AND RECORDING EQUIPMENT



A Tale Of Two Studios

Home Studios Take Advantage Of New Equipment, While Destination Locations Tout Bigger And Better Quality And Services

BY CHRISTOPHER WALSH

Any great studio is predicated on the energy it creates," Andy Kadison, senior VP, tells a visitor to Sony Music Studios, which on any given day will be providing audio recording, mixing and mastering services; audio and video post-production for television and film; motion art graphics for video; photo shoots; satellite press tours; and a live concert for a few hundred lucky fans, broadcast live on A&E, MTV or VH1.

By this rational measure, Sony Music Studios, located at the old 20th Century Fox film stages at 54th Street and 10th Avenue in Manhattan, is one of New York's elite facilities, reaping the benefits of its diversity of services and talented staff. With literally dozens of studios housing four Solid State Logic 9000 J Series consoles, New York's first AMS Neve 88R console, two Sony Oxford digital consoles and an abundance of post-production consoles; writing rooms; opulent, comfortable lounges; and a main stage suitable for multiple applications, the facility is a self-contained world of production, providing services for artists of all genres and label affiliations.

"Sony Music Studios is extraordinarily busy," Kadison continues, "and focused on making the artist feel like the choice they made is the right one, with engineering, the sound of our rooms and the quality of our environment. We are dealing with artists who are going to have major new releases and are doing everything we can to make them happy."

Right across the Hudson River at Water Music Recorders, a three-room, residential recording studio that rode a late-1990s wave of popularity from indie-rock citadel to first choice for myriad major-label projects, owner Rob Grenoble relates the view from Hoboken.

"At the old Water Music, we weren't far enough up the food chain to feel it," says Grenoble, who built the first Water Music in a loft on Grand Street in 1980, later expanding to its current, larger space at 931 Madison St. "It didn't matter if the country was in recession, because we didn't make any money anyway! But, over the last eight years, we've done more and more major-label work in this building; we are now officially far enough up the food chain that we *really* feel it. About two years ago, I stood here and thought, 'We haven't had an indie band in here in about six months.' It was all major-label work, and I thought, 'I'm not sure this is that great an idea.' I would say we've gotten through this

miserable period as best as anyone could. Our indie business is up 50%, and that's what we're running on. But the major stuff—there just isn't any."

One a component of an international entertainment and electronics conglomerate, the other an independent small business, Sony Music Studios and Water Music are both indicative of professional audio recording, circa 2002. The wealth of demand for content—a demand boosted by 1 billion DVDs carrying high-resolution, multichannel music mixes for movie soundtracks, classic and current albums, video games or other interactive content—remains a pillar of the audio recording industry. The exploding DVD market, however, is greatly offset by falling CD sales, corresponding with the illegal downloading and copying of audio content onto untold millions of CD-Rs. By mid-August, album sales were down 10.4% from 2001's pace, according to Nielsen SoundScan.

TAKING IT HOME

While many of New York's high-end recording studios are indeed busy, others admit double-digit revenue declines compared with 2001, the consequence of a contracting and consolidating music business. There are additional pressures—such as a national recession that threatens to assume double-dip status and the proliferation of the ever-improving digital audio workstation (DAW) into more and more home studios and private, producer-owned suites, expropriating a vast apportionment of tracking and overdub work formerly accomplished in commercial rooms.

"The fact is, there aren't going to be 50 big new studios built in 2002," says John Storyk of the Walters-Storyk Design Group, an architectural design and acoustical consulting firm. "We're continuing to see what I call 'desktop audio,' with \$100,000 worth of equipment, maximum. For instance, this week's project is a small studio outside of Atlanta. It's in a composer's home, but it's

a full-on, professional studio. This is the typical studio of the 21st century, I think. He has Pro Tools with ProControl [interface]. We have one of these a month, and they all need isolation, they need quiet air-conditioning, and they need to scound good. Actually, they have an extra dollar to put into [acoustic design] because they're not being held hostage by big console payments. This is good news, because it means they have [money] to put into some diffusers or membrane absorbers."

Not to mention equipment such as microphones and speakers, which increasingly evolve to better serve the type of facilities Storyk details. "For the money, you can't beat them," says engineer Dave Sussman of his Blue Sky 2.1 monitor array, introduced at the 111th AES Convention, held in New York in 2001. Sussman, who has mixed recordings for Mariah Carey, Janet Jackson and Toni Braxton, works in his Pro Tools/Sony DMX-R100-equipped home studio, as well as commercial facilities. "I bought them at Quad Studios when I was mixing a project, and they sounded really good there. I use them as nearfields—although I've also used them as midfields, and they work well in both locations."

"That really fits in with Audio-Technica's philosophy," Gary Boss, director of marketing, says of the growing number of personal recording studios. "We have very high-quality goods that are really accessible to the majority of musicians out there."

Continued on page 49

Top-Performing Studios

Christopher Walsh profiles the recording studios with the biggest hits.

Baseline Recording Studios / New York

Essentially the in-house studios for Jay-Z's Roc-A-Fella label, Baseline Recording Studios are a two-room commercial facility in the Chelsea area of Manhattan, home to many thriving audio production facilities. Baseline features a Solid State Logic 4000 G+ console in Studio A, while Studio B is a Pro Tools MIXplus-based room with Controll24 interface (Studio A is also Pro Tools MIXplus-equipped). Analog and digital coexist at Baseline: Producer Just Blaze and engineer Gimel "Young Guru" Keaton recorded and mixed Cam'ron's summer 2002 smash, "Oh Boy," featuring Juelz Santana, employing both an Otari MTR 90 multitrack recorder and Pro Tools.

Bernie Grundman Mastering / Hollywood

With 35 years experience, Bernie Grundman is one of the premier mastering engineers in the world, his career dating to the studios of the Contemporary Records label in 1966. Bernie Grundman Mastering, opened in 1984, outgrew its original space, expanding into the Hollywood facility it has occupied since 1998. A Bernie Grundman Mastering facility was established in Tokyo in 1997. Along with Grundman, engineers Chris Bellman, Brian Gardner and Pat Sullivan continue to provide finishing work for recordings destined for the top of various Billboard charts, including recent hits "Oops (Oh My)" by Tweet, "Always on Time" by Ja Rule featuring Ashanti and "Family Affair" by Mary J. Blige. "We have a new room coming online," Grundman announced in late summer, "our first 5.1 room."

The Castle Recording Studios / Franklin, Tenn.

"I'm Gonna Miss Her (The Fishin' Song)" by Brad Paisley, and Alan Jackson's "Where I Come From" are recent hits tracked and/or mixed on the SSL 4064 G console with Total Recall and Ultimatum at the Castle, one of the recording industry's unique facilities. A stone castle built at the tail end of the Roaring '20s, the Castle once served as a bootlegging site and gambling house and was developed into a commercial studio upon its purchase by the Nuyens family in 1983. Through its long history, the Castle has weathered many changes, including the mixed fortunes of country music in recent years. "It's not over yet," says studio manager Mike Janas, "but it definitely looks better. Alan Jackson was just here cutting tracks for a traditional Christmas record, and now we have the Iguanas with Justin Niebank producing." As in the industry at large, Janas notes, "Pro Tools is the new tape machine" at the Castle. "In the year 2001, we had seven days' use of an Otari 1-inch digital machine," he recalls. "We had 12 days' use of our 2-inch analog Studer. The rest was RADAR 24 and Pro Tools."

Cool Tools Audio / Nashville

Cool Tools Audio, located in the former offices of Giant Records, continues to thrive. The Michael Cronin-designed control room, in which engineer Ed Seay mixed Blake Shelton's No. 1 hit "Austin," recently upgraded to Pro Tools HD. "Wow, is it better," says Seay. "Absolutely better in every way." What's more, Seay adds, Nashville is emerging from the doldrums of a lackluster 2001. "Compared to a year ago, it's a lot better," he reports. "Good music is starting to come out; labels are starting to loosen up and try things." Case in point: In summer 2002, Joe Nichols was making his way up the charts with "The Impossible" from his Universal South debut. Like then-newcomer Shelton in 2001, Nichols is benefiting from Seay's Cool Tools Audio mix. "New blood, I think, embraces new technology easier than the old blood," says Seay. "I'm kind of old-blood, but I'm certainly embracing the new technology."

Crackhouse / New York

Rap producer Irv Gotti's Murder Inc. label continues to generate hits, casting the spotlight on its New York City in-house studio. In the period surveyed, Gotti and engineer Milwaukee Buck helped craft hits including Ashanti's "Foolish"—which had closely followed that artist's duet with Ja Rule, "Always On Time"—and "I'm Real" by Jennifer Lopez featuring Ja Rule from the latter's *Pain Is Love*, collectively owning the R&B and Hot 100 charts for an astonishing 18 and 17 weeks, respectively. Reflecting modern recording technique and technology, Crackhouse is a two-room, Pro Tools-based studio with a wide variety of microphones, keyboards, outboard gear and 2-inch analog multitrack. "When you walk in," says Chris Gotti, "you feel the vibe instantly. Every artist that comes in there loves it."

Electric Lady Studios / New York

Have you ever been to Electric Ladyland? Russell Elevado has: The engineer mixed Alicia Keys' smash "Fallin'" on a Solid State Logic 9000 J console at the famed Electric Lady Studios in New York's Greenwich Village. Founded by guitar-god Jimi Hendrix, the studio opened just weeks before the revolutionary musician's untimely passing in 1970. But the three-room, all-SSL 9000 J Series facility continues to serve as the recording and mix studio for today's hitmakers. Electric Lady's Studio B is home to the world's only purple SSL console, an 80-input 9000 J Series with Ultimatum and Total Recall.

Emerald Sound Studios / Nashville

Despite their international clientele, Music Row studios are not immune from the fortunes of country music. Emerald Entertainment Group, which grew and grew in the 1990s, acquiring Masterfonics'

Continued on page 46

Rooms At The Top

How The Charts Are Compiled: The methodology for all sections is the same. Studios and equipment brands are given one point for each week they spent at No. 1, regardless of the number of chart-toppers they had in the eligibility period. If a studio had one song reach No. 1 for eight weeks and another song at No. 1 for two weeks, the studio received 10 points. The Production Credits section of Pro Audio is compiled weekly. Studio information is acquired either from CD liner notes or from the record label. In each case, the studio is contacted directly for console and recorder information. Billboard's No. 1 singles on the Hot 100, Hot R&B/Hip-Hop Singles & Tracks and Hot Country Singles & Tracks charts dating from July 14, 2001, through July 13, 2002, were used to determine top studios and recording equipment. —C.W.

HOT 100

Recording Studios

1. Crackhouse (New York) 17 weeks
2. Record Plant (Hollywood) 11 weeks
3. (tie) Krucial Keys (New York), Record One (Sherman Oaks, Calif.), Quad (New York), Southside (Atlanta), Sony (New York) 6 weeks

Recording Consoles/DAWs

1. Solid State Logic
2. Pro Tools
3. Neve

Recorders

1. Pro Tools
2. Studer
3. (tie) Tascam, Sony

Mixing Studios

1. Record Plant (Hollywood) 11 weeks
2. Right Track Recording (New York) 10 weeks
3. Hit Factory (New York & Miami) 7 weeks

Mixing Consoles/DAWs

1. Solid State Logic
2. Neve

Mix Recorders

1. Pro Tools
2. Studer
3. Panasonic

Mastering Studios

1. Hit Factory (New York & Miami) 26 weeks
2. Sterling Sound (New York) 20 weeks
3. Bernie Grundman Mastering (Hollywood) 6 weeks

R&B

Recording Studios

1. Crackhouse (New York) 18 weeks
2. Southside (Atlanta) 9 weeks
3. Baseline (New York) 5 weeks

Recording Consoles/DAWs

1. Solid State Logic
2. Pro Tools
3. Neve

Recorders

1. Pro Tools
2. Sony
3. Studer

Mixing Studios

1. Right Track Recording (New York) 10 weeks
2. (tie) Hit Factory (New York & Miami), Southside (Atlanta) 9 weeks
3. (tie) Larrabee (Los Angeles), Electric Lady (New York), Baseline (New York) 5 weeks

Mixing Consoles/DAWs

1. Solid State Logic
2. (tie) Neve, Pro Tools

Recorders

1. Pro Tools
2. Studer
3. Panasonic

Mastering Studios

1. Hit Factory (New York & Miami) 16 weeks
2. Bernie Grundman Mastering (Hollywood) 11 weeks
3. Sterling Sound (New York) 10 weeks

COUNTRY

Recording Studios

1. Ocean Way Recording (Nashville) 17 weeks
2. Emerald Sound Studios (Nashville) 7 weeks
3. (tie) Sony Tree (Nashville), Money Pit (Nashville), Castle (Franklin, Tenn.), Rosewood (Tyler, Texas) 5 weeks

Recording Consoles

1. Neve
2. Solid State Logic
3. Pro Tools

Recorders

1. Sony
2. (tie) Otari, Pro Tools
3. Studer

Mixing Studios

1. Loud Recording (Nashville) 16 weeks
2. Sound Station (Nashville) 12 weeks
3. (tie) Emerald Sound Studios (Nashville), Cool Tools Audio (Nashville), Rosewood (Tyler, Texas) 5 weeks

Mixing Consoles/DAWs

1. Solid State Logic
2. Sony
3. Pro Tools

Mix Recorders

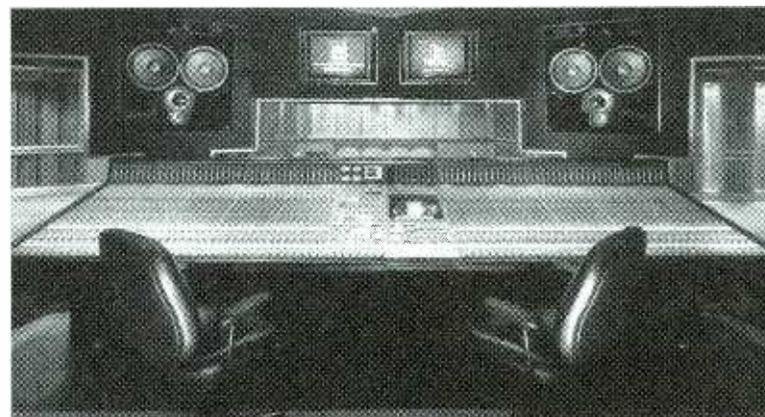
1. Pro Tools
2. Sony
3. Ampex

Mastering Studios

1. Georgetown Masters (Nashville) 23 weeks
2. Mastermix (Nashville) 17 weeks
3. Mastering Lab (Hollywood) 7 weeks



Loud Recording

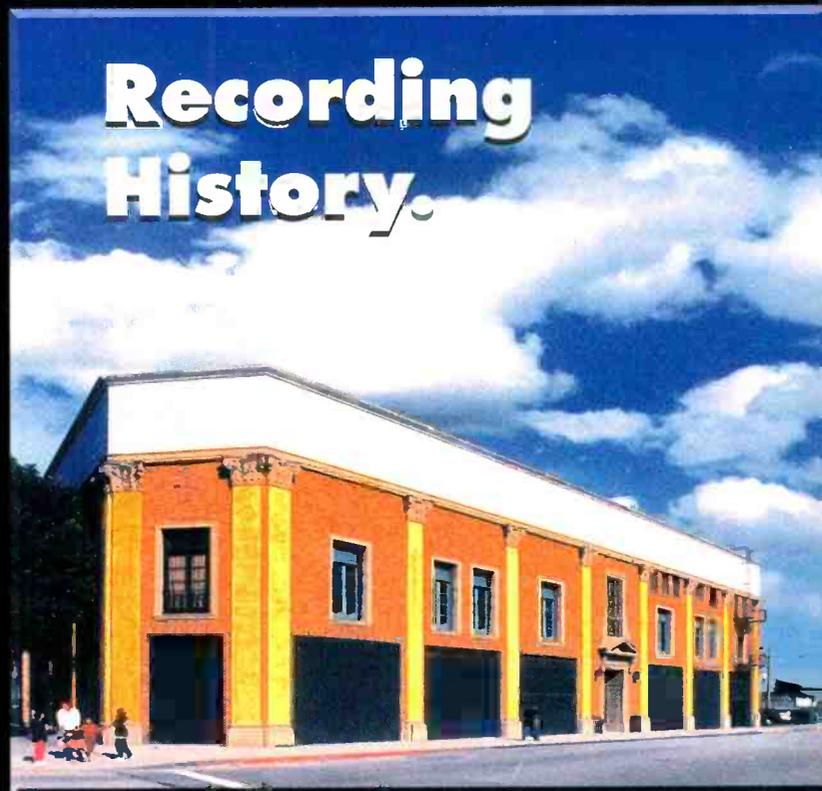


Hit Factory

RECORDING ARTISTS: Aerosmith • Christina Aguilera • The Allman Brothers • Tori Amos • India Arie • Howie B • Babyface • Burt Bacharach
 The Band • Bauhaus • The Beach Boys • Beautiful Creatures • Jeff Beck • Beck • Pat Benatar • David Benoit • Bono • T Bone Burnett
 Bon Jovi • BRMC • Toni Braxton • Bush • Mariah Carey • Johnny Cash • Ray Charles • Chemical Brothers • Eric Clapton
 Stanley Clarke • George Clinton • Rosemary Clooney • Natalie Cole • Bootsy Collins • Phil Collins • Harry Connick Jr.
 Alice Cooper • Counting Crows • Sheryl Crow • Robert Cray • Crosby Stills and Nash • Crusaders • Ice Cube
 The Cult • Devo • Neil Diamond • Snoop Dogg • The Doors • Dr. Dre • Bob Dylan • The Eagles
 Danny Elfman • Missy Elliott • Melissa Ethridge • The Eurythmics • Evan and Jaron • Donald Fagen
 Perry Farrell • Fishbone • Foo Fighters • Fleetwood Mac • John Fogerty • Aretha Franklin • The Fugees
 Peter Gabriel • Marvin Gaye • Amy Grant • Grateful Dead • Guns 'n Roses • Charlie Haden
 Sammy Hagar • Hall & Oates • Herbie Hancock • George Harrison • Isaac Hayes • Geordie Hormel
 Smokey Hormel • Ice Cube • N'Sync • Talking Heads • Heart • The Rev. Horton Heat
 Don Henley • Hole • Jars Of Clay • John Hiatt • John Lee Hooker • Hoobastank
 Nelly Hooper • Julio Iglesias • Mick Jagger • Etta James • Rick James • Janes Addiction
 Al Jarreau • Jayhawks • Wyclef Jean • Jewel • Dr. John • Elton John • Quincy Jones
 Ricky Lee Jones • Tom Jones • Kansas • B.B. King • Carole King • KD Lang
 Korn • John Lennon Live • Lisa Loeb • Jennifer Lopez • Courtney Love
 Mase • Madonna • Marilyn Manson • Ricky Martin • Master P
 The Mavericks • Maxwell • Tim McGraw • Natalie Merchant
 Crystal Method • Joni Mitchell • Keb Mo • Shawn Mullins
 C Murder • Dave Navarro • Randy Newman • Nelly
 Stevie Nicks • Nine Inch Nails • No Doubt
 The Offspring • Oingo Boingo • Beth Orton
 William Orbit • Ozzy Osbourne



Recording Music.



Recording History.

Taj Mahal • Rage Against The Machine
 The Neville Bros. • Judith Owen • Robert Palmer
 Tom Petty and The Heartbreakers • Sam Phillips
 Stone Temple Pilots • Pink Floyd • Primus • Puff Daddy
 Bornie Raitt • Rashad • Red Hot Chili Peppers • Robbie Robertson
 Lil' Romeo • The Rolling Stones • Diana Ross • Johnny Rotten
 Santana • Brian Setzer Orchestra • Vonda Shepard • Scapegoat Wax
 Sixpence None the Richer • Frank Sinatra • Smashing Pumpkins • Will Smith
 Bruce Springsteen • Ringo Starr • Barbra Streisand • Steely Dan • Rod Stewart
 Stone Temple Pilots • Sly Stone • Summercamp • Sugarcult • Supertramp • James Taylor
 Tina Turner • Train • Steven Tyler • Tweet • Tracy Ullman • Joe Walsh • Muddy Waters
 The Wallflowers • The Wayans Bros. • Warren G • Wilco • Nancy Wilson • Neil Young • Frank Zappa
 Rob Zombie and many more **SCORES / SOUNDTRACKS:** In The Bedroom • The Bodyguard • Stigmata
 Ace Ventura • Conair • Dr. Doolittle • Queen of the Damned • The Lion King On Broadway • Men Of Honor
 Home Alone • Bowfinger • Dead Poets Society • There's Something About Mary • Gods and Generals • Vanilla Sky
 Shawshank Redemption • Ali • King of the Hill • Boys And Girls • Spy Games • Million Dollar Hotel • Monkey Bone • Any Given Sunday
 Shallow Hal • White Oleander • Almost Famous • Fish • Road to Perdition • Autumn In New York • Down from the Mountain
 Salton Sea • Good Will Hunting • The X-Files • Moulan Rouge • Tarzan • Enemy of the State • Anastasia • Southpark • The Hurricane
 The Man In The Iron Mask • Erin Brockovich • Pay It Forward • Remember The Titans • All The Pretty Horses • Six Feet Under • Men of Honor
 Divine Secrets of the Ya Ya Sisterhood • Boston Public • My Best Friends Wedding • Oscar & Lucinda • Ally Mc Beal • Life With Dick and many more

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TOP STUDIOS

Continued from page 44

stunning Tracking Room studio and mastering facilities after the latter entered Chapter 11 bankruptcy proceedings, was itself forced to seek Chapter 11 protection in 2001, after a prolonged drought in Music City. Happily, though, Emerald has emerged with a strong schedule in 2002, attracting artists as diverse as Sheryl Crow, Mark Knopfler, Dixie Chicks and Lynyrd Skynyrd. "The first six months of this year have been great," says Emerald president/COO Andrew Kautz, "probably better than we've seen for a long time. Hopefully, the industry will continue the trend that we've seen." Most recently, Emerald is finalizing plans to install a Solid State Logic 9000 J Series console in its renowned Mix Room, the facility's second J console.

Georgetown Masters / Nashville

Engineer Denny Purcell, one of the premier mastering engineers in the U.S., had plenty to boast about. His Georgetown Masters, located on Music Sq. West, provided the finishing work for seven No. 1 songs on the Hot Country Singles & Tracks chart in the period surveyed: "Living and Living Well" by George Strait; "Blessed" by Martina McBride; "What I Really Meant to Say" by Cyndi Thomson; "Austin" by Blake Shelton; and Toby Keith's "My List," "I Wanna Talk About Me" and "I'm Just Talkin' About Tonight" from *Pull My Chain*. Purcell, whose discography would fill a book, was also a pioneer in surround sound and high-resolution audio.

Hit Factory / New York and Miami

Quite possibly the best-known recording studio in the world, New York's Hit Factory is always active. Most recently, the Hit Factory, which includes the legendary Criteria Recording in Miami, completed Studios 6 and 7 in New York, each a new 5.1-capable studio equipped with Solid State Logic's new XL K Series console. Over the late spring and early summer, engineer Ray Bardani and BMG's David Bendeth transferred and remixed Elvis Presley's RCA No. 1's for *Elvis 30 #1 Hits*, bringing classic tracks from the King to a new generation. In the spring, the Hit Factory renovated the fire-damaged Studio 5, addressing the high-resolution needs of contemporary audio production by installing a Pro Tools HD system, a Euphonix System 5-M digital console, a 48-track Euphonix R-1 hard-disk recorder, a standard Pro Tools 24 system, a Sony 3348HR digital multitrack tape machine and Studer A827 24-track analog machine in the adjacent machine room. With the return of mastering engineer Herb Powers, the Hit Factory resumes its dominance in the R&B and dance genres.

Krucial Keys / New York

"Fallin'," from her sterling J Records debut, *Songs in A Minor*, topped the Hot 100 and Hot R&B/Hip-Hop Singles and Tracks charts and made a star of newcomer Alicia Keys. Though mixed at Electric Lady, *Songs in A Minor* was created at Krucial Keys, the private New York facility of Kerry "Krucial" Brothers. Krucial Keys, where the artist's follow-up album is under way, affirms the adage of a quality front-end recording chain. "We used the Neumann U 87 microphone with Anthony DeMaria Labs ADL 1000 Tube Compressor/Limiter," Brothers explains. Tracks went through a Mackie 32•8 console to Tascam DA-88 and DA-38 digital multitrack recorders. With *Songs in A Minor*, Keys took four honors at the second annual Billboard R&B/Hip-Hop Awards, held in Miami in August.

Larrabee Sound Studios / Los Angeles

Comprised of seven state-of-the-art studios in three locations, Larrabee Studios is a favorite of many of the industry's top mix engineers, including Rob Chiarelli (Will Smith, K-Ci & JoJo, LeAnn Rimes) and Dave Way (Macy Gray, Christina Aguilera, Ronan Keating). Both have taken to the recent installation of the first Solid State Logic XL K Series console, in the fully renovated Studio A at Larrabee West. With five SSL consoles—three J Series boards at the Larrabee North location, the K Series and a G Series at West—and two classic Neve 8078 boards at Larrabee East, the facility serves an elite clientele. "As long as there's a music business that earns a buck," says owner Kevin Mills, "there will always be commercial studios for the simple reason of the collaborative effort—especially in pop music, where there is a collaborative effort between an A&R person, a singer-songwriter, a producer, a mix engineer. They want to be able to get together in a space they can all agree on and work in, which generally isn't someone's home."

Loud Recording / Nashville

With a Sony OXF-R3 "Oxford" digital console in Studio A, Loud Recording, owned by producers James Stroud, Paul Worley and Blake Chancey, was the mix studio for more No. 1 songs on the Hot Country Singles & Tracks chart than any other. "My List," "I Wanna Talk About Me" and "I'm Just Talkin' About Tonight," all featured on Toby Keith's *Pull My Chain*, were mixed by Julian King on the Oxford at Loud and spent a combined 11 weeks atop the country chart in the period surveyed. Cyndi Thomson's "What I Really Meant to Say" and Martina McBride's "Blessed," both mixed by Clarke Schleicher, were also mixed on the Oxford at Loud. Loud's Studio B features a Trident 80 Series console.

Mastering Lab / Hollywood

It may seem unlikely, but an abundance of No. 1 country singles are mastered at this two-room Hollywood mainstay. Over the years, says Mastering Lab engineer Robert Hadley, the facility's owner, Doug Sax, has mastered numerous country recordings. Tim McGraw's 1995 album *All I Want*, mixed by L.A. engineer Chris Lord-Alge, led to a long relationship with country, extending to recent No. 1 songs "The Cowboy in Me" (McGraw), "Bring on the Rain" (Jo Dee Messina with McGraw), "Angry All the Time" (McGraw) and "I'm Already There" (Lonestar). Most recently, Dixie Chicks' "Long Time Gone" was on its way to the top of the Hot Country Singles & Tracks chart. Sax and Hadley work in a SADI workstation-equipped suite, says Hadley, while a second room features a Sonic Solutions workstation.

Mastermix / Nashville

The challenging country-music market hit a low point in 2001, but the Grammy success of *O Brother, Where Art Thou?*

Continued on page 48

Pro Audio's Emerging Parallel Universe Is Reflected In Education

Schools See Grads Head Home As Well As To The Studio

By DAN DALEY

A combination of affordable and powerful digital audio technology and an evolving business and economic landscape is creating a parallel universe for the music-recording industry, one in which graduates of pro audio's huge base of technical academies are increasingly choosing to go solo with their own personal studios and productions rather than the traditional route of assistant engineer in conventional studios.

Major educational institutions that specialize in professional audio and other media arts report that an increasing percentage of graduates are eschewing the orthodoxy of interning and working for large established recording studios, preferring to set up their own recording operations in personal spaces or going directly under the rubric of producer. And both the affordability and availability of comprehensive hard disk-based audio systems such as Pro Tools, and the increasing viability of independent record production (indie labels constitute the second-largest distribution cohort in some genres) are making such choices feasible.

"The music business is contracting, and that's giving birth to all sorts of new options and new types of facilities and ways of doing business [for graduates]," comments Tammy Gilbert, VP of placement for Full Sail Real World Education in Orlando, Fla., where between 30% and 50% of the graduates are bypassing working for conventional studios. "Also, their awareness of what they can do has increased because of the media. They see programs like MTV's *Behind the Music*. Things that were once industry secrets are conveyed to this generation at a level no generation has had before. This generation is smarter and has a lot more information."

Shiloh Hobel, sound arts placement director at Ex'pression Center for New Media, in the Bay Area, has seen a similar trend, with as many as a third of the school's music-production students bypassing the traditional studio route to set up home-based recording operations or pursuing other new-media opportunities. "They come in expecting to go into a studio and do music recording, but, after they come here, they see the possibilities of going for DVD [authoring] or game development," she says.

Mark Martin, director of North American marketing for the global SAE Institute of Technology, cites several students who went into business for themselves after graduation, including one who was building a 24-track studio during his education. "Students are coming in these days looking for very specific, practical information rather than 'What do I want to do with my life?'" he says.

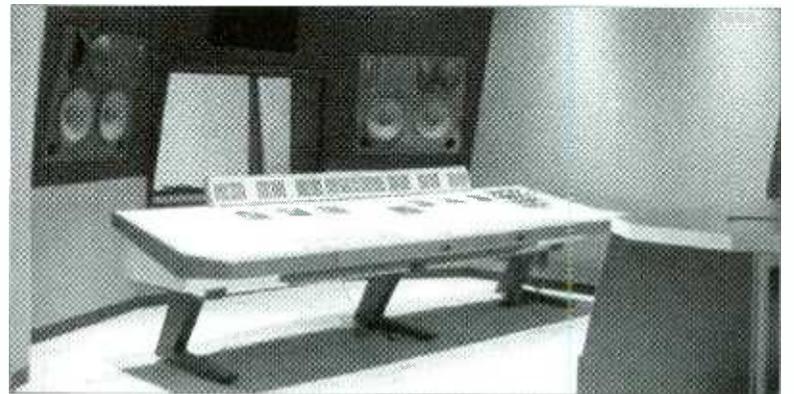
Interestingly, the phenomenon may have some regional variations. Christopher Knight, school director for the L.A. Recording Work-

shop, notes that, while he's seen the trend occur on a national basis, Los Angeles' perception as a still-robust music-recording market has kept more of his graduates hewing to the conventional route through established studios. "There is an element that goes directly to self-employment; however, there's a very strong music market here—we have over 1,400 employers in the area, including music studios, record labels, film scoring and sound studios and so on," he explains. A broad perception of Los Angeles as a bastion of conventionally made rock and pop records is keeping many area grads on a conventional post-graduate track.

There's no shortage of aspiring engineers

raising the concern that the situation could lead to a false sense of competency. "It could make people lose sight of the fundamentals like signal flow," he says. "You can't think that, just because you understand a certain platform, like Pro Tools, you're a recording engineer. Our challenge is to get [students] to fully understand things like compression and gating, and that those things are not just plug-ins to a box."

Indeed, the trend toward self-employment after graduation has had an effect on school curricula. Full Sail's Gilbert says the school has placed an enhanced emphasis on concepts based around home and personal recording operations, as well as more



SAE Institute of Technology

and producers who are still willing to go the traditional apprenticeship route at conventional recording studios, whether they first go through schools or not. No studio has reported a lack of applicants for entry-level positions, a testament to the undiminished allure of the music business. But, as the business contracts, with budget cuts and falling sales, those same studios have been feeling the impact of a constricted industry in which the opportunities for staff engineering positions have become less available. Some observers estimate that at least half of all recordings pass through personal recording spaces at some point in their production, such as for vocals or overdubs, making those types of studios economically viable as a career choice.

NOT WITHOUT PROBLEMS

But there are issues. Ex'pression's Hobel notes that, as more music-recording students come to the school with previous recording and production experience, they develop an attitude that's not necessarily ideal for learning the basics. "To a certain degree, they have to be retrained in order to be able to learn," she says. "I hear, at least three times a week, 'I already have a record label' or 'I already have a studio and I produce records.' What does that mean these days? Everyone has a studio and a label."

Kirt Hamm, administrator at Conservatory of Recording Arts in Tempe, Ariz., takes the consequences a step further,

emphasis on entrepreneurship. Ex'pression's Hobel says the school's Living In The Media World 3 class stresses things like résumé writing and personal and professional presentation. "What good is it if you can run Pro Tools but can't spell?" she notes.

But there is also excitement for the positive aspects of this trend. "When students have had experience with making their own recordings, we find that they also have a better understanding of what will work out in the street," says L.A. Recording Workshop's Knight. "Just as the old record labels like Chess and Sun were great at going out and finding the newest, hippest music and presenting it to a mass audience, there are now more graduates who think that way because they can record and release that music themselves. They understand that the music-business establishment doesn't have the connection to the street anymore. They're closer to it. So they're bypassing the traditional music business structure."

SAE's Martin is particularly sanguine on the long-term effects of the trend. "Indie labels take chances on artists and music that the 'Big Five' labels won't," he says. "They also take chances on new studios, producers and engineers—on younger guys who are willing to break rules. It's just like when the industry transitioned from guys in white lab coats to long-haired hippies doing the records. It's now a consumer-based business again." ■

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TOP STUDIOS

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and recent hits from such stars as Alan Jackson, Brad Paisley and Brooks & Dunn signal an emerging return to form for Music City. Nashville's Mastermix, while not immune to market forces, has nonetheless enjoyed a strong schedule at its five-room, 6,000-square-foot facility, mastering several No. 1 country singles and albums. "We feel pretty blessed," says owner Hank Williams, "considering the tough time the music industry is in. We'd like the business to be stronger, and we'll do anything we can to make it stronger. But, unlike some people who report that their businesses were 30% and 50% down, we're not in that situation, thankfully. And the peers that I talk to now seem to be a lot more buoyant in their attitude."

Money Pit / Nashville

Owned by Eddie Bayers, Sr., Eddie Bayers, Jr., and producer Paul Worley, the Money Pit is a two-room facility featuring a 64-input Trident 80 Series in Studio A. A Pro Tools room featuring a Digidesign ProControl interface anchors Studio B. "August was a little slow," says assistant manager Wade Hachler, "but, for the most part, we've been cranking pretty hard. I think Nashville is back up and rocking, maybe thanks to *O Brother, Where Art Thou?*" Cyndi Thomson's "What I Really Meant to Say" and Martina McBride's "Blessed," both No. 1 songs, were record-



Record Plant

ed on the Trident at the Money Pit by engineer Clarke Schleicher.

Ocean Way Nashville / Nashville

In the end, the Oct. 17, 2001, announcement that Ocean Way Nashville, one of Music Row's top facilities, had been acquired by Belmont University had little, if any, effect on its day-to-day existence. On the contrary, the three-room facility picked up where it left off in 2001, continuing to account for more No. 1 songs on the Hot Country Singles & Tracks chart than any other, including hits by George Strait, Toby Keith, Tim McGraw and Jo Dee Messina. "Everybody around town is seeing that it's exactly the way I said it was going to be," says Sharon Corbitt, studio manager of the all-Neve facility, "and they're all happy. The only changeover was Belmont acquiring us, but they're maintaining it as a commercial facility. This isn't a classroom. We just uti-

lize downtime when I don't have clients in the building, like weekends, and just in controlled groups, about two or three at a time, working with Sal [Greco, chief technical engineer]."

Quad Recording / New York

This all-Solid State Logic facility is a New York mainstay, featuring three SSL 9000 J Series boards, a 96-input G+ with Ultimatum and a 32-input 4000 E Series with G Series computer and Total Recall. Additionally, Quad recently added a Pro Tools HD system. As with most New York facilities, Sept. 11 and the national economy have impacted Quad's recent fortunes, but a combination of regular clients and day-to-day bookings is keeping the Times Square facility active, says studio manager Mark Springer. "We're doing pretty well, overall," says Springer. "We're looking for more consistency—that's the main thing. Hanging in there is the main thing. Finding

a little client base, and not faltering or playing the rate game with everybody else."

Record One / Sherman Oaks, Calif.

Part of Allen Sides' Ocean Way Recording complex since 1988, Record One is a very private, luxurious, two-room facility. With long-term clients like Dr. Dre, who mixed Mary J. Blige's "Family Affair" here, Record One and Ocean Way are thriving despite the forces of music-industry consolidation, low-cost digital recording technology and a shaky economy. Anchored by the custom 100-input SSL 8000 G Plus with Ultimatum and Ocean Way modification—the largest of its type in the world—and 80-input SSL 9000 J series with advanced Ultimatum and Total Recall, Record One's two rooms are rarely idle. Classic Equipment Rentals and Ocean Way to Go, which specializes in setting up a complete studio in the client's building of choice, are additional profit centers to supplement the firm's five traditional studios. "We've got three full-on Ocean Way studios running right now in the Hills," says Sides, who recently remixed Phil Collins recordings in both stereo and 5.1 for upcoming release. "Our clients—who are used to that level of comfort and service—find the spot. We make it work."

Record Plant / Hollywood

"We cater to a very elite group," says Record Plant president Rose Mann Cherny, "and we do a lot of repeat business."

The legendary Record Plant, founded in 1968 in New York City, remains a mainstay in the L.A. recording market it joined the following year. The four-room, all-Solid State Logic facility has recently hosted such clients as Britney Spears, Justin Timberlake, Backstreet Boys, Toni Braxton, Brandy and the Neptunes, Mann reports. Record Plant's Studio 1, known as SSL 1, was employed for an all-star contribution to the "We Are Family" sessions in September 2001, recorded by engineers Rich Hilton and Ed Cherney in L.A. and produced by Nile Rodgers at Avatar Studios in New York. The same weekend, Record Plant hosted the Artists Against AIDS Worldwide session, a recording of Marvin Gaye's "What's Going On" featuring U2 vocalist Bono via EDNet.

Right Track Recording / New York

"Let me quell all these rumors," says Barry Bongiovi of Right Track Recording. The 2001 expansion of Right Track, for decades a New York mainstay at 168 W. 48th St., in the heart of Manhattan, has been the subject of abounding speculation. The facility's newest room, an immense tracking space equipped with an 80-input Solid State Logic 9000 J Series console at 509 W. 38th St., was the talk of Manhattan long before its opening. When it opened weeks after Sept. 11 and the grim atmosphere wrought by the terrorist attacks, one could rightly wonder about the viability of such an investment.

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TWO STUDIOS

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With an abundance of new products to show at AES, says Boss, "We're coming out with both barrels loaded for the recording and live side of things."

Back in the commercial recording industry, a sense of malaise persists within many studios, especially since the terrorist attacks of Sept. 11, 2001, which brought activity to an abrupt and near-total halt, and not just in New York. Travel to cities around the country was sharply curtailed and, one year later, has not recovered to previous levels.

On a brighter note, attendance at the 113th Audio Engineering Society (AES) Convention, to be held Oct. 5-8 in Los Angeles, is expected to rebound toward a more typical 18,000 to 20,000 after last year's quieter, postponed convention in New York. Manufacturers are developing and improving the tools of the trade, and there are studio owners, producers and engineers determined to remain on the cutting edge of audio production. New consoles are optimized for multichannel mixing for DVD-Audio and Super Audio CD (SACD), and professional DAWs are within virtually anyone's reach. That wealth of options in turn spurs development of more software-based plug-ins, microphones, monitors and stand-alone hard-disk recorders. Not everyone can afford time in an elite studio, but everyone can afford the tools to create professional-quality audio recordings.

COAST TO COAST

Commercial recording studios are responding to technology's blurring of distinctions between professional and project in a number of ways. In New York, both literally and economically hardest-hit by Sept. 11, Avatar Studios is fostering a creative community of resident engineer/producers, including Roy Hendrickson, Jan Folkson, Jim Janik, Jeff Bova and the Full Force production company—all tenants of the 33,000-square-foot complex. In addition to the revenue their presence generates, these audio professionals bring more projects to Avatar's main rooms.

"It's working out pretty well," says Avatar president Kirk Imamura. "It brings a new level of energy, and it translates into more business. Jeff Bova recently brought Blondie in, and, with Full Force's R&B connection, we've had Usher here." Avatar has also added to its offerings, such as digital recording to 2- or 8-track Direct Stream Digital (DSD) for the SACD format and a Pro Tools HD system.

Archiving is another service that can keep a facility booked when recording projects are scarce. "BMG has passed it down to all their A&R administration people that any album that's recorded on digital media has to be transferred to 2-inch [analog tape]," says Tamara Miller of New York's Battery Studios. "We're getting some really big, three- or four-day transfer bookings, which is keeping us pretty busy. Almost everything we do is tracked to Pro Tools—that's why we've been getting all these transfers. Of course, we have recording sessions, too."

Further downtown, Magic Shop, by virtue of previous transfer and archiving work, secured a lengthy project that required

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TOP STUDIOS

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Fortunately, says Bongiovi, the Dennis Janson-designed Studio A509 has done well in its first year. "We've done all the major Broadway plays this season," he reports, "as well as a couple of film scores, some stuff for Sony Classical and some 9/11 stuff." Back on W. 48th Street, regulars such as engineer/producers Frank Filippetti and Duro, who mixed Ashanti's "Foolish" on the 9000 J Series in Studio C, keep the flagship facility rocking.



Right Track

Rosewood Studios / Tyler, Texas

"We've been doing business for about 26 years," says Gary Leach of Rosewood Studios, where Steve Holy recorded, mixed and mastered "Good Morning Beautiful," topping the Hot Country Singles & Tracks chart for five consecutive weeks. Leach and owner/chief engineer Greg Hunt have been busy at the Pro Tools/Control24-based facility, Leach confirms, with artists including Perfect Stranger and Lila McCann, as well as television mixes for the September 2002 Billy Graham broadcast. "We just finished Steve Holy's second album, which Greg and I produced," Leach adds. Located halfway between Shreveport, La., and Dallas, Rosewood hosts musicians from L.A. and Nashville and as far away as Boston and Colorado Springs. "We've had some great players here," says Leach. "Business is great."

Sony Music Studios / New York

Home to New York City's first Neve 88R console, Sony Music Studios, located at the former 20th Century Fox film stages on West 54th Street in Manhattan, is one of the largest and most diverse facilities in the world, offering a wealth of services from music recording, mixing and mastering to audio and video production and post-production, DVD authoring, DSD recording for Super Audio CD (SACD), and ISDN and satellite transmission. Sony's Main Stage has been the site of innumerable, memorable performances seen on such popular TV programs as *Sessions at West 54th Street*, *Hard Rock Live*, *MTV Unplugged* and *A&E's Live by Request*. On any given day, one might find projects in progress by artists as diverse as Whitney Houston, Sheryl Crow, LL Cool J, Wynton Marsalis and Kathleen Battle. Often, says Andy Kadison, senior VP, Sony Music Studios/Automatic Productions, artists liter-

ally move in to the facility's superbly appointed, opulent studios for long-term projects. "The commitment," says Kadison, "is to make the artist feel like there is no limit."

Sony Tree / Nashville

Blake Shelton's "Austin," created almost entirely within the Pro Tools environment, was tracked at Sony Tree Studios, a Russ Berger-designed facility featuring modifications by Michael Cronin. Serving both in-house and outside clients, Sony Tree features a 56-input Sony 3056 console and Sony 3348 digital multitrack tape machine, but the latter sees little action, says studio manager/chief engineer Pat McMakin. "We use Pro Tools with Apogee converters," says McMakin. "Our approach is to make the best of both worlds. We've got an analog console with a bunch of API strips in it—API made retrofits for the Sony console—and a really good selection of ana-

log outboard equipment and vintage microphones. We feel like the best utilization of both technologies is available here, especially using great analog stuff on the front end and then Pro Tools in the mix process." Sony Tree is planning a fourth room, McMakin adds, "and our studios recently put in an AV SAN system, so all of our Pro Tools systems are linked together, which is wonderful."

Sound Station / Nashville

Sound Station is a two-room, Pro Tools-based studio owned by producer Paul Wright, known for his work with such gospel artists as Fred Hammond and Hezekiah Walker. More recently, says studio manager Josh Babyer, the facility is concentrating on hip-hop and rock sessions. Both rooms, Babyer explains, are well-equipped. "The A room has a 32-fader ProControl, Kawai grand piano and Hammond with Leslie speaker," he notes. "It has 16 API microphone preamplifiers, a Manley Vox Box and one strip of Neve [preamplifiers]. The B room has a Control24 with 16 Focusrite microphone preamplifiers; there's also a [Crane Song] Flamingo preamp, and any day we should be getting an Avalon 737 compressor. Both rooms have Mackie HR824 speakers."

Southside / Atlanta

Jermaine Dupri's private facility, Southside, features a Solid State Logic 4064 G+ console with Sony 3348HR digital multitrack tape machine, RADAR 24 hard-disk

recorder and Pro Tools. Additionally, Southside houses Dupri's writing/pre-production room, explains studio manager Brian Remenick. "We track directly from there into the RADAR," says Remenick, "and transfer it over to whatever other format later on." Usher's "U Got it Bad" was recorded and mixed here, as was "Where the Party At" by Jagged Edge featuring Nelly. "We're more about fun than work," says Remenick, before adding, "We're pretty much always busy. As long as Jermaine's working, we're up and running."

