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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT SEPTEMBER 29, 2001

DISASTER DISRUPTS MUSIC INDUSTRY

Tour Operators Feel Terrorism Impact

BY RAY WADDELL

NASHVILLE—In the wake of the tragedies of Sept. 11, the touring industry was effectively waylaid by a steady stream of cancellations, postponements, logistical problems, and emotional resistance, resulting in the loss or delay of millions of dollars in box-office receipts and performance guarantees in an already flat year.

According to Rodney Eckerman, president/co-CEO of music for Clear Channel Entertainment (CCE), "These incidents are affecting the economy in all aspects, and that definitely includes live entertainment."

Besides the obvious and very real concern of whether both artists and

degree. "I did some research, and even back in World War II, people did go out and do things to get their minds off what was going on in the world."

By the weekend following the attacks, some major performances had resumed, including Madonna's tour-ending sold-out stand at Staples Center in Los Angeles, Backstreet Boys' arena tour, and treks by Janet Jackson and Aerosmith. Upcoming itineraries by such acts as Britney Spears and U2 were set to go on as planned. Citing the power of



music and the wishes of President George W. Bush for a return to normalcy, most promoters quickly decided to resume business wherever possible (*Billboard*, Sept. 22), and a spirit of cooperation among artists, managers, agents, promoters, and venues prevailed.

also been handcuffed by travel restrictions, as well as security issues regarding public gatherings. While the future remains highly uncertain in the second week following the terrorist attacks, the concert business is slowly getting back on its feet.

"The issue now is—are people going to buy tickets?" says promoter Jon Stoll, president of Fantasma Productions in West Palm Beach, Fla. He thinks they will, to a

"Right now, we're pretty much business as usual, moving along as normally as we can, with a lot of on-sales scheduled for this weekend," Eckerman says. Attendance at events has been affected, some say by as much as 15%.

"We're seeing a higher level of no-shows. It's not enormous, but there has been some slip-

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IN OTHER RELATED DEVELOPMENTS

NYC Stores Hope To Reopen : Page 6
Radio Comes To Victims' Aid: Page 53
Retailers Foresee Sales Return: Page 69

Artists' Lawyers Debate Contracts

BY BILL HOLLAND

WASHINGTON, D.C.—As part of its continuing series on the state of recording contracts, *Billboard* asked a number of prominent musicians' attorneys for their experienced views on contracts, clauses, and provisions, as well as on whether contract challenges will succeed.

seven-year rule may result in courts and legislatures looking closely at the legality of record contracts and might be harbingers of major changes?



Wallace Collins, New York City: Yes,

I hope so. That would be the triumph of right over might. From my experience in the courtroom, I find that judges generally take a very dim

Do you think the ongoing Courtney Love and Dixie Chicks countersuits and the Sept. 5 California State Senate hearing on the

view of the agreements in our industry, sometimes bordering on outrage, which is why

(Continued on page 70)

Tending America's Roots

PBS, Palm Survey The Nation's Music

BY CHRIS MORRIS

LOS ANGELES—The wide-ranging, revelatory PBS series *American Roots Music* and Palm Pictures' complement of related audio and video products will test the marketplace coattails of both Mercury Nashville's wildly popular roots-music soundtrack *O Brother, Where Art Thou?* and PBS' successful Ken Burns series *Jazz* and its spinoff music collections.

Beginning Oct. 29, director Jim Brown's *American Roots Music* will air on PBS in four weekly one-hour episodes. Nar-



MERLE HAGGARD

rated by Kris Kristofferson, the series surveys the full range of American vernacular music, from its cross-pollination in the days before recorded sound to its 20th-century flowering spurred by such technological advances as radio, records, and film.

Drawing on a dazzling array of archival film footage (much of it hitherto obscure or unseen) and newly filmed interviews and performances by major roots-music artists, the programs take in central developments in the history of American folk, blues,

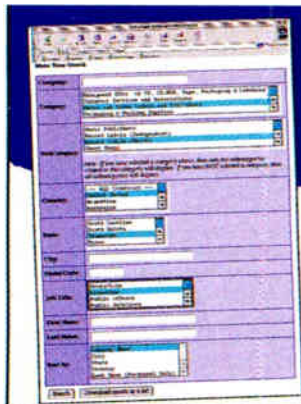
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HEATSEEKERS

Lost Highway's Robert Earl Keen Hits No. 1

SEE PAGE 11

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W N A S

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—THE BILLBOARD TRIBUTE—

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MACY GRAY



Chart Beat by Fred Bronson

AMERICAN MUSIC: While the tragic events of Sept. 11 are still reverberating, this issue's charts reflect the desire of Americans to hear patriotic songs (see Singles Minded, page 55). Lee Greenwood's 1991 hit "God Bless the U.S.A." (MCA) makes its first appearance on The Billboard Hot 100, entering at No. 16. It's Greenwood's highest placing on that chart, having peaked at No. 53 with "I.O.U." and No. 96 with "Somebody's Gonna Love You," both in 1983. "God Bless the U.S.A." didn't chart upon its first release in 1984, but it did manage to reach No. 30 on Hot 100 Singles Sales during the Gulf War in 1991.

Further down the Hot 100, Whitney Houston's version of "The Star Spangled Banner" (Arista) re-enters at No. 50. Houston performed the song at Superbowl XXV in January 1991, and her live recording peaked at No. 20 that March.

Three other songs played in connection with the attack move up or debut on the Hot 100. Enya's "Only Time" (Reprise) advances 27-18 to become the biggest hit of her career, surpassing the No. 24 posting of her first single, 1989's "Orinoco Flow (Sail Away)." Enrique Iglesias' "Hero" (Interscope) debuts at No. 44, and U2's "Stuck in a Moment You Can't Get Out Of" (Interscope) at No. 62.

On Hot Country Singles & Tracks, Greenwood's "God Bless the U.S.A." matches its Hot 100 position by re-entering at No. 16. The song peaked at No. 7 in 1984. Faith Hill's version of "The Star Spangled Banner" (Warner Bros.) is new at No. 35.

On Hot R&B/Hip-Hop Singles & Tracks, Houston's "The Star

Spangled Banner" is a new entry at No. 54. It is the first time her version has charted on an R&B list.

It had been expected that Ray Charles' take on "America the Beautiful" would debut on some charts. But despite frequent airplay on TV newscasts and a simultaneous one-time play on radio stations around the country, there weren't enough spins to bring the song back onto a *Billboard* chart. Recorded in 1972, the song peaked at No. 98 on the R&B singles chart when it was released as a single in 1976.

SIX OUT OF SEVEN: For the third time in the history of The Billboard 200, six of the top seven slots are held by albums debuting on the chart. This first happened the week of Oct. 17, 1998, and again the week of Dec. 5, 1998. By a strange coincidence, the artist who entered at No. 1 the week of Oct. 17, 1998, was Jay-Z, with *Vol. 2... Hard Knock Life*. Jay-Z tops this issue's list, too, with *The Blueprint* (Roc-a-Fella/Def Jam). And Mariah Carey debuted at No. 4 the week of Dec. 5, 1998, with *#1s*, and opens at No. 7 this time with *Glitter* (Virgin).

One of the artists debuting in the top seven is Bob Dylan, with his highest-debuting album ever, *Love and Theft* (Columbia). Entering at No. 5, it's Dylan's highest-charting set since 1979, when *Slow Train Coming* went to No. 3. *Love and Theft* is the 43rd Dylan album to chart and the 10th to reach the top five.

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

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World Radio History

World Trade Center Attacks Leave Broadway Reeling

BY WAYNE HOFFMAN

NEW YORK—Just as the curtain was due to rise on Broadway's new season, the World Trade Center attack threw the Great White Way into turmoil.

The incident had some impact immediately. All shows went dark Sept. 11 and 12, costing producers a reported \$3 million. During that time, the first new musical of the Broadway season—*Urinetown*—delayed its scheduled Sept. 13 opening by one week.

But now that theaters have reopened—with marquees dimmed and curtain calls of "God Bless America"—it seems the damage may run deeper than anyone anticipated.

Jed Bernstein, president of the League of American Theatres and Producers, notes that September is traditionally a slow month and that the weeks around Rosh Hashana and Yom Kippur are the softest. But even so, he notes, "combined with this tragedy," this week's business was unusually grim.

With daily box-office receipts

down as much as 80%, several shows posted closing notices with-in days of reopening, including a few straight plays and two musicals: *Kiss Me, Kate* and *The Rocky Horror Show*.

When air travel tumbled, big-budget musicals that depend on out-of-towners to fill seats were hit hardest; after years of success, such long-standing hits as *Rent*, *Les Miserables*, and *The Phantom of the Opera* are suddenly facing closure if producers and theatrical unions can't reach agreements on how to cut costs quickly. For the week ending Sept. 16, these three veteran musicals played at just 29.5%, 31.6%, and 42.9% capacity, respectively.

Even Mel Brooks' *The Producers*—currently the hottest ticket on Broadway—has received hundreds of cancellations, although audience hopefuls have lined up outside that box office to keep the show playing at 82.7% capacity.

Two major fall openings have already been called off, for different



BERNSTEIN

reasons. Goodspeed Musicals' production of Andrew Lloyd Webber's *By Jeeves*, due for a Broadway bow Oct. 28, has been "postponed indefinitely" after producers pulled out, fearing a poor economic climate.

Stephen Sondheim's *Assassins* had its Broadway premiere postponed—for the second time—because of its content. The musical, with book by John Weidman, is about people who killed, or tried to

kill, American presidents. After an off-Broadway run, its 1991 Broadway transfer was scuttled when the Gulf War broke out; producers said the subject matter was too sensitive.

After 10 years in limbo, a Roundabout Theatre Company production of *Assassins* was due to open at the Music Box Theatre this November. But, following last week's terrorist attacks, producers again decided that this is "not an appropriate time" for the show, in which one character sings that he's going to "drop a 747 on the White House." No new opening date has been set.

Roundabout artistic director Todd Haimes tells *Billboard*, "I still really want to do the musical, so in that sense it's a postponement rather than a cancellation. But it definitely won't be produced this season."

Aside from such blockbuster new

shows as *The Producers*, Haimes says, Broadway will likely see lasting damage from the World Trade Center incident for as long as tourism is weak. "For shows that make small profits, even a downturn of 10% or 20% can be catastrophic."

Low box-office sales notwithstanding, Haimes continues, not-for-profit companies like Roundabout may also feel the effects of declining contributions from patrons, as New Yorkers feel less financially secure.

But even as producers brace for further closures and financial losses, Bernstein stresses that the show must go on. "It would be naive to suggest that everybody will live happily ever after," Bernstein tells *Billboard*. "On the other hand, Broadway is not closing up. We're going on with business."

In The News

- Bob Romeo, executive VP of TBA's fairs and festivals group in Crescent, Iowa, has been elected chairman of the Academy of Country Music's board of directors for the sixth time. He previously held the position from 1993-1998. Gayle Holcomb, VP of the William Morris Agency in Beverly Hills, Calif., has been elected vice chairperson.

- Mosaic Media Group—the Los Angeles-based music and film company comprising Atlas/Third Rail Management, Third Rail Records, Family Tree Entertainment, and other businesses—has launched a music publishing division. Mosaic Music Publishing will be headed by Lionel Conway, who will serve as president. A former president of Island Music and then PolyGram Music, Conway was named chief and partner in Maverick Music in 1992 and since 1999 has run his own publishing company. Atlas/Third Rail clients include Alanis Morissette, Goo Goo Dolls, Macy Gray, OutKast, and Green Day.

- Luigi-Theo Calabrese has been named president of Walt Disney Records Worldwide and Disney Music Publishing. Calabrese joined Disney last year after serving as chairman/CEO of the label LTC/Tristar.

Retailers Move To Reopen, Aid Displaced Employees

BY BRIAN GARRITY

NEW YORK—In the wake of store losses and protracted store closings due to the World Trade Center (WTC) tragedy, Borders Group, Musicland Stores, and J&R Music World are, depending on their

individual situations, either trying to find new posts for displaced employees or reopen shuttered locations.

Borders, which lost its WTC location, is finding new jobs internally for the store's 110 employees. The 30 staffers who were in the store during the incident were not harmed.

Borders expects to place its staff in other Borders and Waldenbooks locations in the area. Borders will also file an insurance claim regarding the location, which it expects to be fully covered. The company said in a statement that it anticipates financial performance to be in line with existing third-quarter expectations.

The Sam Goody location that Musicland lost in the WTC employed 20 people. A company spokeswoman

said that Musicland is making efforts to find jobs at other Sam Goody and Sun Coast video locations in the New York City market.

In a Sept. 18 earnings announcement, Musicland parent Best Buy did not provide information on the finan-

cial impact from the loss of the store. The company is calling for flat third-quarter comparable-store sales at Musicland overall and single-digit comp gains in its fiscal fourth quarter. A second Sam Goody store in the nearby South Street Seaport, which has been closed since Sept. 11 due to a lack of power and phone service, remained closed at press time.

J&R Music, which is just blocks away from the WTC, is closed and being used as a headquarters for search and rescue efforts by the New York Fire Department, the National Assn. of Recording Merchandisers reports. J&R's Web site and mail-order catalog business are operational. A time frame for reopening the store has not been announced.



The windows are boarded up at the J&R Music World store near City Hall in lower Manhattan. One of New York City's flagship music retail outlets, the store sustained damage from the Sept. 11 attacks on the World Trade Center and is one of several downtown businesses sectioned off behind a police barricade. (Photo: Wes Orshoski)

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	537,821,000	516,356,000	(↘4.0%)
Albums	497,170,000	490,944,000	(↘1.3%)
Singles	40,651,000	25,412,000	(↘37.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	441,445,000	454,990,000	(↘3.1%)
Cassette	54,553,000	35,000,000	(↘35.8%)
Other	1,172,000	954,000	(↘18.6%)

OVERALL UNIT SALES

This Week	11,952,000	This Week 2000	13,228,000
Last Week	12,564,000	Change 2000	↘9.6%
Change	↘4.9%		

ALBUM SALES

This Week	11,580,000	This Week 2000	12,212,000
Last Week	12,161,000	Change 2000	↘5.2%
Change	↘4.8%		

SINGLES SALES

This Week	372,000	This Week 2000	1,016,000
Last Week	403,000	Change 2000	↘63.4%
Change	↘7.7%		

YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION

	2000	2001	
Northeast	28,478,000	29,473,000	(↘3.4%)
Middle Atlantic	72,731,000	76,108,000	(↘4.4%)
East North Central	77,753,000	84,727,000	(↘8.2%)
West North Central	31,950,000	34,395,000	(↘7.1%)
South Atlantic	100,529,000	102,711,000	(↘2.1%)
South Central	77,717,000	83,321,000	(↘6.7%)
Mountain	37,072,000	36,904,000	(↘0.5%)
Pacific	90,125,000	90,182,000	(↘0.1%)

ROUNDED FIGURES

FOR WEEK ENDING 9/16/01

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Labels, Artists Await Decision On Latin Grammy Awards

BY LEILA COBO

MIAMI—More than a week after the Latin Grammy Awards were postponed in the wake of the terrorist attacks in New York City, Pennsylvania, and Washington, D.C., the Latin Academy of Recording Arts and Sciences (LARAS) and the National Academy of Recording Arts and Sciences (NARAS) had yet to announce a decision regarding the fate of the awards show.

The implications of the postponement—or possible cancellation—have been felt at all levels by a Latin music industry that put considerable effort into mobilizing artists and executives from Miami—where the Grammys were first slated to take place—to Los Angeles.

Although NARAS president/CEO Michael Greene says that the awards themselves will be handed out this year, sources say that the telecast of the ceremony may be called off. At press time, neither LARAS nor NARAS officials would confirm this.

“CBS wants to do [the telecast], the [producers] want to do it, and we want to do it,” Enrique Fernandez, executive VP of LARAS, tells *Billboard*. “The problem is, doing it represents a massive investment on [the Academy’s] part. Remember, our corporate sponsors are dry. That money is spent.”

Already labels are tallying unrecoverable losses—in some cases in the hundreds of thousands of dollars—that were compounded by



ZABALA

prolonged hotel costs. In addition, many marketing plans contingent upon Grammy wins or performances during the telecast have been placed on hold, affecting sales for the fourth quarter.

“We’ve lost a lot of momentum, and there’s been a lot of wear and tear—both physical and economical for the industry and the artists who traveled so far to get there,” says Rafael Gil, president/CEO of EMI Recorded Music, Latin, who nevertheless said he’d support future Grammy editions.

Two EMI artists, Thalía and Hevia, were scheduled to perform at the awards show, and both performanc-

es were anticipated to result in retail sales for their current discs.

Beyond the show itself, some thought it was important to announce the winners as soon as possible. “There’s such great expectations, it’s important to let people know [who won],” says Jesus Lopez, chairman of Universal Music Latin America/Iberian Peninsula, whose marketing campaign for seven-time nominee Juanes in Spain is now on hold pending the results of the Grammys. “The performance itself greatly affects sales in the U.S. market, but just winning a Grammy helps in all territories.”

On Sept. 19, Fernandez said that the Academy is reviewing several alternatives, including a televised show in the U.S.—with a target date of Nov. 30—and a private ceremony. Sources also say Mexican network Televisa is interested in putting together the show in Mexico.

“Regardless [of what happens], we’re behind the Grammys, and in one way or another we’ll support the event in November or whenever it takes place,” says Eduardo Bautista, executive president of the Society of Writers and Publishers, which has been fundamental in obtaining support for the Latin Grammys in Spain and whose economic loss after transporting dozens of people to L.A. is

described by Bautista as “enormous.”

“We’re conscious that the victims of this attack have lost much more, and a spirit of understanding and solidarity allows us to justify our support,” Bautista adds, echoing the sentiments of everyone interviewed.

“The Latin Grammys are an industrywide effort, and we feel responsible,” Inigo Zabala, president of Warner Music, Latin America, says. “Not only was it going to be a wonderful show, but it’s the second [Latin Grammy] ceremony. Not doing it would be a mistake.”

For purely logistical reasons, including artists’ schedules, replicating that show will be difficult.

Moreover, many in the industry expressed surprise at the Academy’s lack of communication with stranded members who struggled to find ways to return to their homes—many overseas—after the L.A. ceremony’s postponement.

“Needless to say, we’re talking about the irreplaceable loss of lives,” one source says. “But there has been absolutely no communication [from the Academy] to date. No explanations and, more important, no attempt to get our opinion or listen to options from the many people who went to L.A. with much effort.”

NARAS officials did not return calls for comment by press time.

Executive Turntable



AGNEW



FISHER



VENABLE

RECORD COMPANIES: David Agnew is promoted to senior VP of the Buena Vista Music Group in Burbank, Calif. He was senior VP of business and legal affairs for Hollywood Records, Lyric Street Records, and Mammoth Records.

Gary Fisher is promoted to senior VP of video promotion/TV programming for Columbia Records in New York City. He was VP of video promotion.

Alan Oremán is named senior VP of promotion for Gold Circle Records in Los Angeles. He was VP of promotion for Almo Sounds.

Dane Venable is promoted to VP of marketing/artist development for Elektra Records in New York City. He was senior director of marketing.

Renée Bell is promoted to head of A&R for the RCA Label Group in Nashville. She is also VP of A&R.

Shante N. Paige is named VP of A&R for Motown Records in New York City. She was director of A&R for Kedar Entertainment.

Carolyn Javier is named VP of business affairs for Hollywood Records in Burbank, Calif. She was a senior associate in the music department at Mitchell, Silberberg & Knupp.

Extasy Records International names Eric Baker as VP of alternative and rock promotion, Steven Zap as VP of adult and top 40 promotion, and Ritch Bloom as director of triple-A promotion/national promotion, West Coast, in Los Angeles. Extasy

Records International also names William Marion as national director of promotion, East Coast, in New York. They were, respectively, national director of promotion for Roadrunner Records, VP of promotion for MCA Records, director of West Coast promotion/marketing for Artemis Records, and New England advertising manager for *Us* magazine.

Don Eason is named senior national director of R&B promotion for MCA Records in Santa Monica, Calif. He was VP of R&B promotion for Qwest Records.

ArtistDirect appoints Jimmy Barnes to senior director of rock promotion and Ann Carlross to West Coast regional promotion in Los Angeles. ArtistDirect also appoints Steve Walker to Northwest regional promotion in Seattle. They were, respectively, head of rock for Joel Denver’s All Access Music, West Coast regional promotion for Restless Records, and national promotion director for Virgin Records.

Michelle Caputo is named retail marketing manager for Mammoth Records in New York City. She was Southeast regional sales/marketing manager for TVT Records.

RELATED FIELDS: Erika Elliott is named director of urban music for Sounds of Brazil Productions (S.O.B.’s) in New York City. She was coordinator of strategic business development for RCA Records.

Manilow Leaves Arista For Concord

BY MELINDA NEWMAN

LOS ANGELES—After 25 years with Arista Records, Barry Manilow has signed with Concord Records. The move signifies not only a major shift for the singer, but also a new direction for the record company, which is known primarily as a jazz label.

“It’s a natural evolution for the label to want to expand beyond and build upon our jazz roots,” says Concord Records president Glen Barros. “Signing Barry is a huge deal for us. This is the direction we want to go in.” Concord artists include Rosemary Clooney, Diane Schuur, and Susannah McCorkle. It has joint ventures with Peak Records and Stretch Records.

Although Barros says the deal wasn’t finalized until May, Manilow says he began considering Concord more than a year ago as Arista was in transition: Founder Clive Davis was being ousted from his post, and Antonio “L.A.” Reid was being brought in. “The whole thing with my dear friend Clive happened overnight seemingly,” Manilow recalls. “I think all of us at Arista found ourselves in limbo for a couple of months.”

During this upheaval, Manilow says, he became aware of Concord. His friend Monica Mancini was recording an album for the label of Johnny Mercer tunes, many of which Manilow had written melodies for.

“This was a new kind of record people,” says Manilow, who has recorded



MANILOW

a number of jazz-oriented albums, including 1984’s *2:00 AM Paradise Cafe*, 1987’s *Swing Street*, and 1994’s *Singin’ With the Big Bands*. “Usually the record people I’ve encountered are talking about current singles, who’s hot, who’s bombing, [and] who’s selling, and I was talking to [Concord executives] about our favorite jazz tunes and musicians and arrangements. [At that point] I didn’t know where Clive was going or where Antonio was taking the label—I just knew I wanted more of this.”

After having dinner with the top Concord executives, Manilow says he asked his manager Garry Kief, “Does this company have what it takes to promote an album of mine?” Kief came back to Manilow and said the label was qualified.

Manilow’s concerns were understandable. According to the Recording Industry Assn. of America, Manilow has sold more than 21 million albums

in the U.S. alone. The best-selling record in Concord’s 28-year-history is the Rippingtons’ 2000 Peak/Concord set, *Life in the Tropics*, which has sold around 110,000 units in the U.S., according to SoundScan.

“We’ve been gearing up all along for something like this, and having Barry gives us that much more urgency,” Barros says. “We’ve doubled our staff in the last couple of years, we work with a lot of independents, but as we go along, we’re adding the pieces we need.” Concord is distributed in the U.S. by Innovative Distribution Alliance; it utilizes a number of distributors throughout the rest of the world.

Manilow’s label debut, *Here at the Mayflower*, is his first album of original material in more than 10 years. Out Nov. 13 in the U.S., the pop-oriented concept album’s songs illustrate the lives of people who live in an imaginary apartment building. “The idea allowed me and my collaborators to write songs a bit deeper than a 32-bar love song. It’s about characters.”

Although singles haven’t been chosen, Barros says, a track will go to AC radio, while another selection will be serviced to jazz/AC.

Arista declined to comment officially for the story, but a source says that the parting with Manilow was amicable and that under the termination agreement, Arista has the right to request two greatest-hits packages from the performer.

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ARTISTS & MUSIC

Five For Fighting Perseveres With *Aware/Columbia* Hit

BY CARLA HAY

NEW YORK—After deals with two previous record labels went astray, singer/songwriter John Ondrasik admits he was feeling pretty sour about the music business.

Yet the radio and video success of his single "Superman (It's Not Easy)," on *Aware/Columbia*, has at last sweetened the pot for the artist, whose nom de guerre is Five for Fighting.

"I was very angry," Ondrasik admits of the time he began writing songs for his current *America Town* album, "but I'm at a different point in my life now."

Five for Fighting was first signed to EMI, which released the act's debut album, *Message for Albert*, in 1997. But then EMI's U.S. label shuttered that year. The artist then landed at Island, but before a second album could be released, Island underwent a corporate upheaval when parent PolyGram merged with Universal in '98.

Released in September 2000, *America Town* didn't enter the Heatseekers chart until the July 28 issue, bowing at No. 37; the album rose to No. 1 in the Sept. 8 issue. It reached Heatseekers Impact status when it rose from No. 103 to No. 92 on The Billboard 200 in the Sept. 15 issue. The album is at No. 82 this issue.

Fueling interest in the album, "Superman (It's Not Easy)" is a tale of a man dealing with feelings of being a vulnerable hero. The song has touched a chord with people living in a world where we are expected to be overachievers, says Chris Patyk, assistant PD/MD of adult top 40 station KYSR Los Angeles: "When people listen to the lyrics of the song, it hits them in a place they don't expect to be hit."

Much of the rest of the piano-based pop/rock on *America Town* has a mellow tone, with themes of overcoming despair. Patyk adds, "Five for Fighting is a perfect example of songwriters coming back in style. This artist's story is an inspiration to anyone who's had setbacks in life."



JOHN ONDRASIK OF FIVE FOR FIGHTING

"Superman" has been gaining airplay, particularly at adult top 40 radio; it has reached the top 10 on the *Billboard* Adult Top 40 Tracks chart. The song's video is garnering play on MTV, MTV2, and VH1, which has selected Five for Fighting to be part of its Inside Track promotion for artists on the rise.

Columbia senior VP of marketing and media Larry Jenkins says, "Artist development starts with the artist. John has been working hard, by touring nonstop and doing a lot of in-store appearances and radio interviews. He also personally answers the e-mail he gets from fans."

Before Five for Fighting's commercial radio airplay started to flourish, Columbia placed the act's music on such TV shows as *NYPD Blue* and *Dawson's Creek*. Several TV appearances have also boosted Five for Fighting's profile. Ondrasik has been featured on *The Tonight Show With Jay Leno*, *Access Hollywood*, and CNN's *Showbiz Today*. Other appearances are scheduled for *The Rosie O'Donnell Show* and the PBS show *Life 360*.

"From day one, *Aware*, Columbia, and EMI Music Publishing have been passionate about my music," Ondrasik insists. "I made *America Town* on my own terms, and I knew my music wasn't going to be the easiest thing to break at radio, and it's been an uphill battle."

Dennis Armstrong, pop/rock buyer for Tower Records in Boston, says *America Town* has a sound that should appeal to fans of such acts as Ben Folds Five and Train—a sound that he thinks is ripe for further attention. Ondrasik, a native of Los Angeles' San Fernando Valley, is managed by Jim Grant of JGM and booked by New York City-based Little Big Man Booking. The artist's songs are published by Five for Fighting Music/EMI Blackwood Music (BMI).

The next single from *America Town* will be a rerelease of "Easy Tonight," scheduled for next year, as "Superman" continues to gain momentum.



Herbie Hancock Rocks It Again

Via His Own Transparent Label, Veteran Keyboardist Reunites With Bill Laswell

BY MICHAEL PAOLETTA

NEW YORK—After four decades at the keyboard, Herbie Hancock still needs to be on the cutting edge. "It's part of my nature," he insists. "I get excited when trying out new stuff, whether it be an idea or equipment. It stimulates my juices."

A standards-setting jazz composer, a key collaborator with Miles Davis, and a jazz-fusion pioneer (as well as a multi-Grammy Award winner and current host of BET Jazz network's *Future Waves*) the 61-year-old Hancock has influenced musicians worldwide. In particular, he has been a signal force for erasing musical boundaries through his ever-evolving experiments in acoustic and electronic jazz, funk, R&B, and dance.

With the Sept. 25 release of his new album *Future2Future* on the RED-distributed Transparent Music (the New York City-based label he co-owns with his manager David Passick and former Verve president Chuck Mitchell), Hancock continues to keep the musical borders open, with a landscape that intertwines live jazz instrumentation with electronic wizardry while traversing drum'n'bass, hip-hop, left-field, and house styles.

Hancock co-produced *Future2Future* with producer/bassist/remix guru Bill Laswell—the keyboardist's partner for the massively influential 1983 Columbia album *Future Shock* and its international hit single, "Rock It." Also contributing to the collaboration are such club-rooted DJs/producers as Rob Swift ("This Is Rob Swift"), A Guy Called Gerald ("Black Gravity"), and Carl Craig ("Kebero Part 1").

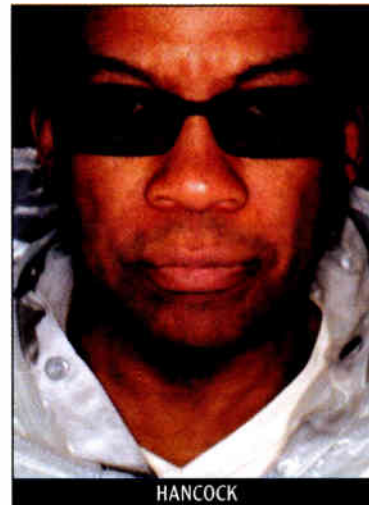
"To be honest, it was Bill who told me that I had influenced many dance and electronic DJs and producers," Hancock says. "I didn't have the background as to what had been established. Without Bill, I'm not sure if I would've fully understood the effect my music has had on the genre."

Upon this realization, and after talking to numerous club artists, Hancock was also taken aback to learn that while many in the dance/electronic community were influenced by *Future Shock*, even more interest surrounded earlier recordings like 1973's *Sextant* (Columbia) and the rare track "Nobu." Hancock explains: "It completely surprised me that these DJs and producers were familiar with this earlier stuff, especially 'Nobu,' which appeared on an album [*Dedication*] that only came out in Japan."

Detroit techno producer/DJ Craig was re-introduced to Hancock's music several years ago when a friend played him "Nobu." Craig says, "It was impro-

vised electronic music—like nothing I'd heard before. He's always been an innovator—and not only as a musician but as a sonic craftsman, too."

Issued in Japan in July via the JVC label, *Future2Future* also includes several of Hancock's veteran jazz partners—including saxophonist Wayne Shorter, who played in the second great Miles Davis Quintet with Hancock, as well as on many Blue Note sessions with him. Another Davis '60s quintet veteran, the late drummer Tony Williams, is featured on a track named after him. Drummer Jack



HANCOCK

DeJohnette and bassist Charnett Moffett also appear on the album.

Many of the tunes—written mostly by Hancock and Laswell (published by Hancock Music and Nation Music, both through BMI)—are partnered with words and vocals from a handful of singing stylists, including bold new Ethiopian diva Gigi ("Kebero" parts 1 and 2), Chaka Khan ("The Essence"), Dana Bryant ("Tony Williams"), and Imani Uzuri ("Be Still").

SPONTANEOUS, NOT ANALYTICAL

According to Hancock, a practicing Buddhist, he had one requirement for the recording of *Future2Future*: "It all had to come from the immediate, spontaneous part of the brain, not the analytical part. It had to come from the heart, with feelings, emotions. And in the end, the album accomplished even more than I set out to achieve."

Hancock and Laswell treated the album as a true collaboration. "The key word throughout the entire process was 'sense,'" Hancock explains. "You know, having a sense of where you might want to go musically but always leaving the door open for change. Sometimes, the music itself dictates where it wants to go. We both admire that element, that surprise."

Laswell concurs, adding, "We 're-

construct' from traditional composition. I'm responsible for the basic tracks and concepts, the project's landscape, while Herbie is the improviser. And while we may have disagreements, we always come to a compromise."

On hearing this, Transparent Music co-owner/co-founder Mitchell smiles. "Don't think that because Herbie makes an electronic record that it's going to sound like a typical electronic record," he says. "It's a hybrid, which perfectly fits both Herbie and Bill."

Mitchell envisions the album's target audience as "sophisticated younger adults whose musical tastes are nurtured by the club scene. These are people always looking to embrace new directions in music—something Herbie has always done."

The label has engaged New York City-based Giant Step Promotions to service the album's first single, "The Essence" (with remixes by LTJ Bukem, DJ Krush, and Joe Claussell), to club DJs. The single, which is only available on 12-inch vinyl, streeted Sept. 18. Giant Step is also handling street-team marketing in 10 key markets.

As for radio, Mitchell realizes it's tricky. "I'm aware that commercial and noncommercial jazz radio won't embrace this," he says. "So, we sent the album to select Internet, NPR, and college stations earlier this month."

Jeannie Hopper, DJ/host of WBAI New York's Liquid Sound Lounge, says that she is already playing "Kebero Part 1," "Tony Williams," and "Be Still." Hopper says she finds *Future2Future* "a trip down historical genius lane."

In addition to Giant Step, Transparent Music has aligned itself with Los Angeles-based Hal Bringman PR for cyber-marketing and tech tie-ins, which includes promotions through AOL and Artist Discovery Network. AOL visitors can now download, at no cost, one of Bukem's mixes of "The Essence." On the album's release date, AOL members will be able to stream the entire album for one month. Furthermore, Mitchell says Hancock is scheduled to program one of AOL's music channels. Sept. 25 will also see the launch of *Future2future.com*, where fans will find general information, links, and musical streams of new and alternate mixes.

In November, Hancock, who played several summer jazz festivals in Europe, is scheduled to embark on a two-month European tour, followed by a U.S. trek early next year. Scott Southard of International Music Network in Gloucester, Mass., handles Hancock's U.S. bookings, while Rob Hallett of London's Mean Fiddler handles international markets.

Rapper/Actor Ja Rule Is 'Livin' It Up'

New York Native Duets With Case, 2Pac On New Murder Inc./Def Jam Set

BY RASHAUN HALL

NEW YORK—What a difference a year makes. Last year at this time, Ja Rule was readying to drop his sophomore set, *Rule 3:36*. Although he was already a star in hip-hop circles, thanks to guest shots with Jay-Z and 1999's "Holla Holla" from his debut, *Venni Vetti Vecci*, Ja Rule had yet to catch the ears of mainstream music fans.

But when *Rule 3:36* bowed atop The Billboard 200, thanks in part to its lead single "Between Me & You," all knew his name. The Murder Inc./Def Jam artist looks to build on that name recognition with his third effort, *Pain Is Love* (due Oct. 2).

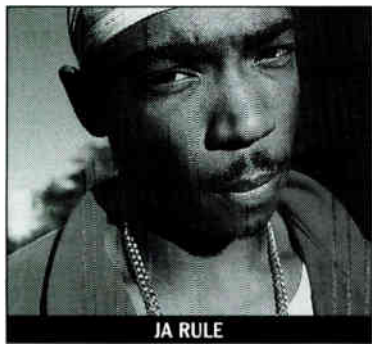
With "I'm Real," his recent collaboration with Jennifer Lopez, topping the charts, not to mention his appearance in the hit summer movie *The Fast & the Furious*, Ja Rule (aka Jeffrey Atkins) has kept his name on everyone's lips.

"It's opened a lot of doors for me to become something that's maybe never been before," Ja Rule says of his duet with Lopez. "That's the goal I've been shooting for—to be a different artist." "I'm Real," which reignited interest in Lopez's *J.Lo* (Epic), was penned by Ja Rule, whose songs are published by Slavery Music, ASCAP.

With his increasing popularity, the rapper, who has also become an MTV staple, hasn't lost his street credibility. "I still feel that I am very much a voice for the underground," the 26-year-old MC says. "I'm just speaking on a big stage now. It's not that I'm leaving my underground roots—the underground is getting bigger. The street cats are

making it to the top now.

"It's a situation where if a 'hardcore' rapper attains commercial success, they say he's not hardcore anymore," adds the Queens, N.Y., native, who got his start with the Cash Money Click.



JA RULE

"That's fucked up, because I don't like to look at what I do as being a hardcore rapper or a commercial rapper. Everybody can enjoy my music. I have 40-year-old and 50-year-old women come up to me and tell me, 'I like that song. It's a nice record.' They're not looking at it as a rap record, because they'll say to me in the same breath, 'I don't listen to rap music.' That's telling me that they're hearing my music and labeling it as just good music."

In making "good music" for *Pain Is Love*, Ja turned to such classic artists as Stevie Wonder—whose "Do I Do" is sampled on the album's first single, "Livin' It Up," which also features Def Soul artist Case.

"That's not an easy track to rip on because it's so fast," he says of the single, which is No. 23 on The Billboard Hot 100 this issue. "I wanted to use it

because the loop is crazy—it's hot and classic—but more so than that I was looking for a record that Case and I could do for the album. I was listening to [New York City's] WBLS one day, and as I'm thinking of what record we could do, on comes 'Do I Do.'"

Pain Is Love also includes a track on which Ja Rule duets with 2Pac on a remake of the late rapper's "So Much Pain." 2Pac's original version of the song was released prior to the late rapper's death. "I did that a long time ago, right after Pac died," states Ja Rule, who has often been compared to the slain rapper. "It was a record that I wanted to make and needed to make. A lot of people haven't heard the record because—although it was on the *Above the Rim* soundtrack—it was only on the cassette version. I feel it was one of Pac's best records."

According to Deidre Graham, Def Jam's senior director of marketing, Ja Rule's increased mainstream exposure has upped the ante for *Pain Is Love*. "A blockbuster movie and soundtrack, not to mention the Jennifer Lopez remix, has served as a great set-up for 'Livin' It Up' and the album."

The label launched a promotional tour in support of the album Sept. 24 in Los Angeles. Graham says radio stations in various cities will co-sponsor Livin' It Up With Ja Rule contests in which winners will get to party with the artist. There are also talks about a possible arena tour early next year featuring Ja Rule (who is managed and booked by New York City-based Ron "Gutta" Robinson for Murda Management, as well as other Def Jam acts).

Retailers point to the rapper's rising popularity as an indication of big first-week numbers. "Honestly, with everything he's done in the last few months, this album is bound to explode," says Jim Stella, urban music buyer for Albany, N.Y.-based Trans World Entertainment. "It's almost as if anything with Ja Rule on it is selling well."

Beyond this project, look for the rapper to reprise his role as Edwin in *The Fast & the Furious 2*. "I have some other things that's in the works. But, with the acting thing, I want to be careful, because with anything I do, I want it to be to the best of my abilities," Ja Rule says. "It makes no sense to do something half-ass, because if you enjoy what you're doing and you're doing it half-ass, no one is going to get to see it or hear it."

"I do what I do with my heart, so I can win the hearts of the people and they can see me as what I am—a real artist," he continues. "And they enjoy when a real artist speaks to them and speaks for them."

For Ja Rule, it's those people who make this business worthwhile. "A lot of artists make records to make money. Not to make people smile, or make hearts light up, or to warm souls," says the rapper. "That's why I make records, and it's starting to show."



by Melinda Newman

The Beat™

MUSIC THE HEALER: As we all attempt to come to grips with the diabolical events of Sept. 11, the role of music as soothing, cathartic balm and communicator has never been more apparent.

While we've been so trained to suppress our emotions and not show others how we feel—not wanting to make people feel uncomfortable with our grief or make ourselves vulnerable—music will have none of that. It reaches us in a primal place beyond our self-consciousness. Externally, you may exhibit all the self-control in the world, blocking the horror until you can deal with it in a safer place, but a few notes of a haunting melody will bring you to your knees before you've even had a chance to catch your breath.

So it has been for me with two songs that, while they were written years before this tragedy transpired, they so eerily capture the emotions of that day for me that they seem prescient. Simply put, I know I'll never hear "New York Minute" by Don Henley and "The World I Know" by Collective Soul in the same way again.

Hours after the first hit the World Trade Center towers and the Pentagon, I found myself staring at the images on TV, too stunned to cry. But the minute the pictures were linked to music, the tears flowed—I could no sooner have stopped them than I could have stopped those dreadful planes from hitting their targets. The lyrics of these two songs, as well as the music, touched me in a place that the pictures had not been able to reach.