Sterling Sound / New York

With its luxurious, 25,000-square-foot headquarters in Manhattan's Chelsea neighborhood complete, Sterling Sound continues to master recordings destined for No. 1 on various Billboard charts. Along with that continuity, says the facility's chief, Murat Aktar, "Sterling is experiencing a time of dynamic change. In many ways, we have found the creative role of mastering engineers expanding. Engineers and producers are bringing projects to Sterling at an earlier stage than ever before, relying on the precision listening environments to finalize the broad strokes of a mix and master in the same session. At the same time, we are implementing the complex infrastructure to address the changing requirements of the labels as they move away from physical media and toward secure electronic transmission of CD and other masters to manufacturing plants." ■

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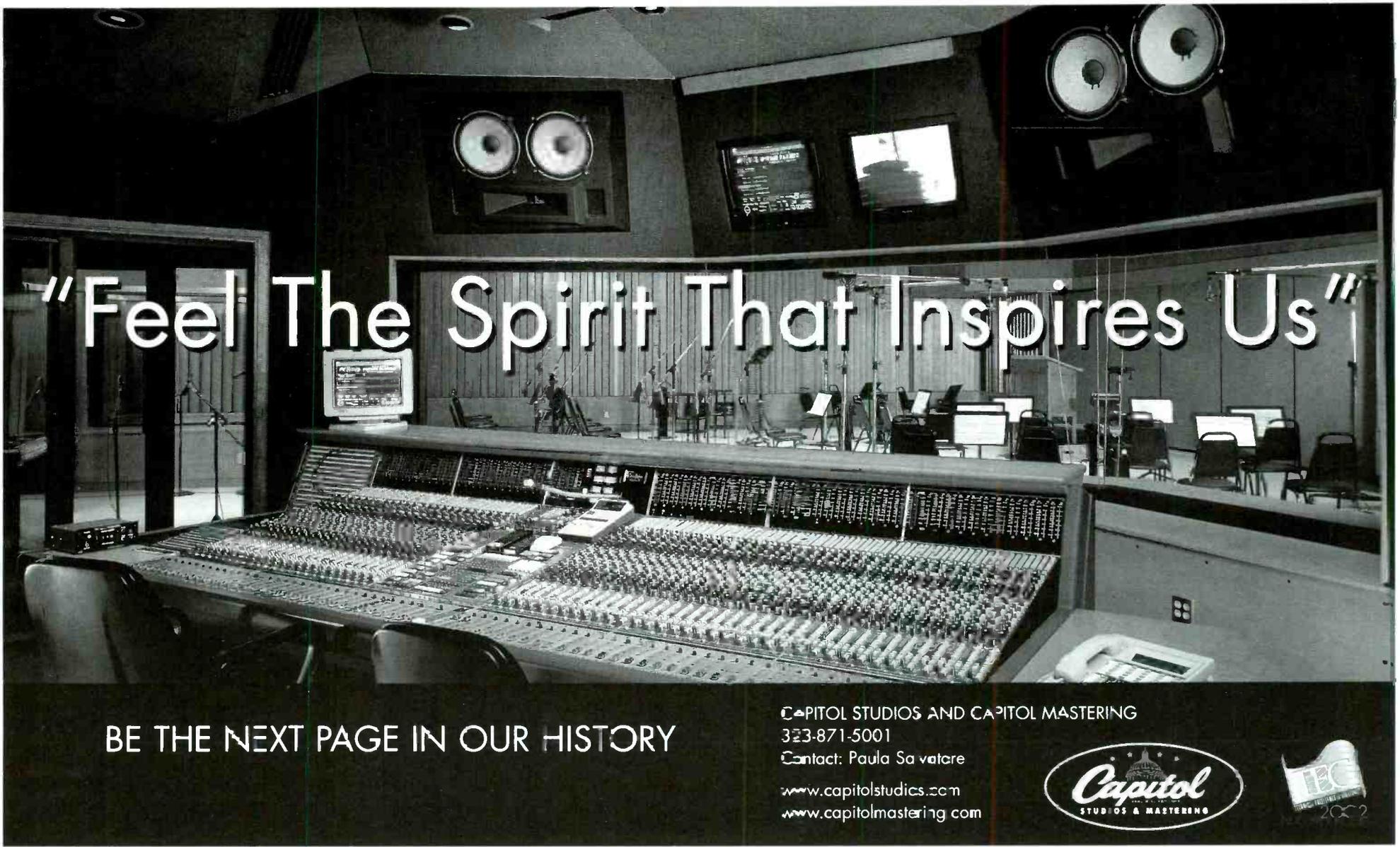
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TWO STUDIOS

Continued from page 49

construction of a dedicated room: the Rolling Stones Remastered series on hybrid SACD from ABKCO. For this facility, in close proximity to the site of the World Trade Center, the project was most welcome.

Furthermore, high-end facilities, such as Sony, put even greater emphasis on services. Mix A at Sony, for example, resembles a luxury apartment, with new, opulent

fixtures and an emphasis on comfort and privacy. "Every single amenity" is included, says Sony's Kadison, "because it's so competitive."

So competitive, in fact, that some studio managers complain of increasing rate-cutting among competitors, a tempting means to fill empty rooms. "That's an old story," replies David Amien of Sound on Sound Recording. "My studio manager and I have talked long and hard about this. We agreed that, once you start to play the

rate game, you might as well close your doors, because there is no winner. We're very careful about that."

The sprawling city of Los Angeles has experienced a milder downturn than New York. Many facility owners and managers, in fact, report banner months. "It's been unbelievable," says Jeff Greenberg, CEO of the Village Recorder. "We had the Chili Peppers for six months. Before that, we did the new Korn record [*Untouchables*] with [engineer] Frank Filipetti. We just finished mixing Foo Fighters. We did *Road to Perdition*, Ray Charles, Brian Setzer's Christmas record, Bon Jovi, Ringo Starr, Herbie Hancock, Counting Crows, James Taylor, Melissa Etheridge, Nelly."

Last autumn, the Village installed a Neve 88R in Studio D during a brief hiatus taken by the room's long-term client, Guns N' Roses. "I've never had anything come up so perfectly in my life," Greenberg says of the installation. "They knew the importance of the artist in there, and the installation going down so quickly was heroic."

Larabee Sound Studios, a three-location, seven-room facility, took delivery of the first Solid State Logic XL K Series console. "The feedback has been terrific," says Larabee owner Kevin Mills, whose five SSL rooms are usually booked with top-tier mix sessions. "It goes without saying that SSL is the worldwide industry standard."

Rose Mann Cherney, president of L.A.'s famed Record Plant, adds, "Considering what's going on, we're doing really well. We've got two [SSL] 9000s and two [SSL] G+ consoles, and that combination is working out really well for us."

The Nashville recording community, which suffered considerably in 2001 as country music's popularity receded, is showing substantial signs of resurrection. The Grammy success of *O Brother, Where Art Thou?* put country and bluegrass back in the international spotlight. Subsequent, high-profile singles and albums by Alan Jackson, Tim McGraw and Toby Keith, to cite a few, have further raised hopes for a renaissance in the country genre.

"Our business has been quite good," says Pat McMakin of Sony Tree Studios. "The prior year wasn't, but this year is. What I'm really excited about is that—being that we are part of a large publisher—I'm starting to see some great, creative music being written and new artists coming through as they're developing and on their way up. I think we've got a good crop that's starting to emerge for the next year. It's good news for everybody, because there are a lot of people that are suffering. I think we've got some good years coming up."

MBOX TO K SERIES

Driven by a hyper-competitive environment, pro-audio manufacturers continue to innovate at every level. Digidesign's Pro Tools platform, a hugely influential development in audio production over the last decade, continues to evolve. At the National Association of Music Merchants [NAMM] Convention, held in January in Anaheim, Calif., Digidesign introduced Pro Tools HD, featuring sampling rates up to 192kHz. Most recently, the manufacturer debuted Digi 002, a FireWire-based mini-studio including Pro Tools LE 5.3.2 software with an 8-channel interface, carrying a list price of \$2,495. This follows its 001 and Mbox "micro studio" products, aimed at the home-studio market. But 002, with a

hardware interface that employs the same technology found in Digidesign's more-upmarket Control|24, further blurs the line between professional and project.

"When we were younger," says Nashville-based engineer Ed Seay, "there was no way to do pro work unless you went to a pro studio. Who could afford a 16-track and a console? Now, anybody can do something at home that's meaningful."

At home or on the road, says Chris Dunn, VP/general manager of Dreamhire Pro Audio Rentals, "There is now, more than ever, confidence in hard-disk recording. Despite the greater number of units being owned, Pro Tools rentals are [also] in great demand. In fact, the first two rentals for our HD system were for live venues."

Solid State Logic, which has placed its G and J Series boards in thousands of recording studios worldwide, introduced the XL K Series earlier this year, which, in addition to its surround-mixing features, incorporates workstation display and control capabilities. Already, 18 sales have been announced. "It's built on the nearly eight years of the J Series," says Rick Plushner, president, SSL North America. The J Series went through some refinement over the years, and the K Series comes out with the benefit of all that and more."

AMS Neve's 88R, introduced at the 109th Audio Engineering Society [AES] Convention in 2000, has also drawn its share of adherents, especially those who revere the manufacturer's classic analog consoles. "Studio owners on four continents report being ecstatic about their decision to purchase the 88R," says Gerard Fiocca, Eastern region sales manager. "Reports from facilities in London, Paris, Tokyo, Sydney, Los Angeles and now New York are flowing in—and not just from studio owners but from some of the biggest engineering and mixing names in the business."

Euphonix reports order No. 105 for its System 5, a large-format digital console that

is found in music recording, post-production and broadcast applications, as well as approximately 100 of its R-1 multitrack hard-disk recorders in the field. Along with Version 4.0 of software for R-1, which includes AES-31 batch export/import capability, among other features, and Version 2.6 software for System 5, AES attendees can expect more new announcements from Euphonix, including a demonstration of Max Air, a new digital mixing console for on-air and live-to-tape broadcast-production applications.

WELCOME TO THE FUTURE

Does the "desktop audio" phenomenon that architect Storyk reports spell the imminent demise of large-format consoles, of the commercial studio itself? True, the question is raised ad nauseam, but current trends lend some credence to the proposition. Yet there still are platinum-selling artists—albeit fewer of them—for whom the equipment, technical staff and comfort of a professional audio recording facility is a given.

"There's always going to be big urban studios," says Storyk. "There's always going to be vanity studios, and there'll always be a few destination studios. But where growth is, in sheer numbers, is this desktop audio."

"It causes us to continue to be creative and innovative," SSL's Plushner summarizes, "and that's good. There's a place for these [DAW] systems, as well, but the fact that we're embracing workstations with the K Series is a clear example that we 'get it.' The level of performance—and the product that's produced on our consoles—is quite good, obviously. The top people want to work on this kind of equipment."

"I believe the future of the DAW in pro audio is as a recording device," AMS Neve's Fiocca contends. "Whatever the recording medium, there will always be demand for the large-format console. It is simply not possible to reproduce the sound and emotion created by standing in front of a beautiful console with actual faders and electronics." ■



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INTERNATIONAL

Mechanical-Rights Feud Rumbles On

European Collecting Bodies Respond To UMI's EC Royalty Complaints

BY LARS BRANDLE

LONDON—The ongoing feud regarding mechanical rights in Europe between Universal Music International (UMI) and BIEM, the international trade body representing collecting societies, looks set to rumble on until at least the end of this year, with both sides looking to antitrust authorities in Brussels to rule on their dispute.

Earlier this summer (*Billboard Bulletin*, July 31), the major filed an official complaint with the European Commission (EC), alleging that BIEM—which represents royalty collectors from 38 countries—has a monopoly when it comes to the licensing of mechanical reproduction rights in Europe because in part, labels body the International Federation of the Phonographic Industry (IFPI) cannot negotiate licensing rates with anyone other than BIEM.

On Sept. 16, BIEM finally issued a strongly worded reaction in the form of a detailed dissertation it provided to Brussels to counter those accusations UMI made against it. In its 100-odd page rebuke, BIEM urges the commission



VERVOORD

to reject UMI's complaint, claiming that the London-based major is attempting to "undermine" the basis for the licensing of mechanical reproduction rights.

In response to BIEM's submission, a UMI spokesman comments: "These are serious issues involving abusive prices imposed by a monopolistic organization, which are trivialized by BIEM's inaccurate and emotive statements."

At deadline, Universal was yet to receive from the commission a non-confidential version of BIEM's submission.

A PLAY FOR PROFITABILITY?

In an accompanying statement to its submission, BIEM claims that: "Universal seeks to reduce the payments its record company is obliged to pay to creators in Europe. If successful, the action could lead to lower payments to creators worldwide, as the European remuneration schemes form the reference for schemes in many other countries."

The initial UMI objection, BIEM says in its statement, is "clearly an attempt to use the Commission as a price regulator" and appears to serve "no other purpose than to increase Universal's profitability."

BIEM rejects each of the main points of Universal's complaint, adding that the publishers' body "insists on the existence of minimum royalties which are included in the last versions of the standard contract agreed by IFPI that serve to protect creators against dilution of their income."

The most recent deal covering European mechanical royalty rates was negotiated in 1998 by the IFPI and BIEM. The two bodies agreed to a royalty rate paid by labels to publishers of 9.009% of published price to dealer (PPD) everywhere in Europe except the U.K. (where the rate is 8.5%), while also allowing individual societies across a number of territories to negotiate the rate for

such releases as TV-advertised product.

Cees Vervoord, president of BIEM, affirms that collective bargaining and licensing are methods generally recognized as the only avenue creators have to strike a fair deal with the majors. "Universal is trying to squeeze extra profits from the very people whom they rely on to create the intellectual property that they exploit," he declares. BIEM goes on to claim that UMI's complaint is "littered with mistakes, inconsistencies, and unfounded claims."

On receiving UMI's 80-page complaint in July, a spokesperson for the EC confirmed that the situation "merits a very careful analysis" and confirmed the process had begun. An EC spokesperson declines to comment on the current status of the issue.

INTERNATIONAL BACKING

BIEM's stance against the UMI complaint is backed by the Lausanne, Switzerland-headquartered International Confederation of Music Publishers/Confederation Internationale des Editeurs de Musique (ICMP/CIEM), whose members include all 29 national music publishers' associations in Europe.

Ralph Peer II, chairman/CEO of Los Angeles-based Peer-music, is chairman of ICMP/CIEM. Expressing his support for the BIEM move, Peer says, "The constant decline of the rates of the mechanical-right royalty over the past 10 years is a serious threat to the livelihood of those that contribute to the creation of music and bear the investment in musical creation."



PEER

A statement issued Sept. 17 by the ICMP/CIEM adds: "At a time where copyright is so heavily encroached upon by largely unauthorized and illicit uses of copyrighted materials over the Internet, and where great effort is being put into responding to the market's need

for simple licensing structures, UMI's attempt to pressure the creators on whom they rely is inappropriate."

It is expected that the EC in Brussels will have formed a preliminary view on the concern by Christmas. If the authorities subsequently agree that the issue warrants further probing, the commission will open further investigations, leading either to the closing of the file or a statement of objections.

Unlike merger probes, antitrust cases can take many months to years to complete by competition chief Mario Monti's chronically understaffed department.

Under European Union competition rules, organizations found guilty of breaches of antitrust legislation can be fined up to 10% of their gross annual revenue—though fines can be appealed in the Luxembourg-based European Court of Justice. "We are confident that the issues will receive a thorough and fair hearing from the EC, and we look forward to that in due course," UMI says.

Conversely, BIEM expresses its own "confidence" that the EC "will recognize that the complaint lodged by [UMI] is totally unjustified."



Building a Foundation. Many of the stars appearing on the charity fundraising album *Fundación Sabera*, streeting Oct. 14 in Spain by Universal Music Spain, were on hand to launch the project Sept. 10 at Madrid's Ritz Hotel. Among the artists attending were, from left, project organizer Nacho Cano; actress Melanie Griffith and her husband, actor Antonio Banderas; and Warner artist Alejandro Sanz.

Universal Spain Disc Aids Homeless Indian Kids

BY HOWELL LLEWELLYN

MADRID—An array of international musicians and Hollywood stars has joined forces with Universal Music Spain to produce an album to raise funds for homeless street kids in India.

The album, *Fundación Sabera*, will be released Oct. 14 in Spain and Oct. 28 in the rest of the world. All proceeds will go to the Sabera Foundation. Organizing the project is Nacho Cano, one of three members of now-defunct BMG-signed band Mecano, which remains Spain's biggest-selling pop group. Cano, who produced the album, founded the Sabera Foundation in 1999 after directing a documentary about young homeless girls in Calcutta.

The foundation—which boasts actresses Penelope Cruz, a former girlfriend of Cano, and Melanie Griffith as co-presidents—runs several projects aimed at improving the life of females in India, particularly for 300 girls at Calcutta's Sabera Orphanage, which it funds. Sabera is the name of a girl Cano rescued from a life searching for food and items of value on a Calcutta garbage dump.

According to Cano, "there is no single musical thread" to the album. "I had the deliberate idea of mixing Anglo-Saxon, Latin, and Indian styles. For example, on [Sting song] 'Let Your Soul Be Your Pilot,' we have the voice of Sting mixed with the [flamenco] guitar of Vicente Amigo and a chorus sung by the [Indian] girls from the foundation."

At his last high-profile appearance before announcing his resignation (see *Newsline*, page 56), Universal Music Spain president Carlos Ituiño told media attending the

press launch of the project Sept. 10 in Madrid that "this is the first time Universal Spain has developed such an ambitious worldwide project." Ituiño said he expected sales of "500,000 in Spain and probably millions across the five continents."

Among the international artists appearing on the CD are Sting, Elton John, Luciano Pavarotti, Alanis Morissette, Bob Dylan, Ricky Martin, and Plácido Domingo. Actor Antonio Banderas and his wife, Griffith, perform on the record, as does Cruz. Spanish artists on the album include Alejandro Sanz (Warner), Ketama (Polydor/Universal), Rosario Flores (Sony/BMG), and Vicente Amigo (BMG).

"The idea for the album was born last Christmas—a good moment to open the heart and mind—and the project took eight months to complete," Ituiño said at the press launch in Madrid's luxury Ritz Hotel, which was attended by a number of the artists involved, including Cano, Banderas, Griffith, and Sanz.

About half the songs were recorded at the Hollywood home of Banderas and Griffith, while some of the artists—including Cruz, Griffith, and Martin—recorded their songs in India while visiting the orphanage.

Cruz persuaded Dylan to rerecord "Knocking on Heaven's Door" for the album. Banderas sings John Lennon's "Imagine," and Griffith duets with her sister, Tracy.

According to Ituiño, the album will be sold at 50,000 sales points in Spain. Apart from traditional music outlets, these include newspaper kiosks and branches of a savings bank and a travel agency—the last two being among the project's many sponsors.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IDEMPA PUBLICATIONS INC.) 09/18/02		(OFFICIAL UK CHARTS CO.) 09/16/02		(MEDIA CONTROL) 09/18/02		(SNEP/IFOP/TITE-LIVE) 09/17/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	2	2	49	49
OOKINAFURUOKEII KEN HIRAI DEFSTAR		THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN INNOCENT/VIRGIN		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA	
2	NEW	2	NEW	1	1	1	1
WISHING ON THE SAME STAR NAMIE AMURO AVEX TRAX		GOT TO HAVE YOUR LOVE LIBERTY X V2		MENSCH HERBERT GRONEMEYER EMI		INCH' ALLAH MC SOLAAR EAST WEST	
3	NEW	3	NEW	6	3	2	2
I LOVE YOU, SAYONARA GAPHA TOY'S FACTORY		PAPA DON'T PREACH KELLY OSBOURNE EPIC		COMPLICATED AVRIL LAVIGNE ARISTA		MANHATTAN-KABOUL RENAUD/AXELLE RED VIRGIN	
4	2	4	NEW	3	4	4	4
LIKE A STAR IN THE NIGHT MAI KURAKI GIZA STUDIO		NESSAJA SCOTTER KONTOR/DEEL		STILL IN LOVE WITH YOU NO ANGELS POLYDOR		LA BOMBA KING AFRICA HOT TRACKS	
5	4	5	NEW	4	4	11	11
VALENTI BOA AVEX TRAX		I LOVE IT WHEN WE DO RONAN KEATING POLYDOR		I'M ALIVE CELINE DION COLUMBIA		RIEN QUE LES MOTS (TI AMORE) UMBERTO TOZZI & LENA KA EAST WEST	
6	6	6	NEW	5	5	3	3
NEMURENUYORU WA KIMI NO SEI MISIA RHYTHMEDIA TRIBE		WHEN I LOST YOU SARAH WHATMORE RCA		ONE NITE STAND SARAH CONNOR FEATURING WYCLEF JEAN EPIC		AU SOLEIL JENIFER ISLAND	
7	14	7	3	15	8	8	8
IMBALANCE KICK THE CAN CREW EAST WEST		ROUND ROUND SUGABABES ISLAND		BECAUSE I LOVE YOU MARK OH MEETS DIGITAL ROCKERS SONY		UNDERNEATH YOUR CLOTHES SHAKIRA EPIC	
8	11	8	2	12	12	5	5
KITAKAZE TO TAIYO YELLOW GENERATION OEFSTAR		FANTASY APPLETON POLYDOR		E DRUNKENMUNKEY EDEL		WITHOUT ME EMINEM INTERSCOPE	
9	9	9	5	8	9	6	6
H AYUMI HAMASAKI AVEX TRAX		ADDICTIVE TRUTH HURTS FEATURING RAKIM INTERSCOPE		WITHOUT ME EMINEM INTERSCOPE		J'AI DEMANDE A LA LUNE INDOCHINE COLUMBIA	
10	NEW	10	NEW	9	10	9	9
MUSHOKU AZUMI UEHARA GIZA STUDIO		WALK ON WATER MILK INC. POSITIVA		LIEBER GOTT MARLON & FREUND SONY		MURDER ON THE DANCEFLOOR SOPHIE ELLIS BEXTOR POLYDOR	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
13	NEW	11	NEW	14	18	78	78
TODOKI! KOI NO TELEPATHY SAYAKA ICHI IN CUBIC-CROSS PICDLO TOWN		NOTHIN' N.D.R.E DEF-JAM		BELIEVE IN ME LENNY KRAVITZ VIRGIN		WHEN YOU LOOK AT ME CHRISTINA MILIAN DEF SOUL	
16	NEW	25	NEW	15	34	17	17
911 KINGU GIDRA DEFSTAR		WHY'D YOU LIE TO ME ANASTACIA EPIC		ROUND ROUND SUGABABES ISLAND		MON AMANT DE ST JEAN PATRICK BRUEL RCA	
19	NEW	30	NEW	13	22	28	28
GENERATION NEXT KINGU GIDRA DEFSTAR		DUCKTOY HAMPENBERG SERIDUS		NUR ZU BESUCH DIE TOTEN HOSEN JKP/EAST WEST		LEAP OF FAITH/JUSQU'AU BOUT DAVID CHARVET MERCURY	
22	28	32	NEW	27	32	32	35
KIFUNE NO YADO MIYUKI KAWANAKA TEI'CHIKU		GIMME THE LIGHT SEAN PAUL VP		SHE HATES ME PUDDLE OF MUDD GEFFEN		BILLIE JEAN KING OF HOUSE MASCOTTE	
23	NEW	36	NEW	28	40	33	36
LAST DANCE AIR TOSHIBA/EMI		HANDS AROUND MY THROAT DEATH IN VEGAS CONCRETE		JUST A LITTLE LIBERTY X V2		BY THE WAY RED HOT CHILI PEPPERS WARNER BROS	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	1	1	1
SPITZ MIKAZUKI ROCK UNIVERSAL		ATOMIC KITTEN FEELS SO GOOD INNOCENT/VIRGIN		HERBERT GRONEMEYER MENSCH EMI		PATRICK BRUEL ENTRE-DEUX RCA	
2	NEW	2	1	2	NEW	2	2
TACKEY & TSUBASA HATACHI AVEX TRAX		COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE		AVRIL LAVIGNE LET GO ARISTA		RENAUD BOUCAN D'ENER VIRGIN	
3	NEW	3	NEW	3	NEW	3	NEW
BON JOVI BOUNCE UNIVERSAL		ASH INTERGALACTIC SONIC 75 INFECTIOUS		ROSENSTOLZ MAGNETIC POLYDOR		MANU CHAO RADIO BEMBA SOUND SYSTEM VIRGIN	
4	3	4	7	4	7	4	3
MIKA NAKASHIMA TRUE SONY MUSIC ASSOCIATED RECORDS		ENRIQUE IGLESIAS ESCAPE INTERSCOPE		EMINEM THE EMINEM SHOW INTERSCOPE		INDOCHINE PARADIZE COLUMBIA	
5	2	5	5	5	6	5	NEW
NORIYUKI MAKIHARA SELF PORTRAIT WEA MUSIC		PINK MISSUNDAZTOOD ARISTA		COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE		LES RITA MITSOUKO LA FEMME TROMBONE VIRGIN	
6	1	6	2	6	NEW	6	7
AIKO AKI-SOBANIRUYO PONY CANYON		EVA CASSIDY IMAGINE BLX STREET/HOT		ATOMIC KITTEN FEELS SO GOOD VIRGIN		NATASHA ST PIER DE L'AMOUR LE MIEUX COLUMBIA	
7	4	7	3	7	3	7	5
V/A KISS DRAMATIC LOVE STORY BMG FUNHOUSE		SUGABABES ANGELS WITH DIRTY FACES ISLAND		BRUCE SPRINGSTEEN THE RISING COLUMBIA		ZEBDA UTOPIE D'OCCASE BARCLAY	
8	NEW	8	12	8	10	8	4
VARIOUS ARTISTS LOVE LIGHTS 3 WARNER MUSIC JAPAN		OASIS HEATHEN CHEMISTRY BIG BROTHER		NO ANGELS NOW...US POLYDOR		COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE	
9	5	9	6	9	2	9	6
VARIOUS ARTISTS THE EIGHTIES WARNER MUSIC JAPAN		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		NATURAL KEEP IT NATURAL ARIOLA		EMINEM THE EMINEM SHOW INTERSCOPE	
10	7	10	10	10	4	10	8
AVRIL LAVIGNE LET GO ARISTA		NORAH JONES COME AWAY WITH ME BLUE NOTE		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		JENIFER JENIFER (ALBUM) ISLAND	
CANADA		SPAIN		AUSTRALIA		ITALY	
(ISDUNSCAN) 09/28/02		(APVE) 09/18/02		(ARIA) 09/16/02		(FIMI) 09/16/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	1
GET READY SHAWN DESMAN VIK/BMG		EVERYDAY BON JOVI MERCURY/UNIVERSAL		COMPLICATED AVRIL LAVIGNE ARISTA		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA	
2	1	2	1	2	6	2	2
EVERYDAY BON JOVI ISLAND/UNIVERSAL		CHIHUAHUA DJ BOBO ARIOLA/BMG		RAMP! THE LOGICAL SONG SCOTTER SHOCK		COMPLICATED AVRIL LAVIGNE ARISTA	
3	3	3	2	3	2	3	7
SOMEBODY LIKE YOU KEITH URBAN CAPITOL/EMI		EL AIRE QUE ME DAS REMIXES BUSTAMANTE VALE MUSIC		OBJECTION (TANGO) SHAKIRA EPIC		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA	
4	4	4	3	4	4	4	4
HOT IN HERRE NELLY FO' REEL/UNIVERSAL		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA/SONY		TRIBUTE TENACIOUS D EPIC		BY THE WAY RED HOT CHILI PEPPERS WARNER BROS.	
5	2	5	NEW	5	NEW	5	3
NOTHING COULD COME BETWEEN US THEORY OF A DEADMAN 604/ROADRUNNER/UNIVERSAL		PUMPKIN DJ MARTA WANCHU		EVERYDAY BON JOVI ISLAND		KISS KISS HOLLY VALANCE LONDON	
6	5	6	4	6	3	5	11
JUST LIKE A PILL PINK ARISTA/BMG		AVE MARIA REMIXES DAVID BISBAL VALE MUSIC		A THOUSAND MILES VANESSA CARLTON A&M		IN MY PLACE COLDPLAY PARLOPHONE	
7	6	7	6	7	7	7	NEW
IN MY PLACE COLDPLAY EMI		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA/BMG		TWO WRONGS (DON'T MAKE A RIGHT) WYCLEF JEAN FEATURING CLAUDETTE COLUMBIA		EVERYDAY BON JOVI ISLAND	
8	7	8	8	8	5	8	12
I NEED A GIRL (PART TWO) P. DIDDY & GINUWINE ARISTA/BMG		SOY YO MARTA SANCHEZ MUXXIC		HEAVEN DJ SAMMY & YANU FEATURING DO SHOCK		WHEREVER YOU WILL GO THE CALLING RCA	
9	10	9	NEW	9	9	9	13
DAYS GO BY DIRTY VEGAS POPULAR		COMPLICATED AVRIL LAVIGNE RCA/BMG		JUST A LITTLE LIBERTY X V2		LA RONDINE MANGO WEA	
10	9	10	NEW	10	10	10	NEW
HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/UNIVERSAL		GANBAREH! SASH BLANCO Y NEGRO		RICH GIRL SELWYN EPIC		THE BARRY WILLIAMS SHOW PETER GABRIEL VIRGIN	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	RE	16	RE	12	18	15	19
JUST A FRIEND 2002 MARIO J/BMG		LIKE A VIRGIN MADHOUSE VALE MUSIC		BARENAKED JENNIFER LOVE HEWITT JIVE		ROSSO RELATIVO TIZIANO FERRO EMI	
14	RE	18	NEW	21	NEW	18	21
THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER		IT JUST WON'T DO THAT TIM DELUXE BLANCO Y NEGRO		FEEL IT BOY BEENIE MAN FEATURING JANET JACKSON VIRGIN		DON'T LET ME GET ME PINK ARISTA	
17	25	19	NEW	22	27	24	35
CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL		OUT OF YOUR MIND JAMES DOUGLAS BLANCO Y NEGRO		SOMETHING MORE BEAUTIFUL NIKKI WEBSTER GOTHAM/BMG		TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS	
18	24			28	37	26	33
WITHOUT ME EMINEM WEB/INTERSCOPE/UNIVERSAL				GET YOUR JUICES FLOWING STARBURST JIVE		STOP CRYING YOUR HEART OUT OASIS BIG BROTHER/EPIC	
20	26			29	34	27	NEW
LOVE AT FIRST SIGHT KYLIE MINOGUE PARLOPHONE/EMI				MAGIC DISCO MONTEGO FEATURING KATIE UNDERWOOD WEA		BEAUTY ON THE FIRE NATALIE IMBREGLIA RCA	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	2	1	1	1	1	1	1
AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG		REVOLUCION DE AMOR MANA WARNER MUSIC		ENRIQUE IGLESIAS ESCAPE INTERSCOPE		FRANCO BATTIATO FLEURS 3 COLUMBIA	
2	1	2	2	2	2	2	2
VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 7 EMI		ALEX UBAGO QUE PIES TU? DRO/WARNER		COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE		COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE	
3	4	3	3	3	4	3	3
EMINEM THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL		DAVID BISBAL CORAZON LATINO VALE MUSIC		EMINEM THE EMINEM SHOW INTERSCOPE		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.	
4	5	4	NEW	4	5	4	5
COLDPLAY A RUSH OF BLOOD TO THE HEAD CAPITOL/EMI		MANU CHAO RADIO BEMBA SOUND SYSTEM VIRGIN		SHAKIRA LAUNDRY SERVICE EPIC		GIORGIA GREATEST HITS (LE COSE NON VANNO MAI...) DISCHI DI CIOCCLATA/BMG	
5	3	5	5	5	3	5	4
DIXIE CHICKS HOME MONUMENT/COLUMBIA/SONY		AMARAL ESTRELLA DE MAR VIRGIN		AVRIL LAVIGNE LET GO ARISTA		STADIO OCCHI NEGLI OCCHI EMI	
6	6	6	4	6	6	6	6
NELLY NELLYVILLE FO' REEL/UNIVERSAL		M-CLAN DEFECTOS PERSONALES DRO/WARNER		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		BRUCE SPRINGSTEEN THE RISING COLUMBIA	
7	8	7	6	7	8	7	8
PINK MISSUNDAZTOOD ARISTA/BMG		CAFE QUIJANO LA TABERNA DEL BUDA WARNER MUSIC		KYLIE MINOGUE FEVER FESTIVAL		LIGABUE FUORI COME VA? WEA	
8	NEW	8	NEW	8	11	8	7
NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI		OPERACION TRIUNFO OPERACION TRIUNFO 2002 EN DIRECTO VALE MUSIC		NELLY NELLYVILLE UNIVERSAL		MANGO DISINCANTO WEA	
9	7	9	NEW	9	14	9	9
SOUNDTRACK XXX UNIVERSAL		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		TAXIRIDE GARAGE MAHAL WEA		AVRIL LAVIGNE LET GO ARISTA	
10	9	10	NEW	10	9	10	NEW
SHAKIRA LAUNDRY SERVICE EPIC/SONY		MARTA SANCHEZ SOY YO MUXXIC		SELWYN MEANT TO BE EPIC		BANDABARDO BONDI! BONDI! DANNY ROSE	

EUROCHART

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

(MUSIC & MEDIA) 09/18/02

SINGLES

1	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	5	COMPLICATED AVRIL LAVIGNE ARISTA
3	9	THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN INNOCENT/VIRGIN
4	4	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC/COLUMBIA
5	2	WITHOUT ME EMINEM INTERSCOPE
6	3	I'M ALIVE CELINE DION COLUMBIA/EPIC
7	6	INCH' ALLAH MC SOLAAR EAST WEST
8	7	MENSCH HERBERT GRONEMEYER EMI
9	11	MANHATTAN-KABOUL RENAUD/AXELLE RED VIRGIN
10	8	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA

HOT MOVER SINGLES

11	80	PAPA DON'T PREACH KELLY OSBOURNE EPIC
14	NEW	GOT TO HAVE YOUR LOVE LIBERTY X V2
18	29	RIEN QUE LES MOTS (TI AMORE) UMBERTO TOZZI & LENA KA EAST WEST
20	NEW	NESSAJA SCOOTER KONTOR/EDEL
23	48	WHEN YOU LOOK AT ME CHRISTINA MILIAN DEF SOUL

ALBUMS

1	1	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
2	4	EMINEM THE EMINEM SHOW INTERSCOPE
3	2	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
4	NEW	ATOMIC KITTEN FEELS SO GOOD INNOCENT/VIRGIN
5	3	AVRIL LAVIGNE LET GO ARISTA
6	3	BRUCE SPRINGSTEEN THE RISING COLUMBIA
7	6	HERBERT GRONEMEYER MENSCH EMI
8	5	SHAKIRA LAUNDRY SERVICE EPIC/COLUMBIA
9	9	PINK MISSUNDAZTOOD ARISTA
10	7	CELINE DION A NEW DAY HAS COME COLUMBIA/EPIC

THE NETHERLANDS

(STICHTING MEGA TOP 100) 09/16/02

SINGLES

1	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2	BECAUSE THE NIGHT JAN WAYNE DIGIDANCE
3	5	THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN VIRGIN
4	4	COMPLICATED AVRIL LAVIGNE ARISTA
5	3	TU ES FOUTU (TU M'AS PROMIS) IN-GRID HIGH FASHION

ALBUMS

1	4	K3 VERLIEFD BMG
2	2	DE DIJK MUZIKANTEN DANSEN NIET MERCURY
3	NEW	K-OTIC INDESTRUCTIBLE JIVE
4	1	ANDRÉ HAZES STRJDLUSTIG EMI
5	3	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE

SWEDEN

(GLF) 09/12/02

SINGLES

1	3	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2	COMPLICATED AVRIL LAVIGNE ARISTA
3	1	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
4	4	(CRACK IT) SOMETHING GOING ON BOMFUNK'S FEATURING JESSICA FOLCKER EPIDROME
5	5	WITHOUT ME EMINEM INTERSCOPE

ALBUMS

1	2	BRUCE SPRINGSTEEN THE RISING COLUMBIA
2	4	SVEN-INGVARS GULD & GLOD—MER HITS AN NAGONSIN NMG/EMI
3	3	KENT VÄPEN & AMMUNITION RCA
4	1	THE ARK IN LUST WE TRUST VIRGIN
5	NEW	IN FLAMES REROUTE TO REMAIN NUCLEAR BLAST/MNW

SWITZERLAND

(MEDIA CONTROL SWITZERLAND) 09/17/02

SINGLES

1	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2	COMPLICATED AVRIL LAVIGNE ARISTA
3	NEW	ADDICTIVE TRUTH HURTS FEATURING RAKIM INTERSCOPE
4	4	MENSCH HERBERT GRONEMEYER EMI
5	3	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA

ALBUMS

1	1	HERBERT GRONEMEYER MENSCH EMI
2	NEW	MANU CHAO RADIO BEMBA SOUND SYSTEM VIRGIN
3	7	AVRIL LAVIGNE LET GO ARISTA
4	2	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
5	3	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.

IRELAND

(IRMA/CHART TRACK) 09/13/02

SINGLES

1	1	THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN INNOCENT/VIRGIN
2	2	LIKE A PRAYER MAD HOUSE SERIOUS
3	3	ROUND ROUND SUGABABES ISLAND
4	4	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
5	5	A THOUSAND MILES VANESSA CARLTON A&M

ALBUMS

1	1	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
3	3	QUEEN GREATEST HITS I, II & III PARLOPHONE
4	4	PINK MISSUNDAZTOOD ARISTA
5	NEW	ASH INTERGALACTIC SONIC 75 INFECTIOUS
5	NEW	ATOMIC KITTEN FEELS SO GOOD INNOCENT/VIRGIN

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 09/17/02

SINGLES

1	1	MENSCH HERBERT GRONEMEYER EMI
2	2	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
7	7	COMPLICATED AVRIL LAVIGNE ARISTA
3	3	WITHOUT ME EMINEM INTERSCOPE
6	6	I'M ALIVE CELINE DION COLUMBIA

ALBUMS

1	1	HERBERT GRONEMEYER MENSCH EMI
1	1	AVRIL LAVIGNE LET GO ARISTA
22	22	CHICAGO THE CHICAGO STORY—COMPLETE GREATEST HITS RHINO
3	3	EMINEM THE EMINEM SHOW INTERSCOPE

BELGIUM/FLANDERS

(IPROMU/VI) 09/18/02

SINGLES

1	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2	I'M ALIVE CELINE DION COLUMBIA
3	3	COMPLICATED AVRIL LAVIGNE ARISTA
13	13	TU ES FOUTU (TU M'AS PROMIS) IN-GRID HIGH FASHION
4	4	DANSPLAAT BRAINPOWER PIAS

ALBUMS

2	2	K3 VERLIEFD NIELS WILLIAM/BMG
1	1	HELMUT LOTTI MY TRIBUTE TO THE KING PIET ROELEN/UNIVERSAL
3	3	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
5	5	EMINEM THE EMINEM SHOW INTERSCOPE
4	4	DREAMLOVERS 18 HITS III MOUSE/RELI

MALAYSIA

(RIM) 09/13/02

ALBUMS

1	1	LINKIN PARK REANIMATION WARNER BROS.
11	11	VARIOUS ARTISTS MODERN ROCK 2 WEA
2	2	VARIOUS ARTISTS FOREVER LOVE WEA
8	8	SPIDER ALADIN NAR
10	10	BLUE ALL RISE VIRGIN
5	5	RAMLISARI RAJA ROCK WEA
7	7	XPDC V6 LIFE
16	16	SHEILA ON 7 07 DES SONY
3	3	JAY CHOU EIGHT DIMENSIONS BMG
10	NEW	VARIOUS ARTISTS ROCK NO. 1s EMI

Global Music Pulse Edited by Nigel Williamson



BLURRED: The future of Blur, one of the biggest-selling U.K. acts of the past decade, has been thrown into doubt by the absence of founding member and guitarist **Graham Coxon** from recording sessions for the band's new album. The band has refused to confirm reports that Coxon has quit, but he has not joined the three other members who traveled to Morocco



Sept. 17 with a mobile studio to put the finishing touches on Blur's next release. Asked whether the guitarist was still in the band, frontman **Damon Albarn** replied, "Draw your own conclusions." Coxon is understood to be unhappy over the role of **Norman Cook** (aka **Fatboy Slim**) as co-producer of Blur's seventh studio album, the follow-up to 1999's chart-topping *13*. On a recent visit to Albarn's West London studio, *Billboard* heard nine unfinished new tracks and can confirm that Coxon is featured on the early material. Our sneak preview also suggested that despite the internal rift, the still-untitled album, scheduled for release in January 2003 on EMI, is shaping up to be the band's strongest to date. Coxon, meanwhile, is said to be working on a solo project. Since *13*, Albarn has had international success with his **Gorillaz** side project, and EMI hopes this factor will reposition Blur in the U.S. market. **NIGEL WILLIAMSON**

LEAPING FORWARD: Danish indie label Crunchy Frog logged heavy domestic success with its quirky duo **Junior Senior**, and now Universal has licensed the pair for the rest of the world. Universal promotions representative **Mie Louise Bak** says the act's single "Move Your Feet" will be released late this month in other Scandinavian territories and Holland and Oct. 21 in the U.K. Bak says the label intends to release the album *D-d-don't Stop the Beat* before the end of the year in the same territories. Labelmate **Superheroes'** frontman **Thomas Troelsen** lends his **Iggy Pop**-styled vocal madness to "Move Your Feet." But **Senior** (**Jeppe Breum**) does most of the singing, while **Junior** (**Jesper Mortensen**) plays guitar. "Move Your Feet" reached the No. 2 slot on MTV's Up North chart in August and has enjoyed a 10-week run on the official Danish singles chart. **CHARLES FERRO**

GYPSY FUNERAL: The Sept. 4 death of 78-year-old fiddle-player **Neculae Neascu** has deprived renowned Romanian gypsy troupe **Taraf de Haidouks** of one of its great characters. The group signed to the Belgium-based Crammed label in 1990, immediately following the downfall of Romanian dictator **Nicolae Ceausescu**. Taraf de Haidouks had never been permitted to travel abroad by the Communist authorities, but within days of the regime change, French producer **Michel Winter** arrived in the group's home village of Clejani with a record contract. Neascu celebrated by writing "The Ballad of the Tyrant," an earthy portrayal of Ceausescu's downfall, which became a highlight of the group's shows. Since 1990, the band has recorded four albums, become a favorite on the world-music circuit, and provided music for film soundtracks and Paris Fashion Week. Neascu played his last concert with Taraf de Haidouks at Expo 2002 in Switzerland three days before his death. "That night, all his parts were incredible and magic," Winter says. "But he said to me, 'Listen Michel, this is my last concert.' He knew, but he insisted on being there." He died in Clejani, where he was born. Winter confirms the group will continue to tour. **MARGARET WILD**

INSTANT ASYLUM: Acclaimed singer/songwriter **Paul Kelly** has written "I Guess I Get a Little Emotional Sometimes" about asylum seekers from the Middle East and Afghanistan who survive long journeys on decrepit smuggler boats to Australia, only to be held at detention centers for as long as a year. The song was inspired by the story of two teenage refugee boys who escaped from a center to seek refuge in the British Consulate but were sent back. It declares, "I took the law into my hands/You'd do the same from where I stand/ But the punishment here is much worse than the crime/I guess I get a little emotional sometimes." Kelly finished the song in six hours, recorded it one week later, and posted it on his Web site, paulkelly.com. He says, "It was important to get the song out quickly as a newspaper-like comment." **CHRISTIE ELIEZER**

TEQUILA SUNRISE: St. Petersburg, Russia-based rock group **Tequillajazz** has a long history on the Russian rock scene. Its current release, *Vyshe Oseni* (Higher Than Autumn), is available on the Feel.Lee label. The band began as an aggressive, hardcore punk act but moved toward an indie-pop sound with 1998's *Winter Sun*. With its harder, alternative-rock feel, fans are already hailing the new album as a return to the group's musical origins. Band leader **Yevgeny Fiodorov** has also recently been involved in an unusual experiment that creates new soundtracks to silent movies of the 1920s. **VADIM YURCHENKOV**

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)	8		2		8	4		2	2	5
EMINEM The Eminem Show (U)	3			4	9	3		3		
NORAH JONES Come Away With Me (E)	7		10			8				
AVRIL LAVIGNE Let Go (B)	2	10		2		1		5	9	6
RED HOT CHILI PEPPERS By the Way (W)				9	10		9	6	3	10
SHAKIRA Laundry Service (S)						10		4		8
BRUCE SPRINGSTEEN The Rising (S)	6			7					6	9

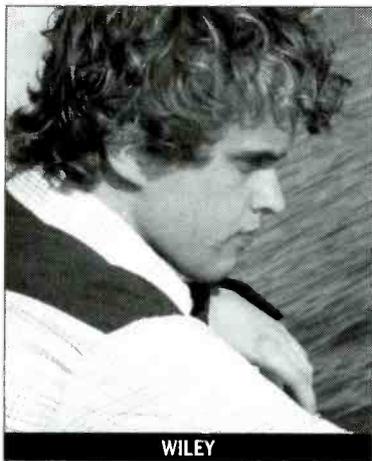
Wiley Profile Boosted By Talent Wins

Warner Canada's Singer/Songwriter Cashes In After Minting His 'Bottom Dollar'

BY LARRY LeBLANC

TORONTO—For years, Canadian alt-roots singer/songwriter/multi-instrumentalist Nathan Wiley wanted to put out his own album; he never imagined, however, that more than a small circle of his friends would hear it.