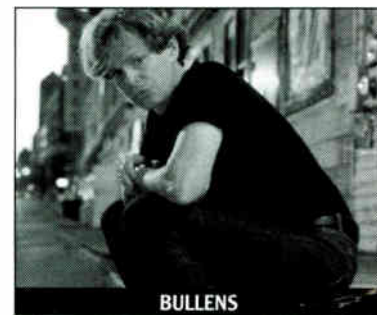
On Sept. 16, ABC aired a montage set to the all-too-appropriately titled "Fallen Embers" from Enya's *A Day Without Rain* album. The montage ran with a chyron identifying the song and singer. My guess is ABC chose to identify the song because for many of its viewers, like me, "Fallen Embers" will now forever be associated with the pictures they saw on their TVs.

VH1 has also created a moving montage that has run more than 35 times, set to the ethereal, gauzy "Overcome," a track from Live's album *V*, which came out Sept. 18. The song, written by lead singer Ed Kowalczyk to deal with the deaths of the band's co-manager and a close label exec, also conveys feelings that so many of us can't express ourselves.

While the lyrics are, of course, important in the above examples, it's the notes, the confluence of instruments, and the beauty of the sounds that stir the soul. At a Remembrance Ceremony I attended Sept. 15 at the Hollywood Bowl, the Hollywood Bowl Orchestra performed two well-

known Aaron Copland pieces, the dramatic "Fanfare for the Common Man" and the majestic "Simple Gifts" from *Appalachian Spring*. They poured over the spiritually yearning, parched audience like warm, gentle, invigorating rain. Everyone just seemed to breathe a little easier, a little softer afterwards. It was only a first step toward healing, to be sure—or perhaps only a respite from the horrors to come—but its solace was swift and secure.

MOVING ON: Singer/songwriter Cindy Bullens knows something about tragedy herself, and she also knows the power of music to help heal. It all



BULLENS

started in the summer of 1999, when Tony Award-winning producer/director John Wulp asked her to write *Islands*, a musical about island life on North Haven, Maine. Though she had never written a musical and was entrenched in her Artemis project *Somewhere Between Heaven and Earth* (an album inspired by the death of her 11-year-old daughter Jessie of cancer in 1996), Wulp refused to take no for an answer.

"The thing about going through a tragedy and coming out the other side is you have to decide what life is about," says Bullens, a part-time resident of North Haven herself. "What life is to me now is to do things I've never done."

Bullens, whose latest album, *New-er-land*, is due Tuesday (25), interviewed islanders to gather material for *Islands*' 13 songs, and Wulp cast only North Haven residents in the show. It debuted at the North Haven Community Building Memorial Day weekend and will move to New York City's New Victory Theater Saturday (29) for a performance that benefits the island's new theater.

The project has already led to another musical offer for Bullens—this time from a theater in New York City. "I won't not do something out of my own fear alone," she says. "I have nothing ever again in my life to lose."

Additional reporting by Jill Pesselnick in Los Angeles.



Each monthly issue of **ICE** brings you the scoop on hundreds of upcoming releases from every major and independent record label — the exact release date, interviews with key industry executives and artists, noteworthy songs, guest stars and other information you won't find anywhere else. We don't review new releases and reissues, we preview them... weeks ahead of time. If it's coming out on CD, you'll find it in **ICE!**

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MCA's Femi Kuti 'Fights' To Enlighten

BY MAGGIE STEIN

NEW YORK—With *Fight to Win* (MCA, Oct. 16), Femi Kuti strives in earnest to educate and enlighten the world about the problems of his African homeland.

"We are in crisis right now," he says. "I want to bring more attention to these issues."

Kuti is following the example set by his father, the late Nigerian musical/political pioneer Fela Anikulapo Kuti, who once said, "Afro-beat is not a music for entertainment; it is to spread a message."

"Do Your Best" is a call to end political apathy, while the title track speaks of the failures of the African government and its blindness toward a coming revolution. "Stop AIDS" warns Africans to practice safe sex and to be aware of the threat of the HIV virus.

Recorded in France, *Fight to Win* was produced by French producer Sodi, and it shows the artist backed by Positive Force—a new incarnation of a band Kuti started in 1986. He wrote, composed and arranged all of the set's songs, which are published by FKO Music (ASCAP).

This album differs from 1998's *Shoki Shoki* in that it offers guest appearances by American musicians. MCA labelmates Mos Def, Common, and Jaguar each collaborated with Kuti

on a song. Although the tunes carry the undeniable influence of such modern sounds as hip-hop, funk, and house music, they're rooted in tradi-



KUTI

tional African music that is passed on through the Yoruba Diaspora. African slaves took this traditional music with them when they settled in Cuba, Haiti, Brazil, and the U.S. Kuti says that this influence will always be with him. "I compose from the inside, and I believe African music is inside me. This music is part of who I am."

MCA is working to bring Kuti's messages to a diverse audience. With the label banking on his compelling live shows, the artist (who is managed by Francis Kertekian at FKO Music in Paris and booked by Tom Chauncey at Partisan Arts in San Francisco) will tour extensively. He was recently recruited by Perry Farrell to open Jane's

Addiction's tour this October along with Live. He will also perform that month at the Groundwork 2001 benefit concert, joining a roster that includes R.E.M and Pearl Jam. (The Groundwork organization aims to empower people to grow their own food.)

"We hope [Femi's live shows] will create mainstream awareness," notes MCA's director of marketing, Sig Sigworth, who adds that a street-level campaign was started earlier this month, when "Do Your Best" (featuring Mos Def) was shipped to clubs and specialty radio shows.

At retail, this should translate into a broad audience. Shawn Schwartz, owner of Brooklyn, N.Y., indie store Halcyon, says that *Shoki Shoki* was a top-seller. "It has amazingly wide appeal to fans of everything from house to world music to jam bands. We expect the same of *Fight to Win*."

Adding to Kuti's visibility and political activism is his participation in the forthcoming *Red Hot + Riot*, a Fela tribute album under the aegis of the venerable Red Hot AIDS relief/awareness organization. Kuti has completed a track that features Macy Gray and was produced by D'Angelo and Questlove of the Roots. The tribute will also be issued by MCA, which just released the latest batch in its exhaustive Fela reissue program.

Sound Tracks™



by Larry Flick

AND THE WORLD CHANGES: Few things seem as completely frivolous to this reporter as writing about music right now. As we all grapple with the ramifications of the tragic events of Sept. 11, dealing with publicists touting a new recording or listening to an artist wax boastful about his or her latest creative accomplishment is difficult, if not emotionally impossible.

And, yet, the world has continued to turn, regardless of the loss and devastation. It has to, even though the inclination of many (including this reporter) to cry or obsessively stare at TV news reports for hours on end is strong. The idea of strolling past countless missing-persons posters, makeshift memorials, and unnerving clusters of police officers, in order to dive into the hustle of the music business seems ice cold—and wrong.

But finding the closest facsimile of normalcy is necessary. Anything less is an act of defeat.

And perhaps this is a good time for our industry to check itself and take a close look at what we've been throwing out into the universe. Watching some companies currently scramble to recall CD sleeves, movies, and TV programs that would have been wildly inappropriate under the best of circumstances leaves one to wonder if we haven't lost sight of what we're all doing. Censorship is wrong, but so is blowing unnecessary negativity into the air. Food for thought.

ALL THAT GLITTERS: If you have a heart, you've got to feel badly for Mariah Carey these days. Bashing her imminent film debut in *Glitter*—not to mention its accompanying Virgin soundtrack—has become nearly as popular a national pastime as baseball. Maybe it's time to chill out and give the gal (who is still undergoing treatment for exhaustion) a break.

In truth, the disc is a tad startling at first; mostly due to the overwhelming presence of rappers **Busta Rhymes**, **Ja Rule**, and **DJ Clue**, among others. Carey occasionally seems to be lost in the sauce on several cuts—so much so that we were initially among the critics ready to drop-kick this project.

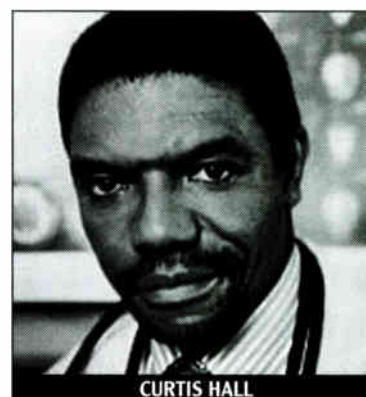
But a few dedicated spins of the disc has changed our mind. At the core of *Glitter* is a handful of heartfelt

ballads which indicate that Carey's film debut may be stronger than anyone is willing to admit. "Reflections (Care Enough)," in particular, is quite powerful. The gospel-laced ballad manages to illustrate a crucial plot point, while also providing insight into the emotional baggage that Carey's film alter ego carries.

Glitter tells the fictional tale of Billie Frank, a young singer who over-

comes a turbulent childhood and struggles to find her true family and true voice.

"When we first see Billie, she's singing with her Mom," notes director and *Chicago Hope* star **Vondie Curtis Hall**. "And there's this amazing chemistry between them. It's sweet, but it's also really heartbreaking because the



CURTIS HALL

mother is an addict. Billie ends up being taken away by the state because of this. She's so young when this happens that she doesn't understand why her mother doesn't come back for her. As she grows up, Billie is driven to understand her place in the world."

In making *Glitter* with Carey, Hall says the first challenge was finding a suitable leading man. Enter up-and-comer **Max Beasley**, whose first reading with the singer made it clear to Hall that they had palpable chemistry.

"They seemed to gel immediately," Hall says. "We could feel this incredible vibe from the two of them. It was wild, and it worked."

Beasley was instantly impressed with Carey: "Upon meeting and reading with Mariah, I discovered she's very generous. We bonded and remained close throughout the production of the film. I hope our mutual respect shows in the hard work we did together."

Hall, who also directed the Tupac Shakur/Tim Roth movie *Gridlock'd*, notes Carey "fully immersed herself" into the project and that the music of *Glitter* (much of which the artist wrote and co-produced) is tightly tied to the flow of the film. "The soundtrack works well on its own, but it really comes to life after you see the film—and all that Mariah brings to it."

A sneak peek of the movie (which also features **Da Brat** and **Eric Benet**) proves that the singer has grown considerably as a performer. Carey has the star-power and undeniable charm to render *Glitter* this year's equivalent to **Whitney Houston's** *The Bodyguard*. All one has to do is give this project a fair shake.

SEPTEMBER 29 2001 **amusement business**

Boxscore Top 10 Concert Grosses

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
MADONNA	Staples Center Los Angeles Sept. 9-15	\$8,303,165 \$250/\$45	61,464 four sellouts	Clear Channel Entertainment, Nederlander Organization
DAVE MATTHEWS BAND, IGUANAS	The Gorge George, Wash. Aug. 24-26	\$2,635,806 \$52.50/\$40.20	60,000 three sellouts	House of Blues Concerts
AEROSMITH, FUEL	The Gorge George, Wash. Aug. 10	\$942,010 \$73.50/\$35.70	20,000 sellout	House of Blues Concerts
AEROSMITH, FUEL	New Orleans Arena New Orleans Sept. 3	\$850,570 \$75/\$27.50	14,983 16,434	Clear Channel Entertainment
SADE, INDIA.ARIE	New Orleans Arena New Orleans Sept. 1	\$648,700 \$76.25/\$36.25	10,540 12,251	Clear Channel Entertainment
JOHN MELLENCAMP, THE WALLFLOWERS	The Gorge George, Wash. Aug. 11	\$606,633 \$70.35/\$59.85/\$49.35	10,458 13,500	House of Blues Concerts
AREA:ONE MUSIC FESTIVAL: MOBY, OUTKAST, INCUBUS, THE ROOTS	The Gorge George, Wash. Aug. 3	\$577,576 \$60.90	9,484 13,500	House of Blues Concerts
TOOL, MESHUGGAH	Palace of Auburn Hills, Auburn Hills, Mich. Sept. 16	\$557,925 \$37.50	15,616 sellout	Palace Sports & Entertainment, Inc., Clear Channel Entertainment
TOOL, MESHUGGAH	Xcel Energy Center St. Paul, Minn. Sept. 6	\$512,435 \$35	14,641 sellout	Jam Productions
TOOL, MESHUGGAH	Allstate Arena Rosemont, Ill. Sept. 9	\$502,688 \$37.50	13,405 sellout	Jam Productions

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First Solo Disc From Uncle Tupelo/Son Volt's Farrar Launches New Artemis Imprint

BY WES ORSHOSKI

NEW YORK—Explaining the dissolution of alt-country faves Son Volt, singer/songwriter Jay Farrar, the band's former leader, has no dramatic stories to tell. After the lauded group finished its final tour early last year, Farrar says, he was simply in need of a change.

"From a creative standpoint, after five years of recording and touring, it just seemed like it was time," he says.

"There are a lot of positive aspects of being in a band for five years: You develop a kind of synergistic groove and a particular approach. But after a while, there's a tendency to stick with that. And I felt like I would have been repeating what I had done before to make another [Son Volt] record."

After he wrapped that last tour with Son Volt—which he notes isn't entirely terminated but rather on "indefinite hiatus"—Farrar began piecing to-



FARRAR

gether the lyrics and music for his first solo album, *Sebastopol* (due Sept. 25 on Fellow Guard/Artemis), on which he experiments with different rhythms and instrumentation.

Thanks in large part to such guests as Gillian Welch, the Flaming Lips' Steven Drodze, Kelly Joe Phelps, Superchunk's Jon Wurster, and others, *Sebastopol* has provided the St. Louis-based artist with the chance to spread his musical wings a bit. The

album, co-produced by Farrar and John Agnello, has given him a chance to harmonize with other singers and experiment with keyboards, slide and blues guitar, and different drummers.

"On this one, I was able to let the songs [published by Grain Elevator Songs, BMI] evolve and mature," says Farrar, a former third of alt-country champs Uncle Tupelo. "They were put together more slowly. With Son Volt, we basically cut the songs live so we could re-create them on the road. [*Sebastopol*] is more of a studio album in that the songs are kind of pieced together."

Lyrically, the album—named after a small Northern California city and recorded in Millstot, Ill., not far from his home—is vintage Farrar, weaving mentions of such Western towns as Branson and Reno into stories of "drive-on wedding vows" and "forgotten nightmares," rising waters and dead promises, ascending ideals and lost freedoms.

"He symbolizes some sort of sturdy earthiness," says Fellow Guard head and former Warner Bros. A&R man Joe McEwen, who signed both Uncle Tupelo and its two offspring, Son Volt and Wilco, to Warner. "He's got a very honest, American-type voice and songwriting style that really transcends eras."

Recorded from May to July of last year, the album's release was delayed as Farrar made his transition from Warner Bros. (for which Son Volt recorded three albums) to Fellow Guard, which will make *Sebastopol* its first release. Farrar passed that time by composing the score to an upcoming indie film, titled *Slaughter Rule*, and by playing a string of intimate U.S. gigs, during which he was backed only by former Blood Oranges guitarist/vocalist Mark Spencer. Booked by Frank Riley at Hi-Road touring in San Francisco, Farrar and Spencer will return to the road next month.

To promote the release of *Sebastopol*—the first 50,000 copies of which will include three extra songs—Farrar will visit and perform on various triple-A, Americana, and noncommercial stations throughout the U.S. Artemis is working the song "Voodoo Candle" at those formats. Those who buy the album at the nearly 200 stores belonging to the Music Monitor Network and the Coalition of Independent Music Stores will receive a lyric book.

Kelly Rollinson, purchasing manager for the 11-store, North Carolina-based Record Exchange chain, says it's nice to see Farrar trying new things. "It's always a good thing—it helps the artist and their music grow," she says, adding that loyal as alt-country fans tend to be, Farrar's core faithful will no doubt make the transition with him.

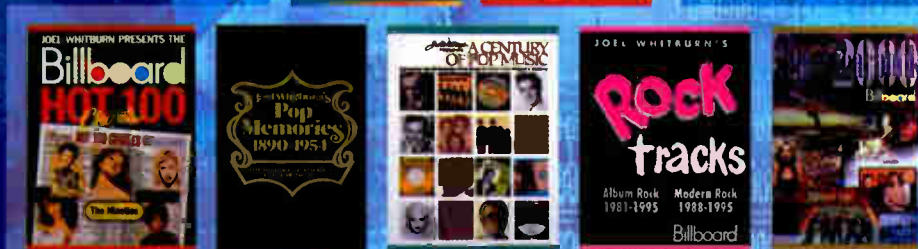
Later this year and into the next year, Farrar (who currently does not have management) will dig through the Uncle Tupelo archives for live tracks and unreleased demos for a Legacy/Sony anthology due in March. The label is to reissue the band's first three albums, starting in early 2003.

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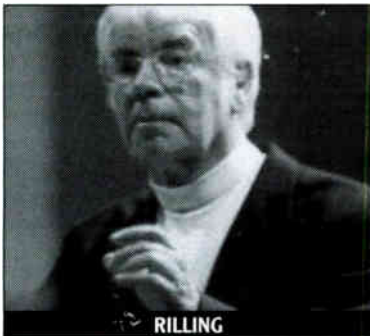
The Classical Score

by Steve Smith



NEW PASSIONS: The liturgy of the Christian church has been a source of musical inspiration for countless classical composers throughout the history of Western music. Numerous timeless classics—from **Allegri** and **Tallis** to **Bruckner** and **Verdi**—have resulted from composers addressing issues of faith. In the early years of the 20th century, the practice declined, due both to international politics and modernist aesthetic agendas—although there were exceptions in the oeuvres of such composers as **Stravinsky** and **Britten**.

In the 20th century's latter half, sacred music has made a comeback through the widespread success of such "holy minimalists" as **Arvo Pärt** and **John Tavener**. Older modernists, including **Krzysztof Penderecki**, have also felt the call of liturgical subjects. Last year, **Philip Glass** premiered his choral Symphony No. 5, a sprawling work on sacred texts from Western and non-Western sources, subsequently released by None-



RILLING

such. The same label has just issued **John Adams' El Niño**, a glittering, gorgeous, and deeply moving modern nativity oratorio.

To commemorate the 250th anniversary of **Johann Sebastian Bach** last year, German conductor **Helmut Rilling** and the Internationale Bachakademie Stuttgart commissioned four new works that cast Biblical sources in a contemporary light. As the artistic director of the Bachakademie, Rilling has devoted a great deal of attention to the music of Bach—including recording the composer's mammoth series of cantatas. The German label Hänssler Classic—distributed in the U.S. by Collegium—released Rilling's cycle over the past two decades and reissued it in the label's complete Bach anniversary boxed set in 1999. Yet Rilling has not turned his attention to the past entirely, having earned a Grammy Award in 2000 for his recording of Penderecki's Credo—a Bachakademie commission—with the **Oregon Bach Festival Orchestra and Chorus**.

In commissioning **Wolfgang Rihm**, **Oswaldo Golijov**, **Sofia Gubaidulina**, and **Tan Dun** for the "Passion 2000" project, Rilling and the Bachakademie could hardly have picked a more disparate group of composers. "We wanted to choose four composers from different cultural backgrounds with the idea to have Passions in four languages: English, Spanish, German, and Russian," Rilling explains. Each composer chose one of the four Gospels of the New Testament to set.

According to Rilling, the composers

responded to the challenge in very different and personal ways. He says, "Gubaidulina immediately accepted the idea, saying that this would be the greatest challenge in her life. The others were more hesitant in accepting the commission, voicing difficulties dealing with such a central Christian theme." Each composer was given absolute freedom in terms of idiom and performing forces.

Hänssler released Rilling's Bachakademie recording of Rihm's *Deus Passus* in time for Easter this year. Golijov's *La Pasión Según San Marcos*, recorded by the **Schola Cantorum de Caracas**, was shipped to U.S. stores two weeks ago; Gubaidulina's *Johannes-Passion*, recorded by **Valery Gergiev** and the **St. Petersburg Chamber Choir**, will follow in October. (Sony Classical will issue Dun's *Water Passion—After St. Matthew* next year, conducted by the composer.)

The resulting works cover a wide stylistic spectrum. Rihm excised portions of the scripture that he felt could be interpreted as anti-Semitic and added verse from **Paul Celan's Tenebrae** to create an austere, craggy work commemorating victims of the Holocaust. Gubaidulina interpolated straightforward narrative sections (featuring the sepulchral bass of **Genady Bezzubekov**) with "heavenly" interjections, in the process adding a heavy dose of drama to her motionless style. Golijov, an Argentine Jew, blended hypnotic minimalist textures with the fervent drumming and dance rhythms of Latin Passion traditions.

For Rilling, the new works directly counter the relative lapse in religious composition during the past century. "During the 20th century, faith no longer determined society's thinking as it had in former centuries," he says. "I regret that, because I still think that the central themes of Christian faith are close to many people—especially the Passion, in the many meanings of that term. In the past, the church had often given those commissions, but this is rarely the case now. The Bachakademie tried to fill that gap."

ALSO: Collegium has announced that it will donate \$1 to the American Red Cross for World Trade Center disaster relief for each copy sold of two upcoming releases. The discs—Hänssler's *From the New World*, a set of American light classics by **Gershwin**, **Copland**, and others performed by the **SWR Radio Orchestra**, and Collegium's *Feel the Spirit*, featuring new works by **John Rutter** based on madrigal and folk song—ships in October.

ARTISTS & MUSIC

In The Works

• On Oct. 9, Yoko Ono will issue *Blueprint for a Sunrise*, her first studio effort since 1996's *Rising*. Produced by Ono with Rob Stevens (and featuring a collaboration with son Sean Lennon), the Capitol disc sprung from three tracks that the artist originally created for a book accompanying her highly touted art exhibit last year.

• The Rembrants, perhaps best known for writing and performing the theme to famed NBC sitcom *Friends*, return Oct. 2 with *Lost Together*. Signed to the Connecticut-based J-Bird Records, the project shows the act reuniting after a three-year hiatus from

recording and touring. Produced by the act with John Fields, the album mines a decidedly sweet, Beatles-esque sound.

• Rhino has unearthed rare tapes of Pete Townshend/Raphael Rudd concerts, circa 1979-1980, and compiled them into *The Oceanic Concerts* (Oct. 16). The invitation-only shows were held at the Townshend-founded Meher Baba Oceanic center, and it showcases the legendary Who guitarist/songwriter and his then-protégé Rudd, a pianist/harpist. The disc offers acoustic versions of some of Townshend's best-known songs, as well as a handful of Rudd originals.



Acting Locally. Fiona Apple, pictured, made an appearance at Bumbershoot 2001: The Seattle Arts Festival, which showcases both top-name acts and local artists and activists. Presented by the nonprofit organization One Reel, the event ran Aug. 31-Sept. 4 at the Seattle Center. Participating artists included the Black Crowes, Mos Def, and Loretta Lynn.

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ALBUMS

Edited by Michael Paoletta

POP

ALFIE
If You Happy With You Need Do Nothing
PRODUCER: Joe Robinson
Twisted Nerve/XL Recordings/Beggars Group 145

Alfie specializes in musty, AM radio-influenced indie pop. On its debut (with the grammatically challenged title), the U.K. quintet—led by singer Lee Gorton—churns out twee atmospheric tailormade for hipsters to sip Sunday-morning coffee by. Gorton has said he is interested in exploring the middle ground between traditional guitar pop bands and experimental instrumental groups like Tortoise and Mogwai. For the most part, the experiment works: The sun-drenched vibe of the album makes the whole greater than the parts, outweighing the songwriting and, at times, even the individuality of the songs themselves. Yet *If You Happy With You Need Do Nothing* still works best in its more distinctive lo-fi rock moments (“It’s Just the Weather,” “You Make No Bones,” “Umlaut”) than as an ambient chamber-pop experiment.—**BG**

BECKY TAYLOR
A Dream Come True
PRODUCER: Stephen Johns
EMI Classics 7243 5 57142 2 0

Becky Taylor has been winning awards for singing since she was 7, when she played Eponine in *Les Misérables*. Now 12, the British theater veteran releases this collection of songs from movie and stage musicals—mostly youth-oriented shows like *Mary Poppins* and *The Secret Garden*. Over sometimes treachery arrangements, her soprano—though often breathless and sibilant—brims with cheer. Sheer enthusiasm is enough to sell a straightforward, bright number like “I’m Flying” from *Peter Pan*. But she lacks the emotional depth to tackle headier material; on “Not While I’m Around” (*Sweeney Todd*) or “Over the Rainbow” (*The Wizard of Oz*) she’s in way



P.O.D.
Satellite
PRODUCERS: Howard Benson and P.O.D.
Atlantic 83475

The timing for an album’s release has never been so good. At a time when the world is awash in tension and uncertainty, today’s youth need music that’s “cool” but positive. P.O.D. doles out the kind of hyper-aggressive, rap-inflected rock that kids are currently embracing. The difference, though, is that this act deals exclusively in proactive, encouraging lyrics. Lightweight? No way. Anthemic tracks like the rising radio hit (and *Total Request Live* video staple) “Alive” and the single-ready “Set It Off” have sharp musical teeth. Marcos is a tight-fisted guitarist, floating a well-measured blend of power chords and intricate lead riffs over Traa’s taut bass and Wuv’s urgent drums. All the while, frontman Sonny growls and rants with ample authority. In all, *Satellite* not only has the juice to elevate P.O.D. to much-deserved superstar status, it could very well blow some desperately needed hope into the air.—**LF**

over her head. Taylor hits the right notes, but there’s no meaning or expressiveness, no color or subtext. (After all, she hasn’t even reached puberty yet.) With her raw talent, Taylor is on the right track to become a serious vocalist one day, but she isn’t there yet.—**WH**

MACY GRAY
The Id
PRODUCERS: Darryl Swann and Macy Gray
Epic EK 85200

What does a neo-soul songstress extraordinaire do for an encore when what came before (the multimillion-selling album *On How Life Is*) spawned a Grammy-winning single (“I Try”) and collaborations with Fatboy Slim and Black Eyed Peas? If that artist is Ohio native Macy Gray, she takes a hard look in the mirror and begins writing from the most pure of places: the subconscious. But



this is no psycho-drama. *The Id* is carefree and optimistic, steeped in free love and hippie-shake sensibilities (revel in the disco-splashed “Sexual Revolution,” the beauty that is “Sweet Baby” featuring Erykah Badu, and the positively giddy “Hey Young World II” featuring Slick Rick). There are times, though, when buoyancy gives way to conflict, as on the Sly Stone-etched “Harry” and the Billie Holiday-inflected “Don’t Come Around.” After all, Ms. Gray is only human.—**MP**

R&B/HIP-HOP

DJ KRUSH
Zen
PRODUCER: DJ Krush
Columbia 8027

Those who think that hip-hop is nothing more than a rapper and a DJ



VARIOUS ARTISTS
Hank Williams: Timeless
PRODUCERS: Luke Lewis, Mary Martin, and Bonnie Garner
Lost Highway 088-170-239

Despite the best intentions, the icons of popular music aren’t always best-served by “tribute” albums—as fans of these artists well know. But with *Timeless*, a superstar-studded tip of the hat to immortal country singer/songwriter Hank Williams, Lost Highway has set a heartening new standard. From the A&R to the packaging, *Timeless* brims with class and taste. Of course, the songs cut as close to the heart of American musical art as any ever written, and these interpretations are all subtle and deeply felt. Just a few highlights: Bob Dylan’s “I Can’t Get You Off of My Mind,” Ryan Adam’s “Lovesick Blues,” Keith Richards’ “You Win Again,” and Beck’s “Your Cheating Heart,” as well as tracks by Sheryl Crow, Emmylou Harris, and Tom Petty. That’s not to mention the apt inclusion of Williams’ grandson—Hank Williams III—or Johnny Cash’s spectral take on “I Dreamed About Mama Last Night.” What becomes an Americana legend most? An homage like this.—**BB**

should give a serious listen to DJ Krush’s latest set. A hip-hop pioneer in his Japanese homeland, DJ Krush effortlessly combines elements of rap, soul, and world music into a unified whole. As on such previous albums as 1996’s *Mei-so* and ‘99’s *Kakusei*, *Zen* finds DJ Krush a true master of emotion, particularly on

VITAL REISSUES

VARIOUS ARTISTS
Philadelphia Folk Festival 40th Anniversary
PRODUCER: Gene Shay
Sliced Bread SB74440SL

“The Philadelphia Folk Festival is more than a music festival,” writes *Sing Out!* magazine editor Mark D. Moss in the 58-page booklet accompanying this four-disc, 58-track, and six-video set. His statement suitably evokes the family-style nature of Philly’s 40-year, all-volunteer folk fest, which, as documented here, transcends overlapping generations of artists and audiences. Nicely sequenced, starting with “Scots Piping” by the late highland piper Bruce Martin (the festival’s official

piper for more than 30 years), the set segues into the legendary Richard Thompson-led Fairport Convention’s 1970 rendition of “Walk a While.” Others caught in their prime include a young Bonnie Raitt, Doc & Merle Watson, Phil Ochs, Judy Collins, Mississippi John Hurt, Tom Rush, and Ramblin’ Jack Elliott. Such veteran folkies as Loudon Wainwright III, Nanci Griffith, Janis Ian, Christine Lavin, John Prine, Arlo Guthrie, and John Hartford are represented by more recent fare—as are contemporary folk group Eddie From Ohio and bluegrass youngsters Nickel Creek. Adding ethnic/world music touches are Eastern European dance-music group Harmonia, Cajun



band Beausoleil, Andes mountain group Inti Illimani, and Latin songstress Irene Ferrera. The appropri-

ate closer for the superlative set, which was produced by the fest’s evening concert host and folk-radio personality Gene Shay, is a free-for-all on Leadbelly’s “Goodnight Irene,” loosely fielded by Steve Goodman.—**JB**

KENNY ROGERS
The Gambler
PRODUCER: Larry Butler
Dreamcatcher Records 9022

Kenny Rogers had yet to complete his soft-rock-to-country metamorphosis in 1978, but that would change forever by November with the release of *The Gambler*, propelled by a Grammy-winning title cut that topped both the country and pop singles charts. Outside of that

tracks like the sultry “With Grace” (featuring N’Dea Davenport) and the complex “Endless Railway” (featuring the Roots’ drummer Ahmir “Questlove” Thompson). Also injecting additional verve into the proceedings are Zap Mama and Company Flow, among others.—**RH**

DANCE/ELECTRONIC

MONEY MARK
Change Is Coming
PRODUCERS: Mark Ramos-Nishita, Mario Caldato Jr., and Craig Silvery
Emperor Norton 7045

For his Emperor Norton debut, keyboardist/producer Money Mark decided to take the instrumental route. The result, part lounge music, part ‘70s film score, is wholly individual. Mark, known for his collaborations with Beastie Boys and Beck, remains true to his left-of-center production tendencies on such tracks as “Information Contraband,” where distorted sounds dominate. Conversely, the funky “Soul Drive Six Avenue” sounds like a flashback from a Blaxploitation film. Meanwhile, Mark’s keyboards dominate tracks like “Chocochip” and “Caught Without a Race.” An acquired taste for sure, Mark’s *Change Is Coming* will surely please those looking for something beyond the ordinary.—**RH**

COUNTRY

★ THE DERAILERS
Here Come the Derailers
PRODUCER: Kyle Lehning
Lucky Dog 86793

A slicker studio presence and an A-list producer have done little to dilute the purity of the Derailers’ retro-honk style on their Lucky Dog debut. In fact, the Austin-based quartet has seldom sounded better, whether it’s the Mexicali flavor of “More of Your Love,” the unbridled roadhouse two-stepper “Bar Exam,” or the lush, reverb-drenched ballad “You Know What She’s Like.” The twin engines of the Derailers are chief singer/songwriters Tony Villanueva and Brian Hofeldt, who, along with Hofeldt’s deft guitar work and a sturdy rhythm section, breathe life into the Bakersfield-meets-Everly Brothers of
(Continued on next page)

CONTRIBUTORS: Bradley Bambarger, Jim Bessman, Leila Cobo, Gordon Ely, Larry Flick, Brian Garrity, Rashaun Hall, Wayne Hoffman, Michael Paoletta, Deborah Evans Price, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and 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 bureau.

(Continued from preceding page)

"Your Guess Is Good as Mine," the Orbison-esque ballad "I See My Baby," and the acoustic-based weeper "My Angel's Gettin' Tired." Elsewhere, the instrumental "Country a Go-Go" is a surf-twang romp, and "All the Rage in Paris" is a clever Texas band saga. A 100-proof effort from start to finish, the Derailers appear poised to make their biggest splash yet in a genre rife with watered-down music.—**RW**

★ **BUDDY & JULIE MILLER**

Buddy & Julie Miller

PRODUCERS: Buddy and Julie Miller
HighTone Records 8135

In an alternative universe, Buddy and Julie Miller are the reigning king and queen of contemporary country music. On their first full album together, they shine like diamonds, with 11 songs that are as real as dirt. In many ways, this is a Julie Miller show: She wrote seven of the songs (all superbly crafted), and her little-girl-lost vocal is infinitely more interesting than most of what mainstream country offers. She's Tom Petty's feminine side on the blistering "You Make My Heart Beat Too Fast" and a wounded sparrow on the sultry-spooky "Dirty Water." For his part, Buddy Miller offers granite to his wife's morning dew, a blending that slays on such excellent duets as the gently thrumming "Keep Your Distance" and the mountain blues "Little Darlin'." Bob Dylan's "Wallflower" is hillbilly honk in the Millers' hands, and "Rachel," a touching, brilliant tribute to a prescient Columbine victim, addresses that tragedy better than a thousand "experts" ever could. This is one fine, fine piece of work.—**RW**

LATIN

► **PILAR MONTENEGRO**

Desahogo

PRODUCER: Rudy Perez

Univision Music Group 088310026

Former Garibaldi member Pilar Montenegro's solo debut on new label Univision is a pleasant surprise. Although *Desahogo* doesn't break any new ground, Montenegro possesses a smooth (if not particularly emotive or remarkable) voice that can stand alone without major props and that lends credibility to this project. The result? A solid, ballad-heavy pop album that includes covers of two revered classics ("Desahogo" and "Y Volveré"). Although a host of often corny lyrics detracts from the good melodies here, Latin radio will surely love the sound (and the look) of Montenegro.—**LC**

► **LA LEY**

MTV Unplugged

PRODUCERS: Humberto Gatica and Kenny O'Brien

WEA Latin 40949

Chilean pop/rockers La Ley are known for lush, melodic songs and tight, onstage deliveries. On its first unplugged set, such qualities shine through with help from gospel-shaded backing vocals and an understated string section that supports frontman Beto Cuevas' soulful and versatile vocals (he sings in Spanish, French, and English). The unobtrusiveness of the strings—filtered as they are through the entire album—are finally more pleasant than compelling. This

has to do as much with the choice of material—mostly subdued—as with the arrangements themselves, which, though tasteful, lack the variety necessary to sustain 16 full tracks. Standouts include the opening "Animal," with its tempo and mood changes, the lyrical "El Duelo," and "The Corridor," which is sung in English. But more could have been done with the excellent material that served as the basis for this album.—**LC**

BLUES

★ **JAMES "BLOOD" ULMER**

Memphis Blood: The Sun Sessions

PRODUCER: Vernon Reid

Label M 495728

Ex-Living Colour guitarist Vernon Reid rates a shout-out for convincing avant-jazz/funk guitarist James "Blood" Ulmer to take on this project. Reid's belief that Ulmer possesses a great blues voice is vividly confirmed by the songs on display here. Backed by a fine lineup of players, Ulmer gets down on some meaty blues tunes, including Willie Dixon's "Back Door Man" and "Spoonful," Otis Rush's "Double Trouble," and the John Lee Hooker classic "Money." Ulmer is consistently deep in the groove on vocals and guitar, but there are transcendent moments, specifically his enthralling version of the Son House song "Death Letter," and his haunting cover of Rush's "Double Trouble." Ulmer's blues are as real and distinctive as his jazz.—**PVV**

WORLD MUSIC

★ **SAÏD CHRAÏBI**

The Key to Granada

PRODUCERS: Mohamed Métalsi and Saïd Chraïbi

Institut du Monde Arabe 321038

The *oud*, or Middle Eastern lute, is one of the most iconic of musical instruments, with antecedents dating back to the very first stringed apparatus. Blessed with a rich repertoire and a handful of forward-minded interpreters, the *oud*'s sound still reverberates through Arabic music today. Casablanca virtuoso Saïd Chraïbi uses that sound here to evoke the Andalusian cross-cultural connections between contemporary Morocco and the Moorish Spain of long ago. His tone is robust and his articulation precise, empowering a wide range of poetic expression throughout this beautifully produced disc. The album is also well-annotated and gorgeously packaged, adding to its allure. Distributed in the U.S. by Harmonia Mundi.—**BB**

CLASSICAL

★ **MARK ANTHONY TURNAGE**

Music to Hear

PRODUCER: Chris Craker

Black Box 1065

British composer Mark-Anthony Turnage is not only one of contemporary music's most vital voices but also a rarity in that he has been able to incorporate influences from jazz into a potent, persuasive language for the concert hall. After a lauded series of orchestral and midsize ensemble recordings for EMI and Decca in the mid- and late '90s, he hasn't been heard from much

on disc lately, despite a spate of new pieces. The enterprising Black Box label helps rectify that, with this essential set of chamber works. Mining an elegiac vein—one closer to the archetypal English idiom than any previous Turnage collection—*Music to Hear* boasts the expert Nash Ensemble, with clarinet, cello, and piano predominating. *An Invention on "Solitude"* and *Cortege for Chris* (the latter since incorporated into Turnage's latest opera, *The Silver Tassie*) are among the blue-hued gems. Black Box is distributed in the U.S. by Harmonia Mundi and in the U.K. by Select.—**BB**

CHRISTIAN

► **MICHAEL W. SMITH**

Worship

PRODUCERS: Michael W. Smith and Tom Laune

Reunion Records 02341-0025

Recorded live this summer at Carpenter's Home Church in Lakeland, Fla., *Worship* is one of the year's most highly anticipated albums in the Christian market. The appeal is understandable: Worship music is the Christian industry's most popular subgenre right now, and Smith has long been one of the community's top-selling, best-loved artists. Backed by an all-star choir (Greg Long, Craig & Dean, Cindy Morgan, and Amy Grant, among others), Smith delivers some of the most stirring worship songs ever written. Among the highlights are the Matt Redman-penned "The Heart of Worship," Paul Baloche's "Open the Eyes of My Heart," and Rich Mullins' classic "Awesome God." Also included is "Above All," which Smith sang at the inaugural prayer service for President George W. Bush. Each track reverberates with passion and reverence; at a time when people are looking for peace and comfort, consider this album musical balm.—**DEP**

GOSPEL

► **LEJUENE THOMPSON**

Soul Inspiration

PRODUCER: Cedric Thompson

EMI Gospel 20309

LeJuene Thompson arrives as a solo artist with a formidable résumé in hand. As a featured vocalist for gospel chart-toppers Donald Lawrence & the Tri-City Singers, she sang lead on the group's early-2001 gospel-splashed dancefloor hit, "Testify," which was remixed for the clubs by DJ/producer Junior Vasquez. While *Soul Inspiration* ably attests to Thompson's mastery of hook-laden, in-your-face funk ("Deliverance," "You Brought the Sunshine"), it also allows for much musical exploration. The artist struts impressive jazz chops on "Born Again" and shines on the smooth, R&B-tinged "How Can You Walk Away." With lyrics that are strongly but never stridently gospel, Thompson and her hit-making producer/husband Cedric Thompson display ears that are obviously familiar with such secular counterparts as TLC, Lauryn Hill, and Mary J. Blige—as well as gospel sisters Trin-i-tee 5:7. After nearly a decade on the periphery of stardom, Thompson seems poised to make a leap into the limelight.—**GE**

O N S T A G E

A CHORUS LINE

Music by Marvin Hamlisch and Ed Kleban

Book by James Kirkwood and Nicholas Dante

Choreography by Michael Bennett and Bob Avian

Directed by Baayork Lee

Paper Mill Playhouse, Millburn, N.J.