But now, the 25-year-old from Summerside, Prince Edward Island (PEI), is reaching an audience that was way beyond his expectations when he independently released his debut, *Bottom Dollar*, regionally late last year. Recorded for \$2,500 Canadian (\$1,600), the album was issued nationally Aug. 20 by Halifax, Nova Scotia-based Sonic Records and distributed by Warner Music Canada.



WILEY

Wiley's public profile is also building—he was the recent winner of CBC Radio's Big Break national talent contest and is a finalist in another national talent contest, CBC TV's Great Canadian Music Dream.

"I'm a huge fan," says Glenn Meisner, music producer at CBC Radio in Halifax. "I was knocked out when I heard the album. He's one of these 'old souls.' If they handle him well, there's a long career there."

"What a great find," exclaims Toronto booker Jack Ross, VP of the Agency Group, which now represents Wiley. "This kid from PEI who sounds like he's been around for 20 years. [On] the first listen, I had everybody in the office walking in asking about it."

Now managed by Halifax-based Quay Entertainment Services, Wiley recently opened dates for Canadian artists Sarah Harmer, Sarah Sleen, and Martina Sorbara. But he continues to work as a graphic designer at his family-owned business.

"The [attention] is a bit bewildering," Wiley confesses. "It never seemed like an option to get full-on into the music business. I didn't think I was commercial enough for people to take interest."

Featuring 11 self-penned songs, Wiley's starkly original recording encompasses rock, folk, jazz, and blues. From its opening lines on "Bottom Dollar Baby"—about a hobo willing to do anything for money (I'm your bottom dollar baby/Strong as a ship/I smell like a backlot/I crack like a whip)—it is an artistic tour de force. On the self-produced project, Wiley plays guitars, bass, drums, organ, and some percussion. He also designed its artwork.

Wiley says he made the album "to prove to myself that I could do it. I didn't worry about if radio would play it or if it'd get a good review. The only critic was me."

Sonic Records owner Louis Thomas, who is also president of Quay Entertainment, says, "We are trying to slowly build the album in Canada—get a little bit of a [sales] story going and get some credible press. We haven't taken it to radio, [but] we've just shot a video of 'Bottom Dollar Baby.'"

Wiley's songs show impressive

performance the following night at Halifax club Hell's Kitchen.

"We were blown away," Philips recalls. "We walked away going, 'Oh my gosh, he is too good to let pass by.'"

Thomas says, "It blows me away how musical he is and what his influences are at his age. He's listened to a lot of music."

Wiley's early influences range from Bob Dylan to Nick Lowe and Louis Armstrong. "Music is everywhere in PEI in one sense or another," he says. "My dad had a really big record collection, and everybody in the family either plays an instrument or is serious about listening."

During high school, Wiley played in several bands—"Garage bands, mainly," he says. In 1997, he moved to Vancouver and played drums for folk/jazz roots band the Crawdaddies and guitar for surfin' unit the Tubetracks. Returning to PEI in 1998, he briefly performed with "surfably" trio the Evil Agents.

In November 2000, Wiley began recording the album at Westmanor Productions in Slemmon Park, PEI. He initially experimented with different sounds and rhythms with percussionist Dale DesRoches before fleshing out the recording during a 10-month period with input from guitarists Chris Corrigan and James Phillips, bassist Chas Guay, trumpeter Luke MacDonald, and accordionist Brian Rogers.

Cooke says, "There's a certain confidence about the record. Nathan grew up around music, and his love of music comes out in his songs. He's tried to make his sound unique, and I think he captured that."

musical scope and lyrical maturity, particularly on such key tracks as "Straight and Sober," "Black Bones," and "Home." Although written during a six-year period, he says the songs were mostly developed in single sittings. "I usually don't rewrite. I used to go back and tinker with songs, but it just didn't seem as honest. I try to stick with what I put down originally."

The independent version of the album was initially sold through local retail outlets and at Wiley's performances on PEI. "I went from record store to record store and got the consignment thing happening," Wiley recalls. "It sold 500 or 600 copies."

Thomas and his wife, publicist Wendy Phillips (who co-manages Wiley), were tipped off about Wiley in February by a newspaper profile by Halifax entertainment reporter Stephen Cooke in *The Chronicle-Herald*. They then caught Wiley's per-

Executive Turntable



FINKENWIRTH

RECORD COMPANIES: André Finkenwirth is named executive VP/chairman of BMG Germany/Switzerland/Austria. He was chairman of German broadcaster Hot Networks, responsible for a number of

interactive European TV stations. **Hans Ebert** is named advisor to EMI Recorded Music Southeast Asia chairman/CEO Norman Cheng, effective Sept. 15. Hong Kong-based Ebert was previously Universal Music Asia Pacific VP, responsible for creative services, regional A&R, and corporate communications.

Graziano Ostuni is promoted to GM of pop at Universal Music Italy, based in Milan. He was formerly head of the Universal Records label in Italy.

Enrico Leonardelli is promoted to head of promotions for the Uni-

versal and Mercury labels at Universal Music Italy. He was head of promotions for the Universal Records label.

Stefano Patara is promoted to head of Mercury Records Italy. He was marketing director.

Carlo Galassi is promoted to head of Universal Records Italy. He was marketing director.

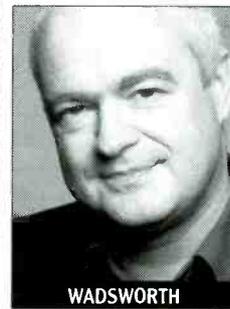
Daniele Menci is promoted to marketing director of BMG Ricordi in Milan. He was marketing manager.

MUSIC PUBLISHING: Adam Lang is named managing director of Warner/Chappell Music Australia. He was GM of Sydney-based Festival Music Publishing.

Kristian Aartun is named GM of EMI Music Publishing Norway. He was GM of Edel Records Norway.

Nick Robinson is named writer and publisher relations executive at the London office of BMI. He was music consultant to advertising agency Ogilvy & Mather and A&R consultant to EMI/Virgin in London.

NEWSLINE...



WADSWORTH

Keith Wozencroft, managing director of EMI's Parlophone label in the U.K., has been promoted to the new position of president of Capitol Music U.K. He continues reporting to Tony Wadsworth, chairman/CEO of EMI Recorded Music U.K. and Ireland. In his new role, Wozencroft will oversee the EMI:Chrysalis and Parlophone labels; there is no Capitol imprint in the U.K. EMI says Chrysalis and Parlophone will continue to work independent of each other. Wozencroft will initially act as managing director for both labels and focus on long-term artist development. Wadsworth says, "Keith will

bring his high level of creative skills to the role, and I am sure he will take both labels to new heights of achievement." Wozencroft joined EMI in 1990; as A&R director for Parlophone he brought Radiohead, Supergrass, Mansun, and Beverley Knight to the label. Since being promoted to Parlophone managing director in 1998, he has led the label to success domestically and internationally with Coldplay, Gorillaz, and Kylie Minogue. **GORDON MASSON**

Carlos Ituño resigned as managing director of Universal Music Spain (UMS) Sept. 17, one week after the Madrid press launch of a charity CD that he described as "the most ambitious project developed by UMS for the world market" (see story, page 53). Miami-based Jesús López, Universal Music International chairman/CEO for Latin America and the Iberian Peninsula, assumed responsibility for UMS with immediate effect. Ituño, formerly president of MCA Records Spain, had held the post of managing director at UMS since July 1, 2001, the date López left the post of president of Universal Music Spain and Portugal to take over his current position. **HOWELL LLEWELLYN**

Russia's president, Vladimir Putin, has instructed the country's Ministry of Press, Television, and Radio (MPTR) to draw up plans to more effectively enforce and implement existing legislation on copyright and neighboring rights. Following a meeting between Putin and the minister who heads MPTR, Mikhail Lesin, it was announced in Moscow that the ministry was to oversee a committee on which various government agencies—such as the Ministry of Internal/Home Affairs, the State Patent Agency, the Ministry of Culture, the Ministry of Justice, and the State Customs Committee—will be represented. The committee is charged with establishing a comprehensive state strategy on copyright and neighboring-rights protection in Russia within the next two months, based on the country's 1995 Copyright Law. Industry insiders have welcomed the move, which is seen as a sign of reconfirmed awareness and concern within the Putin administration of the legislative and enforcement problems relating to intellectual property in Russia. **ALEKSEY KRUIZIN**

A joint operation conducted by the Glasgow City Council Trading Standards Department and Strathclyde Police culminated in the arrest of a man Sept. 5 in connection with alleged counterfeiting activities. The raid on his apartment in Glasgow, Scotland, followed extensive investigations by the anti-piracy unit of the U.K.'s Mechanical Copyright Protection Society (MCPS) into illegal CD copying in the area. A "substantial" number of hard drives were linked to the four computers seized in the raid. The MCPS says the raid is the second in the area; a man was arrested in South Lanarkshire May 21 after investigations revealed similar illicit trade. **LARS BRANDLE**

Finnish music shipments were down by 6% in value to 26 million euros (\$25.2 million) and by 8.5% to 3.7 million units in the first half of 2002, according to local International Federation of the Phonographic Industry affiliate ÅKT. Shipments of albums on CD were down 5.6% to 3.5 million copies, with a value of 25 million euros (\$24.2 million)—4% down on the same period in 2001. But sales of local repertoire are on the rise: Finnish music now accounts for 54% of the value of all shipments. Helsinki-based ÅKT says that overall shipments in July were up on the 2001 figure and suggests that a strong fourth-quarter release schedule should result in a continued increase in sales of local repertoire by the end of the year. **JONATHAN MANDER**

Planet Funk (Virgin) was named best Italian act and Australia's Kylie Minogue (EMI) scooped the best foreign artist honor at the second Italian Dance Awards presented in Riccione, Italy. The event was organized by Radio DeeJay. Two songs featuring emerging Italian vocalist Moony (aka Monica Bragato) won prizes. Her English-language track "Dove" (CGD/Warner Music Italy) was voted song of the year; she also sang on DJ Boulevard's "Point of View" (Airplane/Warner Music Italy), which won best video. Winners are voted on by the public and by an industry jury. The first Italian Dance Awards event was held in Milan last December. **MARK WORDEN**

Warner's Albertini Set To Revamp Global Business

BY GORDON MASSON

LONDON—Warner Music International's (WMI) global affiliates could get a radical shakeup if new president Paul-René Albertini continues with the same fervor with which he has approached Europe.

Albertini was executive VP of Sony Music Europe when he was enticed to join WMI in December 2000 as president of Warner Music Europe (WME). When he begins his new role Oct. 1, he will add to his European duties responsibility for all of WMI's activities and operations in Canada, Europe, Latin America, and the Asia Pacific.

The Frenchman's impact on WME has radically changed the company's structure, and an examination of the changes he has carried through could provide a window on the future for the new territories under his charge (see time line, this page).

SYSTEMATIC APPROACH

Albertini's approach to reshaping Warner's European operations has been as rapid as it has been systematic. Working on an overall strategy drawn up with WMI chairman/CEO Stephen Shrimpton (to whom he directly reports) and

Warner/Chappell Music chairman/CEO Les Bider, Albertini has successfully spearheaded the unification of Warner's recorded music and music publishing operations in



ALBERTINI

key European territories.

Shrimpton—who held the position of WMI president between September 1995 and December 1999—says, "In the past two years, Albertini has successfully revitalized our European operations. This new appointment, reflecting our policy of management continuity, will ensure that WMI is properly structured and focused to meet the future demands of the

global music business."

The Shrimpton/Bider/Albertini plan for WMI in Europe first set about reshaping the group's recorded-music business by appointing

Albertini's approach to reshaping Warner's European operations has been rapid and systematic. He has spearheaded the unification of Warner's recorded music and publishing operations in key European territories.

leaders in each of the major territories. Attention then turned to doing the same at Warner/Chappell Music Publishing. Next came the integration of a number of the Warner Music (WM) and Warner/Chappell Music Publishing affiliates, with the

publishing side reporting to the recorded-music managing director in each territory—as well as to Los Angeles-based Bider.



SHRIMPTON

DIVIDING RESPONSIBILITY

Informed sources suggest that those moves are to strengthen relationships between the two businesses, as well as cut back-room costs. (Some of the companies now physically share offices.) Insiders say that one of the benefits the integration has brought is affording Warner's record companies greater access to creative talent in the shape of Warner/Chappell songwriters.

With the restructure taking a firm shape, Albertini then split off part of his job (*Billboard*, June 22) to enable WME executive VP Gero Caccia to take on direct responsibility for all WME affiliates except France, Germany, and the U.K.—though it included Warner Music Manufacturing Europe in Alsdorf, Germany. Caccia has subsequently assumed direct responsibility for WM affiliates in Denmark, Norway, and Sweden, where the managing directors were laid off.

Albertini has also been instrumental in concluding new European licensing deals with both Buena Vista Music and Telstar Music Group. Although he declines to comment on his immediate or long-term priorities, it is thought that at least some of the strategies he has directed in Europe may be extended to the territories he will begin overseeing next month.

Albertini's promotion is perceived as Warner eyeing him as heir apparent to Shrimpton. Industry insiders have speculated that Shrimpton's contract is due for renewal this year but that he may be preparing Albertini to take the reins when any extension to his current deal expires.

Time Line: Changes At WME Since Albertini's December 2000 Arrival

- **February 2001:** WEA and London Records merge in the U.K. under John Reid as managing director.
- **March 2001:** Yan-Philippe Blanc appointed chairman/CEO of WM France, including Warner/Chappell Music France. Gero Caccia named executive VP of WM Europe.
- **April 2001:** Massimo Giuliano named managing director of WM Italy.
- **June 2001:** Alain Vielle appointed managing director of WEA France.
- **July 2001:** Bernd Dopp named president of WM Germany.
- **September 2001:** WM Europe announces licensing deal with Buena Vista Music.
- **October 2001:** Alexander Maurus named GM of WEA Germany. Markus Bruns named GM of EastWest Germany. Jacek Jagowski named managing director of WM Poland.
- **December 2001:** Panos Theofanelis appointed managing director of WM Greece.
- **March 2002:** Massimo Giuliano promoted to president of WM Italy.
- **April 2002:** WM Europe

signs licensing deal with Telstar Music Group for Europe.

- **April 2002:** Caroline Mólko named managing director of Warner/Chappell Music France, reporting jointly to Blanc and Les Bider. Los Angeles-based chairman/CEO of Warner/Chappell Music. WM Germany incorporates Warner/Chappell Music Germany, with managing director Norbert Masch reporting to Dopp and Bider.

- **May 2002:** Roberto Razzini named managing director of Warner/Chappell Music Italy, jointly reporting to Caccia and Bider. Warner/Chappell Music U.K. links with Warner Music U.K., with managing director Richard Manners reporting jointly to Warner Music U.K. chairman Nick Phillips and Bider.

- **June 2002:** Caccia takes on direct responsibility for all WM Europe affiliates except France, Germany, and the U.K., including WM Manufacturing Europe in Alsdorf, Germany. Managing directors of WM affiliates in Denmark, Norway, and Sweden leave, and the companies operate under the direct control of Caccia.

- **September 2002:** Albertini named president of WMI.



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EMI Denmark Move Marks End Of Restructuring

BY CHARLES FERRO

COPENHAGEN—Six months of restructuring at EMI Recorded Music Denmark concluded Sept. 16, when the company moved its Capitol and Virgin operations together under the same roof in a new building in the Danish capital.

"The move is the final phase of our reorganization," EMI Recorded Music Denmark president Michael Ritto says. "We've been making a number of changes in the past half year, and this is the 'official unveiling' of the results."



Previously, Virgin and Capitol (formerly EMI) had offices at opposite ends of central Copenhagen, but the staff of the two imprints are now settling into one centrally located building in the city. Ritto's plan includes the consolidation of the administration of Virgin, Capitol, and special marketing arm CMC at the Copenhagen headquarters. CMC will continue its music-related activities from offices in Aalborg in northwestern Denmark.

The move, Ritto says, will see the Virgin and Capitol operations working side by side at the new site, although the layout of the premises means that each will maintain a degree of physical separation: "The move-in with Virgin will allow us to unite co-operative efforts, but we're really moving into two 'separate' buildings [on one site]. I think it's important that each company retains its individual identity.

"There will be numerous benefits," Ritto continues. "For instance, the fact that we formerly had three separate sales organizations that have now been rolled into one will bear fruit for all three units."

Jonathan Fanø will continue as GM of Virgin and Mik Christensen will remain GM of Capitol in Copenhagen, while CMC GM Benny Bach remains in Aalborg. All three report directly to Ritto. During the past six months, the Capitol/Virgin staff level has been trimmed by around 25%, to 60 employees. Ritto explains that the cuts were largely achieved by natural attrition.

The move comes against a background of declining record sales—shipments in August were down 27% compared with the same period last year, according to the Danish affiliate of the International Federation of the Phonographic Industry—and of structural changes throughout EMI. But Ritto says, "In the midst of all the turmoil, I see this as a new beginning. I'd been with EMI at the former location for 10 years, and it feels as if now is the optimal time for a change." He adds that the company has moved "in the middle of a great success—the best [chart share] EMI

has had in the 100 years the company has been in Denmark."

Ritto notes that "EMI in Denmark is different from other affiliates; we hold market share of better than 30%, and CMC accounts for a big part of local repertoire sales." The CMC arm has enjoyed substantial recent success with its compilations and has also been active with new signings. It has recently signed '80s hitmakers Toto to a worldwide deal and will release a new album by the band Oct. 14; another veteran act, Bonnie Tyler, will also

release a new album through the label within the next six months.

At the time of the labels' move across Copenhagen, EMI imprints held seven of the top 10 slots on Denmark's Official Hit List album sales chart (Sept. 14 issue) and had captured the first five rungs with Coldplay (Capitol), Cæcilie Norby (Capitol/Blue Note), Olsen Brothers, Kandis, and Helmut Lotti (all CMC). The company also had six of the top 20 singles.

"What I find to be exceptionally good is the breadth of the music represented," Ritto says. "There's jazz, rock'n'roll, and really the whole spectrum. We've proved we can deliver, so I feel good about the move."

U.K. Labels Take Media Case To Gov't

Concerns Expressed Regarding Internet And Broadcast Regulations

BY JON HEASMAN

LONDON—U.K. labels body the British Phonographic Industry (BPI) has officially expressed its anxiety to the government that proposed communications legislation could lead to "back-door regulation of the Internet," which could disadvantage U.K. record companies.

The draft Communications Bill will establish a new "super-regulator" named Ofcom, replacing such existing regulators as the Independent Television Commission and the Radio Authority. In its submission to government, the BPI asks for assurance that Ofcom will "enforce [broadcast] license conditions to ensure that the cultural depth, range, and diversity of British music can continue to be featured and made accessible by operators of broadcast services."

As well as radio ownership, the BPI's main concern is a fear that under Ofcom, the type of content regulation currently governing TV and radio services might be extended to the online sector. BPI director general Andrew Yeates says, "The record industry sees retail substitution opportunities online, and those services are different from broadcasting services in the traditional sense.

"We need that to be understood and appreciated by ministers," Yeates adds, "because economically the return we get on those services is likely to be far greater than the secondary revenue streams we get from broadcasting services."

The BPI is also concerned that—partly as a result of lobbying by radio stations—proposed changes to legislation on media ownership could lead to a reduction of musical diversity in the radio sector here.

The draft bill's proposals include allowing companies based outside the European Union (EU) to own major stakes in U.K. broadcasters for the first time, signif-

icant deregulation of cross-media ownership restrictions, and a major liberalization of radio ownership rules, abolishing national limits on the number of licenses that a single company can hold. Instead, the bill proposes that there should be a minimum of three separate commercial radio owners in each local area, plus public broadcaster the British Broadcasting Corp. That "three-plus one" formula has led to speculation that the U.K. radio business could consolidate around only three or four major players.

In its official submission to the U.K. government on the draft, the BPI says that it broadly supports the latter suggestion. But radio trade body the Commercial Radio Companies Assn. (CRCA) has expressed its own opposition. The CRCA wants concentrations of local radio ownership to be purely a matter for competition authorities here, with no formal restrictions in place.

Despite the BPI's support for certain aspects of the bill, Yeates says, "The underlying concern the music industry has about local radio ownership is, 'How do we get a system that will really preserve the diversity of music on local radio?' That's the important thing to our industry in the long term."

The U.K.'s leading radio groups have argued that fewer owners in each local marketplace would actually mean more music choice for the listener, because owners would want their stations operating in the same market to be musically distinctive so as not to cannibalize audiences. "That certainly works at one level," Yeates concedes, "[but] when the economic going gets very tough for a single owner, it will be tempting for them to run parallel services in order to save costs."

Yeates adds that the BPI also has concerns that large, consolidated radio groups will "reduce the flexibility and local nature of music playlists."



YEATES

Springsteen, Oasis Rise Again On IFPI Platinum List

BY PAUL SEXTON

LONDON—Containing only five titles for August, it might look as though the International Federation of the Phonographic Industry (IFPI) Platinum Europe roll of honor has been on a summer recess.

Nevertheless, the latest update on Europe's "millionaires' club" has some distinguished entries, including a deceased vocalist who continues to defy retail convention and a U.S. rock giant making his first showing since the year of the awards' inception.

That artist, Bruce Springsteen, has taken no time to reach 1 million European shipments of *The Rising* (Columbia). Even without the release of a single, the acclaimed set has topped European charts in the U.K., Germany, Spain, Italy, Holland, Norway, Finland, Denmark, and Sweden.

It has been six years since the Boss last figured on the IFPI index: *Greatest Hits* and *The Ghost of Tom Joad* were certified in 1996 for European shipments of 3 million and 1 million, respectively.

"Reaching 1 million so fast is caused by the quality of the record and the fantastic airplay we've achieved on *The Rising*," Columbia

VP of marketing in Europe Ronnie Meister says. "Every single review and story in the European press was extremely positive, and media and consumers identified [the album] very fast."

The only double-platinum achiever on the list is Enrique Iglesias, whose *Escape* (Interscope/Polydor) reaches 2 million shipments five months after its predecessor, *Enrique*, did the same. *Escape* is now approaching an unbroken year on the *Music & Media* European Top 100 Albums chart.

Eva Cassidy's European chart life continues long after her own ended. *Imagine*, a new collection of 10 previously unreleased recordings by the U.S. singer who died in 1996, debuted in the U.K. at No. 1 in late August, with first-week sales of

57,000. But it's her previous posthumous British chart-topper, *Songbird*, that becomes her first Platinum Europe disc, after shipments officially moved past 1 million in August.



CASSIDY



Martin Jennings, managing director of Hot—the indie label and distributor based in Brighton, England, that licenses Cassidy from Californian company Blix Street—says the company has been careful to treat the artist's catalog with sensitivity. "You do your best and hope you haven't done anything wrong,"

he observes. "We treat it as if the girl was still here, and I hope to have done her justice in that way." *Songbird* has also been a top 10 album in Germany and Norway, adds Jennings, who estimates worldwide sales of the album at around 2 million units.

Pink's *Missundaztood* (Arista) has clearly been understood by plenty of European fans. It hits the 1 million mark as "Just Like a Pill" becomes its third hit, following "Get the Party Started" and "Don't Let Me Get Me." Arista puts the album's total sales across the region at 1.2 million.

Few bands have been dismissed by the media as an ongoing force as widely as Oasis in recent times. Some of the ammunition has been provided by the group itself, but it now hits back at its doubters in the best possible way, winning an IFPI Platinum award for 1 million European shipments of its current Big Brother/Sony album, *Heathen Chemistry*.

Oasis' Noel Gallagher relishes the response of the band's fans in the region. "I genuinely enjoy going to Europe," he says. "You can travel an hour in any direction and be in a completely different environment."

Contrasting Oasis' popularity as a national and international touring act with press skepticism, he adds: "I'll play to 50,000 a night, and they'll try and tell me it's not happening for my band."

More Platinum Europe information is available at ifpi.org.

MERCHANTS & MARKETING

Pro Sports Marketing Pitches Hits For Athletic Events

BY CATHERINE APPLEFELD OLSON

A Herndon, Va.-based marketing specialist is attempting to transform sporting events into a platform for helping break new hits by servicing music to professional sports franchises in the same way other promotion firms service radio stations.

Pro Sports Music Marketing, with offices in Herndon and Los Angeles, debuted in 1999 when company founder Fred Traube began distributing Baha Men's "Who Let the Dogs Out" to baseball stadiums and other sporting arenas around the country.

"Everyone saw the great job they did with the Baha Men," says James Lopez, senior director of urban marketing at Atlantic, one of Pro Sports' growing number of record-label clients. "That was a record that was totally broken at sporting events, and there will be another song like that. It's just a matter of time."

For Traube—who spent his formative years working part time for the New York Mets and Madison Square Garden before segueing into the music industry—Pro Sports has a simple but as-yet-unfulfilled mandate.

"Millions of people attend sporting events," he says. "And the teams feel they have to enhance the fan experience and deliver on the not-so-small financial commitment fans make to a sport with ticket prices today. They need topical music and videos to play at games, and that's what we provide."

After the "Who Let the Dogs Out" bonanza, Traube brought label veteran Walter Lee on board, and they began compiling a database, first of Major League Baseball (MLB) contacts and then in other sports. Today, Pro Sports services teams in the MLB, Major League Soccer, NBA, WNBA, NFL, NHL, and arena football. This

season college football is joining the roster, with promotions in the works at Florida State University, the University of Florida, Clemson University, Ohio State University, and St. John's College, among others.

"This is going to be another huge market for us," Lee says of the college stadiums. "These teams are very big on showing video highlights of the previous week's game, and they need music

special-event TV programming. The company also supplies music clips to select syndicated sports radio shows.

"We do more than just supplying music to the teams," Traube says. "We root out all kinds of sports opportunities and help a label really develop an artist."

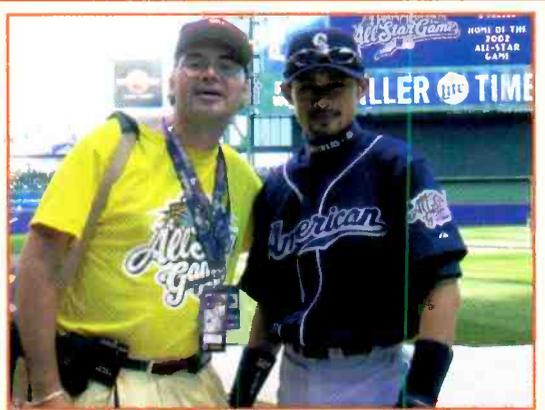
While the meat and potatoes of the stadium repertoire is rock and R&B music with a party vibe, Pro Sports' music menu is as varied as it is successful. When RCA Victor was looking for some action for genre-eluding act Three Mo' Tenors, Traube and company arranged for the trio to perform "The Star-Spangled Banner" and "America the Beautiful" at Cal Ripken's final game in Baltimore last September.

The company recently cemented a deal with the Pittsburgh Steelers to have bands on Wind-up Records act Creed's current tour—including 12 Stones, Jerry Cantrell, and Mad at Gravity—perform on the *Steelers Kids Zone* lifestyle TV show that will air Sunday mornings immediately before the game's broadcast.

Because it has such strong ties to so many teams, Pro Sports not only pushes music to the franchises but serves as a music resource for them. When the Mets wanted to razz the Yankees at a home game, Pro Sports enlisted Frank Sinatra Jr. to perform "New York, New York"—traditionally a Yankees song—during an inning break.

"He came out and walked around with a handheld microphone and did a killer version of the song," Traube says. "It was amazing."

"We are really independent promoters," Lee says. "The labels deal with us just like they would any outside consultant they hire to assist with publicity and marketing. It's just that no one had really thought of servicing the teams in the same way you would work radio stations."



Centerfield. Pro Sports Music Marketing's Fred Traube—who is pictured, left, with Ichiro Suzuki of the Seattle Mariners—services music to professional sports franchises in the same way other promotion executives service radio stations.

to accompany the footage."

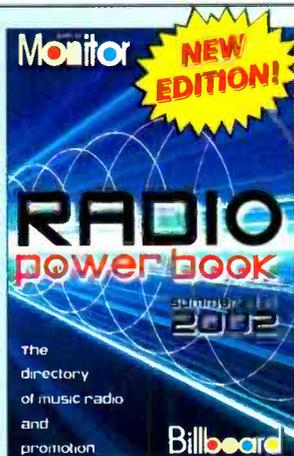
Although it is not the only service charged with helping labels get their music pumped into sporting events, Pro Sports has quickly cemented a reputation for digging down deep, often to the individual players, to get a song or an act noticed.

"I am very impressed with the way they do business," says Lori Lambert, VP of strategic marketing and development at Epic Records, which has been working stadiums and arenas exclusively through Pro Sports for a year. "They definitely think outside the box."

Business as usual for Pro Sports includes arranging pre-game concerts, artist appearances, disc and concert ticket giveaways, tailgate parties, and even facilitating artist performances for

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Executive Turntable



HOME VIDEO: Ed Rivadavia is promoted to head of digital marketing services for Palm Pictures in New York. He was marketing director.

DISTRIBUTION: Word Distribution promotes Keith Stancil, previously director of general markets, to VP of general markets; Laura Neutzling, previously marketing manager, to Christian Booksellers Assn. (CBA) marketing director; David Chaudhry, previously marketing manager, to director of marketing; Steven Underwood, previously marketing coordinator, to CBA marketing manager; and Valarie Pittman, previously gospel marketing manager, to regional marketing manager. They are based in Nashville, The Handleman Co. in Troy,

Mich., promotes Kelly Connolly, formerly online merchandiser, to process-improvement analyst and Virginia Alan, formerly executive assistant, to executive administrator. The Handleman Co. also names Amy Lazerson, formerly merchandise manager for jcpenny.com, as manager of online customer solutions and Mike Watson, formerly senior project manager/consultant for Compuware, as project manager. Both will be based in Troy.



MUSIC VIDEO: Marnie Malter is promoted to VP of MTV communications in New York. She was director of communications.

James Schildknecht is named director of programming for a3 Alternative TV3 in Miami Beach, Fla. He was assistant music director for the Box Music Network.

In The News

• Alliance Entertainment Corp. (AEC) will become a public company after it acquires digital-music specialist Liquid Audio, but the stock of the newly combined entity could be delisted from the Nasdaq National Market when the deal is complete. Because the merger—which will give AEC shareholders a 67% control of the new company (*Billboard Bulletin*, June 14)—will result in a change of control, Liquid Audio must satisfy the requirements for initial inclusion on the national market. But Nasdaq says Liquid Audio does not meet the minimum bid requirement, which is \$5 per share. Liquid Audio's shares closed Sept. 13, down 3 cents at \$2.51. Liquid Audio has appealed Nasdaq's determination and says it intends to present a plan for a reverse split in order to regain compliance.

• EMI has an opportunity to rejoin the FTSE 100, the stock index of the U.K.'s blue-chip companies, when the next FTSE quarterly reshuffle takes place Dec. 11. A decision will be based on the company's market capitalization at the close of trading Dec. 10. EMI was recently booted from the list when its market cap failed to rank among the top 100 largest. Meanwhile, HMV Group, which went public earlier this year (*Billboard Bulletin*, May 12), was recently added to the FTSE 250 index.

• Copy-protection technology firm TTR Technologies reports that president/director and co-founder Marc Tokayer has resigned to pursue other interests. His brother Gershon Tokayer, the VP of business development, also resigned. Both executives will serve as consultants for 90 days to assist Israel-based TTR through the transition period. CEO Daniel Stein will add the title of president. Business development will be handled from TTR's New York offices.

• Amazon.com has hired Thomas Szkutak as CFO. Szkutak, who was CFO of GE Lighting, replaces Warren Jenson, who exited earlier this year (*Billboard Bulletin*, March 6). Szkutak reports to Jeff Bezos, chairman/CEO and founder of the Seattle-based e-tailer.

• Vivendi Universal Net USA (VUNet) and Radio Free Virgin (RFV) have forged a deal to jointly develop Internet radio initiatives. Under the long-term alliance, Los Angeles-based RFV will provide technology services and content programming for several VUNet properties, including mp3.com and rollingstone.com. Customized radio channels will launch on VUNet sites later this fall.

Declarations Of Independents™



by Chris Morris

LOST & FOUND: We were sitting in a West Los Angeles drinking establishment on a recent Saturday night when Lucinda Williams, who had just sung a few guest numbers with Randy Weeks' fine band, literally dragged a thin, blond woman up to the mike.

"This is Anne McCue," Williams said, "and she rocks." And the diminutive Australian performer did indeed rock, whipping her way through potent versions of "Who Do You Love" and "Voodoo Chile" that showed off some mean guitar chops.

We wanted to run out the next day and buy a copy of McCue's indie album . . . and quickly discovered that we couldn't.

According to McCue's manager, Mike Gormley, the singer/songwriter's debut, *Amazing Ordinary Things*, was set for release last summer by Relentless Records, Madacy Entertainment's U.S. pop label. But Relentless' American office proved to be short-lived, and, Gormley says without rancor, "the mutual decision was to end the relationship."

In the ensuing months, she toured, twice opening for Williams (who included a track from the album on an *Artist's Choice* CD available through Hear Music) and with Heart and Richard Thompson. But *Amazing Ordinary Things* has remained homeless; McCue, who controls the rights to the recording, has been selling it through her Web site and at tour dates.

Gormley has been trying to interest A&R people without success. "I called everybody," he says. "I can't tell you why, but they didn't nibble."

The scouts' reticence mystifies *Declarations of Independents*. *Amazing Ordinary Things* is a lovely collection of neatly crafted original songs that effortlessly melds folk, jazz, and pop elements. (The more rocking aspect of McCue's style is less on display on the album.)

It'd be a shame if a fine piece of work like this got lost in the shuffle. Interested parties may contact Gormley at 818-980-7159. McCue is playing a date Saturday, Oct. 5 at the Mint in L.A.. Interested parties are invited to join us there.

FLAG WAVING: Cory Branan is featured in *Rolling Stone's* current "Hot Issue." But don't hold that against him.

Truly, though, the Memphis-based singer/songwriter is poised for wider recognition: His debut, *The Hell You Say*, first released last year, is receiving a national release through Madjack Records Oct. 8

with a reconfigured track lineup. The label has replaced three songs on the original issue with the fine new tunes "Skateland South" and "American Dream." Branan explains, "The record had three heads to it. We tried to make it a little more cohesive."

Branan is already the toast of the town at home: The Memphis chapter of the National Academy of Recording Arts & Sciences named him newcomer of the year in 2000, and he topped the local weekly *The Memphis Flyer's* music poll this year. His style—sometimes sedately



folky, sometimes rocking—is an anomaly there.

"There's great songwriters there," Branan says, "but they're rooted in a different style. I don't have a root in any particular style."

Branan even toys with electronic seasoning on one album track, "Spoke Too Soon." Citing works like Björk's *Vespertine*, he says, "I'm fascinated by it, but not the way most people have done it . . . I want to work it in as an integral part of the music."

An amazingly assured and mature piece of work, *The Hell You Say* melds the influence of such precursors as John Prine into a personal matrix. Rockers like "Miss Ferguson" and "Jolene" and hushed acoustic numbers like "Closer" are as soulful and touching as any original writing of current vintage.

Branan recently took up residency in L.A. for a couple of months; his sets at such local venues as the Derby display a quiet intimacy that require a subdued audience—something that's usually hard to attain in boisterous Memphis.

"At first, I had to put on the Tony Clifton hat and lay into the crowd," Branan recalls. "But I get the most respectful crowd now—people who are so quiet they'll lay the beer bottles into the cans at the bar. The bartender's probably hating me, because nobody's buying drinks."

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Retail Track™



by Ed Christman

MERGER MANIA: Central South and Value Music have completed their much-discussed merger, with the deal being consummated Sept. 13 to create a 125-store chain in 34 states with an expected revenue of about \$140 million.

Central South has contributed its 75-unit Sound Shop chain, its one-stop operation, and its warehouse, while Value Music is contributing its 50-unit chain and its computer systems to the new company. While the warehouse will be in Nashville, buying will be done from the Value Music offices in Atlanta.

The move was made to capitalize on the economies of scale that could be achieved by merging the two companies, says **Randy Davidson**. He will serve as chairman/CEO of the company, which will be called Value Central Entertainment. About 60 people in total will lose their jobs through duplication.

As part of the deal, the new company will have a \$25 million revolver supplied by Fleet Financial.

The new corporate structure has **Rob Perkins**, formerly head of Value Music, as president, with Value Music's **Thom Thirkell** serving as CFO and Sound Shop's **Craig Davidson** serving as VP of finance. Value Music's **Brian Pohner** is VP of merchandising, overseeing the buying department; Value Music's **Brian Smith** is VP of store operations; and **JP Bennett** is VP of distribution. Also, **Craig Reed** has been named VP of technology and **Martha Reed** VP of human resources.

Central South VP of advertising **Chuck Adams** is moving to the Central South Christian wholesaling operation, which is not a part of the deal.

The two parties have been dis-

cussing the merger for almost two years, with the parties first acknowledging the talks last November. "A lot of people went through the Superclub merger, and based on that experience and its bruises and bumps, we will have a great integration here," Perkins says. "A lot of our plans are already in place, and we are in the execution phase."

Perkins says that while each chain is strong, because of the current status of the industry, "we have lemons and are making it into lemonade [though the merger]".

Davidson reports that the equity and the board of directors are split equally between the two parties. "Both companies have an excellent reputation for credibility and integrity, so I think it will be a great marriage," Davidson says. Perkins agrees: "We have great respect for each other."

MAKING TRACKS: The sales and retail sector will lose a longtime player when Handleman senior VP of purchasing **Sam Milita** heads off into retirement later this year after 32 years with the company. He will be replaced by **Ron Lund**, the current VP of merchandise planning, who will become senior VP of purchasing and merchandise planning. Handleman Entertainment Resources president **Gerry Lopez** says Handleman is "losing a big piece of our company and history" with Milita's retirement... I hear that **Bob Baker**, who heads up credit for Warner Home Video, will move to WEA to become senior VP of finance. Prior to his stint at Warner Home Video, Baker headed up credit for PolyGram Group Distribution, then working with **Jim Caparro**, who recently was named head of WEA Inc.

Virgin's MegaTour Targets Campuses

BY MATTHEW S. ROBINSON

It's September, and Virgin Entertainment Group (VEG) is going back to school.

In an effort to build awareness for its stores among college-aged consumers in the newly opened Boston market and the student-rich New York market, Virgin will make promotional visits to nearly 40 campuses in the surrounding areas during the next several weeks. The campaign, known as the Virgin College MegaTour, runs through October.

"The student market is very important," VEG senior VP of product and marketing Dave Alder says. "This is a great opportunity to take the Virgin experience to that market."

Susanna Concha, field marketing manager for the Virgin Megastore in Boston, adds, "We wanted a creative and fun way to reach the college market, and we thought, 'What better way than to go to them directly and help them kick off the school year?'"

Laden with sponsor branding, music, and other Virgin-related prizes, a bright red school bus will be pulling up in front of student centers from Barnard College to the University of Massachusetts.

"The bus is sponsored by a number of labels," Alder says, noting on-board advertising for MTV as well as such artists as EMI Music Distribution's N*E*R*D and the Vines; Sony's Howie Day, Our Lady Peace, and John Mayer; Alternative Distribution Alliance's O.A.R.; WEA's Flaming Lips; and Universal Music Video & Distribution's Something Corporate. Alder adds that Hadley Media is also supplying a street team, which will give away Virgin-branded promotional goods, such as sampler CDs, mouse pads, key chains, and T-shirts with the colleges listed on the back.

"We are also offering opportunities to win MegaPrizes like gift certificates and Virgin cellular phones," Concha says.

"The grand prize is a spring-break trip for two to Europe."

Another element of the MegaTour will be the promotion of Virgin's Frequency Card, which allows cardholders to buy 10 CDs or DVDs and get one free.

"The Frequency program has really helped to increase awareness and bring people back to Virgin," Concha says. "It is a great way to shop smart and save some money."

According to Alder, the MegaTour was born of an apparent necessity. "When the market is challenging, it necessitates retail to develop interesting and innovative ways of taking the store experience to consumers," he says. "We think it is important that we take the experience to the customer, either through festivals or student initiatives like this."

In addition to campuses, the MegaTour will also stop at such student-friendly venues as the historic Head of the Charles regatta in Cambridge.

Concha says, "These are wonderful community programs that we felt we could participate in in order to resonate with the community—specifically, the colleges."

Though the MegaTour was originally slated to remain around the Boston area, Alder says that the addition of New York was a natural. "We wanted to keep it in a focused area [to] see how well it works," Alder explains, "but these markets are so close and there are so many schools that it made sense to expand it."

And though plans for further expansion are being considered, both Concha and Alder say they want to wait and see how it goes. "At this point," Concha says, "it is a pilot program for us to get as much exposure as we can in these markets."

Alder notes, "We are covering 36 campuses in a two-state area. We think that should give us a good idea of how successful it can be across the country, and we do think that it can be very successful."

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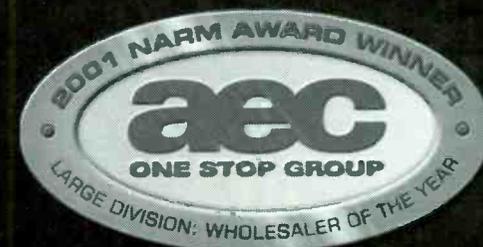
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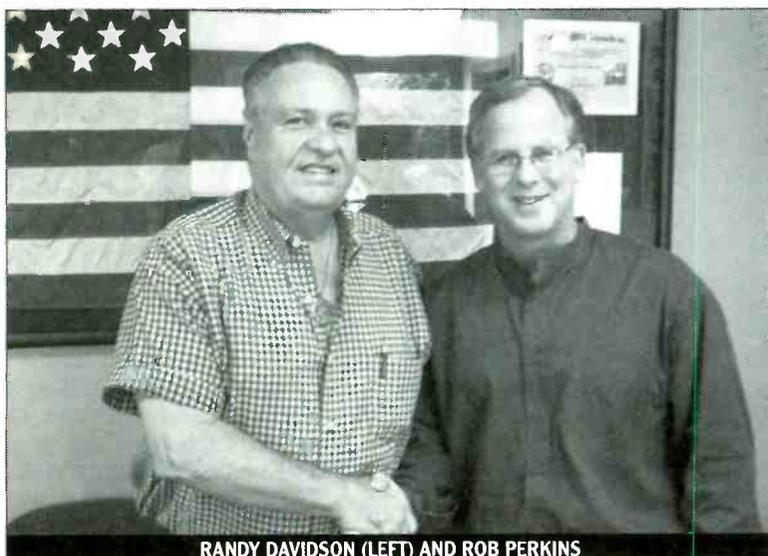
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RANDY DAVIDSON (LEFT) AND ROB PERKINS

SEPTEMBER 28
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
1	NEW		BLADE 2 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5554	Wesley Snipes	R	29.95
2	1	3	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R	29.99
3	2	2	THE ROOKIE (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61936	Dennis Quaid	G	29.99
4	4	2	HIGH CRIMES FOXVIDEO 2095144	Ashley Judd Morgan Freeman	PG-13	27.98
5	3	2	THE ROOKIE (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24023	Dennis Quaid	G	29.99
6	10	5	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
7	12	5	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
8	9	3	NATIONAL LAMPOON'S VAN WILDER (UNRATED) ARTISAN HOME ENTERTAINMENT 12936	Ryan Reynolds Tara Reid	NR	26.98
9	6	2	RESERVOIR DOGS: ALL COLORS ARTISAN HOME ENTERTAINMENT 12950	Harvey Keitel Tim Roth	R	107.95
10	NEW		MICKEY'S HOUSE OF VILLAINS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25271	Animated	NR	29.99
11	11	3	ALL ABOUT THE BENJAMINS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5466	Ice Cube Mike Epps	R	26.98
12	5	2	QUEEN OF THE DAMNED (WIDESCREEN) WARNER HOME VIDEO 22186	Aaliyah	R	26.98
13	RE-ENTRY		BLADE NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO N4685	Wesley Snipes	R	24.98
14	13	3	PULP FICTION: COLLECTOR'S EDITION MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23541	John Travolta Samuel L. Jackson	R	29.99
15	14	3	PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25274	Animated	G	29.99
16	NEW		THE PROGRAM TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 17379	James Caan Halle Berry	R	9.99
17	7	2	THE SOPRANOS: THE COMPLETE THIRD SEASON HBO HOME VIDEO/WARNER HOME VIDEO 99234	James Gandolfini Lorraine Bracco	NR	99.98
18	NEW		FRIENDS: COMPLETE SECOND SEASON WARNER HOME VIDEO 9002273	Jennifer Aniston Matthew Perry	NR	69.98
19	8	2	QUEEN OF THE DAMNED (PAN & SCAN) WARNER HOME VIDEO 22186	Aaliyah	R	26.98
20	19	3	CNN TRIBUTE: AMERICA REMEMBERS TIME INC. HOME ENTERTAINMENT 20001	Various Artists	NR	14.95
21	NEW		IN MEMORIAM-NEW YORK CITY 9/11 HBO HOME VIDEO/WARNER HOME VIDEO 91970	Various Artists	NR	19.98
22	15	2	SCHOOLHOUSE ROCK: SPECIAL 30TH ANNIVERSARY EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23048	Animated	NR	29.99
23	18	4	COLLATERAL DAMAGE WARNER HOME VIDEO 21324	Arnold Schwarzenegger	R	26.98
24	20	8	JOHN Q. NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5468	Denzel Washington	PG-13	26.98
25	17	6	RESIDENT EVIL COLUMBIA TRISTAR HOME ENTERTAINMENT 08291	Milla Jovovich	R	27.96
26	21	3	NATIONAL LAMPOON'S VAN WILDER (RATED) ARTISAN HOME ENTERTAINMENT 12891	Ryan Reynolds Tara Reid	R	26.98
27	22	5	THE SIMPSONS SEASON 2 BOX SET FOXVIDEO 2003715	The Simpsons	NR	49.98
28	25	4	BLACK HAWK DOWN COLUMBIA TRISTAR HOME ENTERTAINMENT 06756	Josh Hartnett Ewan McGregor	R	27.96
29	26	3	SUPER TROOPERS FOXVIDEO 2004953	Brian Cox Marisa Coughlan	R	26.98
30	29	4	THE NEW GUY COLUMBIA TRISTAR HOME ENTERTAINMENT 06151	D J Qualls Eliza Dushku	PG-13	27.96
31	16	3	JACKIE BROWN: COLLECTOR'S EDITION MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23540	Pam Grier Samuel L. Jackson	R	29.99
32	23	3	THE SWEETEST THING (UNRATED) COLUMBIA TRISTAR HOME ENTERTAINMENT 5009590	Cameron Diaz Christina Applegate	NR	27.96
33	NEW		CAPTAIN RON TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26889	Kurt Russell Martin Short	R	9.99
34	NEW		THERE'S SOMETHING ABOUT MARY FOXVIDEO 411263	Ben Stiller Cameron Diaz	R	34.95
35	24	4	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876904	Spongebob Squarepants	NR	19.99
36	NEW		THE HUNT FOR RED OCTOBER PARAMOUNT HOME ENTERTAINMENT 232020	Sean Connery Alec Baldwin	PG	19.99
37	NEW		DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
38	NEW		RUDY COLUMBIA TRISTAR HOME ENTERTAINMENT 60053727	Sean Astin	PG-13	14.95
39	NEW		STARGATE SG-1: SEASON TWO GIFTSET MGW HOME ENTERTAINMENT 3829	Richard Dean Anderson	NR	69.96
40	39	4	MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7982	Billy Bob Thornton Halle Berry	R	24.99

SEPTEMBER 28
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
1	NEW		BLADE 2 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5553	Wesley Snipes	R
2	2	2	HIGH CRIMES FOXVIDEO 2005144	Ashley Judd Morgan Freeman	PG-13
3	1	2	THE ROOKIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61936	Dennis Quaid	G
4	3	3	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R
5	5	5	NATIONAL LAMPOON'S VAN WILDER NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 12899	Ryan Reynolds Tara Reid	NR
6	4	3	QUEEN OF THE DAMNED WARNER HOME VIDEO 22186	Aaliyah	R
7	6	4	SHOWTIME WARNER HOME VIDEO 22440	Robert De Niro Eddie Murphy	PG-13
8	8	3	JOE SOMEBODY FOXVIDEO 2004231	Tim Allen	PG
9	9	3	THE SWEETEST THING COLUMBIA TRISTAR HOME ENTERTAINMENT 600223	Cameron Diaz Christina Applegate	R
10	7	5	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	PG-13
11	10	3	DRAGONFLY UNIVERSAL STUDIOS HOME VIDEO 60134	Kevin Costner	PG-13
12	11	4	THE NEW GUY COLUMBIA TRISTAR HOME ENTERTAINMENT 06148	D J Qualls Eliza Dushku	PG-13
13	12	3	JOHN Q. NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5467	Denzel Washington	PG-13
14	13	4	COLLATERAL DAMAGE WARNER HOME VIDEO 21324	Arnold Schwarzenegger	R
15	14	3	ALL ABOUT THE BENJAMINS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5464	Ice Cube Mike Epps	R
16	15	10	SHALLOW HAL FOXVIDEO 2003594	Jack Black Gwyneth Paltrow	PG-13
17	17	3	SUPER TROOPERS FOXVIDEO 2004943	Brian Cox Marisa Coughlan	R
18	16	4	IN THE BEDROOM MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1807	Sissy Spacek Tom Wilkinson	R
19	RE-ENTRY		A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	PG
20	18	3	PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1648	Animated	G

◆ 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.

SEPTEMBER 28
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
1	1	2	THE ROOKIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61936	Dennis Quaid	2002	G	22.99
2	NEW		MICKEY'S HOUSE OF VILLAINS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25269	Animated	2002	NR	22.99
3	2	3	PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1648	Animated	2002	G	24.99
4	NEW		BLADE 2 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	Wesley Snipes	2002	R	22.94
5	3	5	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
6	4	3	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	Scobby-Doo	2002	NR	14.95
7	8	2	THE BEST OF SCHOOLHOUSE ROCK 30TH ANNIVERSARY EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61794	Animated	2002	NR	19.99
8	7	2	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876903	Spongebob Squarepants	2002	NR	12.95
9	6	7	TARZAN & JANE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23956	Animated	2002	NR	24.99
10	NEW		WIGGLY SAFARI HIT ENTERTAINMENT 2517	The Wiggles	2002	NR	14.95
11	9	10	JIMMY NEUTRON: BOY GENIUS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 338263	Animated	2001	G	22.99
12	13	14	DARRIN'S DANCE GROOVES RAZOR & THE VENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98
13	5	2	QUEEN OF THE DAMNED WARNER HOME VIDEO 22186	Aaliyah	2001	R	26.98
14	10	4	ROLIE POLIE OLLIE: GREAT DEFENDER OF FUN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25010	Rolie Polie Ollie	2002	NR	19.99
15	12	15	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
16	14	2	BARNEY'S ROUND AND ROUND WE GO HIT ENTERTAINMENT 2943	Barney	2002	NR	14.95
17	11	3	ALL ABOUT THE BENJAMINS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5464	Ice Cube Mike Epps	2002	R	22.98
18	15	30	SPY KIDS (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
19	17	2	BLUE'S CLUES: MEET JOE! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876913	Blue's Clues	2002	NR	9.95
20	NEW		IN MEMORIAM-NEW YORK CITY 9/11 HBO HOME VIDEO/WARNER HOME VIDEO 91968	Various Artists	2002	NR	19.98
21	16	9	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	2002	PG	22.98
22	25	3	CNN TRIBUTE: AMERICA REMEMBERS TIME INC. HOME ENTERTAINMENT 20001	Various Artists	2002	NR	9.95
23	NEW		CRAYOLA PRESENTS THE THREE LITTLE PIGS HALLMARK HOME ENTERTAINMENT/ARTISAN HOME ENTERTAINMENT 99021	Animated	1995	NR	7.98
24	NEW		GULLIVER'S TRAVELS HALLMARK HOME ENTERTAINMENT/ARTISAN HOME ENTERTAINMENT 40083	Ted Danson Mary Steenburger	1996	NR	9.98
25	NEW		ALICE IN WONDERLAND HALLMARK HOME ENTERTAINMENT/ARTISAN HOME ENTERTAINMENT 1022	Tina Majorino Whoopi Goldberg	1999	NR	9.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

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PROGRAMMING

Lively Debate At NAB Confab

Industry Execs Clash Over Independent Promotion, Consolidation

BY PHYLLIS STARK

SEATTLE—A panel on independent promotion was one of the most talked-about sessions at this year's National Assn. of Broadcasters' Radio Show Sept. 12-14 here.

Recording Industry Assn. of America (RIAA) senior VP and legislative counsel Mitch Glazier, speaking on the panel, said the RIAA's goal with regard to independent promotion is to get the Federal Communications Commission (FCC) to "set fair rules where they haven't before. We're asserting that the effect of the independent promotion system, as it stands today, is unfair."

Attorney Rick Bernthal of the Washington, D.C., firm Latham & Watkins told Glazier, "What you're really objecting to here is that, for the first time in history, the radio industry now has bargaining power equal to or greater than labels [as a result of consolidation]."

Tom Barsanti, senior VP/GM of independent promotion firm Jeff McClusky & Associates, said, "One thing we'll all agree on is that it's difficult to break music, but we work very hard to do that. We feel a little bit victimized by the darts thrown at our target. We feel we're part of the solution."

Glazier noted that "there are a lot of independent promotions and promoters. It can serve a great purpose. [But] it's the evolution of what has happened that has changed the game," he said, citing a shift from promoters "getting a buzz going around the country to very, very large groups with national playlists. When you have control, through exclusive relationships, of 60% of the rock stations in the country, the power you have . . . puts us in a very vulnerable position. Instead of the value of pitching, now you have the cost of playing, and that's very different."

Barsanti replied, "I'm not aware of a company that has a national playlist."

NO NATIONAL PLAYLISTS

Emmis Communications radio division president Rick Cummings agreed. "There is no such thing as a national playlist. What this is about is fear on the part of the record labels. They've had two bad years and are heading for a third. They look for [factors to blame] but rarely look at A&R . . . The record labels blame consolidation or independent promotion. A lot of times it's about the product. There are other factors here that are hugely more at fault than indie promotion."

Later on during the panel, Glazier agreed with Cummings that "the fear is real," but he noted that it's a "fear of not playing the game" and its potentially detrimental effect on a record. He also tried to strike a conciliatory note, saying, "I agree independent promotion shouldn't be and isn't the scapegoat. [The RIAA]

spends much more of our time looking at piracy."

Also during the panel, Bernthal described the difference between payola, which is a federal crime, and pay-for-play, which is legal as long as the required sponsorship identification is aired. The record industry, Bernthal noted, can legally pay a station for access, research, and feedback: "These things are legitimate."

Ted Kalo, the minority deputy chief general counsel for Rep. John Conyers Jr., D-Mich., said Conyers objects to stations not complying with disclosure laws that govern

of their diversity. Kalo said that "it's the homogeneity within each genre that's the problem."

Several audience members questioned why, as one put it, "the government thinks it's wrong for a hit to be a national hit?" Another said, "The reason you hear the same records on every station is because that's what people want to hear."

Kalo said, "The problem is not that it's a national hit, it's [determining] how did it get that way?"

Bernthal called Kalo's concerns about independent promotion "a red herring. You are objecting to the basic economic relationship between radio and records that has existed for 40 or 50 years," he said. "What is the harm? What is the real evil here?"

Kalo said, "The evil is [that] disclosure is not taking place."

Bernthal responded, "Say, hypothetically, a station out there is taking money for every record it plays. Isn't there a marketplace solution? If you're only playing records you're paid to play, you would die."

Cummings agreed, noting that "one-tenth of a ratings point in Los Angeles is worth \$8 million. There is nothing [Barsanti] can offer that even approaches [the value] of one-tenth of a ratings point."

GROUP EXECS OPTIMISTIC

Sam Donaldson, host of the ABC Radio Networks talk show *Live in America*, moderated the lively radio group executives session, during which all of the participants agreed that they saw encouraging signs on the horizon for an improved economic situation for the radio industry.

Radio One COO Mary Catherine Sneed said, "I don't remember seven or eight years ago reading about radio in *The Wall Street Journal* or *The New York Times* [the way you do now]. Radio was a little business . . . but consolidation has made it a more important business."

But Donaldson questioned whether there is enough programming diversity, asking, "Is cookie-cutter radio a reality?" Sneed responded, "There is more diversity now than ever. It's popular within the industry to say [there] isn't, particularly on the label side, but there are . . . more artists being played today than there used to be."

Entercom Communications president/CEO David Field said radio remains one of the most diverse media. "You can go to any mall in America and the same movies are playing. Every hotel has the same lineup of TV channels. Magazine racks are the same. Our industry spends millions of dollars a year researching local tastes, yet we're the ones getting bashed for being homogenous . . . It is others perpetrating slurs on our industry."



CUMMINGS



pay-for-play, something Kalo said "disadvantages independent artists and labels. The more this [system] gets institutionalized, [the more] you'll have the institutionalized artists [on the air]—not the up-and-comers. This will hurt the record industry and radio."

Citing recent stories in *Billboard* and sister publication *Airplay Monitor*, Barsanti said there are now more top 20 records from independent labels than there have been in several years, "so clearly this is not the case. Independent artists are still getting played."

Cummings asked Kalo if Conyers "has ever spent a week inside a station." Kalo replied, "I'm sure he has. He's a jazz fanatic." Cummings scoffed, "Well, there you go. [Unlike jazz], this is about playing hit records for as big an audience as possible."

Kalo said, "You're saying the audience only wants vanilla, but they've never tried chocolate." Barsanti shot back, "What you're saying is the federal government should decide which flavor is best." Kalo responded, "I'm here to plead with you to right your own wrongs so we don't have to do it." Noting that broadcasters point to their many different formats as proof

PROGRAMMING

SEPTEMBER 28 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 15, 2002

BET	CMT	MUSIC TELEVISION	1 VH
Continuous programming 1234 W. Street, NE, Washington, D.C. 20018	Continuous programming 2806 Opryland Drive, Nashville, TN 37214	Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming 1515 Broadway, New York, NY 10036
1 NELLY, DILEMMA 2 EVE, GANGSTA LOVIN 3 FABLOUS, TRADE IT ALL 4 LL COOL J, LUV U BETTER 5 EMINEM, CLEANIN' OUT MY CLOSET 6 NELLY, HOT IN HERRE 7 SEAN PAUL, GIMME THE LIGHT 8 TRICK DADDY, IN DA WIND 9 B2K, WHY I LOVE YOU 10 CLIPSE, WHEN THE LAST TIME 11 P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO) 12 N.D.R.E., NOTHIN' 13 LUDACRIS, MOVE B****H 14 CAM'RON FEAT. JUELZ S, HEY MA 15 BIG TYMERS, OH YEAH 16 WYCLEF JEAN, TWO WRONGS 17 NAPPY ROOTS, PD FOLKS 18 STYLES, GOOD TIMES 19 HEATHER HEADLEY, HE IS 20 IRV GOTTI PRESENTS THE INC., DOWN 4 U 21 MUSIQ, DON'T CHANGE 22 IMX, BEAUTIFUL (YOU ARE) 23 ASHANTI, HAPPY 24 AMERIE, WHY DON'T WE FALL IN LOVE 25 LIL BOV WOV, BASKETBALL 26 BLACK COFFEY, COUNTRY BOYZ 27 DTP, LET'S DO IT AGAIN (GROWING PAINS REMIX) 28 FLOETRY, FLOETIC 29 TANK, ONE MAN 30 TG4, VIRGINITY 31 2PAC, KEEP YA HEAD UP 32 ANGIE MARTINEZ, IF I COULD GO 33 3RD STOREE, GET WITH ME 34 GERALD LEVERT, FUNNY 35 SLUM VILLAGE, TAINTED 36 YING YANG TWINS, BY MYSELF 37 SCARFACE, ON MY BLOCK 38 BEENIE MAN, FEEL IT BOY 39 ANGIE STONE, BROTHA 40 XZIBIT, MULTPLY	1 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE 2 KEITH URBAN, SOMEBODY LIKE YOU 3 RASCAL FLATTS, THESE DAYS 4 PHIL VASSAR, AMERICAN CHILD 5 DIXIE CHICKS, LANDSLIDE 6 MARTINA MCBRIDE, WHERE WOULD YOU BE 7 MONTGOMERY GENTRY, MY TOWN 8 NICKEL CREEK, THIS SIDE 9 KENNY CHESNEY, THE GOOD STUFF 10 DIAMOND RIO, BEAUTIFUL MESS 11 LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND 12 JDE NICHOLS, THE IMPOSSIBLE 13 DARRYL WORLEY, I MISS MY FRIEND 14 PATTY GRIFFIN, CHIEF 15 TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN 16 BRAD PAISLEY, I'M GONNA MISS HER 17 RADNEY FOSTER, EVERYDAY ANGEL 18 TOBY KEITH, MY LIST 19 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT 20 MARK CHESNUTT, SHE WAS 21 BLAKE SHELTON, O! RED 22 TIM MCGRAW, THE COWBOY IN ME 23 EMERSON DRIVE, FALL INTO ME 24 TAMMY COCHRAN, LIFE HAPPENED 25 CLEDUS T JUDD, IT'S A GREAT DAY TO BE A GUY 26 ALJUN KRAISS & UNION, LET ME TOUCH YOU FOR AWHILE 27 GARY ALLAN, THE ONE 28 RASCAL FLATTS, I'M MOVIN' ON 29 ALAN JACKSON, DRIVE (FOR DADDY GENE) 30 ALAN JACKSON, WHERE WERE YOU 31 BROOKS & DUNN, ONLY IN AMERICA 32 JO DEE MESSINA, BRING ON THE RAIN 33 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE 34 MARTINA MCBRIDE, BLESSED 35 DIXIE CHICKS, LONG TIME GONE 36 DIAMOND RIO, ONE MORE DAY 37 ODDLY PART, DAGGER THROUGH THE HEART 38 TIFT MERRITT, VIRGINIA, NO ONE CAN WARN YOU 39 NICKEL CREEK, THE LIGHTHOUSE'S TALE 40 KENNY CHESNEY, YOUNG	1 BRUCE SPRINGSTEEN, THE RISING 2 EMINEM, CLEANIN' OUT MY CLOSET 3 EVE, GANGSTA LOVIN 4 SHERYL CROW, SAFE AND SOUND 5 NELLY, DILEMMA 6 CAM'RON, HEY MA 7 NAPPY ROOTS, PD FOLKS 8 VANESSA CARLTON, ORDINARY DAY 9 3LW, I DO (WANNA GET CLOSE TO YOU) 10 AVRIL LAVIGNE, SK8ER BOI 11 JIMMY FALLON, IDIOT BOYFRIEND 12 FLOETRY, FLOETIC 13 SHAKIRA, OBJECTION (TANGD) 14 LUDACRIS, MOVE B****H 15 FABLOUS, TRADE IT ALL 16 NO DOUBT, UNDERNEATH IT ALL 17 STYLES, GOOD TIMES 18 PINK, JUST LIKE A PILL 19 OUR LADY PEACE, SOMEWHERE OUT THERE 20 SYSTEM OF A DOWN, AERIALS 21 ASHANTI, HAPPY 22 N.D.R.E., NOTHIN' 23 VINES, GET FREE 24 MICHELLE BRANCH, GOODBYE TO YOU 25 BEENIE MAN, FEEL IT BOY 26 RED HOT CHILI PEPPERS, BY THE WAY 27 BOB MARLEY & THE WAILERS, ONE LOVE/PEOPLE GET READY 28 JUSTIN TIMBERLAKE, LIKE I LOVE YOU 29 ANGIE MARTINEZ, IF I COULD GO 30 P.O.D., SATELLITE 31 WHITE STRIPES, DEAD LEAVES AND THE DIRTY GROUND 32 WHITNEY HOUSTON, I WILL ALWAYS LOVE YOU 33 NIVEA, DON'T MESS WITH MY MAN 34 MONICA, ALL EYES ON ME 35 SCARFACE, ON MY BLOCK 36 TRICK DADDY, IN DA WIND 37 PUDDLE OF MUDD, SHE HATES ME 38 AMERIE, WHY DON'T WE FALL IN LOVE 39 PUFF DADDY & FAITH EVANS, I'LL BE MISSING YOU 40 MOBY, NATURAL BLUES	1 PINK, JUST LIKE A PILL 2 NO DOUBT, UNDERNEATH IT ALL 3 JOHN MAYER, NO SUCH THING 4 CREED, ONE LAST BREATH 5 BON JOVI, EVERYDAY 6 NORAH JONES, DON'T KNOW WHY 7 SHERYL CROW, STEVE MCQUEEN 8 VANESSA CARLTON, ORDINARY DAY 9 RED HOT CHILI PEPPERS, BY THE WAY 10 LEANN RIMES, LIFE GOES ON 11 UNCLE KRACKER, IN A LITTLE WHILE 12 GOD GOOD DOLLS, BIG MACHINE 13 ASHANTI, HAPPY 14 SHAKIRA, OBJECTION (TANGD) 15 NELLY, DILEMMA 16 OUR LADY PEACE, SOMEWHERE OUT THERE 17 AEROSMITH, GIRLS OF SUMMER 18 DIRTY VEGAS, DAYS GO BY 19 DAVE MATTHEWS BAND, WHERE ARE YOU GOING 20 BRUCE SPRINGSTEEN, THE RISING 21 B2K, OUT OF MY HEART (INTO YOUR HEAD) 22 AMERIE, WHY DON'T WE FALL IN LOVE 23 DUNCAN SHEIK, ON A HIGH 24 DARIUS RUCKER, WILD ONE 25 BEENIE MAN, FEEL IT BOY 26 SHERYL CROW, SOAK UP THE SUN 27 JENNIFER LOVE HEWITT, BARENAKED 28 WEEZER, KEEP FISHIN' 29 DEF LEPPARD, NOW 30 PETER GABRIEL, THE BARRY WILLIAMS SHOW 31 TRAIN, DROPS OF JUPITER 32 AVRIL LAVIGNE, COMPLICATED 33 COLDPLAY, IN MY PLACE 34 KYLIE MINOGUE, LOVE AT FIRST SIGHT 35 CHAD KROEGER, HERO 36 U2, WALK ON 37 JIMMY EAT WORLD, THE MIDDLE 38 PUDDLE OF MUDD, BLURRY 39 NICKELBACK, HOW YOU REMIND ME 40 JEWEL, STANDING STILL
NEW ONS INDIA ARIE, LITTLE THINGS ASHANTI, BABY PETEY PABLO, BLOW YOUR WHISTLE JUSTIN TIMBERLAKE, LIKE I LOVE YOU WC, THE STREETS 504 BOYZ, TIGHT WHIPS JURASSIC 5, WHAT'S GOLDEN? KE'NDE, HATIN' ON ME	NEW ONS SHEDEASTY, MINE ALL MINE TOBY KEITH, WHO'S YOUR DADDY? JENNIFER HANSON, BEAUTIFUL GOODBYE HOLLY LAMAR, THESE ARE THE DAYS	NEW ONS SANTANA, THE GAME OF LOVE JURASSIC 5, WHAT'S GOLDEN? BIG TYMERS, OH YEAH! UNCLE KRACKER, IN A LITTLE WHILE BON JOVI, EVERYDAY NICK CARTER, HELP ME U2, ELECTRICAL STORM I GIANT LEAP, MY CULTURE	NEW ONS ERIKAH BADU, LOVE OF MY LIFE INDIA ARIE, LITTLE THINGS LIFEHOUSE, SPIN LL COOL J, LUV U BETTER SANTANA, THE GAME OF LOVE JUSTIN TIMBERLAKE, LIKE I LOVE YOU

THE CLIP LIST

muchmusic usa	MUSIC TELEVISION 2	MUSIC TELEVISION EUROPE	G.A.C. GREAT AMERICAN COUNTRY
Continuous programming 200 Jericho Quadrangle, Jericho, NY 11753	Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming Hawley Crescent, London NW16TT	Continuous programming 9697 E. Mineral Ave., Englewood, CO 80112
STONE SOUR, BOTH (NEW) DAKENFOLD, STARRY EYED SURPRISE (NEW) SIMPLE PLAN, I'D DO ANYTHING (NEW) LIFEHOUSE, SPIN THE PATTERN, FRAGILE AWARENESS NEW FOUND GLORY, HEAD ON COLLISION MARAH, OUT IN STYLE KNOC-TURNAL, MUZIK JURASSIC 5, WHAT'S GOLDEN? I GIANT LEAP, MY CULTURE GREENWHEEL, BREATHE LOUDERMILK, ESTROGEN OXYGEN ACHES IN THE TEETH AGAIN	NEW SANTANA, THE GAME OF LOVE FOO FIGHTERS, ALL MY LIFE INDIA ARIE, LITTLE THINGS I GIANT LEAP, MY CULTURE SPARTA, CUT YOUR RIBBON ANDREW W.K., WE WANT FUN AND YOU WILL KNOW US BY THE TRAIL OF DEAD, RELATIVE WAYS	EMINEM, CLEANIN' OUT MY CLOSET SUGAR BABES, ROUND ROUND FOO FIGHTERS, ALL MY LIFE EVE, GANGSTA LOVIN PINK, JUST LIKE A PILL RED HOT CHILI PEPPERS, BY THE WAY VANESSA CARLTON, A THOUSAND MILES P. DIDDY, I NEED A GIRL (PART ONE) SHAKIRA, UNDERNEATH YOUR CLOTHES JENNIFER LOPEZ, I'M GONNA BE ALRIGHT HOLLY VALLANCE, DOWN BOY LAS KETCHUP, ASERJE AVRIL LAVIGNE, COMPLICATED CASSIUS, THE SOUND OF VIOLENCE BLENDERS, SKOSZTU MINE BON JOVI, EVERYDAY SOPHIE ELLIS BEXTOR, GET OVER IT ANASTACIA, WHY'D YOU LIE TO ME NICKELBACK, TOO BAD TRUTH HURTS, ADDICTIVE	KENNY CHESNEY, THE GOOD STUFF DIAMOND RIO, BEAUTIFUL MESS JDE NICHOLS, THE IMPOSSIBLE DIXIE CHICKS, LANDSLIDE KEITH URBAN, SOMEBODY LIKE YOU GEORGE STRAIT, SHE LEAVE YOU WITH A SMILE DARRYL WORLEY, I MISS MY FRIEND LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN TAMMY COCHRAN, LIFE HAPPENED REBECCA LYNN HOWARD, FORGIVE ANTHONY SMITH, IF THAT AIN'T COUNTRY SIXWIRE, LOOK AT ME NOW BILLY RAY CYRUS, WHAT ELSE IS THERE MARK CHESNUTT, SHE WAS PINMONKEY, BARBED WIRE AND ROSES PHIL VASSAR, AMERICAN CHILD MONTGOMERY GENTRY, MY TOWN EMERSON DRIVE, FALL INTO ME RASCAL FLATTS, THESE DAYS
muchmusic	JBTv	Power 92.5 Music Video	
Continuous programming 404 Washington Ave., Miami Beach, FL 33139	Continuous programming 299 Queen St. West, Toronto, Ontario M5V2Z5	5 hours weekly 223-225 Washington St., Newark, NJ 07102	
MANA, ANGEL DE AMOR LAS KETCHUP, ASERJE ENRIQUE IGLESIAS, MENTIROSO THAJA, NO ME ENSEÑASTE PILAR MONTENEGRO, QUITAME ESE HOMBRE SHAKIRA, TE AVISO, TE ANUNCIO (TANGD) BACLOS, CARALUNA JUANES, A DIOS LE PIDO JERRY RIVERA, VUELA MUY ALTO SANDY & JUNIOR, EL AMOR NO FALLARA	NEW NICK CARTER, HELP ME (NEW) WAVE, THAT'S HOW FEELS (NEW) BOY CAR RACER, THERE IS (NEW) P.O.D., SATELLITE (NEW) U2, ELECTRICAL STORM (NEW) PAPA ROACH, TIME AND TIME AGAIN (NEW) SEAN PAUL, GIMME THE LIGHT (NEW) COLDPLAY, IN MY PLACE NO DOUBT, UNDERNEATH IT ALL TRIPLECHARGER, HUNDRED MILLION EMINEM, CLEANIN' OUT MY CLOSET NICKELBACK, NEVER AGAIN EVE, GANGSTA LOVIN' SAM ROBERTS, BROTHER DOWN AVRIL LAVIGNE, SK8ER BOI RASCALZ, CRAZY WORLD MARIO, JUST A FRIEND 2002 RED HOT CHILI PEPPERS, BY THE WAY WEEZER, KEEP FISHIN' SHAWN DESMAN, GET READY	ELVIS PRESLEY VS JXL, A LITTLE LESS CONVERSATION AMERIE, WHY DON'T WE FALL IN LOVE SHAKIRA, WHENEVER, WHEREVER LYRIC, YOUNG & SEXY MARIO, JUST A FRIEND 2002 NELLY, HOT IN HERRE NICKELBACK, NEVER AGAIN TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN 30 SECONDS TO MARS, CAPRICORN (A BRAND NEW NAME) LOUDERMILK, ESTROGEN OXYGEN ACHES IN THE TEETH AGAIN KEITH URBAN, SOMEBODY LIKE YOU SIX BY SEVEN, I.O.U. LOVE AIMEE ALLEN, REVOLUTION TRINA, NO PANTIES PAPA ROACH, SHE LOVES ME NOT EMINEM, CLEANIN' OUT MY CLOSET AUDIOVENT, THE ENERGY COLDPLAY, IN MY PLACE KHIA, MY NECK, MY BACK BLINDSIDE, PITIFUL	

Music & Showbiz



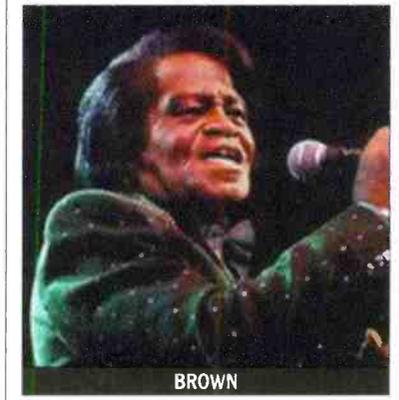
by Carla Hay

THE GODFATHER OF BMW: The legendary James Brown is the latest music icon to star in a short feature for the BMW Film series. Last year, Madonna starred in a short for the series, which is partly a showcase for notable directors and partly an extended commercial for BMW. Madonna's version, *Star*, was directed by her husband, Guy Ritchie.

Other short films in the series have been directed by Ang Lee and John Frankenheimer. David Fincher, through production company Anonymous Content, is the executive producer. The series can be found online at bmwfilm.com.

The Next Step. "The album will be about motivation. That's where I'm at right now: motivating parents, children, and the country. There are a few love songs on the album, too."

MORE TV TALENT CONTESTS: In light of the ratings success of the Fox network's *American Idol*, CBS is reviving talent competition *Star Search*. A new series is set to air next year. The original *Star Search* ran in syndication from 1983 to 1995. LeAnn Rimes, Usher, Alanis Morissette, Britney Spears, Justin Timberlake, the late Aaliyah, Christina Aguilera, and Brandy were among the singers who appeared on the original *Star Search* before they became famous.



BROWN

Also getting in on the *American Idol* craze is the USA Network, which will televise *Nashville Star*, a new reality series/talent contest to discover a country-music singing sensation (*Billboard Bulletin*, Aug. 13). The winner of *Nashville Star*, which begins airing next year, will get a record deal with a label in the Universal Music Group.

IN BRIEF: Method Man and Redman, who starred in last year's *Hou High*, are reteaming for the New Line Cinema comedy *Ghetto, Inc.* . . . Lil' Kim's next film will be *Guns and Roses*, a Western about female outlaws. Bobby Brown also has a role in the film . . . Kelly Rowland of *Destiny's Child* makes her big-screen debut in the New Line Cinema horror flick *Freddy vs. Jason*, which pits slasher-movie villains Freddy Krueger (*A Nightmare on Elm Street*) and Jason Voorhees (*Friday the 13th*) against each another. Rowland has a supporting role as a youngster who inevitably gets caught in the path of danger.

The Brown film, *Beat the Devil*, is expected to be released in October. Directed by Tony Scott, it will also feature Gary Oldman, Clive Owen (who has been a regular star in the series), and a cameo by Marilyn Manson. Expect the film to boast the characteristic action scenes designed to show off the speed of a BMW.

In addition to filming *Beat the Devil*, Brown says he has been busy working on his forthcoming album,

NEWSLINE...

Effective Oct. 1, Clear Channel Radio (CCR) will restructure its program management team to align product senior VPs with their regional counterparts, radio senior VPs. The product senior VPs will be in charge of programming, while the radio senior VPs will oversee radio operations. Meanwhile, CCR plans to add regional VPs of programming, who will be teamed with the company's existing regional VPs. In other CCR news, the company has named Stuart Stanek VP/market manager for Salt Lake City. He was Citadel's East region president . . . Emmis Communications has named Paul Fiddick president of Emmis International.

Compiled by Carla Hay.

Events Calendar

SEPTEMBER

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. 23-25, **Fifth Annual L.A. Office RoadShow**, Hollywood & Highland Entertainment Complex, Los Angeles. 310-275-0481.

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.

Sept. 27, **Illumination**, presented by the Rape, Abuse & Incest National Network (RAINN), the Vine, Los Angeles. 310-399-3895 (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. 2, **Third Annual Jammy Awards**, Roseland Ballroom, New York. 212-255-8455.

Oct. 5-8, **113th Audio Engineering Society (AES) Convention**, Los Angeles Convention Center. 212-661-8528.

Oct. 6, **Carl Wilson Foundation Ben-**

efit Concert, Royce Hall, UC Los Angeles. 323-965-1990.

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, **VHI/Vogue Fashion Awards**, Radio City Music Hall, New York. 212-258-7800.

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. 17-19, **Amsterdam Dance Event**,

Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 19, **Second Annual World Soundtrack Awards**, Bijloke Concert Hall, Ghent, Belgium. christian.deschutter@filmfestival.be.

Oct. 23, **Spirit of Life Award Gala Honoring Tomas Munoz**, presented by the Latin Music Industry for City of Hope, Fontainebleau Hilton Resort, Miami Beach. 800-275-1587.

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 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.

Life Lines

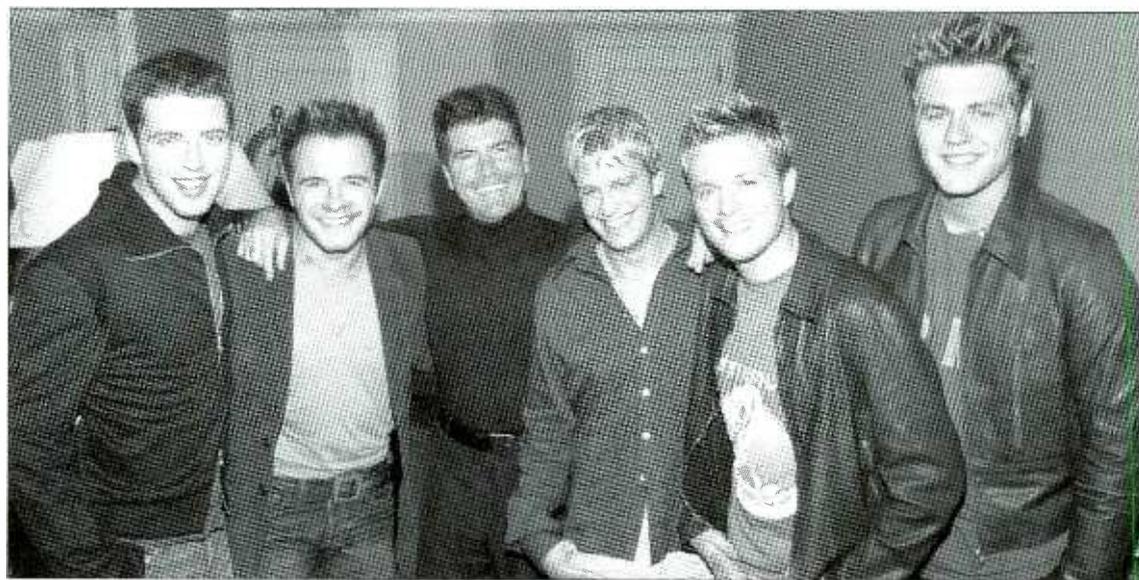
BIRTHS

Girl, Cadie Mae Nussbaum, to Amy Goodfriend and Jon Nussbaum. Aug. 18 in Santa Monica, Calif. Mother is a rights-and-clearances consultant. Father is business manager for Fasbender and Associates.

DEATHS

John "Jack" Maher, 72, of a long illness, Sept. 15 in Mahwah, N.J. Maher began his career as a jazz drummer in the mid-'50s before becoming a publicist for Prestige Records, the Village Vanguard, and other labels, clubs, and artists. From 1960 to 1964, Maher served in various editorial roles at *Billboard*, including jazz reporter and editor of the magazine's first international section. He began his label career in 1965 as advertising manager of MGM/Verve before joining RCA, where he held key marketing posts during the next 20 years. Throughout that time, he was also active in the National Academy of Recording Arts and Sciences, serving as president of the New York chapter and as a national trustee. Maher eventually formed consulting firm Jack Maher Marketing Enterprises, whose clients included BMG Special Products. He is survived by his wife and two sons.

Ken Rosene, 56, of an apparent suicide, Sept. 10 in Honolulu. One of the biggest concert promoters for the Hawaiian Islands during the past three decades, Rosene touted the performances of such acts as Aerosmith, Sting, Tina Turner, Fleetwood Mac, Willie Nelson, Rod Stewart, and Huey Lewis. Rosene is survived by his mother and two brothers. The family requests that in lieu of flowers, donations be made to the American Diabetes Assn., c/o the Always and Forever Memorial and Honor Program. Attn: ADA Web, P.O. Box 2680, North Canton, Ohio 44720.



Go West(life). Westlife, the U.K.'s biggest modern-day boy band (with 10 No. 1 hits), recently signed with RCA Records in the U.S. and served the industry with a showcase in Beverly Hills, Calif. Pictured afterward, from left, are Westlife's Mark Feehily and Shane Filan, *American Idol: The Search for a Superstar* judge Simon Cowell—who signed the group in the U.K.—and Westlife's Kian Egan, Nicky Byrne, and Bryan McFadden.

FOR THE RECORD

WEA is the No. 2 distribution company in terms of total U.S. album market share through the first six months of 2002. An article in the Sept. 21 issue ("UMG Gains Market Share in Tough Year") incorrectly stated which distribution company was No. 2. The article also incorrectly stated that Universal Music Group (UMG) is on the verge of cutting staff at Interscope.

Good Works

PERFORM-DANCE ART: An autographed snowboard by folk-rocker Ben Harper will be among the items auctioned at Illumination, an art opening/dance party to be held Sept. 27 at the Vine in Los Angeles. Presented by the Rape, Abuse & Incest National Network, proceeds from the event will benefit the 24-hour national sexual assault hotline. In addition to the silent auc-

tion, the evening—hosted by KCRW Los Angeles DJs Liza Richardson and Anne Litt—will also feature performances by Toddy and Peter DiStefano of Porno for Pyros. Contact: Eirllys McKenzie at 310-399-3895.

SHOWING GRACE: Five-time Grammy Award-winning artists Michael McDonald and Wynonna will perform for the Grace Chapel Building Fund Benefit Sept. 28. Donations collected during the free concert will benefit the building of Grace Chapel, located in Leiper's Fork, Tenn., the current home to both artists. The

church will be used for community and private events. Contact: Steve Berger at 615-591-5091.

MOBILE MISSION: Hootie & the Blowfish guitarist Mark Bryan will donate his engineering, producing, and recording skills to Carolina Studios, a mobile recording studio that will teach the youth of Charleston, S.C., the recording side of the music industry. Scheduled to open in October, the studio will provide a place for children to learn to rap or sing to music they create on computers. Contact: Lane Cyphers at 843-552-5157.

Solution to this issue's puzzle (page 86)

P	A	L	A	C	A	L	M	O	B	E	Y						
I	N	T	E	R	O	R	E	O	C	O	R	E					
C	A	T	S	T	E	V	E	N	S	A	D	I	A				
A	C	E	I	L	E	S	C	A	R	I	E	R					
S	T	R	E	S	S	O	V	I	D								
				S	T	E	V	I	E	W	O	N	D	E	R		
T	A	P	E	S	I	H	A	W	A	L	D	O					
R	I	O			D	E	R				E	G	O				
I	D	O	S	O	E	L	O	H	A	Y	E	S					
M	A	R	K	K	N	O	P	F	L	E	R						
T	I	R	E					A	R	I	O	S	O				
L	E	A	D	A	C	T		A	M	B	I	N	O				
U	S	S	R					T	H	E	B	E	E	G	E	E	S
G	O	T	O					A	R	I	A	R	A	N	G	E	
S	L	E	W					R	U	N	T		T	I	D	E	S

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

CALM BEFORE THE DELUGE: Starting as soon as next week, labels begin their annual dash for holiday-season cash, kicking off a busy roll of albums from high-profile acts. In the meantime, things have been kind of quiet on the ranch, as the big chart's highest new entry falls below the top 10 for the second week in a row. The pause is understandable.

Last issue's sales charts included albums that went to market the day after Labor Day. With the shipping headaches associated with a Monday holiday, labels loathe launching big albums after a three-day weekend—a lesson refreshed by the cost and frenzy Universal Music & Video Distribution encountered when piracy forced **Eminem's** latest to hit stores during the Memorial Day weekend.

This issue's quiet Billboard 200 reflects a release schedule left intentionally sparse on the somber first anniversary of the Sept. 11 terrorist attacks. Without a Pied Piper on the Sept. 10 slate, album sales are down 9.4% from the previous week and down 13.8% from the same week last year. Although sales in the New York metro market were disrupted during the comparable 2001 week, last year's Sept. 11 schedule placed six new entries among the chart's first seven slots, including an opening take of 426,500 units for **Jay Z's** No. 1 *The Blueprint*.

OUTSIDE THE BOX: Veteran Southern gospel act **Bill & Gloria Gaither** stirs a career-best week, scoring the couple's first No. 1 on Top Contemporary Christian Albums and earning best-ever ranks on The Billboard 200. *Let Freedom Ring* tops the former and enters the latter at No. 35, with 23,500 units. A simultaneous release, *God Bless America*, reaches No. 44 on 21,000 units. The Gaithers' previous peak on the big chart had been No. 86, while three of their earlier titles had reached No. 3 on the Christian chart.

Both albums and companion videos, recorded live at Carnegie Hall in New York, were promoted via cable specials that ran on 11 outlets, including Pax and Trinity Broadcasting Network.

Perhaps more eye-catching than the Gaithers' new chart peaks is the realization that the two titles sold fewer than 1,000 copies for the week at conventional record stores. Each title exceeded 15,000 units at Christian bookstores. Almost 5,000 of the better-seller's copies were sold by mass merchants, while that sector moved almost 4,000 of the other.

CROWN THY GOOD: With reflections of last year's Sept. 11 attacks dominating TV, radio, and print media, several albums of patriotic flair are invigorated. **Alan Jackson**, who performed "Where Were You (When the World Stopped Turning)" on NBC's *Concert for America 2002*, sees his latest album almost double its sales compared with the previous week, earning the Greatest Gainer on both The Billboard 200 (57-15) and Top Country Albums (7-3). **Daniel "the Singing Cop" Rodriguez**—featured on several TV shows throughout the week, including *Today* and *Live With Regis and Kelly*—re-enters the big chart at No. 141.



America (a re-entry at No. 196, up 94%), which debuted at No. 1 last October.

WELCOME DISTURBANCES: Rock sophomore **Disturbed** will energize next issue's Billboard 200. A lock for the No. 1 slot, the band's opener could surpass 300,000 units. Hip-hop newcomer **Disturbing Tha Peace** and the second **Lifeshouse** album will vie for the chart's second-highest new entry; each are candidates for 100,000-plus weeks . . . **Rebecca Lynn Howard's** second set has the Hot Shot Debut on both Top Country Albums (No. 5) and the big chart (No. 29). Her first spent one week at No. 54 on the country list . . . **Fred Hammond** lands his third No. 1 on Top Gospel Albums and his best-ever Billboard 200 rank at No. 38, while a live double-set by indie rocker **Ani DiFranco** hits No. 32—her highest rung since 1999, when *Up, Up, Up, Up, Up, Up* hit No. 29.