What was it that made *A Chorus Line* a singular sensation in musical theater history? It wasn't the costumes; the final scene's famous gold top hats aside, the wardrobe largely comprises leotards and headbands, sneakers and T-shirts. It wasn't the sets, as they're composed of essentially a bare stage with a few well-placed mirrors. It wasn't even the dancing—until the finale, most of the dance routines are "rehearsals," rife with missed steps, flubbed combinations, and bad timing.

No, what made *A Chorus Line* worthy of an armload of Tonys and the Pulitzer Prize when it debuted in 1975 wasn't anything tangible. It wasn't even the award-winning book by James Kirkwood and Nicholas



Dancers dress up in top hats and tails for the finale in *A Chorus Line*.

Dante or the spectacular score by Marvin Hamlisch and Ed Kleban. What made *A Chorus Line* stand apart from everything before it was the simple but intense drama of people laying bare their hopes and fears as they aspired to the *lowest* rungs of theatrical stardom.

The show's sense of intimacy—where the audience is privy to the characters' deepest feelings and most painful memories—is what fueled viewers' passion and helped make *A Chorus Line* the longest-running musical in Broadway history (although it would later be surpassed by *Cats*) before it closed in 1990.

The same sense that made *A Chorus Line* speak to audiences for so many years survives today, in the current production at New Jersey's Paper Mill Playhouse—the New York area's first major revival of the show in a decade. Several cast members from the 1975 Broadway debut showed up at the premiere to pass the torch to the players in this version, which is directed by Baayork Lee—who played Connie in the original. (One cast member who couldn't make the premiere was Donna McKechnie, who will take the stage Oct. 2 at Paper Mill to perform her new one-woman show, which includes a reprise of "Music and the Mirror," the song that helped win her a Tony for *A Chorus Line* 25 years ago.)

From the opening number, "I Hope I Get It," the show keeps its

focus on what's inside the eager dancers auditioning for a place in the chorus line of a new show. This production takes a few minutes to build up steam, but once a trio of women recount their loveless childhoods in "At the Ballet"—in a home-run, knockout performance—the characters all open up. What follows is moment after moment of incredible vulnerability as a demanding, unseen director gets the auditioners to reveal themselves in front of their rival dancers—and the audience.

As 17 dancers compete for eight slots, they expose their raw ambitions in ways both comic ("Dance: Ten; Looks: Three") and poignant ("Hello Twelve, Hello Thirteen, Hello Love"). Just before the final cut, they all ponder what they would do if they couldn't dance anymore,

in the song that the show made a standard, "What I Did for Love," sung with gusto by Cindy Marchionda as Diana.

The cast of young performers—although experienced and competent—doesn't include anyone who

might be deemed a "star," but several of the players make great impressions. As Bobby, Robert Tunstall uses physical comedy to sell "And . . ." As Kristine, Raegan Pierce brings a flair for hare-brained wackiness to "Sing," brightening up the evening's mood at a critical juncture. And Eric Dysart's energetic dancing helps Richie—an otherwise underwritten character—stop the show.

Like director Lee, musical director Fran Liebergall has a long history with *A Chorus Line*; as Hamlisch's assistant, she was the pianist for the original off-Broadway production and the subsequent Broadway run. Here, her pacing is a bit uneven, but she still brings the pop score alive with blasting brass accents and an electric '70s-rock flavor.

That the score of *A Chorus Line* is unique for its energetic contemporary arrangements and sardonic, often randy lyrics is plain to anyone who owns the Columbia original Broadway cast album, the 1998 reissue of which was remastered and slightly expanded. But the true heart of the show—the pain and the pathos, the jaded resignation and the arrogant optimism—is only evident onstage. A quarter-century after its debut, the show still packs a surprising emotional wallop: The audience walks out not only singing the last number, "One," but also wiping away tears for the dancers who didn't make the final cut.

WAYNE HOFFMAN

SINGLES

Edited by Chuck Taylor

POP

LEONA NAESS I Tried to Rock You But You Only Roll (3:21)
PRODUCERS: Martin Terefe, Jason Darling, and Leona Naess
WRITER: L. Naess
PUBLISHERS: EMI Blackwood Music, obo Messy Naess Publishing, BMI
Outpost/MCA Records 25468 (CD promo)
 With a soft, inviting voice that invites comparisons with Edie Brickell, Leona Naess makes music that is more than merely a vehicle for showing off her pipes. Her delivery is subtly sophisticated, like Ani DiFranco after a soothing bubble bath, purring with equal parts intelligence and spunk. "I Tried to Rock You But You Only Roll" (a title that Kiss somehow overlooked) is the kind of delectable pop that should blare over loudspeakers at roller rinks everywhere. Naess sings with personality and assurance, delivering such empowered lines as "I know what I am and I know that I'm right." Sure to have you humming, the track hooks the listener with a propulsive drum beat and even a hand-clapping interlude. It's light-weight stuff, but Naess shows more sophistication and songwriting smarts than most of her ilk.—**SB**

PLAY Us Against the World (3:41)
PRODUCERS: Bag & Arnthor
WRITERS: A. Bagge, A. Birgisson, A. Lameche, and S. Mumba
PUBLISHERS: Air Chrysalis Scandinavia/Murlyn Songs/Universal Music/Warner-Chappell U.K.
Columbia 79632 (CD promo)
 They just keep getting younger, don't they? Play is a group of four Swedish girls, aged either 12 and 13, and for their debut, they've hooked up with some of the biggest names in hyper-melodic pop, like Anders "Bag" Bagge, Ric Wake, and Sturken & Rogers. First single "Us Against the World" is a sturdy piece of Disney-friendly midtempo pop about confiding in a best girlfriend. Layers of swirling harmonies mimic vintage Bananarama, while the chorus is catchy enough to keep a group of girls at a slumber party entertained through the night. If this act can find its place amid the crammed teen playing field and build a hip factor with kids, Play might launch its career into fast forward.—**CT**

COUNTRY

THE DERAILERS More of Your Love (3:02)
PRODUCER: Kyle Lehning
WRITERS: Kostas and W. Wilson
PUBLISHERS: International/Seven Angels Music/Songs of Nashville/DreamWorks/Uno Mas Music, BMI
Lucky Dog 32567 (CD promo)
 This talented Austin, Texas-based outfit has already cultivated an enthusiastic brigade of fans that could be easily enlarged if country programmers would get behind this charming record. Well-known for his groundbreaking success

SPOTLIGHTS



TRAIN Something More (4:04)
PRODUCER: Brendan O'Brien
WRITER: Train
PUBLISHER: EMI April Music/Blues Lamp Music/EMI Blackwood/Wunderwood Music, ASCAP
Columbia 24682 (CD promo)
 The second single from Train's triumphant second outing, *Drops of Jupiter*, is a moody, deep-rooted track steeped in the atmospheric imagery of despair and loneliness. Lead singer Pat Monahan sounds effectively downtrodden and beaten by a love that has turned away, as he sings, "I just opened my eyes/And let the world come climbing in/It's all better now, things are gonna work somehow/If I just sleep another hour." Melodically, "Something More" could have come from Collective Soul's rock ballad songbook, with its beautiful chords and sweeping, emotional chorus. Train has taken the slow and steady route to success, but this latest offering demonstrates a breadth and versatility that outbids the many other rock groups trying to keep their names in lights; it should propel the band to its greatest heights yet. Columbia offers two mixes: one with a more guitar-engaged edge for rock and a strings-enhanced pop version. Both get the message across effectively.—**CT**

O-TOWN We Fit Together (3:56)
PRODUCERS: Cutfather & Joe
WRITERS: M. Hansen, J. Belmaati, and Reme
PUBLISHERS: Cutfather & Joe Music Publishing/Warner-Chappell/Reme Songs/Fox Film Music, BMI
J Records 21082 (CD promo)
 You can't argue with success. With tenacity, the boy-band-that-could has defied the odds and surpassed the expectations of even the most optimistic youth pop fan. Its top five debut album has sailed past the platinum mark, while second single, the cloud-touching "All or Nothing" became a legiti-



mate airplay and sales smash, reaching No. 3 on the Hot 100. To capitalize on the group's hot streak, J Records has wisely side-stepped the album's mid-dling selection of songs for a new recording, "We Fit Together." It is being stripped onto future copies of the album and appears on J's *Dr. Doolittle II* soundtrack. The melodic midtempo track marches on solid ground, with glittering, larger-than-life harmonies—the group's forte—an instantaneously appealing singalong chorus, and keen production from hit-makers Cutfather & Joe. Radio and MTV have found a good friend—and a good fit—in O-Town. Looks like 'N Sync's not the only "celebrity" in the boy-pop arena, after all.—**CT**

with Randy Travis, Kyle Lehning is a producer skilled at blending traditional sounds with radio-ready production. And although this record has a retro feel that's a little left-of-center, it's catchy, fun, and accessible. The band's road-tested musicianship shines, and the lead vocals have an earthy, seductive quality that just gets better with repeated play.

You can close your eyes and feel the sawdust of a honky-tonk beneath your feet and almost smell the cold beer flowing behind the bar. The Derailers have style, substance, and personality, and isn't that what a great country band is all about? Find this and other honky-tonk treasures on the band's new project, *Here Come the Derailers*.—**DEP**



BUSH The People That We Love (3:56)
PRODUCERS: D. Sardy and Bush
WRITER: G. Rossdale
PUBLISHER: Mad Dog Music, BMI
Atlantic 300605 (CD promo)
 Bush previews its imminent new set, *Golden State*, due Oct. 23, with a jam that sees the London-bred band returning to sharp rock form. The studio frills and experimentation of its recent efforts have been wisely eschewed in favor of the white-knuckled brand of guitar-drenched alt-rock that rendered them a platinum-selling, arena-level entity in 1995. That said, there's absolutely nothing regressive about "People." If anything, Gavin Rossdale is now a more forceful, focused frontman. Gone are the quirky lyrical images that would occasionally confound those who weren't diehard fans. In their place is clear, from-the-hip prose that allows Rossdale to belt more from the gut. His passion is palpable here, as the band—guitarist Nigel Pulsford, bassist Dave Parsons, and drummer Robin Goodridge—surrounds him with a perfectly orchestrated collision of guitars, rhythms, and hooks that guarantee out-of-the-box radio approval. In fact, don't be surprised if "People" bursts beyond its rock radio comfort zone into the top 40 arena.—**LF**

BRUCE ROBISON What Would Willie Do (5:11)
PRODUCER: Bruce Robison
WRITER: B. Robison
PUBLISHER: Carnival Music, BMI
Boars Nest Records (CD promo)
 Former Lucky Dog artist Bruce Robison has created his own label and announces the release of his new album

via this delightful, tongue-in-cheek ditty about turning to scenes from the life of the Red-Headed Stranger for wisdom and perspective. It's amazing that Robison can turn in such a charismatic vocal performance when it had to be hard to keep from laughing out loud on this hilarious record. The lyrics chronicle some of Willie Nelson's most colorful moments, such as his battles with the IRS and the time his wife sewed him up in a bed sheet and smacked him with a broom stick. Nelson's life is the stuff of country legend, and this is an extremely funny record that should light up airwaves in Texas and elsewhere for stations that want in on the joke. Robison is the writer responsible for Tim McGraw and Faith Hill's current hit "Angry All the Time." That two such diverse songs came from the same pen is a testament to his writing talent, as well as to his durable sense of humor.—**DEP**

RAP

ERICK SERMON I'm Hot (3:50)
PRODUCER: Erick Sermon
WRITERS: E. Sermon and M. Gaye
PUBLISHERS: Erick Sermon Enterprises/EMI Music Publishing/Marvin Gaye Estate, ASCAP
J Records 21089 (CD promo)
 Erick Sermon hopes that a second time will remain the charm with "I'm Hot," the lead single from his forthcoming J Records debut. This summer, Sermon scored a hit by lifting a rare Marvin Gaye sample for the infectious "Music." The single reached No. 2 on the Billboard R&B/Hip-Hop Singles & Tracks chart, and was the perfect marriage of artist and sample. Here, Sermon again lifts a musical hook from Gaye, this time from the more obvious "Sexual Healing." Like most Sermon fare, the track primarily relies on a bass-driven backbeat. The single will be an easy fit for mix-show and mainstream R&B formats, although true fans of Sermon may be looking for more than another recycled hook from the MC/producer's long-awaited set.—**RH**

T.I. FEATURING BEENIE MAN I'm Serious (3:31)
PRODUCERS: The Neptunes
WRITERS: C. Harris, P. Williams, and C. Hugo
PUBLISHERS: YaMajesty's Music/Chase Chad Music/EMI-April Music, ASCAP; Waters of Nazareth Publishing/EMI-Blackwood Music, BMI
Arista 5009 (CD promo)
 With the Neptunes producing seemingly every rap radio song these days, Arista probably believed that the Virginia-based producers could take the lackluster talent of newcomer T.I. and turn the forgettable lyrics on "I'm Serious" into a hit. Failing his outrageous claim that others are "comparing him to 2Pac, B.I.G., and Jay-Z," T.I. gets lost in dance-hall king Beenie Man's sometimes overpowering patois between the three weak verses. Saturated in hype and skinny on substance, "I'm Serious" seems to have eluded the Midas touch of Chad Hugo and Pharrell Williams. Never getting to the point of what he is serious about, the Atlanta native seems to be seriously less mature than his 20 years of age, making him one of the weaker members of the fake-I.D. club.—**CF**

NEW & NOTEWORTHY

VP215 She (3:42)
PRODUCER: Brett "Dig" Laurence
WRITERS: B. Laurence and S. Peiken
PUBLISHERS: Digable Tunes/Songs of DreamWorks/Sushi Too/Hidden Pun Music, BMI
DreamWorks 13667 (CD promo)
 Top 40 radio may be in denial, but the boy bands just keep coming. VP215—"VP" for original name Vocal Pointe and "215" for their Philadelphia-based area code—will draw more comparisons with Boyz II Men than 'N Sync with their smooth, mid-night-jam brand of soulfulness and



high-reaching harmonies. "She" is a lovely and simple song, sans any bells and whistles—just a straight-ahead ballad with a great sound that could enchant listeners of top 40, R&B, and AC stations across the board. DreamWorks has put some solid names behind the Latin-bred quintet, like Jon Secada, P.M. Dawn, Steve Kipner, and Steve Morales. If programmers would put aside their prejudice and just absorb the music, they'd see why the label is putting its money where VP215's mouths are. "She" is a solid, wholly admirable first outing.—**CT**

Rhythm, Rap, and The Blues™



by Gail Mitchell

PIONEER AWARDS POSTPONED: In the aftermath of the terrorist attacks in New York City and Washington, D.C., the Rhythm and Blues Foundation has announced the postponement of its 12th annual Pioneer Awards, scheduled for Oct. 4 at Harlem's Apollo Theatre in New York City. The organization is expected to announce a new date within the next few days, according to executive director **Bob Wade**. The 2001 slate of honorees (*Billboard*, July 21) includes lifetime achievement award designate **Al Green** and legacy tribute designate **Louis Jordan**.

WAITING TO EXHALE: Former heavyweight champion **Evander "Real Deal" Holyfield** knows a knockout when he sees one—or in this case, hears one. His Real Deal Records is making its first foray into R&B with **Exhale**. Comprising



EXHALE

Tasha Belton, Tiko George, and Toya Watson, the Washington, D.C.-based trio makes its eponymous debut Tuesday (25).

Exhale formed three years before meeting manager **Melinda Zanecki** of eMphasis Inc., who also books the group. Shortly thereafter, the trio began auditioning for labels before signing with Orpheus Music-distributed Real Deal. Published by Tre Angeli Music (ASCAP), Exhale co-wrote eight of the album's 11 tracks, including the first single, "Chillin' in Your Benz." The tune is currently No. 86 on the *Billboard* R&B/Hip-Hop Singles & Tracks chart. A potential second single is "Still Not Over You," on which Belton and Watson collaborated. "We were crying when we finished," Watson says. "It's about breaking up with someone. You give the impression you're moving on, but you're not."

Real Deal is confident that Exhale's music speaks for itself. Executive VP **Al Mannerson** says, "In terms of competition, there are very few groups in the same arena as Exhale."

REAL MEN DO: The 1991 flick *New Jack City* is still a late-night cable

staple. Headed by **Wesley Snipes**, the cast included **Chris Rock, Mario Van Peebles**, rapper/actor **Ice-T**, and R&B singer **Christopher Williams**, who scored a No. 1 soundtrack hit with "I'm Dreamin'."

Having taken time to concentrate on family and writing songs, the nephew of jazz legend **Ella Fitzgerald** returns Tuesday (25) with a new album, *Real Men Do*, on the RED-distributed August/Renegade label. The lead single is "Wild Child."

A mix of various flavors, the album was primarily written by Williams, who decided to concentrate on family and writing before getting back into the music game. "This album is pretty much the same Christopher," says Williams, who's partnered with **Ben Glickman** in Los Angeles-based August/Renegade. "It's just a nice, cool listening album. I probably have about 150 other songs compiled right now. I'm just trying to do feel-good songs that will come alive onstage."

With a video in hand and a scheduled opening slot on the **Whispers/O'Jays** tour, Williams says, he's anxious to get back out. "I've definitely had great experiences, working with **Mary J. Blige, Brian McKnight**, and others," he says. "It was a short, quick road. But now I'm ready to put things into another gear."

IN TRAINING: Speaking of music and films, **Denzel Washington** and **Ethan Hawke's** latest—the cops-and-criminals-themed *Training Day* (due Oct. 5)—comes armed with an equally heart-pumpin' soundtrack (released Sept. 11), with a diverse lineup that includes **Nelly, Gang Starr, Cypress Hill, Xzibit, Sean "P. Diddy" Combs** and **David Bowie** (who rework Bowie's 1985 "This Is Not America" as "American Dream"), **C-Murder & Trick Daddy** ("Watch the Police," a remake of N.W.A's "Fuck Tha Police"), and **Dr. Dre & DJ Quik**. Dr. Dre also has a role in the film, turning in a cameo along with **Snoop Dogg** and **Macy Gray**, who makes her feature-film debut.

The *Training Day* soundtrack has spawned two simultaneous singles, Fo' Reel/Universal rapper **Nelly's** "#1" and "Got You" (aka "F*** You") by Rawkus rapper **Pharoahe Monch**.

CLARIFICATION: **Kris Fite**, who recently moderated the "Behind the Song" panel at the second annual *Billboard/BET R&B/hip-hop* conference (Aug. 28-30), is director of Atlanta-based Classic Music Publishing.

Additional reporting by **Rashaun Hall** in New York City.

T.I. Proves He's 'Serious'

Atlanta-Born MC Debuts His Brand Of Hip-Hop On Ghet-O-Vision/Arista

BY RASHAUN HALL

NEW YORK—There's no question that Atlanta is a hotbed of hip-hop activity. OutKast, the Goodie Mob, and Jermaine Dupri, among other local Atlanta acts, have set the standard for such local newcomers as Ghet-O-Vision/Arista's T.I. The Atlanta native, who was featured on last year's *Shaft* soundtrack, hopes to raise the bar with his debut set, *I'm Serious*, due Oct. 16.

T.I. jumped into the rap game at the age of 7, when he started hanging out with older relatives. "Being so young, they didn't really want me around," the 20-year-old MC says. "I had to find a way for them to take to me."

After rapping around relatives, T.I. quickly began to take his craft seriously and later hooked up with Ghet-O-Vision Entertainment CEO/Arista VP of A&R Kawan "K.P." Prather.

"My manager [Jason Geter of Atlanta-based Grand Hustle Management] used to work at Patchwerk Recordings in Atlanta," T.I. says. "Parental Advisory was working on its third album [2000's *My Life, Your Entertainment*]. He called them and said, 'I've got this cat I need you to check out.' We went over the same night, and I met Big Reese and Mello. I rapped for them, and they liked it. They said they had to let one more person hear it. Coincidentally, that was K.P., who was then VP of A&R at LaFace. L.A. [former LaFace chief and now Arista president/CEO Antonio Reid] had just given him his own label, Ghet-O-Vision. We haven't turned around since."