UPON FURTHER REVIEW: The *Billboard* charts department took a second look at **Glenn Gould's** *A Sense of Wonder*, mentioned here last issue, and reclassified it as a frontline title. Thus, it's No. 1 on Top Classical Albums. While \$19.98 for three discs is a consumer-friendly price, this set carries a higher equivalent tag than any other versions of Gould's 1955 or 1981 recordings of *The Complete Goldberg Variations* that remain in Sony Classical's catalog. *Wonder* also enjoys a title-specific marketing campaign, a luxury almost never granted to midline albums.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

ON HER WAY: Street-date violations see **Kelly Clarkson's** "A Moment Like This" debut on Hot 100 Singles Sales one week earlier than expected, coming in at No. 10 with 2,000 units scanned. On the radio side, the audience for "Moment" dips slightly (10%), although the song's plays increased by 40%. That seemingly contrary shift is mostly a result of the song having



been played heavily on the topical and highly rated morning-drive shows during its first few days on the air. Now that the track has been placed in regular rotation, its plays are more spread out among the less-listened-to hours. With a total audience of 25 million, "Moment" will likely need to scan roughly 125,000-130,000 units to make it to No. 1 on The Billboard Hot 100, up from its current No. 52 ranking. First-day sales from seven retail chains came in at more than 50,000 units, leading RCA to project that full-week scans will top 150,000 units.

NEW TO NO. 1: Hot Country Singles & Tracks is led for the fourth time by **Diamond Rio**, as the group's "Beautiful Mess" gains 154 spins to jump 5-1. With overall country spins down from the prior week because of special Sept. 11 programming, Diamond Rio dominates with 293 fewer plays than it took to top the chart last issue. The last track to jump at least four spaces to No. 1 on this list was "No Place That Far" by **Sara Evans**, which made the same 5-1 jump in the March 6, 1999, issue . . . **System of a Down** earns its first No. 1 *Billboard* single, as "Aerials" tops Mainstream Rock Tracks. "Aerials" is the group's fifth song to hit the chart. The first was "Sugar," which peaked at No. 28 in December 1999. Each subsequent single charted higher than the last . . . **Nivea** reaches the top of Hot 100 Singles Sales with "Don't Mess With My Man," which features **Brian & Brandon Casey**. "Man" scans 4,500 units, which is down slightly from last issue, but the single earns its bullet because it reaches No. 1 for the first time . . . **Vanessa Carlton** holds at No. 1 for a second week on the Adult Contemporary chart with "A Thousand Miles." The song stalled at No. 2 on the Adult Top 40 chart in June and No. 5 on the Hot 100 in May.

STARS AND STRIPES: The tracking week included Sept. 11, a day when most stations

dedicated at least a portion of their programming to the remembrance of those whose lives were lost in last year's terrorist attacks. Patriotic music was the norm at most formats, including country, where **Alan Jackson's** emotionally charged "Where Were You (When the World Stopped Turning)" takes the biggest leap on billboard.com's Country Singles Recurrent chart; it gains 543 detections and vaults 20-7. Jackson's former No. 1 on Hot Country Singles & Tracks collects 1,584 plays—a 52% increase over the prior week.

Tempo-conscious country programmers gave a handful more spins to **Aaron Tippin's** harder-edged "Where the Stars and Stripes and the Eagle Fly," which ranks at No. 6 on the recurrent list. Tippin's single gains 373 plays and edges Jackson's ballad by 50 detections. Other country recurrent gainers that reap Sept. 11 rewards include **Brooks & Dunn's** "Only in America" (18-11) and **Lee Greenwood's** evergreen "God Bless the U.S.A.," which posts the fattest gain on the recurrent chart with an increase of 711 plays and re-enters at No. 20. Greenwood's song is also the best-selling patriotic title on Top Country Singles Sales, where it bullets at No. 2.

On the pop side, **Enrique Iglesias' "Hero"** jumps 14-6 on our Web site's Hot 100 Singles Airplay Recurrents chart with a 28% gain in audience, while **Whitney Houston's** "The Star Spangled Banner" posts a 1,000% increase in audience and also climbs 12-2 on Hot 100 Singles Sales. Other tracks of remembrance showing increases at radio are **Sarah McLachlan's** "I Will Remember You," **Mariah Carey's** "Hero," and **Ray Charles' "America, the Beautiful."**



SOMETHING LIKE A 'PHENOMENON': **James Todd Smith, aka LL Cool J,** earns his 10th top 10 on the Hot R&B/Hip-Hop Singles & Tracks chart, as "Luv U Better"—the first single from his forthcoming aptly titled album, *Ten*—moves 13-8. LL's last top 10 was as a featured artist on **Babyface's** "This Is for the Lover in You" in October 1996. His last top 10 as a lead artist was in August that same year, when "Lounjin'" went to No. 4. His fifth charting single, 1987's "I Need Love," was the only one to reach No. 1, but in a genre notorious for ephemeral careers, LL Cool J shows his staying power with this, his 33rd charting single.

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
				NUMBER 1							3 Weeks At Number 1			
1	1			DIXIE CHICKS MONUMENT/COLUMBIA 868407/CRG (12.98/EQ/18.98)	Home	1	49	52	54	12	JACK JOHNSON ● ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales	34	
2	3	3		AVRIL LAVIGNE ▲ ³ ARISTA 14740 (17.98 CD)	Let Go	2	50	35	29	4	LEE ANN WOMACK MCA NASHVILLE 170287 (12.98/18.98)	Something Worth Leaving Behind	16	
3	2	2		EMINEM ▲ ⁵ WEB/AFTERMATH 4932907/INTERSCOPE (12.98/19.98)	The Eminem Show	1	51	50	55	37	MICHELLE BRANCH ▲ MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28	
4	4	4		NELLY ▲ ⁴ FD/REEL/UNIVERSAL 017747/UMRG (12.98/18.98)	Nellyville	1	52	32	105	4	EVA CASSIDY BLIX STREET 10075 (16.98 CD)	Imagine	32	
5	11	13		TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	53	44	43	8	MARIO ● J 20026 (12.98/17.98)	Mario	9	
6	5	7		BRUCE SPRINGSTEEN COLUMBIA 866007/CRG (12.98/EQ/18.98)	The Rising	1	54	60	75	18	CAM'RON RDC-A FELLA/DEF JAM 5867867/IDJMG (12.98/18.98)	Come Home With Me	2	
7	6	11	29	NORAH JONES ▲ BLUE NOTE 22088/CAPITOL (17.98 CD) [M]	Come Away With Me	6	55	53	48	25	CELINE DION ▲ ² EPIC 86400 (12.98/EQ/18.98)	A New Day Has Come	1	
8	7	5	3	COLDPLAY CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	56	49	51	14	KORN ▲ IMMORTAL 614887/EPIC (12.98/EQ/18.98)	Untouchables	2	
9	10	9	4	CLIPSE STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	4	57	42	57	8	TRUSTCOMPANY GEFFEN 493312/INTERSCOPE (12.98 CD)	The Lonely Position Of Neutral	11	
10	12	8	5	JAMES TAYLOR ● COLUMBIA 83584/CRG (12.98/EQ/18.98)	October Road	4	58	66	76	46	ENRIQUE IGLESIAS ▲ ³ INTERSCOPE 493148 (12.98/18.98)	Escape	2	
11	8	10	8	VARIOUS ARTISTS ▲ SONY/UNIVERSAL/EMI/ZOMBA 86788/EPIC (12.98/EQ/19.98)	Now 10	2	59	71	81	32	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5	
12	9	6	3	EVE RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	6	60	62	63	4	KIDZ BOP KIDS RAZOR & TIE 89055 (11.98/17.98)	Kidz Bop 2	37	
13	13	15	7	LINKIN PARK ▲ WARNER BROS. 48326* (18.98 CD)	[Reanimation]	2	61	46	44	5	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	18	
14	14	16	43	PINK ▲ ³ ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	62	61	NEW	1	AARON TIPPIN LYRIC STREET 165033/HOLLYWOOD (12.98/18.98)	Stars & Stripes	62	
				GREATEST GAINER										
15	57	73	35	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	63	38	37	7	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EO CD)	All I Have	9	
16	15	22	38	JOHN MAYER ▲ AWARE/COLUMBIA 852937/CRG (7.98/EQ/18.98) [M]	Room For Squares	15	64	76	95	11	CHICAGO ● RHINO 76170 (24.98 CD)	The Very Best Of Chicago: Only The Beginning	38	
17	17	18	24	ASHANTI ▲ ² MURDER INC./AJM 586830*/IDJMG (12.98/18.98)	Ashanti	1	65	63	66	10	STYLES RUFF RYDERS 493339*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	6	
18	21	12	3	LIL' FLIP SUCKAFREED/LOU/D/COLUMBIA 865217/CRG (7.98/EQ/12.98)	Undaground Legend	12	66	64	50	4	DIAMOND RIO ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	23	
19	20	20	6	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83356*/AG (12.98/18.98)	Thug Holiday	6	67	70	62	20	BIG TYMERS ▲ CASH MONEY/UNIVERSAL 860997/UMRG (18.98 CD)	Hood Rich	1	
20	16	19	9	DAVE MATTHEWS BAND ▲ ² RCA 88117 (11.98/18.98)	Busted Stuff	1	68	69	69	42	MICHAEL W. SMITH ▲ REUNION 10025/ZOMBA (11.98/17.98)	Worship	20	
21	25	34	40	JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8	69	79	84	13	LUDACRIS ▲ ² DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/19.98)	Word Of Mouf	3	
22	19	24	10	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140 (18.98 CD)	By The Way	2	70	61	64	5	OUR LADY PEACE COLUMBIA 86585/CRG (6.98/EQ/12.98)	Gravity	9	
23	27	27	22	SHERYL CROW ▲ A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2	71	48	41	3	KEITH SWEAT ELEKTRA 62785/EEG (12.98/18.98)	Rebirth	14	
24	23	21	6	SOUNDTRACK ● UNIVERSAL 156259/UMRG (11.98 CD)	XXX	9	72	56	60	13	DANIEL BEDINGFIELD ISLAND 065113/IDJMG (11.98 CD)	Gotta Get Thru This	41	
25	22	14	3	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	14	73	74	88	88	58	VARIOUS ARTISTS ▲ BAD BOY 73062*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	1
26	26	33	9	THE VINES ENGINEERD/M 37527*/CAPITOL (17.98 CD)	Highly Evolved	11	74	77	56	4	NICKELBACK ▲ ⁴ ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2	
27	28	23	6	SCARFACE DEF JAM SOUTH 586909*/IDJMG (12.98/18.98)	The Fix	4	75	91	46	7	MANA WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	22	
28	29	32	21	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	76	59	65	5	STONE SOUR ROADRUNNER 618425/IDJMG (18.98 CD)	Stone Sour	46	
				HOT SHOT DEBUT										
29	NEW	1		REBECCA LYNN HOWARD MCA NASHVILLE 170288 (11.98/18.98)	Forgive	29	77	75	72	99	SLUM VILLAGE BARAK 38911*/CAPITOL (12.98/17.98)	Trinity (Past, Present And Future)	20	
30	24	42	54	SYSTEM OF A DOWN ▲ ² AMERICAN/COLUMBIA 622407/CRG (12.98/EQ/18.98)	Toxicity	1	78	67	26	3	LINKIN PARK ▲ ⁸ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2	
31	31	30	3	SOUNDTRACK EPIC 86575* (18.98 EO CD)	Barbershop	30	79	79	72	99	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 86520/SONY (NASHVILLE) (11.98/EQ/17.98)	My Town	26	
32	NEW	1		ANI DIFRANCO RIGHTeous BABE 029 125 38 CD)	So Much Shouting/So Much Laughter	32	80	81	65	83	SOUNDTRACK ● EPIC 86311 (18.98 EO CD)	A Walk To Remember	34	
33	36	39	29	NAPPY ROOTS ● ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	24	81	83	96	28	JIMMY EAT WORLD ▲ DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	31	
34	43	49	43	CREED ▲ ⁵ WIND-UP 13075 (11.98/18.98)	Weathered	1	82	89	89	16	THE WHITE STRIPES THIRO MAN 27124*/V2 (18.98 CD) [M]	White Blood Cells	61	
35	NEW	1		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 42413 (11.98/16.98)	Let Freedom Ring: Live From Carnegie Hall	35	83	84	68	71	MUSIQ ● DEF SOUL 586772*/IDJMG (12.98/18.98)	Ju\$isen (Just Listen)	1	
36	40	38	20	VANESSA CARLTON ● A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5	84	72	35	3	VARIOUS ARTISTS ▲ WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	2	
37	30	28	4	BENIE MAN SHOCKING VIBES/VIP 13134/VIRG/IN (12.98/18.98)	Tropical Storm	18	85	86	90	92	AIMEE MANN SUPEREGO 007/UNITED MUSICIANS (17.98 CD)	Lost In Space	35	
38	NEW	1		FRED HAMMOND VERITY 43197/ZOMBA (11.98/17.98)	Speak Those Things: POL Chapter 3	38	86	90	92	12	PLAY MUSIC WORLD/COLUMBIA 86607/CRG (8.98 EO CD) [M]	Play (EP)	80	
39	39	45	90	SOUNDTRACK ▲ ⁶ LOST HIGHWAY/MERCURY 170663/IDJMG (12.98/19.98)	O Brother, Where Art Thou?	1	87	54	67	14	NEW FOUND GLORY ● DRIVE-THRU 112916/MCA (18.98 CD)	Sticks and Stones	4	
40	18	—	2	AARON CARTER JIVE 41818/ZOMBA (12.98/18.98)	Another Earthquake	18	88	88	94	97	MARY MARY COLUMBIA 82273/CRG (12.98/EQ/18.98)	Incredible	20	
41	34	40	44	SHAKIRA ▲ ³ EPIC 63900 (12.98/EQ/18.98)	Laundry Service	3	89	55	47	3	JIMMY FALLON DREAMWORKS 450320/INTERSCOPE (18.98 CD)	The Bathroom Wall	47	
42	45	53	40	NO DOUBT ▲ INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9	90	39	45	90	PROJECT PAT HYPNOTIZE MINDS/LOU/D/COLUMBIA 86632/CRG (18.98 EO CD)	Layin Da Smack Down	12	
43	37	31	4	ANGIE MARTINEZ ELEKTRA 62780/EEG (12.98/18.98)	Animal House	11	91	86	79	18	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses	33	
44	NEW	1		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 42414 (11.98/16.98)	God Bless America: Live From Carnegie Hall	44	92	93	87	8	VARIOUS ARTISTS RAZOR & TIE 89053 (18.98 CD)	Monsta Jamz	22	
45	51	59	35	PUDDLE OF MUDD ▲ ² FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9	93	97	61	3	DEVIN J PRINCE 42003/RAP-A-LDT RESURRECTION (12.98/18.98)	Just Trying Ta Live	61	
46	33	36	33	P.O.D. ▲ ³ ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6	94	84	70	8	LIL WAYNE ● CASH MONEY/UNIVERSAL 060058*/UMRG (12.98/18.98)	500 Degreez	6	
47	41	58	11	AEROSMITH ▲ COLUMBIA 86700/CRG (17.98/EQ/24.98)	O, Yeah! Ultimate Aerosmith Hits	4	95	80	90	21	THE HIVES EPITAPH/SIRE 48327*/WARNER BROS. (17.98 CD) [M]	Veni Vidi Vicious	63	
48	47	17	3	QUEENS OF THE STONE AGE INTERSCOPE 493425 (14.98 CD)	Songs For The Deaf	17	96	96	87	68	VARIOUS ARTISTS DOGGYSTYLE 112992*/MCA (18.98 CD)	Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. 1	19	
											KYLIE MINOGUE ● CAPITOL 37670 (6.98/18.98)	Fever	3	
											VARIOUS ARTISTS MURDER INC./DEF JAM 062033*/IDJMG (12.98/18.98)	Irv Gotti Presents The Inc	3	
											BOYZ II MEN ARISTA 14741 (12.98/18.98)	Full Circle	10	

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100	73	99	27	N*E*R*D* VIRGIN 11521* (10.98 CD)	In Search Of...	56	150	142	142	28	BLAKE SHELTON ● WARNER BROS. (NASHVILLE) 24731/WRN (11.98/17.98)	Blake Shelton	45
101	106	104	43	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7	151	130	144	13	ANASTACIA DAYLIGHT 86010/EPIC (12.98 EQ CD)	Freak Of Nature	27
102	96	85	14	SOUNDTRACK ● WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	11	152	110	147	6	JIM BRICKMAN WINDHAM HILL 11647/RCA (18.98 CD)	Love Songs & Lullabies	73
103	101	100	43	HOOBASTANK ● ISLAND 586435/DJMG (18.98 CD) [M]	Hoobastank	25	153	171	158	4	BLINDSIDE ELEKTRA 62765/EEG (11.98 CD)	Silence	83
104	85	86	10	COUNTING CROWS Geffen 493356/INTERSCOPE (18.98 CD)	Hard Candy	5	154	154	160	73	TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98)	Set This Circus Down	2
105	58	25	3	BBMAK HOLLYWOOD 162320 (18.98 CD)	Into Your Head	25	155	NEW	1	DROPKICK MURPHYS HELLCAT 80437*/EPITAPH (11.98 CD) [M]	Live On St. Patrick's Day From Boston, MA. At The Avalon Ballroom	155	
106	100	101	26	VARIOUS ARTISTS ▲ ² UNIVERSAL/EMI/ZOMBA/SONY 584408/UMRG (12.98/19.98)	Now 9	1	156	138	139	61	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 38081*/AG (11.98/17.98)	Born To Do It	11
107	108	106	6	DJ SAMMY ROBBINS 75031 (18.98 CD)	Heaven	67	157	173	174	23	GOO GOO DOLLS ● WARNER BROS. 48206 (18.98 CD)	Gutterflower	4
108	107	133	6	SOUNDTRACK BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	107	158	159	145	9	THE FLAMING LIPS WARNER BROS. 48141* (13.98 CD)	Yoshimi Battles The Pink Robots	50
109	104	102	11	N.O.R.E. DEF JAM 586502*/DJMG (12.98/18.98)	God's Favorite	3	159	186	155	4	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/ZOMBA (11.98/17.98) [M]	Family Affair II: Live At Radio City Music Hall	127
110	114	112	11	THE BEATLES ▲ ⁸ APPLE 29325/CAPITOL (12.98/18.98)	1	1	160	155	156	65	SOUNDTRACK ▲ ² INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3
111	99	119	11	TIM MCGRAW ▲ ³ CURB 77978 (12.98/18.98)	Greatest Hits	4	161	NEW	1	CHRIS TOMLIN SPARROW 38861 (16.98 CD) [M]	(Not To Us)	161	
112	118	123	11	VARIOUS ARTISTS VP 1679* (9.98/16.98)	Reggae Gold 2002	112	162	167	172	17	AMY GRANT A&M 493318/INTERSCOPE (18.98 CD)	Legacy...Hymns & Faith	21
113	112	109	11	INCUBUS ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2	163	157	157	5	DO OR DIE RAP-A-LDT 12647/VIRGIN (12.98/17.98)	Back 2 The Game	64
114	NEW	1	1	BEBO NORMAN ESSENTIAL 10691/ZOMBA (17.98 CD) [M]	Myself When I Am Real	114	164	153	107	3	30 SECONDS TO MARS IMMORTAL 12424/VIRGIN (9.98 CD) [M]	30 Seconds To Mars	107
115	119	134	95	ENYA ▲ ⁶ REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	165	134	125	18	WEEZER ● Geffen 493241*/INTERSCOPE (18.98 CD)	Maladroit	3
116	122	93	40	MERCYME ● IND/WORL 86133/WARNER BROS. (16.98 CD) [M]	Almost There	67	166	149	146	58	USHER ▲ ⁴ ARISTA 14715* (12.98/18.98)	8701	4
117	105	98	15	DIRTY VEGAS ● CREEDENCE 39986/CAPITOL (17.98 CD)	Dirty Vegas	7	167	184	187	87	TRAVIS TRITT ▲ COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	Down The Road I Go	51
118	82	—	2	VARIOUS ARTISTS DIVINE/COLUMBIA 86830/CRG (18.98 EQ CD)	Ozzfest Live 2002	82	168	143	138	32	MARY J. BLIGE ▲ ² MCA 112808* (12.98/18.98)	No More Drama (2002)	14
119	120	132	6	TRIN-I-TEE 5:7 B-RITE 70038/ZOMBA (11.98/17.98)	The Kiss	85	169	151	137	7	BETH ORTON HEAVENLY 39918/ASTRALWERKS (18.98 CD)	Daybreaker	40
120	115	108	9	DARRYL WORLEY DREAMWORKS (NASHVILLE) 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	21	170	175	151	12	TRUTH HURTS AFTERMATH 493331*/INTERSCOPE (12.98/18.98)	Truthfully Speaking	5
121	111	115	45	BRITNEY SPEARS ▲ ⁴ JIVE 41776/ZOMBA (12.98/18.98)	Britney	1	171	158	161	32	BARRY MANILOW ▲ BMG HERITAGE 10600/ARISTA (12.98/18.98)	Ultimate Manilow	3
122	113	128	49	THE STROKES ● RCA 68101* (17.98 CD)	Is This It	33	172	152	152	26	DASHBOARD CONFESIONAL VAGRANT 354 (14.98 CD) [M]	The Places You Have Come To Fear The Most	108
123	117	116	17	MARC ANTHONY ● COLUMBIA 85300/CRG (6.98 EQ/18.98)	Mended	3	173	170	169	28	311 ● VOLCANO 32184/ZOMBA (11.98/17.98)	From Chaos	10
124	109	121	20	SOUNDTRACK ▲ ROADRUNNER/COLUMBIA 86402/DJMG/CRG (12.98 EQ/18.98)	Spider-Man	4	174	150	159	4	POINT OF GRACE WORD 86204/WARNER BROS. (17.98 CD)	Girls Of Grace	150
125	102	103	13	PAPA ROACH ● DREAMWORKS 450381/INTERSCOPE (12.98/18.98)	Lovehatred	2	175	160	165	34	BRAD PAISLEY ▲ ARISTA NASHVILLE 67880/RLG (11.98/17.98)	Part II	31
126	121	114	103	KENNY CHESNEY ▲ ² BNA 67976/RLG (12.98/18.98)	Greatest Hits	13	176	163	168	69	STAIN'D ▲ ⁴ FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1
127	133	126	30	KIRK FRANKLIN ● GOSP CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4	177	182	183	23	BONNIE RAITT ● CAPITOL 31816 (12.98/18.98)	Silver Lining	13
128	124	113	61	AALIYAH ▲ ² BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1	178	180	185	13	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	118
129	172	177	70	INDIA.ARIE ▲ MOTOWN 913770*/UMRG (12.98/18.98)	Acoustic Soul	10	179	165	150	10	E-40 SICK WID 177JIVE 41808/ZOMBA (11.98/17.98)	The Ballician: Grit & Grind	13
130	103	52	3	KISS MERCURY/DJMG/UTV 563122/UMRG (18.98 CD)	The Very Best Of Kiss	52	181	192	—	1	LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	9
131	116	175	15	SOUNDTRACK WARNER SUNSET/REPRISE 48285/WARNER BROS. (18.98 CD)	Queen Of The Damned	28	182	179	176	11	GILBERTO SANTA ROSA SONY DISCOS 84781 (6.98 EQ/16.98) [M]	Viceversa	181
132	148	149	55	TOBY KEITH ▲ ² DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9	183	174	110	3	SOUNDTRACK SO SO DEF/COLUMBIA 86676*/CRG (6.98 EQ/13.98)	Like Mike	18
133	123	117	18	DONELL JONES UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	3	184	185	193	19	DUNCAN SHEIK ATLANTIC 83569/AG (13.98 CD)	Daylight	110
134	132	127	64	ALICIA KEYS ▲ ⁵ J 20002 (12.98/18.98)	Songs In A Minor	1	185	NEW	1	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!	169	
135	125	124	27	B2K ● EPIC 85457 (12.98 EQ/18.98)	B2K	2	186	178	196	52	BOY SETS FIRE WIND-UP 18007 (5.98 CD) [M]	Live For Today (EP)	185
136	126	162	4	SEETHER WIND-UP 13068 (9.98 CD)	Disclaimer	92	187	NEW	1	DIANA KRALL ▲ VERVE 549846/VG (12.98/18.98)	The Look Of Love	9	
137	NEW	1	1	VARIOUS ARTISTS WALT DISNEY 860787 (12.98 CD)	Radio Disney Jams: Vol. 5	137	188	166	164	7	INTERPOL MATADOR 545* (9.98 CD) [M]	Turn On The Bright Lights	187
138	135	143	71	COLDPLAY ▲ NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes	51	189	194	—	19	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)	Elvis: The Very Best Of Love	81
139	131	129	25	AVANT ● MAG/C JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	6	190	137	120	9	WILCO NONESUCH 79669/AG (17.98 CD)	Yankee Hotel Foxtrot	13
140	127	130	36	SOUNDTRACK ● V2 27119 (12.98/18.98)	I Am Sam	20	191	191	191	8	SOUNDTRACK MAVERICK 48310/WARNER BROS. (18.98 CD)	Austin Powers In Goldmember	27
141	RE-ENTRY	5	5	DANIEL RODRIGUEZ MANHATTAN 37564 (17.98 CD) [M]	The Spirit Of America	112	192	164	167	32	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	107
142	136	135	45	DEFAULT ● TVT 2310 (11.98 CD) [M]	The Fallout	51	193	144	153	5	JENNIFER LOPEZ ▲ EPIC 86398* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1
143	141	140	28	BRANDY ▲ ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	2	194	RE-ENTRY	35	SOUNDTRACK VIRGIN 13172 (18.98 CD)	Blue Crush	136	
144	128	131	50	JA RULE ▲ ³ MURDER INC./DEF JAM 586437*/DJMG (12.98/19.98)	Pain Is Love	1	195	176	186	18	ROD STEWART ● WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	40
145	140	118	5	JUMPS SPARROW 51992 (12.98 CD)	All The Time In The World	86	196	RE-ENTRY	16	MOBY ● V2 27127 (10.98/18.98)	18	4	
146	NEW	1	1	RUN-DMC PROFILE 10607/ARISTA (13.98 CD)	Greatest Hits	146	197	RE-ENTRY	3	VARIOUS ARTISTS ● COLUMBIA 86300/CRG (7.98 EQ/13.98)	God Bless America	1	
147	129	122	7	DEF LEPPARD ISLAND 063121/DJMG (12.98/18.98)	X	11	198	162	195	51	BIG TRAY DEE EMPIRE MUSICWORKS 39040 (18.98 CD)	The General's List	95
148	145	111	13	WYCLEF JEAN COLUMBIA 86542*/CRG (12.98 EQ/18.98)	Masquerade	6	199	RE-ENTRY	6	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/DJMG (11.98/17.98)	New Favorite	35	
149	139	148	70	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28	200	183	170	4	KAREN CLARK-SHEARD ELEKTRA 6276/EEG (17.98 CD)	2nd Chance	82
											GAITHER VOCAL BAND SPRING HOUSE 42412 (16.98 CD)	Everything Good	159

● 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 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 (Platinum). ▲² Certification of 400,000 units (Multi-Platinum). *Asterisk indicates LP is available. †Tape prices, and CD prices for BMG and WEA labels, are suggested lists. ‡Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker/Impact shows albums removed from Heatseekers till. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 28 2002 **Billboard** TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	52	DIANA KRALL ▲	VERVE 549846/VG	NUMBER 1 The Look Of Love 52 Weeks At Number 1
2	2	3	PATRICIA BARBER	BLUE NOTE 39856/CAPITOL	Verse
3	3	5	KARRIN ALLYSON	CONCORD JAZZ 2106/CONCORD	In Blue
4	NEW	1	JOSHUA REDMAN	WARNER BROS. 48279	Elastic
5	NEW	1	DAVE HOLLAND BIG BAND	ECM 014002	What Goes Around
6	6	5	BRAD MEHLDAU	WARNER BROS. 48114	Largo
7	4	3	DUKE ELLINGTON	BLUE NOTE 35249/CAPITOL	1969 All-Star White House Tribute
8	7	20	VARIOUS ARTISTS	VERVE 589620/VG	Verve//Unmixed
9	9	5	BRANFORD MARSALIS QUARTET	MARSALIS 613301/ROUNDER	Footsteps Of Our Fathers
10	8	25	CASSANDRA WILSON	BLUE NOTE 35072/CAPITOL [M]	Belly Of The Sun
11	11	5	KENNY RANKIN	VERVE 589540/VG	A Song For You
12	12	9	CASSANDRA WILSON	VERVE 589837/VG	Sings Standards
13	16	45	TONY BENNETT	RPM/COLUMBIA 85633/CRG	Playin' With My Friends: Bennett Sings The Blues
14	5	64	JOHN COLTRANE	IMPULSE! 545361/VG	Coltrane For Lovers
15	18	2	CHUCHO VALDES	BLUE NOTE 51789/CAPITOL	Fantasia Cubana
16	NEW	1	TIN HAT TRIO	ROPEADOPE 93134/AG	The Rodeo Eroded
17	15	14	HERBIE HANCOCK/MICHAEL BRECKER/ROY HARGROVE	VERVE 589654/VG	Directions In Music (Celebrating Miles Davis & John Coltrane)
18	20	47	HARRY CONNICK, JR.	COLUMBIA 69794/CRG	30
19	19	47	HARRY CONNICK, JR.	COLUMBIA 69077/CRG	Songs I Heard
20	13	30	STEVE TYRELL	COLUMBIA 85005/CRG [M]	Standard Time
21	22	79	SOUNDTRACK	LEGACY/COLUMBIA 85350/CRG	Finding Forrester
22	23	48	JANE MONHEIT	N-CODED 42139/WARLOCK [M]	Come Dream With Me
23	17	12	VARIOUS ARTISTS	TIME LIFE 30174	Jazz Masters - Classic Jazz
24	21	5	VARIOUS ARTISTS	TIME LIFE 30173	Classic Jazz: Jazz Legends
25	14	19	MICHAEL FEINSTEIN	CONCORD 4887 [M]	Michael Feinstein With The Israel Philharmonic Orchestra

SEPTEMBER 28 2002 **Billboard** TOP CONTEMPORARY JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	29	NORAH JONES ▲	BLUE NOTE 52088/CAPITOL [M]	NUMBER 1 Come Away With Me 29 Weeks At Number 1
2	2	4	FOURPLAY	BLUEBIRD 63916/RCA VICTOR	Heartfelt
3	3	19	WILL DOWNING	GRP 583610/VG	{Sensual Journey}
4	4	5	LEE RITENOUR	GRP 589825/VG	Rit's House
5	7	15	NORMAN BROWN	WARNER BROS. 47995 [M]	Just Chillin'
6	6	6	BONEY JAMES	WARNER BROS. 48004	Ride
7	8	3	RUSS FREEMAN	PEAK 8511/CONCORD	Drive
8	9	20	VARIOUS ARTISTS	VERVE 589606/VG	Verve//Remixed
9	11	21	VARIOUS ARTISTS	SHANACHIE 5089	Streetwise: Smooth Urban Jazz
10	5	14	JOE SAMPLE	PRA/VERVE 589508/VG	The Pecan Tree
11	12	7	MAYSA	N-CODED 4233/WARLOCK	Out Of The Blue
12	NEW	1	MASQUE	MEEK 34018	Infinite Love 811
13	NEW	1	ACOUSTIC ALCHEMY	GRP 589238/VG	The Very Best Of Acoustic Alchemy
14	10	13	GERALD ALBRIGHT	GRP 589695/VG [M]	Groovology
15	19	4	KARL DENSON'S TINY UNIVERSE	RELAXED 0022	The Bridge
16	13	30	TOWER OF POWER	RHINO 74345	The Very Best Of Tower Of Power - The Warner Years
17	18	3	PIECES OF A DREAM	HEADS UP 3071	Love's Silhouette
18	14	15	JONATHAN BUTLER	WARNER BROS. 48273	Surrender
19	22	30	PETER WHITE	COLUMBIA 85212/CRG [M]	Glow
20	21	7	MARION MEADOWS	HEADS UP 3070	In Deep
21	17	73	HERB ALPERT	A&M 450886/INTERSCOPE	Definitive Hits
22	16	7	MICHAEL MANSON	A440 44011	Bottom Line
23	23	19	PAUL HARDCASTLE	HARDCASTLE 90511/V2	Hardcastle III
24	24	4	JEFF KASHIWA	NATIVE LANGUAGE 20926	Simple Truth
25	15	46	CHRIS BOTTI	COLUMBIA 85753/CRG [M]	Night Sessions

SEPTEMBER 28 2002 **Billboard** TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	GLENN GOULD	SONY CLASSICAL 87703	NUMBER 1 State Of Wonder 1 Week At Number 1
2	1	1	RENEE FLEMING	DECCA 467101/UNIVERSAL CLASSICS GROUP	Bel Canto
3	2	14	CARRERAS-DOMINGO-PAVARTTI	DECCA 466899/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
4	3	11	SALVITORE LICITRA	SONY CLASSICAL 89923	The Debut
5	6	22	YO-YO MA	SONY CLASSICAL 89667	Classic Yo-Yo
6	NEW	1	PLACIDO DOMINGO	DG 471575/UNIVERSAL CLASSICS GROUP	Sacred Songs
7	13	4	ANONYMOUS 4	HARMONIA MUNDI (FRANCE) 907312	Bele Marie-Songs To The Virgin
8	NEW	1	LEONTYNE PRICE	RCA VICTOR 63905/RCA	Rediscovered
9	NEW	1	VIVICA GENAUX	HARMONIA MUNDI (FRANCE) 907312	Arias For Farinelli
10	8	14	JOSHUA BELL	SONY CLASSICAL 89505	Mendelssohn/Beethoven Violin Concertos
11	7	7	JOHN ADAMS	NONESUCH 79036/AG	Naive And Sentimental Music
12	9	30	RICHARD JOO	COLUMBIA 85397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions
13	NEW	1	VARIOUS ARTISTS	DG 471501/UNIVERSAL CLASSICS GROUP	Offenbach: Arias & Scenes: Ma Vie Parisie
14	14	2	GLENN GOULD	SONY CLASSICAL 87784	Plays Bach French Suites
15	10	33	LUCIANO PAVARTTI	DECCA/UTV 470331/UNIVERSAL CLASSICS GROUP	Romantica

SEPTEMBER 28 2002 **Billboard** TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	21	DANIEL RODRIGUEZ	MANHATTAN 37564 [M]	NUMBER 1 The Spirit Of America 3 Weeks At Number 1
2	1	4	ANDREA BOCELLI ▲	PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
3	3	4	CHARLOTTE CHURCH ●	COLUMBIA 89710/CRG	Enchantment
4	4	49	SARAH BRIGHTMAN ●	NEMO STUDIO 33257/ANGEL	Classics
5	5	21	SARAH BRIGHTMAN	REALLY USEFUL/DECCA BROADWAY 589050/UNIVERSAL CLASSICS GROUP	Encore
6	6	28	YO-YO MA & THE SILK ROAD ENSEMBLE	SONY CLASSICAL 89782	Silk Road Journeys: When Strangers Meet
7	12	1	RYUICHI SAKAMOTO	SONY CLASSICAL 89982	Casa
8	7	21	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ●	SONY CLASSICAL 89932	Star Wars Episode II: Attack Of The Clones
9	10	12	JAMES GALWAY	RCA VICTOR 63950/RCA [M]	The Very Best Of James Galway
10	8	70	BOND	MBO/DECCA 487091/UNIVERSAL CLASSICS GROUP [M]	Born
11	9	74	RUSSELL WATSON	DECCA 466895/UNIVERSAL CLASSICS GROUP [M]	The Voice
12	NEW	1	VARIOUS ARTISTS	DECCA 47306/UNIVERSAL CLASSICS GROUP	God Bless America
13	11	6	THE CELTIC TENORS	ANGEL 51284	So Strong
14	13	38	SOUNDTRACK	DECCA 416191/UNIVERSAL CLASSICS GROUP	A Beautiful Mind
15	14	27	ANDREA BOCELLI	PHILIPS 589223/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana (With Spanish Tracks)

SEPTEMBER 28 2002 **Billboard** TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	77	ENYA ▲	REPRISE 47426/WARNER BROS.	NUMBER 1 A Day Without Rain 88 Weeks At Number 1
2	1	6	JIM BRICKMAN	WINDHAM HILL 11647/RCA	Love Songs & Lullabies
3	4	14	TIM JANIS	TIM JANIS ENSEMBLE 1105 [M]	A Thousand Summers
4	3	18	JOHN TESH	GARDEN CITY 34593	The Power Of Love
5	5	31	JIM BRICKMAN	WINDHAM HILL 11589/RCA	Simple Things
6	6	23	SECRET GARDEN	DECCA 548678	Once In A Red Moon
7	9	10	YANNI	WINDHAM HILL 11588/RCA	Very Best Of Yanni
8	7	18	OTTMAR LIEBERT	HIGHER OCTAVE 12559	In The Arms Of Love
9	8	11	VARIOUS ARTISTS	VIRGIN 50836	Pure Moods III
10	NEW	1	ARMIK	PARAS 7100/RKDDISC	Lost In Paradise
11	10	18	ROLAND HANNEMAN	MADACY SPECIAL PRODUCTS 8118/MADACY	Healing Garden Music-Relaxation
12	13	11	VARIOUS ARTISTS	WINDHAM HILL 11501/RCA	Flamenco: Windham Hill Guitar
13	11	5	AZAM ALI	NARADA 11390	Portals Of Grace
14	NEW	1	MYTHOS	HIGHER OCTAVE 13070	Eternity
15	14	4	ROLAND HANNEMAN	MADACY SPECIAL PRODUCTS 8119/MADACY	Healing Garden Music-Sleep Well

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

SEPTEMBER 28 2002 **Billboard** TOP CLASSICAL BUDGET

1	GOD BLESS AMERICA: UNITED WE STAND! VARIOUS ARTISTS	ST. CLAIR
2	FOR YOUR SOUL VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
3	20 CLASSICAL FAVORITES VARIOUS ARTISTS	MADACY
4	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION VARIOUS ARTISTS	MADACY
5	CLASSICAL MASTERPIECES: SPANISH GUITAR VARIOUS ARTISTS	MADACY
6	FOR AN AUTUMN AFTERNOON VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
7	CLASSICAL MASTERPIECES: ROMANTIC PIANO VARIOUS ARTISTS	MADACY
8	EVENING WITH FRIENDS VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
9	GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTISTS	MADACY
10	BEST OF 25 CLASSICAL FAVORITES VARIOUS ARTISTS	MADACY
11	MOZART: SYMPHONY NOS. 40 & 41 VARIOUS ARTISTS	MADACY
12	CLASSICAL MASTERPIECES VARIOUS ARTISTS	MADACY
13	25 ROMANTIC FAVORITES VARIOUS ARTISTS	VOX/SPJ MUSIC
14	CLASSICS FOR RELAXATION & MEDITATION VARIOUS ARTISTS	MADACY
15	MOZART: 25 FAVORITES VARIOUS ARTISTS	VOX/SPJ MUSIC

SEPTEMBER 28 2002 **Billboard** TOP CLASSICAL MIDLINE

1	BABY MOZART VARIOUS ARTISTS	WALT DISNEY
2	MAJESTY OF AMERICA THE MORMON TABERNACLE CHOIR	SONY CLASSICAL
3	OPERA ALBUM VARIOUS ARTISTS	EMI CLASSICS/ANGEL
4	GOD BLESS AMERICA STAR SPANGLED SPECTACULAR VARIOUS ARTISTS	RCA VICTOR/RCA
5	MICHAEL AMANTE MICHAEL AMANTE	MEDALIST
6	ESSENTIAL GUITAR VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
7	HYMNS TRIUMPHANT: VOLS. 1&2 LONDON PHILHARMONIC ORCHESTRA	SPARROW/CHORDANT
8	COPLAND: APPALACHIAN SPRING NEW YORK PHILHARMONIC (BERNSTEIN)	SONY CLASSICAL
9	EVENING ADAGIOS VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
10	CLASSICAL CHILL-OUT VARIOUS ARTISTS	EMI CLASSICS/ANGEL
11	50 GREATEST CLASSICS VARIOUS ARTISTS	ST. CLAIR
12	PACHELBEL CANON & OTHER BAROQUE HITS VARIOUS ARTISTS	RCA VICTOR/RCA
13	DISNEY'S BABY BEETHOVEN VARIOUS ARTISTS	WALT DISNEY
14	BRIDE'S GUIDE TO WEDDING MUSIC VARIOUS ARTISTS	ANGEL
15	BARBER'S ADAGIO VARIOUS ARTISTS	RCA VICTOR/RCA

Classical Midline compact discs have a wholesale cost between 8.99 and 12.99. CDs with wholesale price lower than 8.99 appear on Classical Budget.

SEPTEMBER 28 2002 **Billboard** TOP KID AUDIO

1	KIDZ BOP KIDS KIDZ BOP 2	RAZOR & TIE 89095
2	VARIOUS ARTISTS RADIO DISNEY JAMS: VOL. 5	WALT DISNEY 860787
3	JIM BRICKMAN LOVE SONGS & LULLABIES	WINDHAM HILL 11647/RCA
4	KIDZ BOP KIDS KIDZ BOP	RAZOR & TIE 89092
5	VARIOUS ARTISTS TODDLER FAVORITES	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO
6	VEGGIE TUNES BOB AND LARRY'S SUNDAY SCHOOL	BIG IDEA/WORD 86202/LYRIC STUDIOS
7	THE WIGGLES YUMMY YUMMY	LYRIC STUDIOS 9204
8	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 43900/ZDMBA
9	TODDLER TUNES 26 CLASSIC SONGS FOR TODDLERS	GENSON 94056
10	VARIOUS ARTISTS DISNEY CHILDREN'S FAVORITES VOL. 1	WALT DISNEY 860578
11	VARIOUS ARTISTS PLAYHOUSE DISNEY	WALT DISNEY 860578
12	VARIOUS ARTISTS KID'S DANCE PARTY	BMG SPECIAL PRODUCTS 46570
13	VARIOUS ARTISTS DISNEY'S GREATEST: VOL. 1	WALT DISNEY 860578
14	VARIOUS ARTISTS PRINCESS FAVORITES	WALT DISNEY 860746
15	VARIOUS ARTISTS SONGS 4 WORSHIP KIDS	TIME LIFE 30557
16	READ-ALONG DISNEY'S LEO & STITCH	WALT DISNEY 860567
17	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION	WALT DISNEY 860897
18	VARIOUS ARTISTS DISNEY'S GREATEST HITS: VOL. 3	WALT DISNEY 860788
19	VEGGIE TUNES JUNIOR'S BEDTIME SONGS	BIG IDEA/WORD 86201/LYRIC STUDIOS
20	ST. JOHN'S CHILDREN'S CHOIR GOD BLESS THE U.S.A. --HBS SING SONGS FOR AMERICA	WADACY KIDS 1389/MADACY
21	VEGGIE TUNES JONAH'S OVERBOARD SING-ALONG	BIG IDEA/WORD 85924/LYRIC STUDIOS
22	READ-ALONG MONSTERS INC. DVD READ-ALONG	WALT DISNEY 860567
23	VARIOUS ARTISTS DISNEY'S GREATEST: VOL. 2	WALT DISNEY 860694
24	VARIOUS ARTISTS DEKTER'S LABORATORY: HOME BOY GENIUS	RHINO 78131
25	VARIOUS ARTISTS I COULD SING OF YOUR LOVE FOREVER KID	SPARROW 20371

Children's recordings: original motion picture soundtracks excluded

SEPTEMBER 28
2002

Billboard HEATSEEKERS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title		
				IMPRINT & NUMBER/DISTRIBUTING LABEL					IMPRINT & NUMBER/DISTRIBUTING LABEL				
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1		11	11			NO SECRETS	No Secrets		
1	NEW	1	1	BEBO NORMAN	Myself When I Am Real	26	21	17	17	PILLAR	Fireproof		
				GREATEST GAINER		27	19	20	14	JENNIFER PENA	Libre		
2	40	—	15	DANIEL RODRIGUEZ	The Spirit Of America	28	21	8	4	MURDERDOLLS	Beyond The Valley Of The Murderdolls		
3	NEW	1	1	DROPKICK MURPHYS	Live On St. Patrick's Day From Boston, MA. At The Avalon Ballroom	29	—	—	—	SUPREME BEINGS OF LEISURE	Divine Operating System		
4	5	4	4	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	Family Affair II: Live At Radio City Music Hall	30	41	50	26	TOBYMAC	Momentum		
5	NEW	1	1	CHRIS TOMLIN	(Not To Us)	31	35	26	3	CAMOFLAUGE	Keepin It Real		
6	3	1	1	30 SECONDS TO MARS	30 Seconds To Mars	32	25	13	4	CALHOUNS	Made In The Dirty South		
7	2	3	37	DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most	33	49	—	7	FINCH	What Is It To Burn		
8	7	—	2	GILBERTO SANTA ROSA	Viceversa	34	27	35	26	CHAYANNE	Grandes Exitos		
9	NEW	1	1	BOY SETS FIRE	Live For Today (EP)	35	44	—	16	THALIA	Thalia		
10	15	18	4	INTERPOL	Turn On The Bright Lights	36	23	22	7	BANDA EL RECODO	No Me Se Rajar		
11	6	7	8	JOE NICHOLS	Man With A Memory	37	30	27	5	BRIGHT EYES	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground		
12	8	10	12	THE HAPPY BOYS	Trance Party (Volume Two)	38	10	—	2	IN FLAMES	Reroute To Remain		
13	1	6	4	CONJUNTO PRIMAVERA	Perdoname Mi Amor	39	29	23	4	SARA GROVES	All Right Here		
14	14	19	17	JUANES	Un Dia Normal	40	—	—	—	DORINDA CLARK-COLE	Dorinda Clark-Cole		
15	4	9	15	AUDIOVENT	Dirty Sexy Knights In Paris	41	22	2	8	BREAKING BENJAMIN	Saturate		
16	NEW	1	1	CROSS CANADIAN RAGWEED	Cross Canadian Ragweed	42	31	45	7	LOS ACOSTA	Historia Musical: 30 Pegaditas		
17	16	12	21	12 STONES	12 Stones	43	—	—	—	SMILEZ & SOUTHSTAR	Crash The Party		
18	9	5	4	SLEATER-KINNEY	One Beat	44	—	—	—	GRITS	The Art Of Translation		
19	NEW	1	1	BABY D	Lil' Chopper Toy	45	—	—	—	PROMATIC	Contra Music Presents: Promatic		
20	NEW	1	1	SHADE SHEIST	Informal Introduction	46	34	31	5	SASHA	airdrawndagger		
21	13	34	3	THE BLIND BOYS OF ALABAMA	Higher Ground	47	47	37	38	NICOLE C. MULLEN	Talk About It		
22	12	14	7	THE USED	The Used	48	32	29	6	THE RIDDLER	Dance Mix NYC — Vol. 2		
23	18	15	16	SUGARCULT	Start Static	49	42	39	13	FLOGGING MOLLY	Drunken Lullabies		
24	17	25	19	GOOD CHARLOTTE	Good Charlotte	50	39	43	38	THURSDAY	Full Collapse		

SEPTEMBER 28
2002

Billboard TOP INDEPENDENT ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title		
				IMPRINT & NUMBER/DISTRIBUTING LABEL					IMPRINT & NUMBER/DISTRIBUTING LABEL				
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1		25	31	40	34	ISRAEL KAMAKAWIWO'OLE	Alone In Iz World		
1	NEW	1	1	ANI DIFRANCO	So Much Shouting / So Much Laughter	26	21	22	7	BANDA EL RECODO	No Me Se Rajar		
2	1	4	4	EVA CASSIDY	Imagine	27	23	26	6	BRIGHT EYES	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground		
3	2	2	3	NICKEL CREEK	This Side	28	13	—	2	IN FLAMES	Reroute To Remain		
4	3	1	3	AIMEE MANN	Lost In Space	29	37	38	3	PROMATIC	Contra Music Presents: Promatic		
5	4	3	21	KHIA FEATURING DSD	Thug Misses	30	22	15	5	8BALL	Lay It Down		
6	5	5	17	VARIOUS ARTISTS	Reggae Gold 2002	31	24	28	6	THE RIDDLER	Dance Mix NYC — Vol. 2		
7	6	6	50	DEFAULT	The Fallout	32	30	34	19	FLOGGING MOLLY	Drunken Lullabies		
8	NEW	1	1	DROPKICK MURPHYS	Live On St. Patrick's Day From Boston, MA. At The Avalon Ballroom	33	29	36	17	THURSDAY	Full Collapse		
9	8	8	42	DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most	34	—	—	—	THE HIT CREW	Proud To Be American		
10	17	21	4	INTERPOL	Turn On The Bright Lights	35	43	27	8	PUBLIC ENEMY	Revolverlution		
11	10	10	23	ELVIS PRESLEY	Elvis: The Very Best Of Love	36	27	20	4	KELLY WILLIS	Easy		
12	14	16	25	YING YANG TWINS	Alley: The Return Of The Ying Yang Twins	37	41	43	6	MESHUGGAH	Nothing		
13	7	11	4	CONJUNTO PRIMAVERA	Perdoname Mi Amor	38	26	25	3	SOUNDTRACK	One Big Trip		
14	18	23	12	LOS TEMERARIOS	Una Lagrima No Basta	39	—	—	—	PETER WOLF	Sleepless		
15	12	9	4	SLEATER-KINNEY	One Beat	40	—	—	—	MOE.	Warts And All Volume Two		
16	NEW	1	1	BABY D	Lil' Chopper Toy	41	—	—	—	NEKO CASE	Blacklisted		
17	20	17	3	KRS-ONE	The Mix Tape	42	36	19	3	THE DILLINGER ESCAPE PLAN WITH MIKE PATTON	Irony Is A Dead Scene (EP)		
18	11	12	10	DOLLY PARTON	Halos & Horns	43	—	—	—	CYNDI LAUPER	Shine (EP)		
19	19	18	22	SUGARCULT	Start Static	44	28	29	12	DJ ENCORE	DJ Encore Presents: Ultra.Dance 02		
20	15	14	12	VARIOUS ARTISTS	Punk -O- Rama 7	45	—	—	—	KINGPIN SKINNY PIMP	Still Pimpin And Hustlin		
21	9	7	8	MACK 10 PRESENTS DA HOOD	Mack 10 Presents Da Hood	46	48	—	2	SUNZ OF MAN	Savior's Day		
22	16	13	13	VARIOUS ARTISTS	Vans Warped Tour 2002 Compilation	47	—	—	—	JUANITA BYNUM	Behind The Veil: Morning Glory 2		
23	NEW	1	1	SUPREME BEINGS OF LEISURE	Divine Operating System	48	32	30	4	AMBER	Naked		
24	25	24	3	CAMOFLAUGE	Keepin It Real	49	—	—	—	BT	10 Years In The Life...		
						50	44	39	3	DJ JAZZY JEFF	The Magnificent		

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 by 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 (Oro). **△** Certification of 200,000 units (Platino). **▲** Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. **[M]** indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 28 2002 **Billboard** TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	2	DIXIE CHICKS	MONUMENT/COLUMBIA 86840*/CRG	Home	1
2	2	3	JAMES TAYLOR	COLUMBIA 63584*/CRG	October Road	10
3	3	7	BRUCE SPRINGSTEEN	COLUMBIA 86600*/CRG	The Rising	6
4	6	3	EVA CASSIDY	BLIX STREET 10075	Imagine	52
5	4	1	NORAH JONES	BLUE NOTE 32088/CAPITOL [M]	Come Away With Me	7
6	7	1	EVA CASSIDY	BLIX STREET 10045	Songbird	-
7	5	3	COLDPLAY	CAPITOL 40504*	A Rush Of Blood To The Head	8
8	8	1	BEBO NORMAN	ESSENTIAL 10691/ZOMBA [M]	Myself When I Am Real	114
9	8	3	AIMEE MANN	SUPEREGO 007/UNITED MUSICIANS	Lost In Space	85
10	13	1	NELLY	FO REEL/UNIVERSAL 017747*/UMRG	Nellyville	4
11	10	1	AVRIL LAVIGNE	ARISTA 14740	Let Go	2
12	9	1	DAVE MATTHEWS BAND	RCA 68117	Busted Stuff	22
13	11	1	JOHN MAYER	AWARE/COLUMBIA 85293*/CRG [M]	Room For Squares	17
14	19	1	EVA CASSIDY	BLIX STREET 10073	Time After Time	-
15	12	1	EMINEM	WEB/AFTERMATH 493290*/INTERSCOPE	The Eminem Show	3
16	16	1	ANI DIFRANCO	RIGHTEOUS BABE 029	So Much Shouting / So Much Laughter	34
17	16	1	JOSH GROBAN	143/REPRISE 48154/WARNER BROS. [M]	Josh Groban	23
18	17	1	SHERYL CROW	A&M 493260*/INTERSCOPE	C'mon, C'mon	25
19	21	1	SOUNDTRACK	BUENA VISTA 860791/WALT DISNEY	Lizzie McGuire	108
20	14	1	NICKEL CREEK	SUGAR HILL 3941	This Side	62
21	18	1	SOUNDTRACK	LOST HIGHWAY/MERCURY 1700691/DJMG	O Brother, Where Art Thou?	40
22	22	1	EVA CASSIDY	BLIX STREET 10046	Live At Blues Alley	-
23	23	1	JACK JOHNSON	ENJOY/UNIVERSAL 860994/UMRG [M]	Brushfire Fairytales	49
24	15	1	THE ROLLING STONES	ABKCO 9004	Let It Bleed	-
25	15	1	PINK	ARISTA 14718	M!ssundaztood	14

SEPTEMBER 28 2002 **Billboard** TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	4	XXX	UNIVERSAL 156259/UMRG
2	2	1	BARBERSHOP	EPIC 86575*
3	3	1	O BROTHER, WHERE ART THOU?	LOST HIGHWAY/MERCURY 1700691/DJMG
4	4	1	A WALK TO REMEMBER	EPIC 86311
5	5	1	DISNEY'S LILO & STITCH	WALT DISNEY 860734
6	6	1	LIZZIE MCGUIRE	BUENA VISTA 860791/WALT DISNEY
7	7	1	SPIDER-MAN	ROADRUNNER/COLUMBIA 864021/DJMG/CRG
8	9	1	COYOTE UGLY	CURB 78703
9	8	1	QUEEN OF THE DAMNED	WARNER SUNSET/REPRISE 48285/WARNER BROS.
10	10	1	I AM SAM	V2 27119
11	12	1	SHREK	DREAMWORKS 450305/INTERSCOPE
12	14	1	MOULIN ROUGE	INTERSCOPE 493035
13	15	1	LIKE MIKE	SO SO DEF/COLUMBIA 86676*/CRG
14	11	1	AUSTIN POWERS IN GOLDMEMBER	MAVERICK 48310/WARNER BROS.
15	13	1	BLUE CRUSH	VIRGIN 13172
16	16	1	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING	REPRISE 48110/WARNER BROS.
17	19	1	BLADE 2	IMMORTAL 12064*/VIRGIN
18	17	1	UNDISPUTED	CASH MONEY/UNIVERSAL 860990/UMRG
19	18	1	SCOOBY-DOO	LAVA/ATLANTIC 83543/AG
20	22	1	SAVE THE LAST DANCE	HOLLYWOOD 162288
21	20	1	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
22	25	1	ROCK STAR	POSTHUMAN/PRIORITY 50238/CAPITOL
23	21	1	THE FAST AND THE FURIOUS	MURDER INC./DEF JAM 548832*/DJMG
24	23	1	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/DJMG
25	24	1	ONE BIG TRIP	HIRO IMPERIUM 30107*

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 28 2002 **Billboard** TOP POP CATALOG™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	114	JAMES TAYLOR	WARNER BROS. 3113 17.98/11.98	Greatest Hits
2	2	242	DIXIE CHICKS	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [M]	Wide Open Spaces
3	6	78	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
4	7	9	DISTURBED	GIANT 24736/WARNER BROS. (11.98/17.98) [M]	The Sickness
5	4	3	DIXIE CHICKS	MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
6	3	3	EVA CASSIDY	BLIX STREET 10045 (11.98/16.98)	Songbird
7	8	6	DEF LEPPARD	MERCURY 528718/DJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
8	5	4	EMINEM	WEB/AFTERMATH 49029*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
9	10	7	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334 (10.98/15.98)	Greatest Hits
10	13	8	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 548904/DJMG (12.98/18.98)	Legend
11	11	24	SOUNDTRACK	CURB 78703 (11.98/17.98)	Coyote Ugly
12	15	10	CREED	WIND-UP 13053* (11.98/18.98)	Human Clay
13	15	23	LEE GREENWOOD	CAPITOL (NASHVILLE) 38566 (11.98 CD)	American Patriot
14	20	21	KID ROCK	TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) [M]	Devil Without A Cause
15	18	14	LEE ANN WOMACK	MCA NASHVILLE 170059 (11.98/17.98)	I Hope You Dance
16	16	13	PINK FLOYD	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
17	17	17	CELINE DION	550 MUSIC 63766/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
18	12	31	ENYA	REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
19	14	12	ABBA	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
20	19	27	METALLICA	ELEKTRA 61113*/AEG (11.98/17.98)	Metallica
21	29	1	THE BEATLES	APPLE 46446*/CAPITOL (12.98/18.98)	Abbey Road
22	26	28	TOBY KEITH	MERCURY (NASHVILLE) 558962 (11.98/17.98)	Greatest Hits Volume One
23	32	1	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (11.98/24.98)	Greatest Hits
24	32	32	AC/DC	EASTWEST 92418/EEG (11.98/17.98)	Back In Black

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	24	45	BON JOVI	MERCURY 526013/DJMG (10.98/17.98)	Cross Road
26	25	22	TOM PETTY AND THE HEARTBREAKERS	MCA 110813 (12.98/18.98)	Greatest Hits
27	9	18	JIMI HENDRIX	EXPERIENCE HENDRIX 112984*/MCA (11.98 CD)	Smash Hits
28	28	26	EAGLES	GEFFEN 424725/INTERSCOPE (12.98/18.98)	Hell Freezes Over
29	22	15	THE BEACH BOYS	CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
30	31	37	SHANIA TWAIN	MERCURY (NASHVILLE) 538003 (12.98/18.98)	Come On Over
31	21	23	EMINEM	WEB/AFTERMATH 49028*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
32	36	33	LYNYRD SKYNYRD	MCA 112229 (12.98/18.98)	All Time Greatest Hits
33	23	20	CAROLE KING	EPIC 65850 (7.98 EQ/11.98)	Tapestry
34	27	16	THE ROLLING STONES	ABKCO 9667 135.98 CD)	Hot Rocks 1964-1971
35	33	25	BRUCE SPRINGSTEEN	COLUMBIA 67060*/CRG (10.98 EQ/17.98)	Greatest Hits
36	45	44	PHIL COLLINS	FACE VALUE/ATLANTIC 83139*/AG (10.98/17.98)	...Hits
37	35	34	NICKEL CREEK	SUGAR HILL 3909 (17.98 CD) [M]	Nickel Creek
38	38	36	CREED	WIND-UP 13049 (11.98/18.98) [M]	My Own Prison
39	34	1	SANTANA	ARISTA 19080* (11.98/18.98)	Supernatural
40	40	38	SYSTEM OF A DOWN	AMERICAN/COLUMBIA 68924*/CRG (7.98 EQ/11.98) [M]	System Of A Down
41	30	29	POISON	CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996
42	31	1	2PAC	DEATH ROW 63008*/KOCH (11.98/25.98)	All Eyez On Me
43	41	35	SUBLIME	GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
44	42	40	QUEEN	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
45	39	1	FLEETWOOD MAC	WARNER BROS. 25801 (10.98/17.98)	Greatest Hits
46	39	1	AEROSMITH	COLUMBIA 57367*/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
47	46	41	JOHN MELLENCAMP	MERCURY 538738/DJMG (11.98/17.98)	The Best That I Could Do 1978-1988
48	43	1	RED HOT CHILI PEPPERS	WARNER BROS. 47386* (10.98/17.98)	Californication
49	47	47	CREEDENCE CLEARWATER REVIVAL	FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
50	48	42	ELTON JOHN	ROCKET/ISLAND 512532/DJMG (6.98/11.98)	Greatest Hits

● Albums with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Bluegrass (BG)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap Tracks (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

12 Stones: CC 21; HS 17
 2Pac: PCA 23, 42; RBC 1, 2, 4, 5
 30 Seconds To Mars: B200 165; HS 6; RO 32
 311: B200 174; A40 28; MO 16
 3LW: H100 58; HA 59; RA 60; RBH 58, 94; RS 51,
 72; T40 30
 3rd Strike: RO 40
 3rd Store: RBH 99
 50 Cent: RA 53; RBH 53
 8ball: IND 30; RBA 74; RBH 98

-A-

Aaliyah: B200 128; RBA 43; H100 19; HA 18; RA 3;
 RBH 3
 Abba: PCA 19
 Above The Law: HSS 19; RS 3
 AC/DC: PCA 24
 Los Acosta: HS 42; LA 11; RMA 6
 Acoustic Alchemy: CJ 13
 Bryan Adams: CA 7
 John Adams: CL 11
 Yolanda Adams: CC 19; GA 7, 39; RBA 53; RBH 84
 Trace Adkins: CA 46; CS 49
 Aerosmith: B200 47; PCA 46; HSS 36
 Christina Aguilera: H100 49; HA 49; T40 23
 Alberto Y Roberto: LT 37; RMS 18
 Gerald Albright: CJ 14
 Azam Ali: NA 13
 Gary Allan: CA 26; CCA 14; H100 93
 Bernard Allison: BL 6
 Karrin Allyson: JZ 3
 Herb Alpert: CJ 21
 Amber: EA 13; IND 48; DS 8; HSS 63
 Amerie: B200 64; RBA 15; DS 10; H100 79; HSS
 72; RA 31; RBH 30; RS 32
 Anastacia: B200 152
 Andy Andy: TSS 37
 Los Angeles Azules: LA 51
 Anonymous 4: CL 7
 Marc Anthony: B200 123; LA 18; TSA 3; AC 12, 29;
 DS 7; H100 97; HSS 56; LT 23; TSS 3
 Aracely Arambula: RMS 29
 Armik: NA 10
 Ashanti: B200 18; RBA 17; H100 9, 16, 30; HA 10,
 16, 27; RA 10, 22, 28, 42; RBH 10, 22, 29, 43,
 90; RP 14; RS 47; T40 9, 20
 Audio Adrenaline: CC 38
 Audiovent: HS 15
 Avant: B200 139; RBA 29; H100 99; RA 54; RBH
 54
 Ramon Ayala Y Sus Bravos Del Norte: LA 63, 71;
 LT 30; RMS 10
 Steve Azar: CS 40

-B-

B2K: B200 135; RBA 58; HSS 48; RA 32; RBH 33;

RS 73, 74
 Baby D: HS 19; IND 16; RBA 40
 Bacilos: LPS 37; TSS 34
 Bad Boy Joe: EA 21
 Erykah Badu: H100 82; RA 35; RBH 34; RS 39
 Baha Men: WM 5
 Anita Baker: B200 179; RBA 55
 Marcia Ball: BL 13
 Charli "Chuck" Baltimore: H100 16; HA 16; RA 28;
 RBH 29; RP 14; RS 52; T40 20
 Banda El Limon: RMS 26
 Banda El Recodo: HS 36; IND 26; LA 10; RMA 5;
 LT 13; RMS 3
 Banda Tierra Blanca: LT 33; RMS 13
 Patricia Barber: JZ 2
 Luther Barnes: GA 35
 Basement Jaxx: DC 48
 BBMak: B200 105; A40 24; H100 84; HSS 20
 The Beach Boys: PCA 29
 Beanie Sigel: RS 41
 The Beatles: B200 110; PCA 21
 Daniel Bedingfield: B200 72; DC 16; H100 10; HA
 13; T40 6
 Beenie Man: B200 38; RBA 9; RE 1; H100 68; HA
 67; RA 45; RBH 46; RP 23
 Joshua Bell: CL 10
 Tony Bennett: JZ 13
 Benzino: HSS 73; RA 75; RBH 70; RS 33
 Beto Y Sus Canarios: LA 65
 Beyonce: DC 21
 Big Boy: H100 70; HA 66; HSS 75; RA 33; RBH 31;
 RP 19; RS 35
 Big Tray Deee: B200 198; RBA 37
 Big Tymers: B200 68; RBA 28; H100 59; HA 57;
 RA 24, 38; RBH 25, 38; RP 17, 18; RS 27, 69;
 T40 37
 Blackhawk: CA 70
 Mary J. Blige: B200 169; EA 6; RBA 92; RBC 24;
 DC 32
 Blindsight: B200 154; RO 23
 The Blind Boys Of Alabama: GA 8; HS 21
 Andrea Bocelli: CX 2, 15
 Michael Bolton: AC 28
 Joe Bonamassa: BL 1
 Bon Jovi: PCA 25; A40 36; RO 39
 Bond: CX 10
 Bone Thugs-N-Harmony: RBC 9, 21; RBH 94
 Boo: H100 59; HA 57; RA 24; RBH 25; RP 17; RS 27
 Chris Botti: CJ 25
 Bowling For Soup: MO 40
 Boy Sets Fire: B200 186; HS 9
 Boyz II Men: B200 99; RBA 24; RA 62; RBH 62
 Michelle Branch: B200 51; A40 17; H100 41; HA
 43; T40 22
 Brandy: B200 143; RBA 61; DS 3; HSS 21; RA 70;
 RBH 72; RS 19
 Breaking Benjamin: HS 41; RO 19
 Michael Brecker: JZ 17
 Jim Brickman: B200 153; NA 2, 5; AC 16
 Bright Eyes: HS 37; IND 27
 Sarah Brightman: CX 4, 5
 Brooks & Dunn: CA 27; CCA 13; CS 29
 Garth Brooks: CA 44; CS 18
 The Brooklyn Tabernacle Choir: GA 40
 Jocelyn Brown: DC 25
 Norman Brown: CJ 5
 Keon Bryce: RBH 86
 BT: EA 14; IND 49
 Joe Budden: RBH 87, 99
 Johnny Budz: EA 24
 Los Bukis: LA 59
 Bun B: RBH 98
 Busta Rhymes: HSS 66; RA 72; RBH 68; RS 30, 67
 Jonathan Butler: CJ 18
 Juanita Bynum: GA 12; IND 47
 Tracy Byrd: CA 31; CS 2; H100 35; HA 33

-C-

Cabas: TSA 17
 Cadillac Tah A.K.A. Tah Murdah: RBH 90
 Chris Cagle: CA 43
 Calhouns: HS 32; RBA 45
 The Calling: A40 9, 35; AC 24; HSS 17
 Camouflage: HS 31; IND 24; RBA 42
 Cam'ron: B200 54; RBA 23; H100 11; HA 9; HSS
 44; RA 12, 37; RBH 12, 37; RP 6, 21; RS 29;
 T40 25
 Los Canelos De Durango: LT 34; RMS 14
 The Canton Spirituals: GA 20
 Cardenales De Nuevo Leon: LT 32; RMS 12
 Vanessa Carlton: B200 37; A40 5; AC 1; H100 18,
 38; HA 17, 42; T40 21
 Kurt Carr & The Kurt Carr Singers: GA 13
 Jose Carreras: CL 3
 Aaron Carter: B200 41
 Neko Case: IND 41
 Brandon Casey: H100 66; HSS 1; RA 46; RBH 41;
 RS 1
 Brian Casey: H100 66; HSS 1; RA 46; RBH 41; RS 1
 Johnny Cash: CA 71; CCA 19
 Butch Cassidy: RA 68; RBH 69
 Cassius: DC 25
 Eva Cassidy: B200 52; IND 2; INT 4, 6, 14, 22; PCA
 6
 Cee-Lo: H100 70; HA 66; HSS 75; RA 33; RBH 31;
 RP 19; RS 35
 Celeda: DC 28
 The Celtic Tenors: CX 13
 Chamillionaire: RBA 81
 Steven Curtis Chapman: CC 25
 Ray Charles: HSS 57; RS 31
 Chayanne: HS 34; LA 8; LPA 3; LPS 5, 38; LT 7;
 TSS 18
 Cher: DC 22; DS 4, 5; HSS 23, 52
 Kenny Chesney: B200 30, 126; CA 4, 15; CS 7, 36;
 H100 42; HA 40

Mark Chesnut: CA 69; H100 86
 Chevelle: MO 19; RO 11
 Chicago: B200 65
 The Chieftains: WM 11
 Chuck-N-Blood: HSS 70; RS 42
 Charlotte Church: CX 3
 Cirrus: DC 43
 Dorinda Clark-Cole: CC 29; GA 9; HS 40
 Jameson Clark: CS 51
 Karen Clark-Sheard: B200 200; CC 17; GA 6; RBA
 63
 Kelly Clarkson: H100 52; HA 60; HSS 10; T40 28
 Terri Clark: CS 32
 Twinkle Clark-Terrell: GA 17
 Clipse: B200 9; RBA 1; H100 72, 80; HA 69; HSS
 26, 39; RA 25, 29; RBH 24, 27; RP 20, 22; RS
 8, 11
 Tammy Cochran: CS 23
 Kellie Coffey: CA 33; AC 25; CS 33; H100 98
 Coldplay: B200 8, 138; INT 7; A40 26; MO 17
 Phil Collins: PCA 36
 The Color Red: RO 35
 John Coltrane: JZ 14
 Commissioned: GA 37
 Common: H100 82; RA 35; RBH 34; RS 39
 Conjunto Primavera: HS 13; IND 13; LA 3; RMA 11;
 LT 6; RMS 1
 Conjure One: DC 15
 Harry Connick, Jr.: JZ 18, 19
 Control: LT 38; RMS 20
 Coo Coo Cal: RBA 98; HSS 47; RS 16
 Corey: HSS 74
 Counting Crows: B200 104
 El Coyote Y Su Banda Tierra Santa: LA 66; LT 35;
 RMS 16, 34
 C. Rayz Walz: RS 64
 Creed: B200 36; PCA 12, 38; A40 3; H100 6; HA 6;
 MO 23; RO 16; T40 5
 Creedence Clearwater Revival: PCA 49
 Elvis Crespo: LA 53; TSA 7; TSS 13
 Cristian: LA 21; LPA 8; LPS 16; LT 25
 Cross Canadian Ragweed: HS 16
 Sheryl Crow: B200 25; INT 18; A40 7, 14; AC 8;
 H100 32, 88; HA 32
 Anthony Cruz: TSS 40
 Celia Cruz: LA 54; TSA 8
 The Crystal Method: EA 18
 Cuisillos De Arturo Macias: LT 36; RMS 17

-D-

Da Hood: IND 21; RBA 59
 Dark Monks: DC 4
 Dashboard Confessional: B200 173; HS 7; IND 9
 Craig David: B200 157; H100 87
 Taylor Dayne: DC 23
 Deep Forest: WM 8; DC 39
 Default: B200 142; IND 7; MO 27; RO 21; T40 39
 Def Leppard: B200 147; PCA 7; RO 26
 Kevin Denney: CS 34
 Karl Denson's Tiny Universe: CJ 15
 John Denver: CCA 21
 Devin: B200 93; RBA 12
 Louie DeVito: EA 15, 17
 Di Blasio: LA 61; LPA 19
 Diamond Rio: B200 67; CA 11, 57; CS 1; H100 31;
 HA 31
 Dido: AC 15; DS 11
 Ani DiFranco: B200 34; IND 1; INT 16
 Ricky Dillard: DC 8
 The Dillinger Escape Plan: IND 42
 Celine Dion: B200 55; PCA 17; AC 6, 9; HSS 68
 Dirty Vegas: B200 117; EA 2; A40 30; DS 22; TSS
 38
 Disturbing Tha Peace: RBH 86
 Disturbed: PCA 4; H100 74; HA 70; MO 4; RO 4
 Dixie Chicks: B200 1; CA 1; CCA 1, 3; INT 1; PCA 2,
 5; CS 16, 17, 54; H100 65, 67; HA 64, 74; HSS
 3
 DJ Encore: EA 12; IND 44; DS 21
 DJ Jazzy Jeff: IND 50
 DJ Sammy: B200 107; EA 1; DS 2; H100 23; HA 26;
 HSS 14; T40 10
 DJ Shadow: EA 16
 D Minus: RBA 95
 Do: DS 2; H100 23; HA 26; HSS 14; T40 10
 Dominic: TSS 16
 Placido Domingo: CL 3, 6
 Don Won: HSS 61; RS 37
 Do Or Die: B200 164; RBA 54
 Will Downing: CJ 3; RBA 73
 Dr. Dre: RBC 12, 14
 Dropkick Murphys: B200 156; HS 3; IND 8
 Dru Hill: RA 71; RBH 73
 DSD: B200 91; IND 5; RBA 4
 Dueto Voces Del Rancho: RMS 31
 Dwele: H100 94; RA 49; RBH 48; RP 25; RS 46

-E-

E-40: B200 180; RBA 44; RBH 98
 Eagles: PCA 28
 Earshot: RO 33
 Duke Ellington: JZ 7
 Missy "Misdemeanor" Elliott: H100 24, 63; HA
 22, 62; HSS 41; RA 13, 20; RBH 13, 19, 85; RP
 11; RS 15
 Emerson Drive: CA 42; CS 26
 Eminem: B200 3; INT 15; PCA 8, 31; RBA 3; RBC 3,
 11; H100 4; HA 4; RA 11; RBH 11, 100; RP 5;
 T40 7, 36
 The Emmanuels: GA 36
 Engelina: DS 21
 Kim English: DC 26; DS 19
 Enya: B200 115; NA 1; PCA 18; HSS 65; RS 19,
 62; RS 44
 Sara Evans: CA 25; CS 6; H100 50; HA 47

Eve: B200 12; RBA 6; H100 2; HA 2; RA 2; RBH 2;
 RP 2; T40 3
 Jessica Eve: DC 31
 Archie Eversole: RBA 72
 Evolution: DC 9
 Eyes Cream: DC 13

-F-

Lara Fabian: LPS 33
 Fabolous: H100 20; HA 19; RA 17; RBH 14; RP 9;
 T40 34
 The Fabulous Thunderbirds: BL 8
 Jimmy Fallon: B200 89
 Fat Joe: RA 66; RBH 67; RS 61
 Michael Feinstein: JZ 25
 Felix Da Housecat: DS 13
 Vicente Fernandez: LA 19, 27; RMA 10, 13
 Field Mob: RBH 91
 Fierce Ruling Diva: DC 12
 Jose Manuel Figueroa: LT 39; RMS 22
 Filter: DC 45
 Finch: HS 33
 Fiori: DC 46
 Five For Fighting: AC 4
 The Flaming Lips: B200 159
 The Flatlanders: CA 52
 Fleetwood Mac: PCA 45
 Renee Fleming: CL 2
 Floetry: RA 47; RBH 47
 Flogging Molly: HS 49; IND 32
 Nico Flores Y Su Banda Puro Mazatlan: LT 31;
 RMS 11
 Joseph Fonseca: TSS 35
 Luis Fonsi: LPS 25
 Foo Fighters: MO 9; RO 13
 T-Model Ford: BL 14
 Radney Foster: CA 39; CS 43
 Fourplay: CJ 2; RBA 71
 Foxy Brown: RBH 92
 Kirk Franklin: B200 127; CC 10; GA 4; RBA 47
 Freekey Zekey: H100 11; HA 9; HSS 44; RA 12;
 RBH 12; RP 6; RS 29; T40 25
 Russ Freeman: CJ 7
 Freeway: RS 65
 Nelly Furtado: RA 43; RBH 44; RP 24

-G-

Kenny G: AC 22
 Bill & Gloria Gaither And Their Homecoming
 Friends: B200 15, 19; CC 1, 2
 Gaither Vocal Band: B200 149; CC 12
 James Galway: CX 9
 Gang Starr: RS 71
 Gloria Gaynor: DC 1; DS 14
 Vivica Genaux: CL 9
 Ghostface Killah: HSS 13; RBH 96; RS 2
 Ginuwine: H100 5, 33; HA 5, 35; RA 7, 16, 66; RBH
 7, 16, 67; RP 8; RS 43; T40 8
 Dana Glover: A40 38
 Godsmack: RO 12
 Good Charlotte: HS 24; MO 31
 Good Bad Ugly: HSS 18; RS 5
 Goo Goo Dolls: B200 158; A40 10; H100 71; T40
 33
 Gorillaz: EA 23
 Gotti: H100 59; HA 57; RA 24; RBH 25; RP 17; RS
 27
 Glenn Gould: CL 1, 14
 Amy Grant: B200 163; CC 15
 El Gran Combo De Puerto Rico: TSA 14
 Al Green: RBC 17
 Green Velvet: DC 30
 Greenwheel: MO 37
 Lee Greenwood: CCA 5; PCA 13; HSS 11
 Pat Green: CA 67
 Andy Griggs: CA 62; CS 46
 Grits: CC 30; HS 44
 Josh Groban: B200 23; INT 17; AC 5
 Sara Groves: CC 27; HS 39
 Grupo Bryndis: LA 33, 45; RMA 15; RMS 39
 Grupo Exterminador: LA 50
 Grupo Mania: LA 40; TSA 5; TSS 25
 Grupo Montez De Durango: RMS 33
 GT: DC 49
 GusGus: EA 25; DC 47
 Buddy Guy: BL 12

-H-

Deitrick Haddon: GA 16
 Daryl Hall John Oates: AC 2
 Anthony Hamilton: H100 37; HA 37; RA 18; RBH
 18; RP 15
 Fred Hammond: B200 39; CC 3; GA 1; RBA 13
 Herbie Hancock: JZ 17
 Jayn Hanna: DC 9
 Roland Hanneman: NA 11, 15
 Jennifer Hanson: CS 42
 The Happy Boys: EA 4; HS 12
 Paul Hardcastle: CJ 23
 Roy Hargrove: JZ 17
 J. Michael Harter: CS 55
 Dr. Charles G. Hayes & The Cosmopolitan
 Warriors: GA 30
 Hayseed Dixie: BG 14
 Haystack: RBA 70
 Heather Headley: RA 55; RBH 55
 Eric Heathery: CS 39
 Jimi Hendrix: PCA 27
 Jennifer Love Hewitt: A40 33
 Faith Hill: CCA 16; AC 17; CS 12; H100 39; HA 38
 The Hit Crew: IND 34
 The Hives: B200 95; H100 91; MO 11
 Dave Holland Big Band: JZ 5
 Dave Hollister: RBH 78, 93
 Rick Holmstrom: BL 11
 Steve Holy: CA 59; CS 41

Hometown News: CS 52
 Hoobastank: B200 103; A40 34; H100 44; HA 46;
 MO 6; RO 18; T40 38
 Whitney Houston: DC 3; DS 16; HSS 2; RS 28, 49
 Rebecca Lynn Howard: B200 31; CA 5; CS 19
 Los Huracanes Del Norte: LA 34; RMA 16; RMS 37
 Norman Hutchins: GA 24

-I-

Ice Cube: RA 68; RBH 69
 Enrique Iglesias: B200 58; AC 3; LPS 1; LT 1; RMS
 6; TSS 4
 iio: DS 12
 Ilegales: LT 41; TSS 11
 Illicit Binznez: HSS 47; RS 16
 Iman: RMS 30
 Incubus: B200 113; MO 10; RO 31
 India.Arie: B200 129; RBA 68; H100 92; RA 44;
 RBH 45; RS 75
 Infamous 2.0: H100 13; HA 12; HSS 54; RA 4; RBH
 4; RP 3; RS 22
 In Flames: HS 38; IND 28
 Injected: RO 37
 Interpol: B200 188; HS 10; IND 10
 Intocable: LA 43; LT 24, 43; RMS 7, 23
 Los Invasores De Nuevo Leon: LA 73
 Irv Gotti: H100 16; HA 16; RA 28; RBH 29; RP 14;
 T40 20
 Isyss: HSS 24; RBH 97; RS 20

-J-

Alan Jackson: B200 16; CA 3, 75; CCA 17, 24; CS 9;
 H100 53; HA 51
 Janet Jackson: H100 68; HA 67; RA 45; RBH 46;
 RP 23
 Jadakiss: HSS 24; RS 20
 Jagged Edge: H100 20; HA 19; RA 17; RBH 14; RP
 9; T40 34
 Jaheim: RBA 66; RA 34, 69; RBH 35, 71
 Bishop T.D. Jakes: GA 28
 Boney James: CJ 6
 Etta James: BL 5
 Etta James & The Roots Band: BL 4
 Tim Janis: NA 3
 Ja Rule: B200 144; RBA 83; H100 16; HA 16; RA
 28; RBH 29; RP 14; T40 20
 Jay-Z: RBC 22; RS 41
 Wyclef Jean: B200 148; RBA 36; H100 60; HA 63;
 HSS 5; RA 21; RBH 21; RS 10
 Waylon Jennings: CA 49; CCA 25
 Jewel: DC 40
 Jose Alfredo Jimenez: LA 55, 57
 Jimmy Eat World: B200 81; A40 2, 40; H100 25,
 75; HA 24; MO 3; T40 16
 Joe: RA 73; RBH 75
 Elton John: PCA 50; AC 21
 Carolyn Dawn Johnson: CA 54; CS 30
 Jack Johnson: B200 49; INT 23; A40 11; H100 73;
 HA 68
 Keith "Wonderboy" Johnson & The Spiritual
 Voices: GA 33
 Syleena Johnson: HSS 66; RA 72; RBH 68; RS 30
 Brent Jones + T.P. Mob: GA 26
 Donell Jones: B200 133; RBA 34; H100 100; RA
 40, 59; RBH 40, 56; RS 38
 George Jones: CCA 10
 Norah Jones: B200 7; CJ 1; INT 5; A40 12; AC 20;
 H100 78; HA 75
 Sir Charles Jones: RBA 64, 78
 Richard Joo: CL 12
 Juanes: HS 14; LA 4; LPA 2; LPS 8; LT 5; TSS 7
 Cledus T. Judd: CA 65
 The Judds: CCA 11
 Juicy J: RBA 86
 Jumps: B200 145; CC 11
 Juvenile: RBC 16
 JXL: HSS 4

-K-

Kabah: LPS 35
 Kage: RS 70
 Israel Kamakawiwo'ole: IND 25; WM 1
 Kandi: HSS 41; RBH 85; RS 15
 Jeff Kashiwa: CJ 24
 Anthony Kearns: WM 4
 Toby Keith: B200 5, 132; CA 2, 16; CCA 7, 20; PCA
 22; CS 14, 20; H100 61; HA 56
 R. Kelly: RBC 15; HSS 35; RBH 79; RS 68
 Kemi: HSS 43; RS 23
 Las Ketchup: LA 29; LPA 12; LPS 15; LT 21; TSS 22
 Alicia Keys: B200 134; RBA 85; H100 2; HA 2; RA
 2; RBH 2; RP 2; T40 3
 Khia: B200 91; IND 5; RBA 41
 Angelique Kidjo: WM 9
 Kid Rock: B200 101; PCA 14
 Kidz Bop Kids: B200 60
 King Africa: TSS 39
 Carole King: PCA 33
 Kingpin Skinny Pimp: IND 45; RBA 50
 Kiss: B200 130
 Korn: B200 56; MO 13; RO 8
 Jane Krakowski: AC 16
 Diana Krall: B200 187; JZ 1
 Alison Krauss: B200 199; BG 3; CA 23; CCA 23
 Krazy: RBH 81
 Kreo: DS 24
 Chad Kroeger: A40 8; H100 21; HA 23; RO 34; T40
 12
 KRS-One: IND 17; RBA 32
 Krumb Snatcha: RS 71
 Kya-PI: RE 4; HSS 30; RS 13

-L-

Lade Bac: RA 56; RBH 59
 Lady Saw: H100 27; HA 29; T40 17; TSS 33
 La Ley: LA 64

Holly Lamar: CS 57
Lanya: DC 2
Cyndi Lauper: IND 43
Avril Lavigne: B200 2; INT 11; A40 1; AC 26; H100 3, 34; HA 3, 34; HSS 37; LPS 29; T40 2, 15; TSS 21
Donald Lawrence & The Tri-City Singers: GA 18
Layo & Bushwacka!: DC 27
Gerald Levert: RA 51; RBH 51
Yvonne John Lewis: DC 6
Salvatore Licitra: CL 4
Ottmar Liebert: NA 8
Lifehouse: A40 29; MO 29
Lil' Fate: RBH 86
Lil' Flip: B200 20; RBA 4; RBH 74
Lil' Genius: HSS 30; RS 13
Lil' J: HSS 62; RS 66
Lil' Jon & The East Side Boyz: RBH 80, 98; RS 36
Lil' Mo: H100 15; HA 14; RA 26; RBH 26; RP 13; RS 40; T40 13
Lil' Rob: RBA 94
Lil' Romeo: HSS 74
Lil' Tykes: HSS 61; RS 37
Lil' Wayne: B200 94; RBA 26; RA 67; RBH 64; RS 48
Aaron Lines: CS 37
Linkin Park: B200 13, 78; MO 34
German Lizarraaga: LA 25; RMA 12; LT 19; RMS 4
LL Cool J: H100 28; HA 28; HSS 45; RA 8; RBH 8; RP 12; RS 24
London Symphony Orchestra: CX 8
Lonestar: B200 181; CA 21; AC 14; CS 35
Loon: H100 5, 58; HA 5, 59; RA 16, 60; RBH 16, 58, 95; RP 8; RS 43, 51; T40 8, 30
Angel Lopez: LA 37; LPA 15; TSS 19
Jennifer Lopez: B200 193; DC 17; DS 1; H100 48; HA 55; HSS 12; RS 21; T40 27
Patty Loveless: BG 6; CA 55
Ludacris: B200 69; RBA 35; H100 13; HA 12; HSS 54; RA 4; RBH 4, 86; RP 3; RS 22
Luniz: RBA 87
Lynyrd Skynyrd: PCA 32
Lyric: RBH 95

-M-

Yo-Yo Ma: CL 5; CX 6
Mack 10: IND 21; RBA 59, 80; RA 68; RBH 69
Mad At Gravity: RO 38
Mad Dreads: HSS 70; RS 42
Mad Lion: HSS 34; RS 9
Mana: B200 75; LA 1; LPA 1; LPS 4; LT 8; TSS 5
Barry Manilow: B200 172
Aimee Mann: B200 85; IND 4; INT 9
Manny Manuel: TSA 13; TSS 14
Michael Manson: CJ 22
Benny Mardones: AC 30
Marlo: B200 53; RBA 20; H100 14; HA 15; HSS 51, 64; RA 23, 36; RBH 23, 36; RS 34, 60; T40 18
Bob Marley: PCA 10; RBC 8
Bob Marley And The Wailers: RE 6
Damian "Jr. Gong" Marley: RE 9
Branford Marsalis Quartet: JZ 9
Angie Martinez: B200 44; RBA 10; H100 15; HA 14; RA 26; RBH 26; RP 13; RS 40, 61; T40 13
Rogelio Martinez: LA 52; LT 49; RMS 25
Mary Mary: B200 88; CC 6; GA 2; RBA 31; RBC 19; RA 57; RBH 60
Masque: CJ 12
Master P: RBH 81
matchbox twenty: AC 10
Dave Matthews Band: B200 22; INT 12; A40 4; H100 43; HA 41; T40 24
John Mayall and the Bluesbreakers: BL 2
John Mayer: B200 17; INT 13; A40 6, 19; AC 11; H100 17; HA 20; T40 14
Maysa: CJ 11
M'Black: DC 33
Martina McBride: B200 59; CA 8; CS 10, 46; H100 62; HA 58
Delbert McClinton: BL 3
Nicole J. McCloud: DC 34
Donnie McClurkin: RBC 6
The Del McCoury Band: BG 13
John McDermott: WM 4
Reba McEntire: CA 53
Tim McGraw: B200 111, 155; CA 13, 18; CS 8, 24; H100 56; HA 53
Mark McGuinn: CS 56
Marion Meadows: CJ 20
Brad Mehldau: JZ 6
John Mellencamp: PCA 47
Roy D. Mercer: CA 60
MercyMe: B200 116; CC 8
Meshuggah: IND 37
Jo Dee Messina: CA 34; AC 13
Metallica: PCA 20
M-Factor: DC 37
Mia: DC 50
Mim: DC 4
Kylie Minogue: B200 97; H100 64; HA 71; LPS 34; T40 32; TSS 26
Mississippi Mass Choir: GA 27
Moby: B200 196; EA 3; DC 24
moe.: IND 40
Monchy & Alexandra: LA 24; TSA 4; LT 44; TSS 9
Jerzee Monet: RBA 96
Jane Monheit: JZ 22
Monica: RBH 82
Alejandro Montaner: LPS 7; LT 10; TSS 28
Ricardo Montaner: LPS 11, 31; LT 16
Pablo Montero: TSS 32
Pilar Montenegro: LA 32; LPA 14; WM 3; LPS 18; LT 17
John Michael Montgomery: CS 27
Montgomery Gentry: B200 79; CA 12, 50; CS 13; H100 69; HA 65

Coco Montoya: BL 9
Allison Moore: CA 48
Chante Moore: AC 22
Jessie Morales: El Original De La Sierra: LA 49
Morcheeba: DC 29
Mos Def: RS 44
Lou Mosley: HSS 31; RS 14
Brandy Moss-Scott: RBA 93; HSS 22; RS 7
Mr. Ball: RA 52; RBH 52
Mr. Cheeks: HSS 16; RS 25
Ms. Jade: RA 43, 64; RBH 44, 61; RP 24; RS 53
Nicole C. Mullen: CC 33; HS 47
Samantha Mumba: HSS 32
Murderdolls: HS 28
MusiQ: B200 83; RBA 22; H100 46; HA 44; RA 14, 15; RBH 15, 17
Mystikal: RBA 99; H100 13; HA 12; HSS 54; RA 4; RBH 4; RP 3; RS 22
Mythos: NA 14