REGGAE CONNECTION

T.I. is already off to a quick start with the Neptunes-produced title track, which features Virgin artist **Beenie Man** and serves as the lead single.

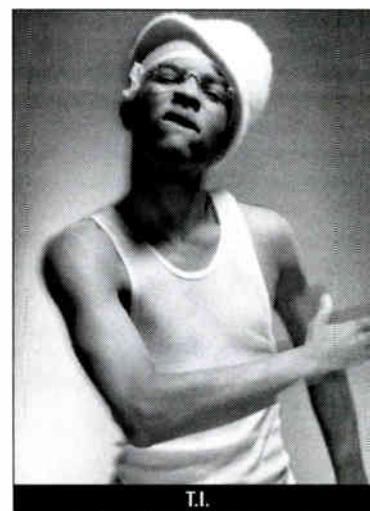
"It's a club-banger because it's Southern but it has a reggae feel," Prather says. "That's something no one else from the South has ever done."

Adds T.I., who's published by YaMajesty's Music (ASCAP), "After we recorded the song, we just thought it needed a reggae hook. I figured that if we were going to do a reggae hook, we had to use the hottest cat out—and that's **Beenie Man**."

I'm Serious also features guest appearances by the P\$C, **Jazze Pha**, and **Too Short**. "Plainly put, [the album] is my autobiography," T.I. says. "It talks about how I grew up and what made me the man that I am. I'm just apologizing to myself for all the shit I put

myself through. Nine times out of 10 when someone goes through hard times, they could have been avoided. I know for a fact that mine could have."

According to T.I., the personal



T.I.

nature of the album, especially the track "Still Ain't Forgave Myself," is something he deliberately chose not to avoid. "I had just found out that one of my homeboys had gotten life [in prison], so that was on my mind. If it's on my mind, I have to lay it down. If I had kept it on my mind too long, it would have fucked with me."

TAKIN' IT TO THE STREETS

Arista director of marketing **Phillana Williams** notes that the key to promoting *I'm Serious* will be "a lot of street marketing. We're planning to do a lot of grass-roots things that set T.I.

apart from other male rappers. Instead of postcards, we're going to do a lot of listening sessions and meet-and-greets where fans will be able to interact with T.I." Arista is also planning to send T.I. and other Arista artists on a Crowd Control college promotional tour.

The Internet will play a major role in the marketing of *I'm Serious*. According to Williams, there will be online promotions in conjunction with *Vibe*, *The Source*, Yahoo Music, BET, and urban-entertainment.com.

A reaction—positive or negative—to *I'm Serious* is what's most important to T.I. "I want listeners to make their own judgments," he says. "I just want to give them my opinions. The ones they choose to agree with, cool; the ones they don't, it's still cool. That's what music is for. When you hear a new album, you have to feel a certain way about it, and no one can make you feel that way but the artist. I want listeners to take away something from it. I'd rather they walk away saying, 'I don't like that guy,' rather than not saying anything at all."

While T.I. remains modest, Prather has high hopes: "For most MCs, their first album is usually when they're the hungriest and the rawest. But because I've been making records for a while, we were able to make a commercial but still street-credible record. He has all the characteristics of the great rappers that I love."



Dynamic Duo. MCA artist **Shaggy**, left, and **Bad Boy** chief **Sean "P. Diddy" Combs**, center, are shown with an unidentified performer at the concert capping the five-day *Sashi Experience 2001* festival that spanned both Montego Bay and Ocho Rios, Jamaica. In addition to Combs and Shaggy, the 15,000-plus crowd was treated to performances by **Jimmy Cozier**, **Tyrese**, **Kevon Edmonds**, **Case**, **Shabba Ranks**, **Steven Seagal**, and other members of the **Bad Boy** family. (Photo: Danny Whelan)

Priority Lends Ear To 'Van Gogh'

Ras Kass Aims To Get His Own Brand Of Hip-Hop Heard With Third Disc

BY MARCI KENON

NEW YORK—Underrated is the word frequently used to describe Ras Kass, the 25-year-old Los Angeles-born lyrical assassin. But, in fact, the rapper [aka John Austin] has been underexposed. Priority plans to alter that scenario with the Oct. 23 release of Ras Kass' third set, *Van Gogh*, from which comes the 15-track set's first single, the noncommercial "Back It Up."

"[Dutch painter Vincent] van Gogh died broke, unsupported, and kind of ridiculed," explains the hip-hop artist and ASCAP writer, whose songs are self-published through AHMP 926 Music. "People were like, 'What kind of art is he painting?' It wasn't en vogue or popular at the time. I have a line in the album's title track: 'What used to be hot is what an MC said. Now hip-hop don't respect you unless you're platinum or dead.'"

The label's exposure campaign includes the distribution at the end of September of 100,000 album-preview CDs. Hosted by top mix-tape DJs Kay Slay and Doo Wop, the preview features Ras Kass freestyles, a brief interview, and both old and new songs.

"Ras is definitely an introspective and conscious artist with whom we

pretty much have the college/backpack crowd cornered," says Chace Johnson, Priority's marketing manager. "Now we're hitting the streets."

In mid-August, the radio-friendly, West Coast-flavored "Back It Up"—produced by Rick Rock and featuring rap-



RAS KASS

per Kokane—was shipped to record pools, college radio, and urban and crossover mix shows in Los Angeles; San Francisco; Oakland, Calif.; New York City; and Atlanta. The cut goes to mainstream urban radio Sept. 25.

"This is a bit more commercial," says director of urban music at Where-

house Entertainment Violet Brown of "Back It Up," whose video was directed by Benny Boom. "Although he's from the West Coast, this album definitely has a universal feel."

C-Minus, mix-show DJ at KPWR Los Angeles, agrees that "one of L.A.'s most influential and underrated MCs has come with a banger everyone can play. We're already seeing some significant airplay. So far, Priority's plan is working."

That plan began with the release of the Ras Kass street single "Home Sweet Home." It was sent to mix-show and mix-tape DJs and college jocks early in June, while a national flyer campaign commenced July 10.

But Ruff Ryders/Interscope rapper Jadakiss decided to use that song's Alchemist-produced track for the song "We Gonna Make It," which is featured on his album debut, *Kiss Tha Game Goodbye*. An ensuing court order forbid Ras Kass from using the song in its entirety on his new set, so it appears as an introduction to the melodic, Euro-flavored "Kiss U."

Ras Kass has also teamed with Xzibit and Bay Area rapper Saafir as the rap trio Goldyn State—which contributed to *Van Gogh* the Rockwilder-produced "N.B.A."—while Xzibit also appears on the drum'n'bass track "Sex," produced by Jelly Roll. Additional *Van Gogh* guests include Nate Dogg, Bad Azz, and Tha Liks' Tash on the Battlecat-produced "4 Much."

Incidentally, the Goldyn State threesome has since recorded "Bounce, Rock, Goldyn State" for Priority's Sept. 11 *Training Day* soundtrack. Adding up to more exposure for Ras Kass, Goldyn State will release its first album next year via Xzibit's label, Open Bar/Loud/Columbia.

In the meantime, Ras Kass—booked and managed by Barkue and Michael "Blue" Williams for New York City- and Atlanta-based Family Tree Entertainment—is slated to perform during the Mixshow Power Summit Sept. 29-Oct. 3 in Miami Beach. He'll also be making the rounds to schools, juvenile detention centers, and group homes to launch Priority's Rap Is Art campaign.

In mid-August, Ras Kass embarked on a two-week European trek with Xzibit, Eminem, and D12, introducing "Back It Up" to the U.K., Germany, and other areas. He returns in mid-October, for the simultaneous European release of *Van Gogh*, led by that region's first single, the Poli Paul-produced "Goldyn Chyld."

"As far as my music, I've accomplished my goals. The only thing that separates me from some other hip-hop artists is a half-million units [sold]," says Ras Kass, whose 1996 debut *Soul on Ice* and 1998 follow-up *Rasassination* have sold 58,000 and 97,000 units, respectively, according to SoundScan. "But I'm trying to do it without prostituting myself."

Words & Deeds™



by Kwaku

CLASSIC BOOGIE: It takes an assured act to name its debut album *Classic* (Four Music/Columbia/Sony Music Germany). But that aptly describes the **Turntablerockers**, whose fascinatingly *Classic* blend of hip-hop, rap, R&B, funk, and turntablism became a top 20 hit in Germany earlier this year.

After releasing two musically tasty and well-received singles, "A Little Funk" and "No Melody," the duo—comprising DJ/producers **DJ Thomilla** and **Hausemarke**—embarks with a band on a two-month tour of Germany, kicking off Oct. 2 in Munich.

'“Boogie” combines old-school hip-hop, '80s boogie, electric boogie, funk, and soul music, especially their booty-shaking elements.'

—HAUSEMARKE, THE TURNTABLEROCKERS

The act calls its eclectic style "boogie," Hausemarke says, because it "combines our musical roots: old-school hip-hop, '80s boogie, electric boogie, funk, and soul music, especially their booty-shaking elements." The duo first met on the set of an adult movie before forming a musical partnership in the mid-'90s that began with a residency as hip-hop DJs at the Red Dog Club in Stuttgart, Germany.

"The idea was to make an album [using] vocals as a kind of instrument," Hausemarke says. "We also wanted to make songs that work in clubs and an album you can listen to at home or in the car."

It is a tall order that the imaginative duo nevertheless achieves with consummate ease. Be it dancefloor rockers like "Cause U Like to Party," the mellow R&B/rap-fused "Poppin' Up," hip-hop jam "Gimme Some Sound," the jazz-funk cut "Loveaffairs," or the R&B-laced "Shut My Mouth," the album delivers on many fronts.

English vocals weren't used, Hausemarke says, because the act didn't expect an international release. And except for a couple of songs, the Turntablerockers wanted their German fans to appreciate the vocals as textured sounds and avoid lyrical analysis.

"German rap definitely can travel outside of the [Germany, Switzerland, and Austria] territories without using [the] English language," Four Music product manager **Mark Löscher** says. "Rap isn't about a lan-

guage but a message."

"Hip-hop is one of the most important youth cultures in Germany nowadays," adds Hausemarke, whose other band, **Die Fantastischen Vier** (the Fantastic Four), recorded the first German-rapped album in 1991. The Fantastic Four's last Four Music set, *Unplugged*, went gold (150,000 units).

Although hip-hop consistently crosses over and "you find it in the charts, on the radio, and on MTV," Hausemarke notes there is no dedicated hip-hop radio outlet in Germany. The response to German and international hip-hop is generally "50-50," Löscher adds. "German hip-hop has really grown over the last two years."

ON THE BEAT: Ocho/Union Square Music's *The Shrine: Afrodigital* compilation (released in April) not only features blistering Afro-beat cuts by **Fela Kuti** and his former drummer **Tony Allen**, but Senegalese group **Kantiolis**, which represents rap with the funky "Comportement." Check out the rap interlude on **Viviane N'Dour's** percussion-driven "Goor Fit," which is based around the melody of the late **Aaliyah's** "Are You That Somebody?"

Guinean superstar **More Kanté's** newly released *Tamala Le Voyageur* (Sono) includes the duet "Nin Kadi (Too Much of a Good Thing)," featuring British R&B singer **Shola Ama**, while album closer "Yakha" features a rap by **Kader Yomba Kanté**.

Brit-Asian hip-hop group **Fun-damental** brings the global sound fusions on its forthcoming *There Shall Be Love* (Nation) to the Shrine at London's Cargo Club Sept. 29. Helping deliver its eclectic, hardcore global groove will be Pakistan's **Rizwan Muazzam Qawal** and South Africa's **the Mighty Zulu Nation**.

GARAGE 2-STEPPERS: It seems that one sure way for British MCs and rappers to cross over is to get on the U.K. garage/2-step musical tip. Following the success of **So Solid Crew's** recent chart-topping single "21 Seconds," its label, Relentless, hopes to score again with the imminent release of **K2 Family's** party-primed "Bouncing Flow." Dancehall-flavored garage MC **Maxwell D**, who dented the top 40 with "Serious" (4 Liberty), provides the U.K. garage flavor along with **Lady Dynamite** on a remix of **Ludacris's** "Southern Hospitality."

Maxwell D says, "It's to show that it ain't all about garage—2-step MCs can MC on anything."

Another much-touted crossover U.K. garage MC'd track is **Versatile Featuring MC B-Live's** "Cum Cakes," coming soon on Honey Beat.

SEPT. 29, 2001			Billboard		Hot Rap Singles™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST		
1	1	8	RAISE UP Jive 42937	Petey Pablo		
2	2	16	MY PROJECTS Infinite 2225/Tommy Boy	Coo Coo Cal		
3	NEW		HOW WE DO Col-Beat 2217	Big Low BKA Popeye Reds Featuring Nonchlant		
4	NEW		BUSTER 1st Avenue 0001	Dennis Da Menace		
5	3	5	PO' PUNCH Pocket Change 2121	Po' White Trash And The Trailer Park Symphony		
6	NEW		JUMP UP IN THE AIR Westbound 555	Original P Introducing Hyped Up Westbound Soljaz		
7	15	2	IZZO (H.O.V.A.) Roc-A-Fella/Def Jam 588741/10.JMG	Jay-Z		
8	9	3	BOUNCE Fo' Life 3567/Treydan	Survivalist		
9	7	4	GRIPPIN GRAIN Urban Spheres 0002/Urban Dreams	The Young Millionaires		
10	5	8	ALL MY THUGS Heartless 17428	Young Phantom		
11	8	15	PURPLE HILLS Shady 487583/Interscope	D12		
12	4	3	LIVING IT UP Murder Inc./Def Jam 588741/10.JMG	Ja Rule Featuring Case		
13	6	8	LET'S BE FRIENDS Heartless 12728	TaTa + Brando Featuring Larry Poteat Of The Donz		
14	NEW		BALLIN' OUT OF CONTROL So So Def 79590/Columbia	Jermaine Dupri Featuring Nate Dogg		
15	13	10	SO PLAYAZ DEEP FB 015111/Universal	Drunken Master Featuring Lola Damone		
16	14	3	TRUNK FALL OFF Ghato Savvy 1000	Jailbird		
17	10	3	WE RIGHT HERE Ruff Ryders/Def Jam 588741/10.JMG	DMX		
18	NEW		FATTY GIRL FB 015283/Universal	Ludacris, LL Cool J & Keith Murray		
19	NEW		BECAUSE I GOT HIGH Universal 015310	Afroman		
20	11	3	UGLY Beat Club 497002/Interscope	Bubba Sparxxx		
21	18	4	GHETTO GIRLS So So Def 79812/Columbia	Lil Bow Wow		
22	20	6	I'M A THUG Slip-N-Slide 85141/Atlantic	Trick Daddy		
23	12	2	CUT THROAT Big Pocket 70563/Orpheus	John Got'ti		
24	16	3	FUNK The Real 4:20 70564/Orpheus	Empty Mynd		
25	NEW		LIGHTS, CAMERA, ACTION! Universal 015135	Mr. Cheeks		

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

Top R&B/Hip-Hop Albums

Main chart table with columns: This Week, Last Week, 2 Wks Ago, Weeks On, Artist, Title, Peak Position, This Week, Last Week, 2 Wks Ago, Weeks On, Artist, Title, Peak Position.

Top R&B/Hip-Hop Catalog Albums

Catalog chart table with columns: This Week, Last Week, Artist, Title, Total Chart Weeks, This Week, Last Week, Artist, Title, Total Chart Weeks.

Albums with the greatest sales gains this week... RIAA certification for net shipment of 1 million units (Platinum)...

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	14	Differences <small>NUMBER ONE</small> Gonemusic (Epic) <small>2 Wks At No. 1</small>	26	22	14	Bad Boy For Life P Diddy, Black Rob & Mark Curry (Bad Boy/Arista)	51	47	23	She's All I Got Jimmy Cozler (J)
2	1	15	I'm Real Jennifer Lopez Feat. Ja Rule (Epic)	27	27	28	Peaches & Cream 112 (Bad Boy/Arista)	52	53	5	Lights, Camera, Action! Mr. Cheeks (Universal)
3	3	11	Family Affair Mary J. Blige (MCA)	28	24	20	Music Erick Sermon (NYLA/Def Squad/Interscope)	53	51	5	Ballin' Out Of Control Jermaine Dupri Feat. Nate Dogg (So So Def/Columbia)
4	4	22	Fallin' Alicia Keys (J)	29	26	10	Girl Next Door Missy Soulchild Feat. Ayana (Def Soul/IDJMG)	54	49	6	Candy Foxy Brown Feat. Kalis (Def Jam/IDJMG)
5	5	11	Izzo (H.O.V.A.) Jay-Z (Roc-A-Fella/Def Jam/IDJMG)	30	36	4	U Got It Bad Usher (Arista)	55	50	11	I Luvit Snoop Dogg Presents The Eastsidaz (Doggy Style/TVT)
6	6	15	Contagious The Isley Brothers (DreamWorks)	31	31	11	Raise Up Pete Pablo (Jive)	56	58	3	#1 Nelly (Priority)
7	10	8	Rock The Boat Aaliyah (Blackground)	32	33	27	Can't Believe Faith Evans Feat. Carl Thomas (Bad Boy/Arista)	57	52	9	Gangsta (Love 4 The Streets) Lil' Mo (E'Extra/EEG)
8	7	13	I'm A Thug Trick Daddy (Slip-N-Slide/Atlantic)	33	29	20	John Doe Public Announcement Feat. LeLe (RCA)	58	—	1	Don't Stop (Funkin' 4 Jamaica) Manah Carey Feat. Mystikal (Virgin)
9	12	8	Living It Up Ja Rule Feat. Case (Murder Inc./Def Jam/IDJMG)	34	34	21	Take You Out Luther Vandross (J)	59	59	3	Formal Invite Ray J (Atlantic)
10	8	20	Where The Party At Jagged Edge With Nelly (So So Def/Columbia)	35	35	9	Knock Yourself Out Jadakiss (Ruff Ryders/Interscope)	60	—	1	Girls, Girls, Girls Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
11	14	11	Lifetime Missy (E'Extra/EEG)	36	48	3	Who We Be DMX (Ruff Ryders/Def Jam/IDJMG)	61	—	1	Emotion Destiny's Child (Columbia)
12	9	17	One Minute Man Missy "Missy Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)	37	30	20	What It Is Violator Feat. Busta Rhymes (Violator/Loud/Columbia)	62	—	1	Brotha Angie Stone (J)
13	18	6	Ugly Bubba Sparnox (Beat Club/Interscope)	38	42	5	Shine Li Wayne (Cash Money/Universal)	63	62	5	You Can't Touch Me Royce Da 5'9" (Game/Rawkus/Columbia)
14	16	29	Feelin' On Yo Booty R. Kelly (Jive)	39	38	6	What If Babyface (Arista)	64	69	2	We Thuggin Fat Joe Feat. R. Kelly (Atlantic)
15	13	15	Can't Deny It Fabolous Feat. Nate Dogg (Desert Storm/Elektra/EEG)	40	41	33	Get Ur Freak On Missy "Missy Misdemeanor" Elliott (The Gold Mind/EastWest/EEG)	65	65	5	Do U Wanna Roll (Dolittle Theme) R.L., Snoop Dogg & Lil' Kim (J)
16	11	4	You Rock My World Michael Jackson (Epic)	41	43	36	Fiesta R. Kelly Feat. Jay-Z (Jive)	66	70	2	Weekend Kinsey Latimore (Arista)
17	15	19	U Remind Me Usher (Arista)	42	68	2	Caramel! Cry High Feat. Eve (Booga Basement/Interscope)	67	63	6	We Right Here DMX (Ruff Ryders/Def Jam/IDJMG)
18	20	10	Love Of My Life Branan McKnight (Molemen)	43	44	29	Superwoman Pt. II Lil' Mo Feat. Fabolous (EastWest/EEG)	68	56	5	We Gonna Make It Jadakiss Feat. Styles (Ruff Ryders/Interscope)
19	17	14	Area Codes Ludacris Feat. Nate Dogg (Disturbing The Peace/Def Jam/IDJMG)	44	39	12	Slowly Tank (Blackground)	69	61	7	Something In The Past Jesse Powell (Silas/MCA)
20	19	21	Just In Case Jahiem (Divine Mill/Warner Bros.)	45	60	8	Made To Love Ya Gerald Levert (Elektra/EEG)	70	55	4	Let's Ride The D Jays (MCA)
21	23	21	The Way Jill Scott (Hidden Beach/Epic)	46	45	29	Let Me Blow Ya Mind Eye Dice, Gwen Stefani (Ruff Ryders/Interscope)	71	71	15	Round & Round Hi-Tek Feat. Jonell (Rawkus)
22	21	16	Set It Off Jive (Cash Money/Universal)	47	—	1	The Star Spangled Banner Whitney Houston (Arista)	72	—	1	Goodbye Jagged Edge (So So Def/Columbia)
23	25	7	What Am I Gonna Do Tyrese (RCA)	48	40	16	Brown Skin India.Arie (Motown)	73	54	3	Grimey Violator Feat. Noreaga (Violator/Loud/Columbia)
24	32	4	You Gets No Love Faith Evans (Bad Boy/Arista)	49	46	8	Fast Lane Bilal Feat. Dr. Dre & Jadakiss (Moya/Interscope)	74	66	14	My Projects Coo Coo Cal (Infinite/Tommy Boy)
25	28	13	Dance With Me 112 (Bad Boy/Arista)	50	37	7	Because I Got High Atrium (Universal)	75	—	1	Diddy P Diddy Feat. The Neptunes (Bad Boy/Arista)

Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 143 stations are electronically monitored 24 hours a day 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

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THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	12	Where The Party At <small>NUMBER ONE</small> Jagged Edge With Nelly (So So Def/Columbia) <small>3 Wks At No. 1</small>	26	21	8	All My Thugs Young Phantom (Heartless)	51	53	23	Hit 'Em Up Style (Oops!) Blu Cantrell (RedZone/Arista)
2	1	6	Someone To Call My Lover Janet (Virgin)	27	19	28	Fiesta R. Kelly Feat. Jay-Z (Jive)	52	—	41	Could It Be Jahiem (Divine Mill/Warner Bros.)
3	3	8	Raise Up Pete Pablo (Jive)	28	25	13	Purple Hills D12 (Shady/Interscope)	53	38	18	Fallin' Alicia Keys (J)
4	4	16	My Projects Coo Coo Cal (Infinite/Tommy Boy)	29	34	11	Don't Mess With The Radio Nivea (Jive)	54	45	12	Love It Bilal (Moya/Interscope)
5	5	10	Loverboy Manah Carey Feat. Da Brat & Ludacris (Virgin)	30	20	3	Living It Up Ja Rule Feat. Case (Murder Inc./Def Jam/IDJMG)	55	30	3	Cut Throat John Gotti (Big Pocket/Orpheus)
6	—	1	AM To PM Christina Milian (Def Soul/IDJMG)	31	23	8	Let's Be Friends Ta Ta + Branco (Heartless)	56	55	5	There It Is Ginuwine (Epic)
7	6	11	Bootylicious Destiny's Child (Columbia)	32	64	2	Ballin' Out Of Control Jermaine Dupri Feat. Nate Dogg (So So Def/Columbia)	57	41	3	Funk Empty Mynd (The Real 4/20/Dripheads)
8	—	1	How We Do Big Lew BKA Popeye Redz (Col:Beats)	33	22	16	She's All I Got Jimmy Cozler (J)	58	58	4	Lights, Camera, Action! Mr. Cheeks (Universal)
9	10	3	Chillin' In Your Benz Exhale (Real Deal/Orpheus)	34	31	6	50 Playaz Deep Drunkn Master Feat. Lola Damone (FB/Universal)	59	50	15	Y'all Don't Wanna Skiziz (Eastern Conference/Rawkus)
10	—	1	Buster Demos Da Menace (1st Avenue)	35	33	9	Used To Love Keke Wyatt (MCA)	60	—	1	John Doe Public Announcement Feat. LeLe (RCA)
11	8	5	Po' Punch Po White Trach And The Trailer Park Symphony (Pocket Change)	36	37	3	Trunk Fall Off Jalbrid (Ghetto Savvy)	61	44	12	Make It Vibrate Rising Son (Darkside)
12	9	20	There She Goes Babyface (Arista)	37	27	8	Family Affair Mary J. Blige (MCA)	62	47	27	Missing You Case (Def Soul/IDJMG)
13	7	6	Enjoy Yourself Alicia (MCA)	38	28	3	We Right Here DMX (Ruff Ryders/Def Jam/IDJMG)	63	—	1	Never Be The Same Again Gondwanaland Feat. Carl Thomas & Raheem (My-Ling/Razer Sharp/Epic)
14	—	1	Jump Up In The Air Original P (Westbound)	39	—	1	Fatty Girl Ludacris, LL Cool J & Keith Murray (FB/Universal)	64	66	6	Set It Off Juvenile (Cash Money/Universal)
15	39	3	Izzo (H.O.V.A.) Jay-Z (Roc-A-Fella/Def Jam/IDJMG)	40	32	18	I Do!! Toya (Arista)	65	—	1	Batter Up Nelly (Fo: Real/Universal)
16	26	3	Bounce Sunwalkist (Fo Lifa/Treydian)	41	62	12	Cluck Cluck The Product G&B Feat. Wyclef (Yciel/J)	66	59	19	Survivor Destiny's Child (Columbia)
17	17	19	Keep It Real Kelli Mack (Rising Hi)	42	68	2	Because I Got High Atrium (Universal)	67	57	4	Superstar Supernova (ABB/Capitol)
18	15	7	Give The Donz (Heartless)	43	36	26	Stranger In My House Tama (Elektra/EEG)	68	51	16	None Tonight Lil' Zane (Worldwide/Priority)
19	16	3	I'm Real Jennifer Lopez Feat. Ja Rule (Epic)	44	46	6	Feelin' On Yo Booty R. Kelly (Jive)	69	54	9	Can't Deny It Fabolous Feat. Nate Dogg (Desert Storm/Elektra/EEG)
20	11	11	Take You Out Luther Vandross (J)	45	40	12	Hey Hey Athina Cage (Priority)	70	52	20	Superb Superb (FY Station)
21	18	3	Bye-Bye Baby Brandy Moss Scott (Heavenly)	46	29	4	Ugly Bubba Sparnox (Beat Club/Interscope)	71	75	45	Soul Sista Bibi (Moya/Interscope)
22	14	14	U Remind Me Usher (Arista)	47	61	6	Everyday's A Party Demore (MCA)	72	74	6	We Gonna Make It Jadakiss Feat. Styles Of The Lox (Ruff Ryders/Interscope)
23	12	17	Fill Me In Craig David (Wildstar/Atlantic)	48	43	4	Ghetto Girls Lil Bow Woe (So So Def/Columbia)	73	60	11	Just In Case Jahiem (Divine Mill/Warner Bros.)
24	13	11	This Is Me Dream (Bad Boy/Arista)	49	48	8	I'm A Thug Trick Daddy (Slip-N-Slide/Atlantic)	74	70	20	My Baby Lil' Romeo (Souja/Priority)
25	24	4	Grippin' Grain The Young Millionaires (Urban Sprouts/Urban Dreams)	50	—	30	Separated August (MCA/Jonsson/MCA)	75	49	5	Can't Take It No More Pycstar (Long Term South)

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

Hot R&B/Hip-Hop Singles & Tracks

Main chart table with columns for Rank, Last Week, Weeks Ago, Weeks On, Title, Artist, Imprint, and Peak Position. Includes special sections for 'Greatest Gainer / Sales' and 'Greatest Gainer / Airplay'.

Chart rules and methodology text at the bottom of the page, detailing Billboard's data collection and certification procedures.

DJ Rap Capitalizes On Proper Talent With Label Relaunch And New Sony Disc

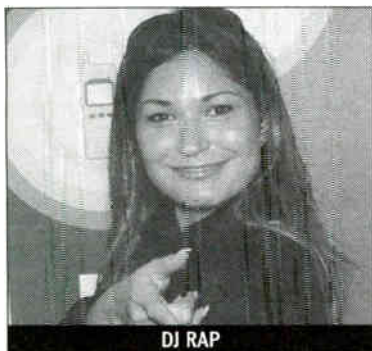
BY MICHAEL PAOLETTA

NEW YORK—2001 has been an incredibly special year for British drum'n'bass pioneer DJ Rap. In addition to celebrating her 10th anniversary in the dance/electronic music industry, the photogenic DJ/producer is recording a new artist album and relaunching her independent label—the seven-year-old London-based Proper Talent—with the release of *Proper Classics, Vol. 1*. The set arrives Oct. 23 via Detroit-based/Proper-distributed Solar Special Projects/Solar-Intuit, which signed DJ Rap to a four-mixed-CD global deal.

In the U.K., a four-pack vinyl set of *Proper Classics, Vol. 1* arrived in August; a CD version will follow in January. "It's been a wonderful journey," the artist says of her illustrious career. "But right now, my intent is to get Proper Talent back to where it belongs. I'm looking for and signing new talent. What's really encouraging is that the new drum'n'bass music I'm finding is being mixed with elements of house and trance. The music's becoming lighter and more melodic. More importantly, there's real heart and soul in the new records."

Beat-mixed by the artist herself (whose real name is Charissa Saverio), *Proper Classics, Vol. 1* spotlights such DJ Rap classics as "Spiritual Aura" and "Digable Bass." The collection also features a new collaboration between DJ Rap and Danny C. ("I Feel"), as well as a new remix of "Spiritual Aura."

According to DJ Rap—whose songs are published by Mute Songs—Proper Talent "took a backseat" when she signed with Sony U.K.'s Higher Ground imprint in 1997. "I felt like I had to concentrate and focus on my songwriting, because I knew I wanted to challenge people with my first Sony album," she says. The self-penned/



DJ RAP

-produced *Learning Curve* arrived in the U.K. in 1998. The following year, Higher Ground/Columbia issued the album in the U.S.

DJ Rap acknowledges that for three years, her life felt like a non-stop promotional tour. "I was traveling around the world, DJing and doing interviews for *Learning Curve*. But by the end of 2000, things started to slow down, and I knew it was time to revisit Proper Talent."

In July, DJ Rap launched the label's Web site (Propertalent.co.uk), which features artist info, a tour schedule, contests, exclusive video footage, and music clips. In terms of Web initiatives, though, the Proper Talent wireless channel on the U.S. mobile messaging service, Upoc (Upoc.com/propertalent), is the label's main focus, says the artist's manager, Maria Egan of Magus Entertainment in New York City. "DJ Rap is incredibly savvy when it comes to technology, so this was a perfect match," Egan notes.

Under the agreement, Upoc subscribers can have Proper Talent and DJ Rap news, voicemails, and music clips sent directly to their wireless devices. They can also interact with other users on the channel.

Another feature of the channel—in conjunction with *Urb* magazine and

Djmixed.com—is the Proper Guide, DJ Rap's essential guide to club culture and electronic music.

In October, the artist—who is booked by Sam Kirby of New York City-based Evolution Talent Agency and Tania Lee of London-based UMC for the U.S. and all other territories, respectively—is scheduled to embark on an international DJ tour.

Egan says the synergy between Upoc and Propertalent.co.uk will then become readily apparent. "We'll be collecting names at shows and through the Web site," she says. "We'll also be setting up Webcasts with partners, which will drive traffic through the label's site and ultimately to the Upoc channel."

Intuit-Solar founder and co-owner Jon Layne says these efforts will accompany aggressive campaigns at retail, radio, and consumer press. "She's an incredibly innovative artist," Layne says. "We're doing everything in our power to make everybody aware of this project."

Sean Shuter, co-founder and co-owner of New York City specialty retailer Breakbeat Science, says sales of the four-piece vinyl set are brisk, and he partly attributes this to DJ Rap's recent in-store appearance. "Proper Talent is a very known label, with lots of classic tracks," he says. "Fans will surely welcome the label back with open arms."

As for her second Sony album, DJ Rap confirms that it's nearly finished and features collaborations with Matrix, King Britt, Eric Kupper, and DJ Sneak, among others. "It's more powerful, more tough, more song- and guitar-driven than *Learning Curve*," she offers. "It brings together elements of rock, hip-hop, breaks, house, and drum'n'bass. It totally deviates from what came before. Hopefully, it will surprise many people."

Beat Box™



by Michael Paoletta

ALL THE WAY LIVE: Globally recognized compilation brand Essential gives birth to a new series ("Essential Elements") with the release of DJ Icey's *Essential Elements—The Breaks Element* (London-Sire). Like DJ Icey's *Essential Mix* from last year, *The Breaks Element* is steeped in beats and rhythms of the hip-twitchin' kind.

In addition to meaty tracks like Plump DJs' mix of Orbital's "Funny Break (One Is Enough)" and Rennie Pilgrim & Arthur Baker's "Dancing in My Head," the 20-track set includes



DJ ICEY

three brand-new DJ Icey productions ("Frequent Yet Vague," "Controlled Trek [Chapter 2]," and "Bust Off the Bass"). "It features quite a mix of music," DJ Icey says of the set. "And since I'm a sucker for a good vocal, I had to include a smattering of diva tracks like Sandy B.'s 'Ain't No Need to Hide,' Micro's 'Fall Into Me,' and Second Protocol Production Team's 'Brand New Style.'"

Ultimately, DJ Icey says he searched for tracks that he would proudly play in his own DJ sets. "Too many DJs put songs on their compilations that they would never play in their own DJ set. I'm the exact opposite. I want my mixed CDs to wholly represent me as a DJ."

Next month, DJ Icey embarks on the Breaks Element tour, which should keep him busier than usual for the remainder of the year. In case you forgot, DJ Icey is also the proud owner of two independent dance labels, Zone and Tree.

Oct. 16 sees the release of *Xtravaganza Mix* (Xtravaganza Recordings/Columbia), mixed by Xtravaganza Records founder Alex Gold, who was a featured DJ at the seventh annual Billboard Dance Music Summit in July. The anthemic set features tracks like DJ Tiësto's "Flight 643" and Paul Van Dyk's "Different Journey to Vegas," among others. A high-

light is the inclusion of John "OO" Flemming's progressive trance treatment of Simple Minds' "Belfast," titled "Belfast Trance." Coinciding with the album's release is a 25-city Xtravaganza U.S. tour featuring Gold on the turntables.

GOOD STUFF: Of the slew of compilations that have recently been sent our way, we can't stop playing the following: Tony Humphries' *United DJs of America, Vol. 18* (Mixer/DMC/Razor & Tie), *Naked Music NYC—Reconstructed Soul* (Om Records), Terry Lee Brown Jr.'s *Terry's Café 4* (Plastic City/interGROOVE), Francesco Diaz's *House Floor* (UCA/interGROOVE), *Hi Fidelity Lounge, Vol. 3* (Guidance Recordings), Kenny Glasgow's *Toronto Mix Sessions* (Turbo/Ultra/Caroline), DJ Lydia Prim's *Global Groove—Keep on Movin'* (Centaur), *Chill Out Bombay* and *Café Ibiza* (Water Music), @ Home—Sunrise and @ Home—Sunset (Moonshine Music), and DJ Escape's *Party Time 2002* (Groovili-cious/Strictly Rhythm).

TEARS: Since writing last week's Beat Box column—which was filed prior to Sept. 11, the day that forever changed the world—my mind has been unable to shut off. And judging from the number of e-mails and phone calls I've placed and received, I know I'm not alone. An entire global community is saddened.

If this event has proved anything, it's that people can, and will, come together when—and please pardon my paraphrasing of Ultra Naté's "Free" here—a brother is in need. Which got me thinking about the club community and specifically how a handful of its members have, over the years, talked about coming together, about bringing the same type of family unity that exists in the world of R&B/hip-hop into the dance/electronic realm.

Well, here's your chance. Perhaps labels (majors and independents), promoters, and clubs could join hands for benefit compilations and concerts. All proceeds raised from such efforts could be directed to needy organizations like the New York Firefighters 9-11 Disaster Relief Fund, the New York State Fraternal Order of Police WTC Fund, the September 11th Fund, or the American Red Cross. Of course, such endeavors require each and every participant to check his or her ego (as well as usual fees and riders) at the door. Remember: There is power in numbers—and the human spirit.

•**The New Deal, *The New Deal*** (Jive Electro album). For the past two years, this much beloved Canadian trio—bassist Dan Kurtz, drummer Darren Shearer, and keyboardist Jamie Shields—has been wowing fans with a primarily improvised live set that seamlessly (and effortlessly) unites the many diverse sounds of clubland. The ensemble repeats this admirable process on its first studio full-length, which overflows with drum'n'bass ("Self Orbit"), progressive house ("Technobeam"), disco ("Ray Parker"), and ambient ("Exciting New Direction").

•**Ananda Project, "Expand Your Mind"/"Bahia"** (NiteGrooves/King Street Sounds single). This limited-edition 10-inch spotlights two works of gorgeousness—"Bahia" and

The Beat Box Hot Plate

"Expand Your Mind," re-tweaked by Kyoto Jazz Massive and King Britt, respectively—from the Ananda Project's forthcoming remix set, *Re-Release* (due Nov. 6). "Bahia" caresses with jazzy, funk-fortified Latin rhythms, while the appropriately titled "Expand Your Mind" is equal parts jazz fusion, prog-rock, and house.

•**Ming & FS, *The Human Condition*** (Om album). On their sample-smart sophomore full-length, New York City-based DJs/producers Ming & FS draw from house, drum'n'bass, hip-hop, electro, and 2-step to create a sonically dazzling breakbeat-inflected journey.

•**Britney Spears, "I'm a Slave 4 U"** (Jive single). The queen of teen-pop serves up a major slab of X-rated funk on this smoldering Neptunes-produced track that recalls such wicked club jams as Jamie Principle's "Baby Loves to Ride" and Vanity 6's "Nasty Girl." Imagine the major underground possibilities if remixers John Creamer & Stephane K. did a bit of overhauling.

•**Stephanie Cooke, "Everything"** (King Street Sounds single). Oh, how this old-school-styled house jam conjures up fond memories of frequenting now-defunct clubs like New Jersey's Zanzibar and New York City's Better Days. It's no wonder that veteran DJs like Tony Humphries have embraced this soulful gem, with remixes by 95 North.