-N-

Nappy Roots: B200 35; RBA 16; H100 37; HA 37; RA 18; RBH 18; RP 15
Narcotic Thrust: DC 6
Nas: RBA 88; RBC 23; DS 1; H100 48; HA 55; HSS 12; RS 21; T40 27
Nate Dogg: H100 96; RA 61; RBH 63
Naughty By Nature: RS 72
Nayer: DC 41
Ednita Nazario: LA 16; LPA 6; LPS 17; LT 27; TSS 17
Nek: LPS 26
Nelly: B200 4; INT 10; RBA 2; RBC 13; H100 1, 7; HA 1, 7; HSS 33, 38, 40; RA 1, 9; RBH 1, 9; RP 1, 7; RS 17, 62; T40 1, 19
Willie Nelson: CA 36; CCA 12; CS 59
N*E*R*D*: B200 100; RBA 60
Ann Nesby: DC 8
New Found Glory: B200 87; H100 85; MO 5
New G: DC 8
Newsboys: CC 26
Next: RA 34; RBH 35
Joe Nichols: B200 192; CA 22; HS 11; CS 3; H100 29; HA 30; HSS 46
Nickelback: B200 74; A40 15, 39; MO 30; RO 3
Nickel Creek: B200 62; BG 2; CA 9; CCA 9; IND 3; INT 20; PCA 37; CS 60
Nightmares On Wax: EA 20
Nine Days: A40 27
Nivea: H100 66; HSS 1; RA 46; RBH 41; RS 1, 50
No Doubt: B200 43; A40 13; H100 27; HA 29; T40 17, 31; TSS 33
No Good: RS 56
N.O.R.E.: B200 109; RBA 39; H100 12; HA 11; HSS 42; RA 5; RBH 5; RP 4; RS 18; T40 35
Smokie Norful: GA 14
Bebo Norman: B200 114; CC 7; HS 1; INT 8
No Secrets: HS 25; HSS 25
The Notorious B.I.G.: RBC 7, 10; HSS 69; RS 45, 58
'N Sync: HSS 33; RS 62

-O-

Paul Oakenfold: EA 7
Eliades Ochoa: LA 67; TSA 9; WM 14
Ok Go: MO 35
Yoko Ono: DC 20
Onyx: RBA 89
Oobie: RBH 80; RS 36
La Oreja De Van Gogh: LT 50
Los Originales De San Juan: LA 31, 46; RMA 14
Claudette Ortiz: H100 60; HA 63; HSS 5; RA 21; RBH 21; RS 10
Beth Orton: B200 170
Kelly Osbourne: HSS 8
James Otto: CS 47
Our Lady Peace: B200 70; A40 16; H100 45; HA 48; MO 25; T40 26

-P-

Augustus Pablo: RE 13
Petey Pablo: RBH 98
Joe Pace: GA 22
Brad Paisley: B200 176; CA 20; CS 31
Suzanne Palmer: DC 10; DS 23
Palomo: RMS 29, 40
Papa Roach: B200 125; H100 89; MO 20; RO 14
Dolly Parton: BG 4; CA 29; IND 18
Pastor Troy: RA 64; RBH 61; RS 53
Mike Patton: IND 42
Sean Paul: H100 51; HA 50; HSS 27; RA 19; RBH 20; RP 16; RS 12
Laura Pausini: LA 72; LPS 26
Luciano Pavarotti: CL 3, 15
P. Diddy: H100 5, 20, 58; HA 5, 19, 59; RA 16, 17, 60; RBH 14, 16, 58; RP 8, 9; RS 43, 51, 67; T40 8, 30, 34
Jennifer Pena: HS 27; LA 7; RMA 4; LPS 3; LT 2; RMS 2; TSS 6
Dottie Peoples: GA 21
Pesado: LT 40; RMS 19
Michael Peterson: CS 45
Tom Petty And The Heartbreakers: PCA 26; RO 36
Pieces Of A Dream: CJ 17
Pillar: CC 22; HS 26
Pink: B200 14; INT 25; A40 22, 23; DS 9, 25; H100 8; HA 8; HSS 59, 67; LPS 30; T40 4; TSS 20
Pink Floyd: PCA 16
Alexandre Pires: LA 30; LPA 13; LPS 12; LT 22
Playa: B200 86; HSS 29
P.O.D.: B200 46; CC 4; MO 21; RO 17
El Poder Del Norte: LT 28; RMS 9
Point Of Grace: B200 175; CC 16
Poison: PCA 41
Donato Poveda: LPS 24; LT 48; TSS 36
Elvis Presley: B200 189; CA 72; IND 11; HSS 4, 53

Leontyne Price: CL 8
Prodigy: DS 15; HSS 58
Project Pat: B200 90; RBA 25
Promatic: HS 45; IND 29; RBA 48
Proyecto Uno: TSA 18
Prymary Colorz: HSS 28; RS 4
Psycho Radio: DC 14
Public Enemy: IND 35; RBA 62
Puddle Of Mudd: B200 45; H100 90; MO 7, 33; RO 5, 7
Bobby Pulido: RMS 38
Puretone: DC 5; DS 18

-Q-

Queen: PCA 44
Queens Of The Stone Age: B200 48
Domingo Quinones: TSS 15
A.B. Quintanilla Y Los Kumbia Kings: LA 28; LPA 11; LPS 36

-R-

Rabanes: LPS 28; TSS 27
Rabbit: TSS 29
Bonnie Raitt: B200 178; AC 23
Rakim: RA 41; RBH 42
Rampage: HSS 66; RA 72; RBH 68; RS 30
The Rance Allen Group: GA 38
Kenny Rankin: JZ 11
Rascal Flatts: CCA 2; PCA 3; CS 15
Peter Rauhofer: EA 22
Rayvon: RE 8
Joshua Redman: JZ 4
Redman: H100 49; HA 49; RA 48; RBH 49; T40 23
Red Hot Chili Peppers: B200 24; PCA 48; H100 47; HA 45; MO 1, 22; RO 2
Los Rehenes: LA 75
Reina: DC 44
Rene: LPS 40
Rene: DS 20
Frank Reyes: LA 69; TSA 10
The Riddler: EA 11; HS 48; IND 31
Los Rieleros Del Norte: LA 38, 70; RMA 19; LT 42; RMS 21
LeAnn Rimes: CA 47; A40 31; AC 18; HSS 49
Lee Ritenour: CJ 4
Jerry Rivera: LA 13; TSA 2; LPS 6; LT 3; TSS 1
Lupillo Rivera: LT 20; RMS 5
RL: RBA 51; RBH 77
Daniel Rodriguez: B200 141; CX 1; HS 2
Raulin Rodriguez: TSA 12
Kenny Rogers: CA 63
The Rolling Stones: INT 24; PCA 34; RO 22
Gavin Rossdale: MO 26; RO 24
Kelly Rowland: H100 1, 76; HA 1, 73; RA 1, 63; RBH 1, 65; RP 1; T40 1
Paulina Rubio: DC 38; LPS 9, 19; LT 12, 29; TSS 10
Ruff Endz: RA 30; RBH 32
Tammie Ruggeri: H100 5; HA 5; RA 16; RBH 16; RP 8; RS 43; T40 8
Run-DMC: B200 146; RBA 56

-S-

Raphael Saadiq: RBA 84; RBH 89
Sacario: H100 15; HA 14; RA 26; RBH 26; RP 13; RS 40, 61; T40 13
Sade: RBC 20; DS 17
Ryuichi Sakamoto: CX 7
Joe Sample: CJ 10
Adan Chalino Sanchez: RMS 32
Rocio Sandoval: RMS 36
Gilberto Santa Rosa: B200 182; HS 8; LA 2; TSA 1; LPS 14; LT 9; TSS 2
Juelz Santana: H100 11; HA 9; HSS 44; RA 12, 37; RBH 12, 37; RP 6, 21; RS 29; T40 25
Santana: PCA 39
Alejandro Sanz: LA 62; LPA 20
Marvin Sapp: GA 19
Yoskar Sarante: TSS 31
Sasha: EA 10; HS 46
Scarface: B200 29; RBA 7; RA 58; RBH 57, 86; RS 41
Josey Scott: A40 8; H100 21; HA 23; RO 34; T40 12
Joan Sebastian: LA 56, 58
Secret Garden: NA 6
Seether: B200 136; MO 24; RO 20
Bob Seger & The Silver Bullet Band: PCA 9
Seiko: DC 42
Erick Sermon: RA 48; RBH 49
Shade Sheist: HS 20; RBA 69
Shaggy: RE 7
Shakira: B200 42; DC 36; H100 55; HA 61; LPS 27; T40 29
Sham: HSS 66; RA 72; RBH 68; RS 30
Shawna: RBH 86
SheDaisy: CA 32; CS 28
Duncan Sheik: B200 184; A40 25
Shekinah Glory Ministry: GA 15
Blake Shelton: B200 151; CA 17
The Silk Road Ensemble: CX 6
Sin Bandera: LA 12; LPA 5; LPS 2, 22; LT 4, 46; RMS 27
Daryle Singletary: CS 58
Sixwire: CA 58
Skillz: HSS 41; RBH 85; RS 15
Sleater-Kinney: HS 18; IND 15
Slum Village: B200 77; RBA 14; H100 94; RA 49; RBH 48; RP 25; RS 46
Smilez & Southstar: HS 43; RBA 46; RS 59
Anthony Smith: CA 37
Michael W. Smith: B200 61; CC 5
Pastor Keith Smith: GA 31
Sneaker Pimps: DC 35
Socios Del Ritmo: LT 45; RMS 24
Marco Antonio Solis: LA 39, 58; LPA 16; LPS 13; LT 15; RMS 35; TSS 30
Soluna: HSS 6

South Boyz Click: RS 63
Spacemonkeys: EA 23
Britney Spears: B200 121
Splendor: A40 37
Spliff Star: HSS 66; RA 72; RBH 68; RS 30
Bruce Springsteen: B200 6; INT 3; PCA 35; A40 20; AC 27; H100 81; HSS 9; RO 25
Staind: B200 177
Ralph Stanley: BG 12
Terry Steele: HSS 15; RS 6
Rod Stewart: B200 195
Rebecca St. James: CC 23
Angie Stone: RBA 76; RA 73; RBH 75
Stone Sour: B200 76; MO 18; RO 9
George Strait: CA 24, 28; CCA 18; CS 22, 50
Stretch Princess: A40 32
The Strokes: B200 122; HSS 71; MO 28
Styles: B200 66; RBA 19; H100 22; HA 21; RA 6; RBH 6; RP 10
Sublime: PCA 43
Los Suenos Azules: LA 60; LPA 18
Sugarcult: HS 23; IND 19; MO 38
Sunz Of Man: IND 46; RBA 100
Supa Nat: HSS 60; RS 26
Supreme Beings Of Leisure: EA 9; HS 29; IND 23; DC 18
Keith Sweat: B200 71; RBA 18; RBC 18; RA 56; RBH 59
System Of A Down: B200 32; PCA 40; H100 57; HA 54; MO 2; RO 1

-T-

Talib Kweli: RS 54
Tank: RA 27; RBH 28
Taproot: RO 27
Tateeze: H100 59; HA 57; RA 24; RBH 25; RP 17; RS 27
T.A.T.U.: DC 11; HSS 7
Corey Taylor: MO 18; RO 9
James Taylor: B200 10; INT 2; PCA 1; AC 19
Los Temerarios: IND 14; LA 5, 35; RMA 2, 17; LPS 15; LT 18; RMS 15
Tempest: RS 70
Los Terribles Del Norte: LA 47
John Tesh: CC 36; NA 4
Thalia: HS 35; LA 9; LPA 4; LPS 10; LT 11; TSS 23
Tha Rayne: RA 69; RBH 71
Theory Of A Deadman: RO 10
Third Day: CC 18
Thursday: HS 50; IND 33
Los Tigrillos: RMS 28
Pam Tillis: CA 68
Timbaland: RA 43; RBH 44; RP 24
Justin Timberlake: H100 26; HA 25; RBH 88; RS 55; T40 11
Tin Hat Trio: JZ 16
Aaron Tippin: B200 63; CA 10; CS 44
toByMac: CC 24; HS 30
Chris Tomlin: B200 162; CC 14; HS 5
Tonex: GA 25
Tool: RO 30
Diego Torres: LPS 32
Toby: HSS 34; RS 9
Tower Of Power: CJ 16
Toya: H100 11; HA 9; HSS 44; RA 12; RBH 12; RP 6; RS 29; T40 25
Randy Travis: CA 74; HSS 50
Trick Daddy: B200 21; RBA 8; H100 70; HA 66; HSS 75; RA 33; RBH 31; RP 19; RS 35
Trick Pony: CA 38; CS 38
Trina: B200 27; RBA 5
Trin-i-tee 57: B200 119; CC 9; GA 3; RBA 27
Travis Tritt: B200 168; CA 19; CCA 22; CS 25
Lola Troy: RA 56; RBH 59
True Vibe: CC 37
TRUSTcompany: B200 57; MO 8; RO 6
Truth Hurts: B200 171; RBA 49; RA 41, 74; RBH 42, 76
Los Tucanes De Tijuana: LA 22, 68; RMA 11; LT 26; RMS 8
Tanya Tucker: CS 48
Josh Turner: CS 53
Shania Twain: CCA 8; PCA 30
Tweet: RBA 67; H100 95; RA 50; RBH 50
Twista: RBC 25
Roman Tynan: WM 4
Steve Tyrell: JZ 20

-U-

U2: A40 21; H100 77; HA 72; MO 14; RO 28
UB40: RE 5
Uncle Kracker: A40 18; T40 40
Underworld: DC 19
Union Station: B200 199; BG 3; CA 23
Unwritten Law: MO 15
Keith Urban: CS 5; H100 36; HA 36
The Used: HS 22; MO 39
Usher: B200 167; DS 6; HSS 55; RA 39; RBH 39, 83; RS 57

-V-

Chucho Valdes: JZ 15
Luther Vandross: RBA 77; H100 83
Phil Vassar: CA 30; CS 11; H100 54; HA 52
Stevie Ray Vaughan And Double Trouble: BL 7
Vico C: LA 48; LPA 17; LPS 39; LT 47; TSS 12
Alicia Villarreal: LA 42; RMA 20
Fernando Villalona: TSS 24
Rhonda Vincent: BG 11
The Vines: B200 28; MO 12; RO 29
David Visan: WM 13
Vita: H100 16; HA 16; RA 28; RBH 29; RP 14; T40 20
Carlos Vives: LA 41; TSA 6; LPS 20; LT 14; TSS 8

-W-

The Wailers: PCA 10; RBC 8
Hezekiah Walker & The Love Fellowship Crusade Choir: B200 160; CC 13; GA 5; HS 4; RBA 57
Paul Wall: RBA 81
Russell Watson: CX 11
WC: H100 96; RA 61, 68; RBH 63, 69
Weebie: RBH 81
Weezer: B200 166; MO 36
Karyn White: DC 49
Peter White: CJ 19
The White Stripes: B200 82; MO 32
Who Da Funk: DC 31
Wide Life: DC 7
Wilco: B200 190
Doug Williams: GA 23
Hank Williams: CA 45
Hank Williams Jr.: CCA 15
John Williams: CX 8
Kelly Willis: CA 40; IND 36
Melvin Williams: GA 23
Michelle Williams: CC 35; GA 10; RBA 97
Pharrell Williams: FS 67
Cassandra Wilson: JZ 10, 12
CeCe Winans: GA 29
Mario Winans: H100 5; HA 5; RA 16; RBH 16; RP 8; RS 43; T40 8
The Winans: GA 32
Peter Wolf: IND 39
Wolverine: HSS 70; RS 42
Lee Ann Womack: B200 50; CA 7; CCA 6; PCA 15; CS 21
Darryl Worley: B200 120; CA 14; CS 4; H100 40; HA 39

-X-

Xzibit: RA 65; RBH 66

-Y-

Yanni: NA 7
Yanou: DS 2; H100 23; HA 26; HSS 14; T40 10
Yasmeen: HSS 13; RBH 96; RS 2
Ying Yang Twins: IND 12; RBA 52; RA 52; RBH 52
Young Chris: RS 65

-Z-

Charlie Zaa: LPS 23
Zoegirl: CC 40
Rob Zombie: RO 15

-SOUNDTRACKS-

Amelie: WM 2
Austin Powers In Goldmember: B200 191; STX 14
Barbershop: B200 33; RBA 11; STX 2
A Beautiful Mind: CX 14
Black Hawk Down: WM 12
Blade 2: EA 5; STX 17
Blue Crush: B200 194; STX 15
El Clon: LA 20; LPA 7
Coyote Ugly: CCA 4; PCA 11; STX 8
Disney's Lilo & Stitch: B200 102; STX 5
Down From The Mountain: BG 7; CA 56
The Fast And The Furious: STX 23
The Fast And The Furious: More Fast And Furious: STX 24
Finding Forrester: JZ 21
I Am Sam: B200 140; STX 10
Like Mike: B200 183; RBA 91; STX 13
Lizzie McGuire: B200 108; INT 19; STX 6
The Lord Of The Rings: The Fellowship Of The Ring: STX 16
Mamma Mia!: B200 185
Monsoon Wedding: WM 15
Moulin Rouge: B200 161; STX 12
My Big Fat Greek Wedding: WM 7
O Brother, Where Art Thou?: B200 40; BG 1; CA 6; INT 21; STX 3
One Big Trip: IND 38; STX 25
Queen Of The Damned: B200 131; STX 9
Rock Star: STX 22
Save The Last Dance: STX 20
Scooby-Doo: STX 19
Shrek: B200 150; STX 11
Songcatcher: BG 10
Songcatcher II: The Tradition That Inspired The Movie: BG 15
Spider-Man: B200 124; STX 7
Spirit: Stallion Of The Cimarron: STX 21
Undisputed: RBA 65; STX 18
A Walk To Remember: B200 80; STX 4
We Were Soldiers: CA 64
XXX: B200 26; RBA 33; STX 1

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SEPTEMBER 28 2002		Billboard MODERN ROCK TRACKS	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	BY THE WAY NUMBER 1	Red Hot Chili Peppers
2	2	AERIALS	System Of A Down
3	3	SWEETNESS	Jimmy Eat World
4	6	PRAYER	Disturbed
5	5	MY FRIENDS OVER YOU	New Found Glory
6	4	RUNNING AWAY	Hoobastank
7	8	SHE HATES ME	Puddle Of Mudd
8	7	DOWNFALL	TRUSTcompany
9	11	ALL MY LIFE	Foo Fighters
10	9	WARNING	Incubus
11	10	HATE TO SAY I TOLD YOU SO	The Hives
12	12	GET FREE	The Vines
13	13	THOUGHTLESS	Korn
14	23	ELECTRICAL STORM AIRPOWER	U2
15	15	UP ALL NIGHT	Unwritten Law
16	16	AMBER	311
17	17	IN MY PLACE	Coldplay
18	19	BOTHER AIRPOWER	Stone Sour Featuring Corey Taylor
19	18	THE RED	Chevelle
20	14	SHE LOVES ME NOT	Papa Roach
21	22	SATELLITE	P.O.D.
22	28	THE ZEPHYR SONG	Red Hot Chili Peppers
23	25	ONE LAST BREATH	Creed
24	29	FINE AGAIN	Seether
25	31	INNOCENT	Our Lady Peace
26	20	ADRENALINE	Gavin Rossdale
27	21	DENY	Default
28	33	SOMEDAY	The Strokes
29	30	SPIN	Lifehouse
30	27	NEVER AGAIN	Nickelback
31	34	LIFESTYLES OF THE RICH AND FAMOUS	Good Charlotte
32	35	DEAD LEAVES AND THE DIRTY GROUND	The White Stripes
33	26	DRIFT & DIE	Puddle Of Mudd
34	32	PTS.OF.ATHRTY (POINTS OF AUTHORITY)	Linkin Park
35	36	GET OVER IT	Ok Go
36	24	KEEP FISHIN'	Weezer
37	37	BREATHE	Greenwheel
38	NEW	PRETTY GIRL (THE WAY)	Sugarcult
39	NEW	THE TASTE OF INK	The Used
40	39	GIRL ALL THE BAD GUYS WANT	Bowling For Soup

SEPTEMBER 28 2002		Billboard MAINSTREAM ROCK TRACKS	
THIS WEEK	LAST WEEK	TITLE	Artist
1	2	AERIALS NUMBER 1	System Of A Down
2	1	BY THE WAY	Red Hot Chili Peppers
3	3	NEVER AGAIN	Nickelback
4	4	PRAYER	Disturbed
5	5	DRIFT & DIE	Puddle Of Mudd
6	7	DOWNFALL	TRUSTcompany
7	8	SHE HATES ME	Puddle Of Mudd
8	6	THOUGHTLESS	Korn
9	11	BOTHER	Stone Sour Featuring Corey Taylor
10	12	NOTHING COULD COME BETWEEN US	Theory Of A Deadman
11	13	THE RED	Chevelle
12	10	I STAND ALONE	Godsmack
13	20	ALL MY LIFE	Foo Fighters
14	9	SHE LOVES ME NOT	Papa Roach
15	14	DEMON SPEEDING	Rob Zombie
16	16	ONE LAST BREATH	Creed
17	18	SATELLITE AIRPOWER	P.O.D.
18	15	RUNNING AWAY	Hoobastank
19	21	POLYAMOROUS	Breaking Benjamin
20	23	FINE AGAIN	Seether
21	22	DENY	Default
22	30	DON'T STOP	The Rolling Stones
23	27	PITIFUL	Blindside
24	26	ADRENALINE	Gavin Rossdale
25	28	THE RISING	Bruce Springsteen
26	31	NOW	Def Leppard
27	40	POEM	Taproot
28	NEW	ELECTRICAL STORM	U2
29	29	GET FREE	The Vines
30	24	PARABOLA	Tool
31	32	CIRCLES	Incubus
32	37	CAPRICORN [A BRAND NEW NAME]	30 Seconds To Mars
33	35	NOT AFRAID	Earshot
34	33	HERO	Chad Kroeger Featuring Josey Scott
35	36	SORE THROAT	The Color Red
36	NEW	THE LAST DJ	Tom Petty And The Heartbreakers
37	38	BULLET (WHAT DID YOU SELL YOUR SOUL FOR?)	Injected
38	NEW	WALK AWAY	Mad At Gravity
39	NEW	EVERYDAY	Bon Jovi
40	NEW	REDEMPTION	3rd Strike

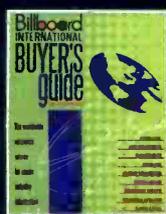
SEPTEMBER 28 2002		Billboard TOP 40 TRACKS	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	NUMBER 1	Nelly Featuring Kelly Rowland
2	2	COMPLICATED	Avril Lavigne
3	3	GANGSTA LOVIN'	Eve Featuring Alicia Keys
4	4	JUST LIKE A PILL	Pink
5	7	ONE LAST BREATH	Creed
6	6	GOTTA GET THRU THIS	Daniel Bedingfield
7	5	CLEANIN' OUT MY CLOSET	Eminem
8	8	I NEED A GIRL (PART TWO)	P. Diddy & Ginuwine
9	11	HAPPY	Ashanti
10	9	HEAVEN	DJ Sammy & Yanou Featuring Do Robins
11	15	LIKE I LOVE YOU	Justin Timberlake
12	14	HERO	Chad Kroeger Featuring Josey Scott
13	17	IF I COULD GO!	Angie Martinez Featuring Lil' Mo & Sacario
14	12	NO SUCH THING	John Mayer
15	23	SK8ER BOI	Avril Lavigne
16	16	THE MIDDLE	Jimmy Eat World
17	22	UNDERNEATH IT ALL	No Doubt Featuring Lady Saw
18	13	JUST A FRIEND 2002	Mario J
19	10	HOT IN HERRE	Nelly
20	18	DOWN 4 U	Irving Gotti Presents The Inc.
21	21	ORDINARY DAY	Vanessa Carlton
22	24	GOODBYE TO YOU	Michelle Branch
23	28	DIRTY	Christina Aguilera Featuring Redman
24	25	WHERE ARE YOU GOING	Dave Matthews Band
25	30	HEY MA	Cam'ron Feat. Juelz Santana, Freeway, Zeezy & Toya
26	31	SOMEWHERE OUT THERE	Our Lady Peace
27	20	I'M GONNA BE ALRIGHT	Jennifer Lopez Featuring Nas
28	29	A MOMENT LIKE THIS	Kelly Clarkson
29	35	OBJECTION (TANGO)	Shakira
30	40	I DO (WANNA GET CLOSE TO YOU)	3LW Featuring P. Diddy & Loon
31	32	HELLA GOOD	No Doubt
32	27	LOVE AT FIRST SIGHT	Kylie Minogue
33	34	BIG MACHINE	Good Goo Dolls
34	NEW	TRADE IT ALL	Fabulous Featuring P. Diddy & Jagged Edge
35	39	NOTHIN'	N.O.R.E.
36	33	WITHOUT ME	Eminem
37	38	STILL FLY	Big Tymers
38	NEW	RUNNING AWAY	Hoobastank
39	NEW	WASTING MY TIME	Default
40	NEW	IN A LITTLE WHILE	Uncle Kracker

SEPTEMBER 28 2002		Billboard ADULT CONTEMPORARY	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	A THOUSAND MILES NUMBER 1	Vanessa Carlton
2	2	DO IT FOR LOVE	Daryl Hall & John Oates
3	5	HERO	Enrique Iglesias
4	4	SUPERMAN (IT'S NOT EASY)	Five For Fighting
5	3	TO WHERE YOU ARE	Josh Groban
6	8	I'M ALIVE	Celine Dion
7	7	HERE I AM	Bryan Adams
8	9	SOAK UP THE SUN	Sheryl Crow
9	6	A NEW DAY HAS COME	Celine Dion
10	11	IF YOU'RE GONE	Matchbox Twenty
11	15	NO SUCH THING	John Mayer
12	10	I NEED YOU	Marc Anthony
13	12	BRING ON THE RAIN	Jo Dee Messina
14	14	I'M ALREADY THERE	Lonestar
15	13	THANK YOU	Dido
16	16	YOU	Jim Brickman Featuring Jane Krakowski
17	21	CRY	Faith Hill
18	19	LIFE GOES ON	LeAnn Rimes
19	17	ON THE 4TH OF JULY	James Taylor
20	18	DON'T KNOW WHY	Norah Jones
21	20	ORIGINAL SIN	Elton John
22	23	ONE MORE TIME	Kenny G Featuring Chante Moore
23	22	SILVER LINING	Bonnie Raitt
24	24	WHEREVER YOU WILL GO	The Calling
25	25	WHEN YOU LIE NEXT TO ME	Kellie Coffey
26	27	COMPLICATED	Avril Lavigne
27	26	THE RISING	Bruce Springsteen
28	29	DANCE WITH ME	Michael Bolton
29	28	I'VE GOT YOU	Marc Anthony
30	NEW	I NEED A MIRACLE	Benny Mardones

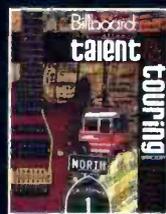
SEPTEMBER 28 2002		Billboard ADULT TOP 40 TRACKS	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	COMPLICATED NUMBER 1	Avril Lavigne
2	2	THE MIDDLE	Jimmy Eat World
3	5	ONE LAST BREATH	Creed
4	7	WHERE ARE YOU GOING	Dave Matthews Band
5	3	A THOUSAND MILES	Vanessa Carlton
6	6	NO SUCH THING	John Mayer
7	4	SOAK UP THE SUN	Sheryl Crow
8	8	HERO	Chad Kroeger Featuring Josey Scott
9	9	WHEREVER YOU WILL GO	The Calling
10	11	BIG MACHINE	Good Goo Dolls
11	10	FLAKE	Jack Johnson
12	12	DON'T KNOW WHY	Norah Jones
13	13	HELLA GOOD	No Doubt
14	15	STEVE MCQUEEN	Sheryl Crow
15	14	HOW YOU REMIND ME	Nickelback
16	16	SOMEWHERE OUT THERE	Our Lady Peace
17	17	GOODBYE TO YOU	Michelle Branch
18	18	IN A LITTLE WHILE AIRPOWER	Uncle Kracker
19	20	YOUR BODY IS A WONDERLAND	John Mayer
20	19	THE RISING	Bruce Springsteen
21	25	ELECTRICAL STORM	U2
22	21	DON'T LET ME GET ME	Pink
23	22	JUST LIKE A PILL	Pink
24	23	OUT OF MY HEART (INTO YOUR HEAD)	BBMak
25	24	ON A HIGH	Duncan Sheik
26	27	IN MY PLACE	Coldplay
27	26	GOOD FRIEND	Nine Days
28	29	AMBER	311
29	33	SPIN	Lifehouse
30	28	DAYS GO BY	Dirty Vegas
31	32	LIFE GOES ON	LeAnn Rimes
32	30	FREAKSHOW	Stretch Princess
33	31	BARENAKED	Jennifer Love Hewitt
34	34	RUNNING AWAY	Hoobastank
35	37	COULD IT BE ANY HARDER	The Calling
36	39	EVERYDAY	Bon Jovi
37	36	SAVE IT FOR LATER	Splendor
38	NEW	THINKING OVER	Dana Glover
39	38	TOO BAD	Nickelback
40	NEW	SWEETNESS	Jimmy Eat World

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 bulletins based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video clip availability. © 2002, VNU Business Media, Inc. All rights reserved.

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SEPTEMBER 28 2002 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Dilemma	NELLY FEAT. KELLY ROWLAND (JIVE)	26	19	Heaven	DJ SAMMY & YANDU FEAT. DO (ROBBINS)	51	59	6	Work In Progress	ALAN JACKSON (ARISTA/NASHVILLE)
2	2	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	27	34	Baby	ASHANTI (MURDER INC./A&M/UMG)	52	66	4	American Child	PHIL VASSAR (ARISTA/NASHVILLE)
3	3	Complicated	AVRIL LAVIGNE (ARISTA)	28	44	Luv U Better	LL COOL J (DEF JAM/UMG)	53	37	13	Unbroken	TIM N. CRAW (CURBI)
4	4	Cleanin' Out My Closet	EMINEM (WEB/AFTERMATH/INTERSCOPE)	29	42	Underneath It All	NO DOUBT FEAT. LADY SAW (INTERSCOPE)	54	56	7	Aerials	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
5	6	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	30	30	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)	55	40	23	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)
6	7	One Last Breath	CREED (WIND-UP)	31	31	Beautiful Mess	DIAMOND RID (ARISTA/NASHVILLE)	56	61	17	Courtney Of The Red, White And Blue (The Angry American)	TOBY KEITH (DREAMWORKS/NASHVILLE)
7	5	Hot In Herre	NELLY (JIVE)	32	26	Soak Up The Sun	SHERYL CROW (A&M/INTERSCOPE)	57	63	3	Oh Yeah!	BIG TIMMERS (CASH MONEY/UNIVERSAL/UMG)
8	10	Just Like A Pill	PINK (ARISTA)	33	25	Ten Rounds With Jose Cuervo	TRACY BYRD (RCA/NASHVILLE)	58	65	4	Where Would You Be	MARTINA MCBRIDE (RCA/NASHVILLE)
9	17	Hey Ma	CAM RON (RCA-FELLA/DEF JAM/UMG)	34	49	Sk8er Boi	AVRIL LAVIGNE (ARISTA)	59	68	5	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LOON (MCA/NASHVILLE)
10	8	Happy	ASHANTI (MURDER INC./A&M/UMG)	35	32	Stingy	GINUWINE (EPIC)	60	55	2	A Moment Like This	KELLY CLARKSON (RCA)
11	11	Nothin'	N.O.R.E. (DEF JAM/UMG)	36	33	Somebody Like You	KEITH URBAN (CAPITOL/NASHVILLE)	61	72	4	Objection (Tango)	SHAKIRA (EPIC)
12	12	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMG)	37	46	Po' Folks	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	62	62	6	Burrin' Up	FAITH EVANS (BAD BOY/ARISTA)
13	13	Gotta Get Thru This	DANIEL BEDINGFIELD (ISLAND/UMG)	38	43	Cry	FAITH HILL (WARNER BROS. NASHVILLE/WARNER BROS.)	63	57	12	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)
14	18	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/VEG)	39	28	I Miss My Friend	DARRYL WORLEY (DREAMWORKS/NASHVILLE)	64	75	2	Landslide	DIXIE CHICKS (MONUMENT/EMN)
15	9	Just A Friend 2002	MARIO (J)	40	27	The Good Stuff	KENNY CHESNEY (BNA)	65	—	1	My Town	MONTEGOMERY GENTRY (COLUMBIA/NASHVILLE)
16	14	Down 4 U	IRV GOTT (PRESENTS THE INC. (MURDER INC./DEF JAM/UMG))	41	39	Where Are You Going	DAVE MATTHEWS BAND (RCA)	66	71	6	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
17	16	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	42	47	Ordinary Day	VANESSA CARLTON (A&M/INTERSCOPE)	67	45	9	Feel It Boy	BENJIE MAN FEAT. JANET (VIRGIN)
18	21	I Care 4 U	AALIYAH (BLACKGROUND)	43	51	Goodbye To You	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	68	70	5	Flake	JACK JOHNSON (E-NJOY/UNIVERSAL/UMG)
19	20	Trade It All	FABOLOUS (EPIC)	44	53	Dontchange	MUSIQ (DEF SOUL/UMG)	69	—	1	When The Last Time	CLIPSE (STAR TRAK/ARISTA)
20	15	No Such Thing	JOHN MAYER (AWARIE/COLUMBIA)	45	38	By The Way	RED HOT CHILI PEPPERS (WARNER BROS.)	70	—	1	Prayer	DISTURBED (REPRISE)
21	22	Good Times	STYLES (RUFF RYDERS/INTERSCOPE)	46	50	Running Away	HOOBASTANK (ISLAND/UMG)	71	60	10	Love At First Sight	KYLIE MINOGUE (CAPITOL)
22	36	Work It	MISSY MISDEANOR (THE GOLD MIND/ELEKTRA/VEG)	47	35	I Keep Looking	SARA EVANS (RCA/NASHVILLE)	72	—	1	Electrical Storm	I/Z (INTERSCOPE)
23	23	Hero	CHAD KROEGER FEAT. JOSEY SCOTT (COLUMBIA/ROADRUNNERS/UMG)	48	54	Somewhere Out There	OUR LADY PEACE (COLUMBIA)	73	—	1	Stole	KELLY ROWLAND (MUSIC WORLD/COLUMBIA)
24	24	The Middle	JIMMY EAT WORLD (DREAMWORKS)	49	64	Dirrry	CHRISTINA AGUILERA FEATURING REDMAN (RCA)	74	69	15	Long Time Gone	DIXIE CHICKS (MONUMENT/EMN)
25	29	Like I Love You	JUSTIN TIMBERLAKE (JIVE)	50	67	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VP)	75	—	1	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)

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SEPTEMBER 28 2002 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	10	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	26	24	20	Grindin'	CLIPSE (STAR TRAK/ARISTA)	51	42	3	Just A Friend 2002 (CD)	MARIO (J)
2	12	62	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	27	44	4	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VP)	52	54	26	Song For The Lonely	CHER (WARNER BROS.)
3	1	6	Long Time Gone	DIXIE CHICKS (MONUMENT/EMN)	28	—	2	If You Only Knew	PRYMARY COLORZ (BIG3/BEYOND)	53	58	42	America The Beautiful	ELVIS PRESLEY (RCA)
4	6	12	A Little Less Conversation	ELVIS PRESLEY VS. JXL (RCA)	29	18	53	Us Against The World	PLAY (MUSIC WORLD/COLUMBIA)	54	32	17	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMG)
5	3	11	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	30	39	3	Me U Want	KAY-P FEAT. LIL GENIUS (CARIBBEAN GOLD)	55	50	23	I Don't Have To Call	USHER (ARISTA)
6	7	7	For All Time	SOLUNA (DREAMWORKS)	31	40	24	Slow Dance	LOU MOSLEY (JENSTAR)	56	49	6	I've Got You	MARC ANTHONY (COLUMBIA)
7	62	2	All The Things She Said	T.A.T.U. (INTERSCOPE)	32	71	29	Don't Need You To (Tell Me I'm Pretty)	SAMANTHA MUMBA (WILD CARD/A&M/INTERSCOPE)	57	21	11	Mother	RAY CHARLES (E-NATE/CROSS OVER)
8	4	5	Papa Don't Preach	KELLY OSBOURNE (EPIC)	33	23	28	Girlfriend	N SYNC FEAT. NELLY (JIVE)	58	59	9	Baby's Got A Temper	PRODIGY (XL/MUTE/MAVERICK/REPRISE)
9	5	9	The Rising	BRUCE SPRINGSTEEN (COLUMBIA)	34	27	5	Give It To Me	MAD LION FEAT. TOTAL (KILLAH PRIDE/ORPHEUS)	59	43	4	Just Like A Pill	PINK (ARISTA)
10	—	1	A Moment Like This	KELLY CLARKSON (RCA)	35	46	21	Soldier's Heart	R. KELLY (JIVE)	60	56	5	Kick'n Ass	SUPA NAT (IN DA HOLE/PYRAMID/ORPHEUS)
11	31	44	God Bless The USA	LEE GREENWOOD (CURBI)	36	28	38	I Don't Want To Miss A Thing	AEROSMITH (COLUMBIA)	61	67	13	Who U Rollin Wit?	LIL TYKES FEAT. DON WON (MAMA S BOY)
12	8	7	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	37	25	4	Complicated	AVRIL LAVIGNE (ARISTA)	62	—	35	It's The Weekend	LIL J (HOLLYWOOD)
13	13	9	Blue Jeans	YASMEEN IMAGIC (JOHNSON/MCA)	38	37	18	Hot In Herre (Vinyl)	NELLY (JIVE)	63	55	6	The Need To Be Naked	AMBER (JIMMY BOY)
14	10	23	Heaven	DJ SAMMY & YANDU FEAT. DO (ROBBINS)	39	30	7	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	64	70	16	Just A Friend 2002 (Vinyl)	MARIO (J)
15	51	2	Here And Now (Full Circle)	TERRY STEELE (JTS)	40	34	5	Hot In Herre (CD)	NELLY (JIVE)	65	—	39	Only Time	ENYA (REPRISE)
16	20	38	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMG)	41	47	4	Crew Deep	SKILLZ (RAWKUS/MCA)	66	63	4	Tonight I'm Gonna Let Go	SYLEENA JOHNSON (JIVE)
17	22	23	Wherever You Will Go	THE CALLING (RCA)	42	41	19	Nothin'	N.O.R.E. (DEF JAM/UMG)	67	61	15	Don't Let Me Get Me	PINK (ARISTA)
18	15	5	Over The Years	GOOD BAD UGLY (PAPER DOWN)	43	35	16	Crawl To Me	KENI (MACK DAWG)	68	53	14	A New Day Has Come	CELINE DION (EPIC)
19	9	8	Sex, Money, & Music	ABOVE THE LAW (WESTWORLD)	44	36	4	Hey Ma	CAM RON (RCA-FELLA/DEF JAM/UMG)	69	—	65	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
20	17	7	Dut Of My Heart (Into Your Head)	BBMAK (HOLLYWOOD)	45	26	3	Luv U Better	LL COOL J (DEF JAM/UMG)	70	57	13	My Dogs	CHUCK-N-3LOOD (FORELASH JAMZ)
21	16	3	Full Moon	BRANDY (ATLANTIC)	46	38	17	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)	71	73	20	Hard To Explain	THE STROKES (RCA)
22	29	15	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	47	52	11	Throw It Up	ILLIOT BIZNEZ FEAT. DO DOO CAL (FELONIOUS)	72	65	8	Why Don't We Fall In Love	AMERIE (RCA/COLUMBIA)
23	14	5	A Different Kind Of Love Song	CHER (WARNER BROS.)	48	33	18	Gots Ta Be	B2K (EPIC)	73	60	2	Rock The Party	BENZINO (SURRENDER/ELEKTRA/VEG)
24	19	17	Day + Night	ISYSS FEAT. JADAKISS (ARISTA)	49	45	108	Can't Fight The Moonlight	LEANN RIMES (CURBI)	74	—	36	Hush Lil' Lady	COREY FEAT. LL ROME (INDENTIME/MOTOWN/UNIVERSAL)
25	11	13	That's What Girls Do	NO SECRETS (JIVE)	50	—	16	America Will Always Stand	RANDY TRAVIS (WELTLESS/NASHVILLE)	75	—	5	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)

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Bon Jovi 'Bounces' Back From Tragedy

Continued from page 1

mates. He says it was a cathartic, necessary exercise after the attacks on the U.S.

"It was a good way of capturing moments in time—both important milestones and simple, everyday occurrences," he recalls. "It helped keep me focused on the people and things that mattered to me."

It also inspired him musically. Eventually, many of those diary entries were shaped into songs that now comprise *Bounce*, the eighth studio recording for his band, Bon Jovi. The Island Def Jam collection is due in the U.S. and Canada Oct. 8. It goes to retail throughout Europe via Universal Monday (23).

Though the band's frontman/primary tunesmith asserts that the project is not completely steeped in sentiments and reactions to Sept. 11, he admits that lingering emotions relating to that day waft over a number of its tracks—not to mention his overall perspective as an artist.

"It was necessary for everyone to look at their art after that day and look at what they're putting out into the world," he says. "For me, it was unavoidable. The county where we live was the hardest hit in New Jersey. There were 163 families affected on that day. We felt so close to the whole thing. It had to come out in some of the songs."

Bon Jovi's feelings about the current state of the world can perhaps be most strongly felt on the anthemic set-opener, "Undivided," which he says "speaks to the oneness of everyone. Rather than dwelling upon the horror, it celebrates the silver lining the black cloud Sept. 11 offered us."

He follows that line of thought right into the album's next cut (and first single), "Everyday." Like "Undivided," the track unfolds with the band's signature blend of aggressive, metallic guitars, forceful beats, and a melody that's pure pop.

"'Everyday' is about dusting yourself off and getting on with life," Bon Jovi notes. "It reinforces the need for us to live each day to its fullest. The lyrics acknowledge the harshness of life, but they also encourage you to push past those hard times and keep on going. The potential for happiness is always there if you keep pressing forward."

UNDENIABLY STRONG SONG

"Everyday" has begun to strike a positive chord with U.S. listeners and radio programmers. It went to mainstream rock, top 40, and triple-A formats Aug. 19.

"It's an undeniably strong single," says Alex Cortright, music director of WRNR Annapolis/Baltimore. "It proves that this is a

enduring band. They keep making records that capture the interest of the public at large."

Island reports that the single has met with similar approval since its July 29 release to radio in Europe. Although it will not be released as a commercial single in the U.S. or Canada, "Everyday" went on sale Aug. 29 in Europe.

According to the label, "Everyday" is clicking with programmers in all territories faster than "It's My Life," the single that ushered in Bon Jovi's last studio effort, 2000's *Crush*. Island Def Jam chairman/CEO Lyor Cohen says this "bodes extremely well" for *Bounce*.

"It took us nearly 10 months to break the last record," he says. "We think we can condense those 10 months into 10 weeks this time around. People who were skeptical last time are now rooting for them. They want to see this band win. They see what great, talented guys they are, and they want to embrace that in a big way."

For proof, Cohen notes the ultimate sales success of *Crush*, which has sold 1.8 million copies, according to Nielsen SoundScan. The label estimates the set's worldwide sales at 8 million.

"We have a mission for *Bounce*," Cohen states. "We intend to take Bon Jovi past the 100-million worldwide career sales point with this album. They're at 92 million right now. I know we can hit that mark—and even go beyond it."

In order to achieve such strong numbers, the label is executing a marketing plan that will keep Bon Jovi highly visible in what Cohen calls "a huge, huge way."

The first step was the band's outdoor performance Sept. 5 in New York's Times Square as part

'People who were skeptical last time are now rooting for them. They want to see this band win. They see what great, talented guys they are, and they want to embrace that in a big way.'

—LYOR COHEN, ISLAND DEF JAM

of NFL Kickoff Weekend 2002. The event was televised either live or by tape on CBS, MTV, VH1, and ESPN. Radio coverage was provided nationally by Westwood One and Clear Channel Entertainment.

The band will gain further TV exposure in the U.S. by appearing on the *Today* show's weekly Friday-morning concert series the week of the stateside album release. Additionally, specialty programming is in the works with

BON JOVI: ONE WILD CAREER			
Album Title	Release Year	Nielsen SoundScan U.S. Sales To Date	Billboard 200 Peak Position (Weeks At No. 1)
<i>Bon Jovi</i>	1984	2 million*	43
<i>7800° Fahrenheit</i>	1985	1 million*	37
<i>Slippery When Wet</i>	1986	12 million*	1(8)
<i>New Jersey</i>	1988	7 million*	1(4)
<i>Keep the Faith</i>	1992	1.55 million	5
<i>Cross Road</i>	1994	3.06 million	8
<i>These Days</i>	1995	654,000	9
<i>Crush</i>	2000	1.88 million	9
<i>One Wild Night: Live 1985-2001</i>	2001	380,000	20

* Denotes albums released pre-Nielsen SoundScan. Figures are based on shipments certified by the Recording Industry Assn. of America.



MTV and VH1. Both networks are airing the videoclip for "Everyday."

As Bon Jovi continues to enjoy strong consumer interest beyond the U.S., the band is committed to an extensive round of international promotion.

"The band is a dream to work with from a marketing point of view," says Max Hole, senior VP of marketing for Universal Music International. "They are completely driven for success."

At the moment, the band is dividing its time between live dates and TV appearances throughout Europe. On Wednesday (18), it paused on its trek for an intimate showcase at Shepherds Bush Empire in London to introduce tracks from *Bounce* to an audience of contest winners and media from various international territories.

HITTING THE ROAD

Bon Jovi's reputation as a well-oiled touring machine is the linchpin of the overall marketing of the project. Booked by Rob Light of Creative Artists Agency in Los Angeles, the band will be on the road well into 2003. Bon Jovi is managed by Paul Korzilius of BJM and Bruce Kirkland of Tsunami Entertainment, both in L.A.

The label will exploit the band's popularity as a live attraction by offering early access to tickets to the world tour to consumers who buy the CD (*Billboard*, Sept. 21). Each copy of the album will come with a serialized code in the pack-

aging. Consumers will then need to register the code at bonjovi.com to access presale ticket offers. Tickets for the tour go on sale to the general public in October.

"Quite simply, it's a first-in-line offer to fans who love to see this

'We're a band that functions from a point of honesty, and people seem to be responding to that. We care about what we do, we do our best, and we have a damn good time at it.'

—JON BON JOVI

band in concert," Cohen says. "That's a point that has been well-documented, both in their amazing touring success for so many years, as well as on their recent live recording, which was incredible."

The band issued *One Wild Night: 1985-2001* in May 2001. Described as a "snapshot of us in concert over 16 years" by Jon Bon Jovi, the set has sold 380,000 copies in the U.S. to date, with Island Def Jam estimating worldwide sales at 2 million.

Going back on the road is something Jon Bon Jovi has been happily anticipating, though he admits that it can be a trial at times.

"Well, you do reach a point when you miss your family," he says. "Life on the road can be romantic and fun and all kinds of great things when you're young and free. But as you build a family and other responsibilities, that time on the road can be hard. That said, though, there is absolutely nothing like stepping onstage and hearing that first song kick in as the fans get excited. It's unlike anything I've ever experienced in my life."

STILL FEELING THE 'BOUNCE'

After nearly 20 years as the leader of his namesake band, Bon Jovi says he still "gets the creative rush he needs" from being one of the guys in a quartet: "I've had my time doing the solo thing, and it's cool; it's different. But I just don't feel that burn to get out there and be by myself. I still just really get off on being a singer in a rock-'n-roll band."

Over the years, he's forged a bond with bandmates Richie Sambora (guitars), David Bryan (keyboards), and Tico Torres (drums) (original bassist Alec John Such left the lineup in 1994 and has not been permanently replaced) that he likens to "a family. These are not just people I work with. These are people who are so deeply ingrained in my life that I can't imagine ever not seeing and playing music with them on a regular basis."

It is with that declaration that he also rejects the notion of letting his increasingly successful acting career replace the band as a priority. He does note that acting has taught him something that music can't.

"Humility," he says. "I've learned a lot about humility being an actor. And that's a good thing."

"It's nice to have both music and acting in my life. But I could never choose acting over music," he continues. "I need to write songs. I need that outlet, or I'll go crazy. And the longer I write songs, the more personal it becomes for me."

With *Bounce*—which he produced with Sambora and Luke Ebbin—Bon Jovi believes the band has struck the perfect balance between the hard-rock sound that set its career in motion in 1983 with "Runaway" and the softer, more pop-friendly ballads that keeps teen listeners engaged. But more than anything, the album strives to affirm the band as one that transcends time and trends.

"I was around for the first wave of boy bands, and I was here for the second," he says with a laugh. "I don't believe that we have a secret potion for success. We've had our share of bumps in the road. But we're a band that functions from a point of honesty, and people seem to be responding to that. We care about what we do, we do our best, and we have a damn good time at it."

Sanz Reigns Again At Latin Grammys

Continued from page 1

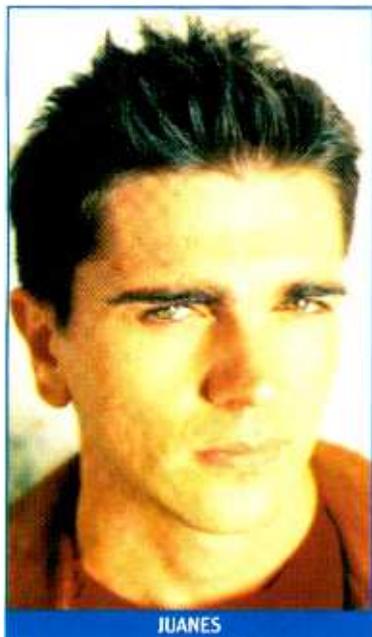
single of the same name; Celia Cruz, who won best salsa album of the year for *La Negra Tiene Tumbao* (Sony Discos); and Colombian Juanes, who with Nelly Furtado performed a duet version of "A Dios le Pido," which won best rock song of the year.

Off-screen, Ramón Ayala y Sus Bravos del Norte collected the best *norteño* album award for *El Número Cien*, while the first single from that album, "Del Otro Lado del Portón," won best regional Mexican song.

"It's important to [perform at the show] and to show so many people the spirituality we have," Vives told *Billboard*. "Can you imagine the impact of this on musicians in [Colombia]? I believe in finding the usefulness in awards like these."

WAITING ON A PUSH

For their part, retailers are hoping the awards show will give the winners the sales push that the nominations did not. "It's been quiet," said Isabelle Salazar, Latin music buyer for the Wherehouse. "I don't see the excitement and the hype. The labels did provide tools for retail to enhance the nominees, but we expect sales results from the performers."



JUANES

MP Records president Tony Moreno agreed. "[The nominations] increased the publicity for our artists," he said, but sales-wise there has not been any notable impact. "But you can't blame it on the Grammys—blame it on the market," he concluded.

Blame it on the market and on a lack of precedent. Because LARAS had to cancel the show last year in the wake of the Sept. 11 tragedies, there is nothing against which to gauge the success of this year's event except the inaugural awards of 2000, which had special significance simply because they were the first. For Len Cosimano, VP of new media at



CARLOS VIVES

Ann Arbor, Mich.-based Borders Books & Music, this year's Latin Grammys are a test. "We will watch and look to do a more concerted effort in 2003, after we see the results of this Grammy awards show," he told *Billboard* last month.

BREAKING NEW ARTISTS

But even as this year's Latin Grammys have the burden of starting anew, they are being exploited in different, more long-term ways, especially when it comes to new artists. Labels have been encouraged by the success of Juanes, who last year earned seven Latin Grammy nominations even though he was a virtual unknown who had never touched the *Billboard* charts. This year, his sophomore album, *Un Día Normal* (Surco/Universal), debuted at No. 2 on the Top Latin Albums list, and the single "A Dios le Pido" has hovered around the top of the Hot Latin Tracks chart for weeks.

"[The Grammys] have been crucial," Juanes said. "A year-and-a-half ago, no one knew me, and now my music has been taken to the public. It's been a key that's opened a door."

Among the artists heavily pushed this time around were the handful up for best new artist. The winner, Maverick Música's Jorge Moreno, has not made any inroads in sales or at radio, yet he managed to beat more successful acts like Mexican duo Sin Bandera (which won best pop album by a duo or group with vocal for its eponymous debut).

Moreno said, "Sometimes when something gets a lot of critical acclaim it doesn't go hand in hand with radio, but I'm hoping this will happen."

Outside the U.S., the Latin Grammy Awards—conceived as an international event—were carried in Mexico by giant network Televisa and in Brazil by the SBT network. Cuba once again provided controversy for the Grammys, this time as a result of new anti-terrorist security regulations that apply to acts from the U.S. government's list of terrorist countries.

Although the Cuban nominated acts reportedly applied for their visas

more than 30 days in advance, the documents were not ready in time for them to travel to the awards. Had the acts been performing, as was rumored to be the case with vocal group Vocal Sampling (although this was not confirmed by LARAS), the wait for a visa could have been as long as 90 days.

Cuban nominees in addition to Vocal Sampling included pianist Chucho Valdés (winner of the best pop instrumental album) and rapper X Alfonso, whose album was nominated for best rap and best engineered album. Producers for X Alfonso and Vocal Sampling also earned nods in the producer of the year category.

Though most performances and much of the talking were in Spanish, CBS relied on big names to attract viewers. This resulted in a feeling of déjà vu, as most of the acts—including Carlos Santana (who performed with P.O.D.), Shakira, Celia Cruz, Vives, Marc Anthony, and Sanz—had also performed at the first Latin Grammys.

The selection process for performers may change next year, according to Manolo Diaz, chairman of the newly created LARAS board of trustees that puts together the Latin Grammys.

"Some things may change, although not the essence of the academy or the show," Diaz said. "Those are established. But [the show] has to better reflect what happens in Latin music and be less conditioned by ratings."

The Latin Grammys are awarded in 41 categories (a best Christian album category was added this year) for recordings made in Spanish or Portuguese and released between April 1, 2001, and March 31, 2002. Submissions go to a screening committee, which places records in appropriate categories so that voting members of LARAS can choose 25 finalists in each category. A blue-ribbon committee then votes on the five finalists for each category, which are sent back to the general voting body to determine the winner.

Members of the National Academy of Recording Arts and Sciences who reside in the U.S. can also vote on the Latin Grammys, provided they have at least six production credits in a predominantly Spanish- or Portuguese-language album.



DIAZ

Backstage At The Latin Grammy Awards

Billboard writers Leila Cobo and Melinda Newman offer a behind-the-scenes view of the Latin Grammys.

Que Nous" (Stronger Than Us), the love song from the film *A Man and A Woman*, which Lins saw eight times.

• Multiple Latin Grammy winner Alejandro Sanz was hard at work in Spain on his new album when he was called to perform at the Latin Grammys. So it was natural that he chose to play "Lo Diré Bajito," a track from the disc, which is set to be released next year. Also in the works is the possibility of recording in English. "I'm interested mainly because of the way phrases are measured," he told *Billboard*. "I come from flamenco, which has a very special way of phrasing, and I think what's done in English is very interesting as well."

• Italy's Laura Pausini, who releases her English-language debut Nov. 5 on Atlantic, says she's already working on upcoming albums in Spanish and Italian—languages in which she has previously recorded successfully. "We'll see what happens," she says of her English foray. "It's a test—I want to try this new challenge. It won't be easy, but I don't want to simply sit back and enjoy what I have."



PAUSINI

• Tejano star Ramón Ayala is preparing to release an album of duets with Mexican icon José Alfredo Jiménez (who died in 1957), for which Ayala and his band, Los Bravos del Norte, will put their music and some vocals to Jiménez's old recordings. "When I was a kid, I was able to see his movies when he was still alive, and that man made history," says Ayala, who listened to more than 360 Jiménez songs before choosing his repertoire. The as-yet-untitled album is slated for a November release on Freddie Records in a joint venture with Warner Music Latina.

• Brazilian nominee and performer Ivan Lins has released in Brazil an album of classic love songs titled *A Quem Me Faz Feliz* (To Those Who Make Me Happy) on indie label Abril Music. It includes tracks by Lins and, in his words, "other composers from the '60s, from my youth. They are songs that are somehow connected to me." Among them is "Plus Fort

• Best new artist nominee Cabas is touring the world (most recently opening for Miguel Bosé in Spain),



CABAS

but in the meantime, he's already written all the tracks for his upcoming album. "I think we'll record in January and by March it will be out," Cabas says. "I stopped writing [for the album] because I didn't want anything else to influence the music."

• Priscila Páez, lead singer of Priscila y Sus Balas de Plata, did not attend the Latin Grammys; instead, she was at home, preparing for the imminent birth of her first child. Representing her was dad Tirzo Páez, who writes most of her material. The band's new album, *Sálvame* (Save Me), is due Oct. 24 on Univision Music Group.

• Award-winning producer K.C. Porter is currently working on salsa diva India's upcoming pop album. The disc will include tracks in both English and Spanish.

• Chilean rock band La Ley, which won the Latin Grammy for best rock album by a duo or group with vocal for *MTV Unplugged* (Warner Music Mexico), boasts multitalented members. Lead singer Beto Cuevas, who now lives in Los Angeles, says he's constantly looking for opportunities in film. "With all we're doing with this album, it's been tough to do much else," he admits. Currently, the band is recording demos for its upcoming studio album, tentatively due next spring. Cuevas says that the overriding theme of the album will be liberty.

• Best rap album winner Vico C says his introduction to rap came from Sugarhill Gang's "Rapper's Delight" when he was 10. "I started rapping at 12 or 13 in school, and I was making underground tapes at 14." Asked if he would like to collaborate with Dr. Dre, Vico C had his doubts: "If I see him, I won't be able to speak because I'll faint."

Complete List Of Winners From 2002 Latin Grammy Awards

Record of the year: "Y Sólo Se Me Ocurre Amarte," Alejandro Sanz (WEA Latina). Humberto Gatica and Kenny O'Brien, producers; Chris Brooke, Humberto Gatica, and Eric Schilling, engineer/mixers.

Album of the year: *MTV Unplugged*. Alejandro Sanz (WEA Latina). Humberto Gatica and Kenny O'Brien, producers; Humberto Gatica, Eric Schilling, and Chris Brooke, engineer/mixers.

Song of the year: "Y Sólo Se Me Ocurre Amarte," Alejandro Sanz, songwriter (WEA Latina).

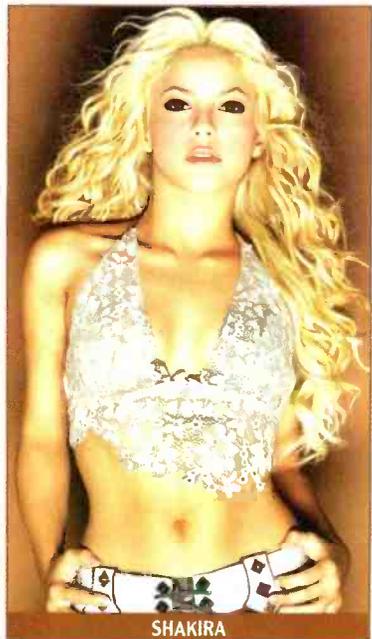
Best new artist: Jorge Moreno (Maverick Musica).

Best female pop vocal album: *Muchas Flores*, Rosario (Ariola/BMG Music Spain).

Best male pop vocal album: *Sereno*, Miguel Bosé (WEA Latina).

Best pop album by a duo or group with vocal: *Sin Bandera*, Sin Bandera (Epic/Sony Music Mexico).

Best pop instrumental album: *Canciones Inéditas*, Chucho Valdés (Egrem).



SHAKIRA

Best rap/hip-hop album: *Vivo*, Vico C (EMI Latin).

Best rock solo vocal album: *Soy*, Alejandra Guzman (BMG U.S. Latin).

Best rock album by a duo or group with vocal: *MTV Unplugged*, La Ley (Warner Music Mexico).

Best rock song: "A Dios le Pido," Juanes, songwriter (Surco/Universal Music).

Best salsa album: *La Negra Tiene Tumbao*, Celia Cruz (Sony Discos).

Best merengue album: *Yo Por Ti*, Olga Tañón (WEA Latina).

Best contemporary tropical album: *Déjame Entrar*, Carlos Vives (EMI Latin).

Best traditional tropical album: *El Arte Del Sabor*, Bebo Valdés Trio with Israel "Cachao" López and Carlos "Patato" Valdés (Blue Note).

Best tropical song: "Déjame Entrar," Andrés Castro, Martín Madera, and Carlos Vives, songwriters (EMI Latin).

Best ranchero album: *Más Con El Número Uno*, Vicente Fernández



RAMON AYALA

(Sony Discos/Columbia Records).

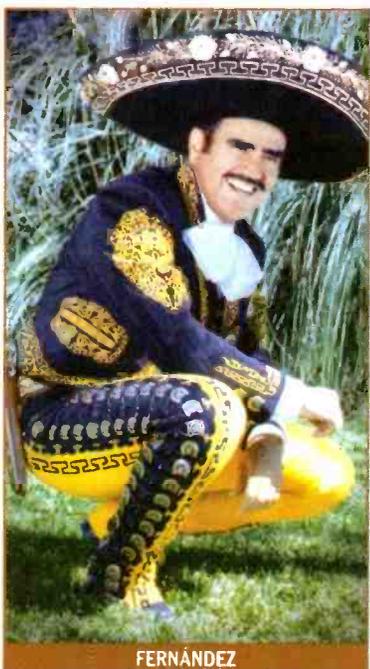
Best banda album: *Puras Rancheras Con Cuisillos*, Banda Cuisillos (Musart).

Best grupero album: *Lo Dijo El Corazón*, Joan Sebastian (Musart).

Best Tejano album: *Siempre Humilde*, Jimmy Gonzalez y el Grupo Mazz (Freddie Records).

Best norteño album: *El Numero Cien*, Ramon Ayala y Sus Bravos del Norte (Freddie Records).

Best regional Mexican song: "Del Otro Lado Del Portón," Freddie Martínez Sr., songwriter (Ramon Ayala y Sus Bravos del Norte) (Freddie Records).



FERNÁNDEZ

Best folk album: *Lamento Negro*, Susana Baca (Tumi Music).

Best tango album: *Sérgio & Odair Assad Play Piazzolla*, Sérgio & Odair Assad (Nonesuch Records).

Best flamenco album: *Mis 70 Años Con el Cante*, Antonio Núñez "El Chocolate" (Muxxic Records).

Best Latin jazz album: *Supernova*, Gonzalo Rubalcaba Trio (Blue Note Records).

Best Christian album: *Paz—Ao Vivo*, Padre Marcelo Rossi (Universal Music Brasil).

Best Brazilian contemporary pop album: *Falange Canibal*, Lenine (Ariola).

Best Brazilian rock album: *Acústico MTV*, Cássia Eller (Universal Music Brasil).

Best samba/pagode album: *Deixa a Vida Me Levar*, Zeca Pagodinho (Universal Music Brasil).

Best música popular Brasileira album: *Cambaio*, Chico Buarque & Edu Lobo (RCA Records).

Best sertaneja album: *Acústico—Ao Vivo*, Bruno & Marrone (Abril Music).



GUZMAN

Best Brazilian roots/regional album: *São João Vivo*, Gilberto Gil (Warner Music Brasil).

Best Brazilian song: "Saudade De Amar," Dori Caymmi and Paulo César Pinheiro, songwriters (Nana Caymmi) (Universal Music Brasil).

Best Latin children's album: *Xuxa Só Para Baixinhos Vol. 2*, Xuxa, Zé Henrique, producer (Som Livre).

Best classical album: *Adiós Nonino—Quarteto Amazônia Toca Astor Piazzolla*, Quarteto Amazônia; Mario de Aratanha, producer (Kuarup Discos).

Best engineered album: *Alexandre Pires*, Andrés Bermúdez, Joel Numa, and Silvio Richetto, engineers (Alexandre Pires) (BMG U.S. Latin).

Producer of the year: Kike Santander.

Best music video: "Suerte," Shakira. Francis Lawrence, video director; Tim Kerrison, video producer (Epic Records).

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Holiday Retail Programs Irk Labels

Continued from page 1

consider the future, and if they are not creating a brand identity, they are losing their consumers."

A senior distribution executive agrees. "Once again, the retailers have been very aggressive in requesting top-line dollars, and then their programs have nothing to do with media, which has us displeased," that executive says. "Don't you think that among the many problems the industry has, we have lost touch with marketing the artist and driving footsteps into the store? It's disappointing that this is what retailers call 'marketing': putting product on endcaps."

Price-and-positioning programs, also called P&P programs (not to be confused with POP, or point of purchase), include the placement or positioning of key titles in highly visible in-store locations like hit walls, endcaps, and prominent A-frames. Such titles are usually heavily discounted by merchants to encourage impulse sales. The P&P programs may be supplemented with outside media as part of an overall marketing program.

BEST & WORST

Trans World Entertainment has long been considered the best at pursuing price-and-positioning dollars from labels—or the worst, depending on one's point of view—because their programs are generally the most expensive. But since the mid-1990s, as retail has consolidated and profit margins have declined, most other chains have embraced the Trans World mentality—much to the chagrin of label executives. Moreover, during the same period, retailers began charging higher prices in the fourth quarter, with holiday programs costing labels 50%-100% more than the norm.

Ironically, as the other operations have followed Trans World's lead, the Albany, N.Y.-based chain has greatly improved its market share on hit albums, particularly in debut weeks, making its P&P programs more palatable to the labels.

Music merchants defend their P&P programs by pointing out that record stores have lost 10 points in gross margin during the past decade, with the current average level down to about 32%. Most of that loss, merchants complain, is due to the 6%-7% in margin that the labels swiped when albums changed from cassettes—with their 42% gross profit margin—to CDs, which have a 35%-36% gross profit margin.

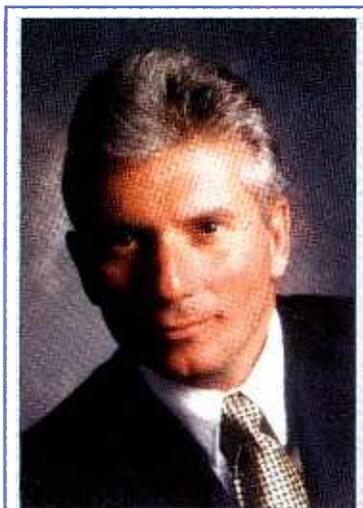
What's more, merchants contend that in the music industry cooperative advertising dollars should be

seen as subsidizing the cost of discounting, which drives the sale of hits. That's different from traditional retail, where co-op advertising means that manufacturers share in the cost of advertising.

As for the use of outside media, music specialty merchants say they cannot compete with the advertising efforts of the mass merchants and the consumer electronics chains, which annually ring up retail sales in tens of billions of dollars, compared with the \$1 billion-\$2 billion in sales generated by each of the largest music specialty chains, Trans World and Musicland.

Furthermore, in shopping malls, most traffic is impulse-driven. In such stores, about 25% of the customers who enter make purchases, while about 70% of customers entering free-standing stores make purchases, because those stores are considered "destinations."

In light of such statistics, retailers argue that it makes sense



'We need to maximize the potential visibility of our artists in order for the industry to be successful again.'

—JIM CAPARRO, WEA INC.

for labels to spend money on P&P programs in mall stores.

"Price and position is very valuable to labels, and we believe they should support it," says Trans World Entertainment chairman/CEO Bob Higgins, who declines to comment further.

The head of another chain says, "Price and position gets a bad rap. If it's done effectively, it is a great promotional tool for both the retailer and the manufacturer." That executive says that through P&P, his chain often achieves market share on specific titles that is well above the chain's total share.

Label and distribution executives are unswayed by such arguments. "We need to maximize the potential visibility of our artists in order for the industry to be successful again," says Jim Caparro,

newly appointed chairman of WEA Inc. "To have so much money being used to increase the profitability of accounts is a horrible misuse of funds that has to end."

One senior distribution executive with another major speculates that some of the programs this year have been priced in anticipation of aggressive competition during the holiday selling season. The exec complains, "They want us to subsidize their price war."

The head of sales at a major label says that the labels are already doing more than their share to meet the demands of the marketplace.

"This year the labels have offered a ton of rebates, a ton of lower list prices on catalog and developing artists, ongoing new-release deals, and developing-artist prices on records that are turning into hits longer than ever," the executive observes. "You have seen the labels take a hit on margin. And then when we complain that the retail programs don't have enough consumer advertising, they keep saying they can't afford it because they have to protect their margins. Is that fair?"

A distribution executive points out yet another problem with the holiday programs. "Compounding the abusive cost of such programs is the abusive execution," they state. "You have a double-whammy—out-of-control costs for in-store visibility and then poor execution at store level. It truly is a recipe to question."

TO JOIN OR NOT TO JOIN?

Label and distribution executives also have specific gripes about this year's programs. At least one senior distribution executive wonders if it is time for labels to draw a line in the sand and not buy into the programs. Other sales and distribution executives doubt that will occur across the board but suggest that a number of merchants are likely to experience vacancies in their holiday programs, which in the past would have been unheard of. They suggest that those merchants will have to come down in their prices.

"I predict that some of the accounts have priced themselves out of the marketplace," the head of sales at a major label says. "I am curious to know that with the kind of prices the retailers are charging, is this the year the labels will say, 'Wait a minute, we are not in.'"

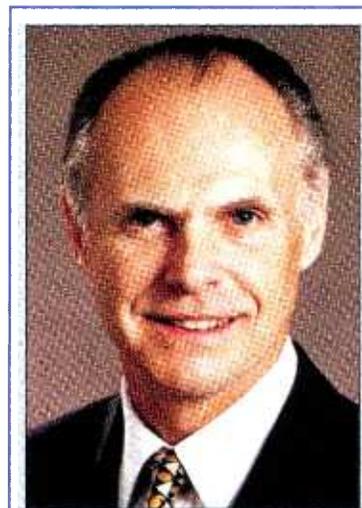
On the other hand, labels will feel pressure to participate in the programs from artists and their managers. "The cost of the programs doesn't make economical sense anymore, but it's a catch-22," one senior distribution executive says. "If you are not in the programs, then you are not doing your best to promote the albums."

Still, the head of sales at an East Coast-based label says the dilemma is not whether to participate but in choosing among programs. That executive says they will more closely look at justifying the cost

of P&P. "Did I sell more because I had my records in the programs? Probably," the exec says. "But I will look at each program and ask, 'Did I sell enough to justify the cost?' In most cases, the answer is, 'Probably not.'"

The head of sales at a major based on the West Coast says, "We continue to put a higher priority on media programs, and we are seeing less and less of those." That executive says they do not have any problem paying for programs that contain media, even when they are expensive. "A lot of our customers have earned their reputation with consumers, and we expect to pay a price to be a part of that," the exec says. "We are happy to engage in any meaningful conversation that relates to really selling records."

Analyzing the fourth-quarter programs, label executives cite Target and Tower Records as having the best holiday campaigns in terms of cost and the use of outside



'Price and position is very valuable to labels, and we believe they should support it.'

—BOB HIGGINS,
TRANS WORLD ENTERTAINMENT

media. "Tower's programs rock," the head of sales at a major label says. "It's well-rounded, with a variety of media. They are finding that sharing the message to the consumer in the media shows in their first-week numbers, which are way up."

As for Target, "they are not cheap, but if you have the right title, their program is realistic because of its length—from Oct. 22 to Feb. 18—and [because it] encompasses a variety of different things, including TV, circulars, and price and position," another sales chief says.

While some merchants—including Trans World and Wherehouse Entertainment—have lowered the price of their holiday programs this year, label executives say the drop in prices is not commensurate with the current decline in sales.

Label executives charge that

merchants have sliced and diced their programs many different ways in order to keep prices higher. Some, like Target, have lengthened their programs, while others—like Musicland, which is considered by many to be overpricing its offering—have shortened their programs to two-week increments. As for Musicland parent Best Buy, the labels are divided. Some applaud all of the advertising that Best Buy programs offer, while others complain about the high price. But even the labels that think Best Buy pricing is reasonable complain about the cost of its Thanksgiving-week circular, which is double that of other holiday weeks.

Label executives also note that music retailers have become more guarded about committing to buy-in levels that would justify the cost of their programs. One says, "While I understand that systems are a lot better nowadays and product moves faster and we have just-in-time inventory, the people that I work for say, 'If you are going to invest in this expensive program, what kind of shipping expectation do you have?' That's a fair question for them to ask me, but the answers I get from retailers are much more vague, so it is getting harder to project that. There just isn't any insurance of buy-in support."

The head of sales at the West Coast label says that when they analyze programs, they never talk about buy-ins with accounts. Instead, they prefer to "have a conversation with the account about what we are really going to sell—not how big their orders are going to be—and then we want to participate in all the meaningful marketing programs [that help us achieve those sales goals]."

Given the expense of fourth-quarter programs, industry executives say that independent labels and mid-level acts at major labels are shut out of the ball game. While the independents accept this, it is sometimes hard to make the mid-level acts and their managers understand.

"Mid-level acts are screwed," one head of sales says. "It is way too costly for them to be on sale at that time."

Another label head of sales says, "It's really a rich time of the year to play ball . . . It can really be oppressive [to the mid-level acts]." A third head of sales at a major label puts it another way: "There seems to be no middle ground. You either have a big record, or you have to spend like you have one."

All of which is contributing to a separate problem—which, ironically, retailers often complain about. "Retailers say that the labels hold all of their big releases until the fourth quarter," one label head reports. "But it is now becoming a chicken-and-egg issue. Why do all the superstars come out at this time of the year? Because they are the only ones that can afford the programs."



Star-Studded Panels Light Up Dance Music Summit

New panelists have been added to the already jam-packed, high-profile lineup for the 2002 Billboard Dance Music Summit. The summit will take place Sept. 30-Oct. 2 at the Marriott Marquis in New York.

Veteran artists Cyndi Lauper and Gloria Gaynor have been confirmed for "Diva Worship," a panel that also includes such legendary performers as Yoko Ono, Jody Watley, Nona Hendryx, Vanessa Daou, Candi Staton, and Claudja Barry.

Other newly added panelists include Sound of Philadelphia/dance music pioneers Kenneth Gamble and Leon Huff, who will join the "Pioneers of Dance/Electronic Music-The Remix" panel, and DJ/producers Danny Tenaglia, Dave Ralph, and Victor Calderone, who have been confirmed for the "DJs, Remixers & Producers" panel.

An opening-night party at Club Shelter will jump-start the summit with a celebration in honor of the 10th anniversary of Kurosh Nasser's involvement in dance/electronic music and performances by various artists, including Morel and Iio.

For more information on the Billboard Dance Music Summit, visit www.billboardevents.com or call Michele Jacangelo at 646-654-4660. For registration, contact Phyllis Demo at 646.654.4643. For sponsorship and exhibitor information, contact Cebele Rodriguez at 646-654-4648.

upcoming events

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
bbevents@billboard.com

THIS WEEK@



COMING THIS WEEK: Drummer **Pete Best** was forever etched in rock in history when the pre-fame **Beatles** axed him in favor of **Ringo Starr**. His early days with the group are chronicled in a new book, *The Beatles—The True Beginnings*, written by his brother Roag and published by the U.K.'s Spine Books. Best shares his story in an interview that will appear exclusively on Billboard.com.



THE BEATLES

Also this week, read the third of four installments in Billboard.com's series of excerpts from **Richard Buskin's** new **Sheryl Crow** book, *No Fool to This Game*. (See below).

Billboard.com will also feature reviews of U.K. rock outfit **the Soft Boys'** first new studio album since 1980, *Nextdoorland* (Matador), and a self-titled effort from retro-leaning Mexican foursome **Volovan** (Lakeshore).

News contact: Jonathan Cohen • jacohen@billboard.com



BOOK OF THE WEEK **SHERYL CROW: NO FOOL TO THIS GAME**

Sheryl Crow is one of the most-respected and accomplished artists on the rock scene today. Her life and career are examined in depth in Billboard Books/Watson-Guptill's Sheryl Crow: No Fool to This Game, the new book by Richard Buskin.

Buskin is the author of more than a dozen books on such artists as the Beatles, John Lennon, and Elvis Presley. Through interviews with top musicians, composers, and Crow's studio colleagues, he provides in-depth information about the origins of all of Crow's songs, as well as a look at how they were recorded. Also uncovered are the full facts behind the media hype and public image of this eight-time Grammy Award winner. It adds up to a snapshot of the music business in the 1990s.

Sheryl Crow: No Fool to This Game (ISBN: 0-8230-8432-9, \$24.95) is available wherever books are sold. For excerpts from the book, visit www.billboard.com. For more information, visit www.watsonguptill.com.

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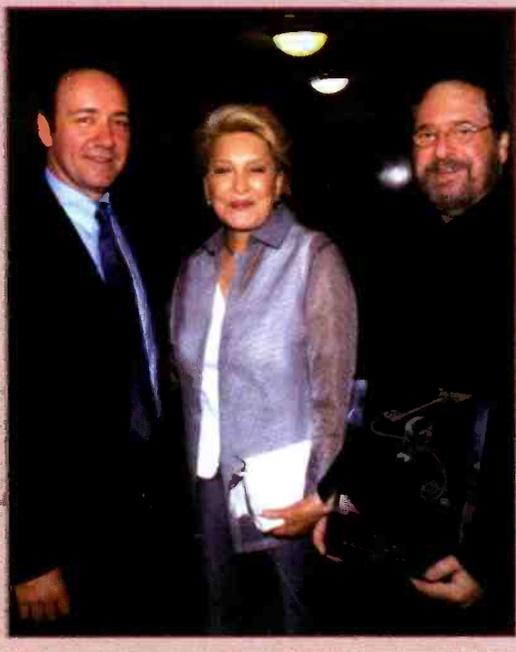
Oh, Bee-hive!

Original John Waters *Hairspray* film star **Deborah Harry** of Blondie meets her stage character, **Velma Von Tussle**, played by **Linda Hart**, backstage at the mega-hit Broadway musical *Hairspray*, at the Neil Simon Theater in New York.



Phil Ramone Gets His Due

The Henry Mancini Institute concluded its sixth season with the annual Mancini Musicale Gala fundraising event at UCLA's Royce Hall honoring legendary industry luminary **Phil Ramone**. The evening's festivities, hosted by **Paul Williams**, included performances by **Patti Austin**, **Roy Hargrove**, and **John Clayton**, as well as **Kevin Spacey**, who presented Ramone with the "Hank Award." Pictured, from left, are Spacey, **Ginny Mancini**, and Ramone.



The Billboard BackBeat

EDITED BY CHUCK TAYLOR

The Stick Man Cometh!

While many record industry executives are themselves musicians in some form or fashion, few can claim a kinship with the Chapman Stick—since only 2,000 of the oddball stringed instruments even exist.

But after playing classical piano since age 8 and then mastering a wide array of instruments, from bass and drums to bongos, banjo, and dulcimer, Andrew Karp was looking for the ultimate musical challenge. And it isn't pretty.

The 10-string, 25-fret contraption, one of the oddest if not homeliest musical instruments created, is "somewhere between a bass and a



piano," offers the VP of A&R for Lava Records. "It looked very difficult—and it is." Designed to be played with both hands, the Stick "can work as a background or as a solo instrument; you can play bass parts by yourself while playing melodies with the other hand."

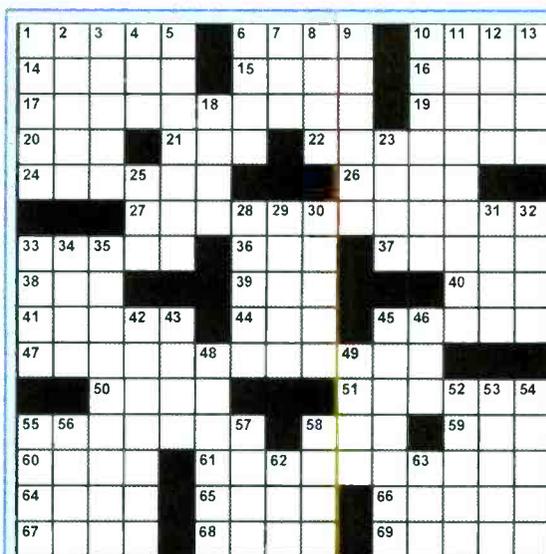
Karp is a big fan of bass guitar legend **Tony Levin** (King Crimson, Peter Gabriel, among hundreds of projects), perhaps the best-known Stick man, which explains his desire to pick up the apparatus, first designed in 1970 (and ever evolving) by musician **Emmett Chapman**.

"I'm working on getting more than squeaks and squonks from it," Karp says during a demonstration in his New York office—the Stick hangs around his neck on a strap and clips to his belt, something like an oversized oboe. "The trick is learning to be independent with both of your hands."

Karp's instrumental ambitions almost led to a career as a musician, until he was hired by Atlantic Records in 1989, which launched Lava in 1995—he was hired as the then-imprint's first employee. He remains an active player and studio engineer, while laying claim to signing singer/songwriter **David Garza**, **Kid Rock**, and **Uncle Kracker**. And while he admits that Kid Rock is aware of his latest aspirations, Karp isn't holding out much hope for a guest stint onstage with Kid playing his Stick.

"I wouldn't wish that on anyone at this point," Karp says with a laugh. "Most people just want to know what it is. They can't imagine what you'd do with this bizarre, somewhat alien-looking contraption."

CHUCK TAYLOR



'I WRITE THE SONGS' by Matt Gaffney

- Across**
- 1 Cole or Abdul
 - 6 1995 Bob Mould album "___ Before the Storm"
 - 10 Do as you're told
 - 14 Prefix with "galactic"
 - 15 Subject of "Weird Al" Yankovic's "The White Stuff"
 - 16 Main members of a band
 - 17 He wrote the Rod Stewart hit "The First Cut Is the Deepest"
 - 19 1998 hit that features the line "We are born innocent"
 - 20 KISS name
 - 21 ___-de-France
 - 22 More like Marilyn Manson
 - 24 Classical music can ease it
 - 26 Roman poet who wrote "Metamorphoses"
 - 27 He wrote the Jermaine Jackson hit "Let's Get Serious"
 - 33 They may have music on them
 - 36 Former bandmate of Corgan
 - 37 Hard-to-find book character
 - 38 Duran Duran said she "dances on the sand"
 - 39 "___ Kommissar" (1983 hit)
 - 40 It had to be checked at the door at the "We Are the World" recording
- Down**
- 1 Printing measures
 - 2 "I can't put on ___" (XTC lyric)
 - 3 Total
 - 4 "___ Mis"
 - 5 Recording ___
 - 6 Little inlet
 - 7 1984 hit "We ___ the Young"
 - 8 Eye part
 - 9 Where Vladimir Horowitz played a famous return concert
 - 10 Instrument shaped like a sweet potato
 - 11 Otha Ellas Bates McDanlel, to the world
 - 12 One of five greats
 - 13 Sinatra's "It Was a Very Good ___"
 - 18 Not the same
 - 23 State to be true
 - 25 Ending for Japan
 - 28 VH1 fare
 - 29 "May ___ you?"
 - 30 ___ corn (picnic side)
 - 31 With "The," noted rock guitarist
 - 32 Aussie jumpers
 - 33 Reason for a ZZ Top visit to the barber's?
 - 34 Classical work redone by Elton John
 - 35 What some of Ozzy's old stunts were in, many said
 - 42 Big name in '80s hair metal
 - 43 Vegetable eaten in the South
 - 45 Electronica star who put out "Bodily Functions"
 - 46 Bush man Fleischer
 - 48 The drink of the gods
 - 49 Pathetic
 - 52 Standing upright
 - 53 Leningrad suffered one
 - 54 Desert stopovers
 - 55 Carries, as an amp
 - 56 Immigrant's class, for short
 - 57 Drive-___
 - 58 Blind as ___
 - 62 "Ich bin ___ Berliner" (JFK quote)
 - 63 Moo goo ___ pan

The solution to this week's puzzle can be found on page 68.

RIM SHOTS

by Mark Parisi



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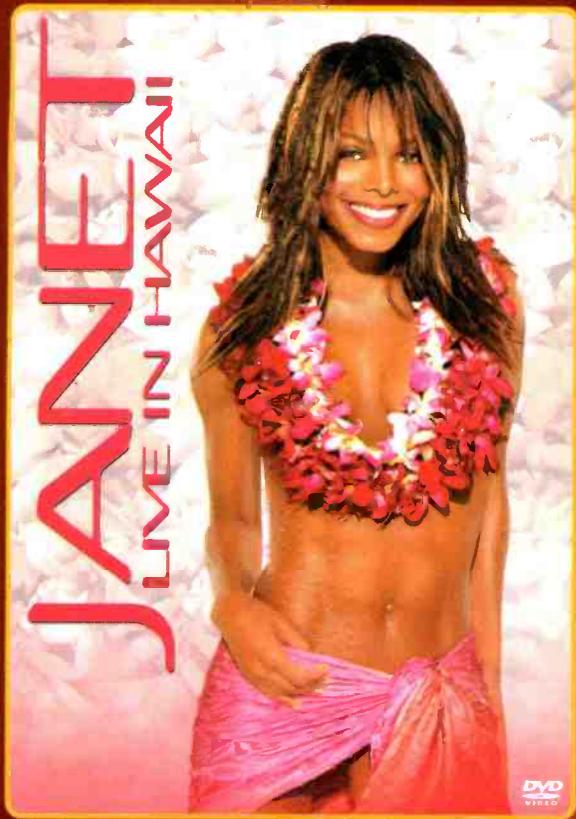
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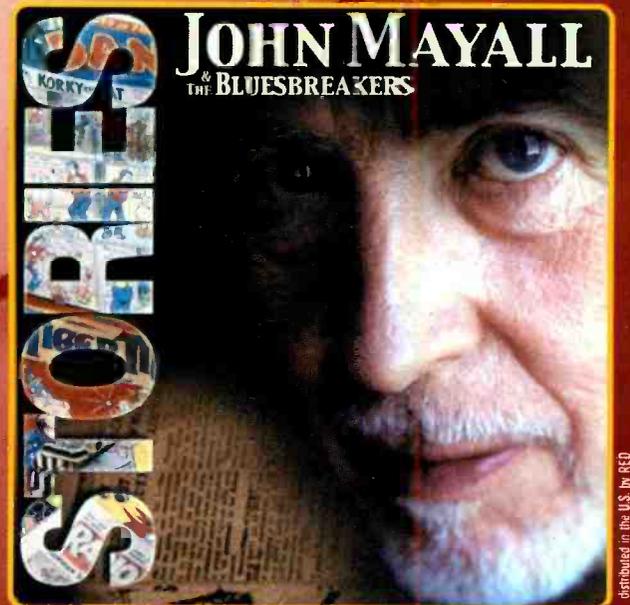
EAGLE ROCK ENTERTAINMENT, INC. TOPPING THE CHARTS



WHV37658

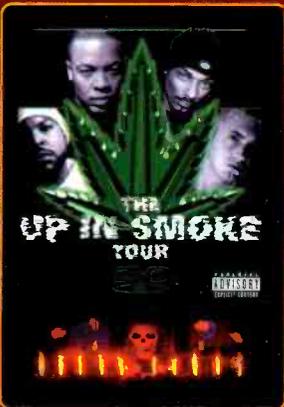
JANET LIVE IN HAWAII
#1 **Billboard Music**
Video Chart
GOLD and rising!

JOHN MAYALL
& THE **BLUESBREAKERS**
STORIES
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Blues Chart
2 weeks straight!



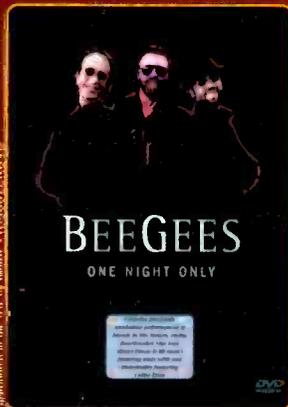
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Multi-Platinum

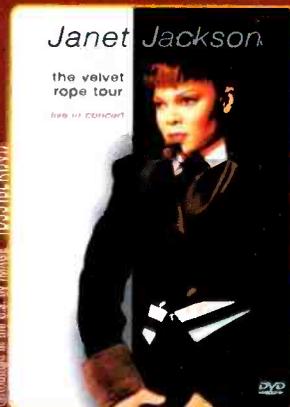


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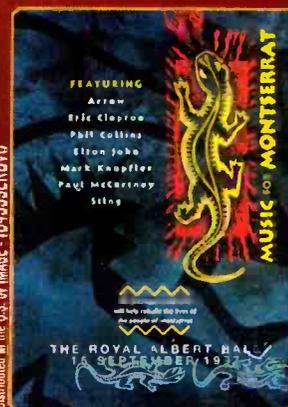
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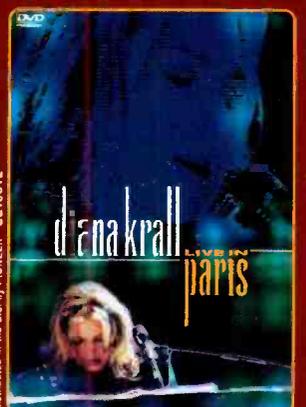
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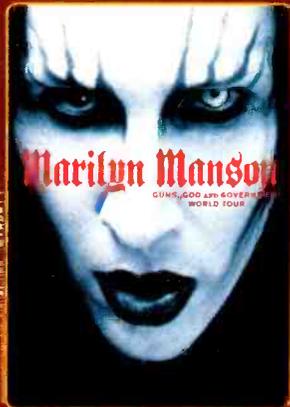
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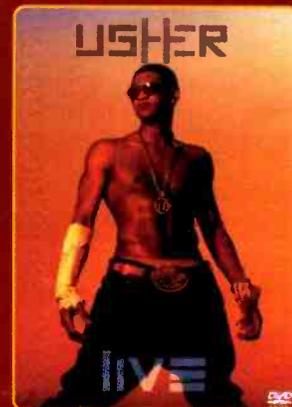
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