MICHAEL PAOLETTA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE Imprint & Number/Promotion Label	ARTIST
				NUMBER 1 2 Weeks At Number 1	
1	1	3	7	ABSOLUTELY NOT J21100	Deborah Cox
2	2	4	9	STAND STILL Groovilicious 253/Strictly Rhythm	Aubrey
3	4	6	11	KEEP IT COMING King Street 1124	7 Featuring Mona Monet
4	6	7	6	FEEL THIS 2001 Strictly Rhythm 12611	Robbie Rivera
5	7	10	6	LITTLE L Epic 79638	Jamiroquai
6	8	11	5	CRYSTAL Reprise 42397	New Order
7	3	2	10	TELL ME WHO Elektra PROMO/EEG	Tamia
8	5	1	9	I FEEL LOVED Mute 42398/Reprise	Depeche Mode
9	12	22	4	YES Tommy Boy 2286	Amber
10	14	19	6	KNOW YOU CAN Strictly Rhythm 12807	Whatever Girl
11	9	12	8	DIGITAL LOVE Virgin PROMO	Daft Punk
12	17	25	5	OFFICIAL CHEMICAL Geffen PROMO/Interscope	Dub Pistols
13	13	13	8	BOOTYLICIOUS Columbia 79622	Destiny's Child
14	18	23	7	AM TO PM Def Soul 57292/IDJMG	Christina Milian
15	16	20	7	LOVE'S ON TIME Junior Vasquez 009	Barbara Tucker
16	11	5	12	NAME OF THE GAME Outpost/Geffen 497599/Interscope	The Crystal Method
17	15	8	11	RUNNING (REMIXES) Tommy Boy Silver Label 2208/Tommy Boy	Information Society
18	23	30	4	THE PLAYER (REMIXES) Philly Groove PROMO/The Right Stuff	First Choice
19	22	27	5	LET'S GET TOGETHER Big Beat PROMO/Atlantic	Soul Logic
20	20	26	5	KEEP ON MOVIN' Definity 012	Frankie Knuckles Featuring Nicki Richards
21	10	9	11	THANK YOU Arista 13996	Dido
22	19	18	8	LET U GO Radikal 99080	ATB Featuring The Wild Strawberries
23	30	—	2	BREAK 4 LOVE Star 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
24	26	31	4	NEVER GET ME Klutz 103	Dynamix Presents Nina Eve

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST
				NUMBER 1 3 Weeks At Number 1	
1	1	1	14	WHERE THE PARTY AT So So Def/Columbia 79695/CRG	Jagged Edge With Nelly
2	2	1	11	ALL OR NOTHING J 21056	0-Town
3	3	3	12	BOOTYLICIOUS Columbia 79622/CRG	Destiny's Child
4	5	4	5	CRYSTAL Reprise 42397/Warner Bros.	New Order
5	4	5	5	I WANNA BE BAD Lava/Atlantic 85146/AG	Willa Ford
6	7	18	3	I'M REAL Epic 79639	Jennifer Lopez Featuring Ja Rule
7	6	7	12	THIS IS ME Bad Boy 79403/Arista	Dream
8	9	8	18	FILL ME IN Wildstar/Atlantic 88098/AG	Craig David
9	NEW	1	1	IT BEGAN IN AFIKA Freestyle Dust/Astralwerks 38798/Virgin	The Chemical Brothers
10	8	6	21	WHAT IT FEELS LIKE FOR A GIRL Mavencik 42372/Warner Bros.	Madonna
11	11	10	4	U REMIND ME Arista 15024	Usher
12	12	11	7	I FEEL LOVED Mute/Reprise 42398/Warner Bros.	Depeche Mode
13	10	9	9	LOVERBOY Virgin 38793	Mariah Carey Featuring Cameo
14	15	13	20	SURVIVOR Columbia 79566/CRG	Destiny's Child
15	13	14	31	STRANGER IN MY HOUSE Elektra 67173/EEG	Tamia
16	14	15	15	A WHITER SHADE OF PALE/A QUESTION OF HONOUR Nemo Studio 79374/Angel	Sarah Brightman
17	16	16	57	MUSIC Mavencik 44909/Warner Bros.	Madonna
18	18	17	30	BY YOUR SIDE Epic 79544	Sade
19	17	12	6	WITHOUT YOU Xtreme 831	Digital Allies Featuring Richard Luzzi
20	20	19	17	I DO!! Arista 13973	Toya
21	19	22	36	CASTLES IN THE SKY Robbins 72046	Ian Van Dahl Featuring Marsha
22	21	25	18	STAR 69 (WHAT THE F**K) Skint/Astralwerks 38777/Virgin	Fatboy Slim Featuring Roland Clark
23	22	20	35	DON'T TELL ME Mavencik 44910/Warner Bros.	Madonna
24	25	24	73	DESERT ROSE A&M 49722/Interscope	Sting Featuring Cheb Mami
25	NEW	10	10	PLANETS OF THE UNIVERSE Reprise 42385/Warner Bros.	Stevie Nicks

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. Videoclips availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart. CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi-Single available. ©2001, Billboard/BPI Communications and SoundScan, Inc.

POWER PICK

25	37	—	2	IT BEGAN IN AFIKA Freestyle Dust/Astralwerks 38798/Virgin	The Chemical Brothers
26	27	32	5	LA BOMBA Sony Discs PROMO	Azul Azul
27	21	15	13	ROMEO XL 38783/Astralwerks	Basement Jaxx
28	24	21	7	SALSOUL NUGGET (IF U WANNA) Big Beat PROMO/Atlantic	M&S Presents The Girl Next Door
29	32	42	3	BUTTERFLY Blue2 001/Blueplate	Kylie Minogue
30	33	46	3	LA LA LAND Relief 2004/Cajual	Green Velvet
31	38	—	2	IMAGINATION Star 69 1230	Ceevox
32	40	—	2	YOU MAKE ME FEEL GOOD Centaur PROMO	Pat Hodges
33	42	—	2	PHILLY GROOVE Jellybean 2630	Romain & Danny Krivit Featuring Linda Clifford
34	28	14	13	YOU SET ME FREE Groovilicious 248/Strictly Rhythm	Abigail
35	46	—	2	GROOVELINE Leftwing PROMO	Pete Lorimer Vs. Heatwave
36	48	—	2	LOST VAGUENESS Network PROMO	Utah Saints
37	25	24	14	INSIDE YOUR SECRET Java PROMO/Capitol	Celeste Prince
38	44	—	2	VAMOS A BAILAR (ESTA VIDA NUEVA) Columbia IMPORT	Paola & Chiara
39	34	29	9	EVERYTHING YOU NEED Vicious Grooves/C2 PROMO/Columbia	Madison Avenue
40	39	37	6	JUNGLE G2 025/Strictly Rhythm	That Kid Chris
41	36	28	9	ALEGRIA Phearce Musica 02	Soul'amour
42	31	34	8	TWISTING MY BRAIN G2 023/Strictly Rhythm	Chris Soul & Rob Mirage

HOT SHOT DEBUT

43	NEW	1	1	RAPTURE (TASTES SO SWEET) Made PROMO/Ministry Of Sound	lio
44	NEW	1	1	SUCH IS LIFE Tommy Boy Silver Label 2270/Tommy Boy	Rank 1 Featuring Shanokee
45	45	43	7	RESURRECT ME (LIFT ME UP) West End 1005	Marty Thomas
46	29	16	15	WE COME 1 Cheeky PROMO/Arista	Faithless
47	NEW	1	1	EL BIMBO LATINO Tommy Boy Silver Label 2271/Tommy Boy	Love Selective
48	41	35	8	BALMES (A BETTER LIFE) V2 PROMO	Ian Pooley Featuring Esthero
49	NEW	1	1	MUHAMMAD ALI Cheeky PROMO/Arista	Faithless
50	47	45	4	LOVERBOY Virgin 38793	Mariah Carey Featuring Cameo

THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST
1	1	3	I SEE RIGHT THROUGH TO YOU DJ Encore Featuring Engelina MCA	
2	2	4	DEEP DOWN BELOW RMB Radikal	
3	3	5	IN THE MUSIC Deep Swing Rise Import	
4	4	6	SUPERSTYLIN' Groove Armada Jive Electro	
5	5	7	I'M REAL Jennifer Lopez feat Ja Rule Epic	
6	6	8	SUPERSTYLIN' Groove Armada Jive Electro	
7	7	9	SUNSHINE Dance Nation Jive Electro	
8	8	10	IMAGINE Sir Ivan Tommy Boy Silver Label	
9	9	11	STAND STILL Aubrey Groovilicious	
10	10	12	TO BE ABLE TO LOVE Jessica Folker Nervous	

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 1 Week At Number 1	
1	NEW	1	JAMIROQUAI Epic 85954	A Funk Odyssey
2	1	3	BJORK Elektra 62653/EEG	Vespertine
3	3	12	VARIOUS ARTISTS Warner/Elektra/Atlantic 14720/Arista	Totally Dance
4	2	7	THE CRYSTAL METHOD Outpost/Geffen 493063/Interscope	Tweekend
5	5	14	DAFT PUNK Virgin 49606	Discovery
6	6	14	VARIOUS ARTISTS Robbins 75022	Trance Party (Volume One)
7	7	2	PAUL OAKENFOLD Perfecto 05/Mushroom	Ibiza
8	9	2	ORBITAL FFRR 40678/London-Sire	The Altogether
9	8	8	DARUDE Groovilicious 106/Strictly Rhythm	Before The Storm
10	10	6	ATB/GEORGE ACOSTA Ultra 1081	Trance Nation America Two
11	11	8	FATBOY SLIM Skint/Astralwerks 50460/Virgin	Halfway Between The Gutter And The Stars
12	12	14	SOUNDTRACK Elektra 62665/EEG	Lara Croft: Tomb Raider
13	13	4	GIGI D'AGOSTINO Media 14710/Arista	L'amour Toujours
14	NEW	1	MORCHEEBA DMC 1054/Ultra	Back To Mine
15	14	2	BAD BOY BILL Mix Connection 51005	BangInTheBoxFive

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 (Gold). Certification for net shipment of 200,000 units (Platinum). Certification for net shipment 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. Heatseeker Impact shows album's removed from Heatseekers this week. # indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Nashville

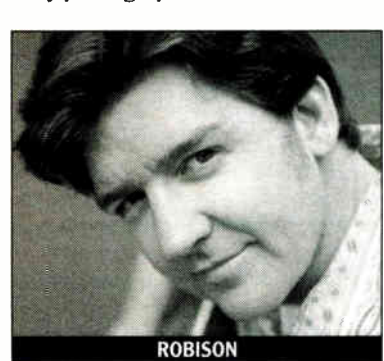
by Phyllis Stark



Scene™

ONE LOOK at the campy cover of **Bruce Robison's** *Country Sunshine* and it's clear this artist has a sense of humor. The dreamy artwork, reminiscent of an 8-track cover from the '70s, includes the news that the album was recorded with Velve Tone.

What's Velve Tone? Think Corinthian leather, the fictitious luxury item hyped in U.S. automobile ads in the '80s.



ROBISON

"I'm really not a person who takes myself too seriously," Robison says. The cover was, he explains, the antithesis of the typical Nashville album cover on which labels "tend to push you toward these sort of fashion photography."

Robison would know. After recording two albums for Sony's Lucky Dog imprint, Robison asked for and was granted a release from his contract. On Sept. 4 he released *Country Sunshine* on his own Austin, Texas-based Boar's Nest Records label, which is distributed by Southwest Wholesale. The album is also available on his Web site, brucerobison.com, and at several major music sites, including amazon.com and cdnow.com.

Robison says he became disillusioned with the sound of records being made in Nashville, specifically the arena-rock drum sound and shouted vocals, which he says have country albums ending up sounding like English rock records.

"It really is the default setting when you go in the studio these days," he says. "They are smashing and bashing and ripping. I've spent a lot of time trying to pull people back from that. "Before I went into this record, I tried to get a hold of exactly what it was I wanted to do. I went back to records that were very formative for me, especially [70s albums] by **Don Williams** and **Crystal Gayle**. That sound had a big effect on me, and it was, in some sense, something I wanted to emulate. Don was whispering. The records sound huge but the drummer [was using] brushes on the snare."

Ironically, *Country Sunshine* was financed, in part, by cuts Robison had had on top-selling mainstream country releases, most notably **Tim McGraw** and **Faith Hill's** hit version of "Angry All the Time," as well as **Lee Ann Womack's** album cut "Lonely Too." Robison's songs have also been frequently recorded by his wife, **Kelly Willis**, and his older brother, **Charlie Robison**.

On *Country Sunshine*, which Robison produced, his co-writers include **Allison Moorer** and **Dixie Chick Martie Seidel**. Willis provides vocals on nine of the 11 tracks, including "Friendless Marriage," which could be a prequel to "Angry All the Time," also previously recorded by Robison and Willis.

Robison says he would have thought "Angry All the Time" was one of the least likely of his songs to have become a mainstream hit. "I never saw the Tim and Faith single as a part of my whole business plan," he says. "It's been a wonderful, incredible surprise." That hit, he says, has made him rethink his whole business plan, knowing now that it's possible to have a hit with a very personal song, rather than just mainstream-sounding ones.

While most of *Country Sunshine* is more serious than the cover art would have you believe, the first single is the hilarious "What Would Willie Do?," also recorded by **Gary Allan** on his new album (see story, page 30). The tribute to **Willie Nelson** includes such lyrics as "He loves all the people no matter their races/Hell, he even made a hit country song with **Julio Iglesias**/And that ain't easy to do."

While he doesn't rule out recording for a major again someday, Robison says, "I don't really think I can give away ownership of my recordings any more." Like a lot of artists these days, Robison says he is "starting to question how label contracts are structured."

ON THE ROW: **Terri Clark** has announced plans to leave AGF Entertainment in New York City and end her relationship with manager **Ron Fierstein**. Clark expects to name a new manager soon.

Buddy Lee Attractions has signed **Joe Diffie** for worldwide booking representation.

Katrina Elam, an artist/writer from Bray, Okla., has signed a publishing and production deal with Warner/Chappell Music Nashville.

David Ball Is 'Riding' A Hit From Dualtone Debut 'Amigo'

BY DEBORAH EVANS PRICE

NASHVILLE—There's nothing like a hit single to get an artist back in the game. Just ask David Ball as he watches "Riding With Private Malone" cruise up Hot Country Singles & Tracks, from No. 37 to No. 34 this issue.

"It's great to be back on the radio," Ball says, "especially with something that touches people."

"It's intensely reactive," says KVET Austin, Texas, assistant PD/music director Dave Marcum of the single. "It's just huge for us. It's a story song, and the best country songs are story songs. It has a great resonance with our audience."

"Private Malone" is the first single from Ball's forthcoming album, *Amigo*. Produced by veteran Nashville tunesmith Wood Newton, the project was recorded for Arcaro, a joint label venture named for Newton's native Arkansas and Ball's native South Carolina. Newton took the project to Dualtone. It quickly picked it up and set a release date that was moved to Oct. 2 once the single took off.

"Knowing David and what he's all about, Dualtone is a perfect match," says Scott Robinson, who founded the label with Dan Herrington. Dualtone's roster also includes Radney Foster, Chris Knight, and Jim Lauderdale.

"Our artists are all career artists who are true to who they are. That's one of the cornerstones of Dualtone," Robinson says. "We believed that David needed to be with a company that approached things differently and is not going to put him in the standard template and throw [him] through the system."

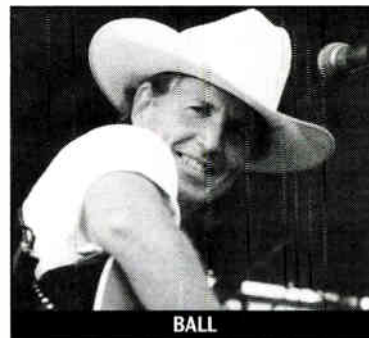
THE ROAD TO NEWTON

Ball exited Warner Bros. after recording three albums, spawning such hits as "Thinkin' Problem" and "Look What Followed Me Home." Ball's friend and frequent collaborator Luke Reed then introduced him to Newton. A native of Hampton, Ark., Newton has lived in Nashville since 1976 and has a lengthy list of hits to his credit, among them the Oak Ridge Boys' "Bobbie Sue," Kenny Rogers' "Twenty Years Ago," and Steve Wariner's "What I Didn't Do," which was recently cut again by George Jones.

"We got together and wrote 'She Always Talked About Mexico,' which is on the new CD," Ball recalls. "We just went from there. Wood had a little studio so we could go in and demo this stuff. I loved that sound."

Ball says he and Newton took their time with the album and followed their muses. "Doing it our-

selves was a real good thing because we were able to just stay focused on the music," he says. "Sometimes if you are [recording] for somebody else, then you are trying to anticipate what they are going to think. If you go in and start a project and try to please someone else, you aren't chasing the muse. We were after musical satisfaction. That's what started this. We were able to chase it all the way down. I loved working that way."



BALL

Once finished, Newton shared the album with Dualtone, and Ball says it was obvious that the label was the place to be. "We didn't have to explain the record to them," he says. "Both those guys are from Texas, so they get that aspect of it, and they realize the importance that that kind of music plays in country music: That Texas/Louisiana/Oklahoma sound. It wears well all over the world."

It's a sound that comes naturally to Ball, who spent years honing his craft in the Lone Star State before moving to Nashville. "I love dance music, and that's still what I do," says Ball, a BMI writer who has his own publishing company, Cedar Poppin' Songs.

The variety of songs on *Amigo* illustrate the depth and breadth of Ball's musicality. The collection ranges from the danceable title cut to the frisky "New Shiner Polka" to a cover of "Linger Awhile," a 1926 tune previously recorded by Count Basie, Sarah Vaughn, and Jimmy Rushing. There's a smoldering take on Merle Haggard's "Trying Not to Love You," as well as a lush version of the country classic "Just out of Reach."

Some of these songs, including "Texas Echo" and "Trying Not to Love You," have been in Ball's repertoire for years. "I wrote 'Texas Echo' probably back in '75," he recalls. "When you live with a song for that long, it just becomes a part of you. It's real easy to cut . . . They have a certain freshness to them, and that's what we were after."

They had completed the album before Ball heard "Private Malone," which Newton wrote with Thom Shepherd. "As a songwriter," Ball says, "I just really appreciated what

they had done with it."

Newton says the idea for the song started when Shepherd saw something on the Internet about a man who bought an old Corvette and found a picture in it from the previous owner. In writing the song, Newton says he thought about his cousin, Jeff Newton. "He was a second lieutenant in Vietnam, and he owned a Corvette," Newton recalls. "He went through hell and back, and he made it back, but the day he got home, he had a wreck and got killed in that Corvette. I had met him that very night, and he had invited me to go with him to town."

SPREADING THE WORD

Robinson says that Dualtone wanted *Amigo* even before they heard "Private Malone" and that it believes in the strength of the album as a whole; consequently, it will not release "Private Malone" as a commercial single. "This is about the record, about the artist. The single—even though it's a great, powerful single—is just one element of a beautiful body of work," Robinson says. "So we aren't putting out commercial singles. We want people to hear the record."

Ball, who is booked by Buddy Lee Attractions, is gearing up for the Honky Tonk Tailgate tour with Rhett Akins and Daryle Singletary. There is also discussion of Ball embarking on a tour of military bases after the first of the year.

Robinson expects Texas to be a key market, but the label is also "doing major programs with all the mass merchants coast to coast," he says. "We are buying into all the major programs from Anderson to Handleman all the way down to the mom-and-pop [stores] and positioning the record through the holidays."

Dualtone also plans to create an Internet campaign focusing on "Private Malone." "We will have a discussion group set up where people can post their thoughts, feelings, notes, and letters about the song," Robinson says. "We are just getting inundated with e-mails from across the country about what this song means to [people]."

Newton and Robinson are encouraged that radio has been so accepting of an independent release. Robinson says, "I think the stations and the major [labels] are realizing that there's not one way to play ball—there's numerous ways."

Newton agrees. "It's what's on the record that counts," he says. "People don't buy a record because it's with a big label or little label. It's good old American competition. If you can't join 'em, beat 'em."

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		
1	1	2	41	SOUNDTRACK ▲ Mercury 17009 (11.98/17.98)	O Brother, Where Art Thou?	1	38	40	38	8	TRACY BYRD RCA 67009/RLG (11.98/17.98)	Ten Rounds	12		
2	1	3	39				37	41	82	PHIL VASSAR Arista Nashville 18891/RLG (10.98/16.98) *	Phil Vassar	23			
3	3	59	40				35	32	12	PATTY LOVELESS Epic 85551/Sony (11.98 EQ/17.98)	Mountain Soul	19			
4	4	21	TIM MCGRAW ▲ Curb 78711 (12.98/18.98)	Set This Circus Down	1	42	39	39	19	KEITH URBAN ● Capitol 97591 (10.98/16.98) *	Keith Urban	17			
5	5	5	ALISON KRAUSS & UNION STATION Rounder 610495/DJMG (11.98/17.98)	New Favorite	3					BILLY GILMAN ● Epic 67387/Sony (11.98 EQ/17.98)	Dare To Dream	6			
6	6	12	LONESTAR ● BNA 67011/RLG (12.98/18.98)	I'm Already There	1	43	43	—	2	JEFF CARSON Curb 77937 (11.98/17.98) *			Real Life	43	
7	8	8	KENNY CHESNEY ▲ BNA 67976/RLG (11.98/17.98)	Greatest Hits	1	44	46	45	65	BILLY GILMAN ▲ Epic 67086/Sony (11.98 EQ/17.98)	One Voice	2			
8	7	69	LEE ANN WOMACK ▲ MCA Nashville 170099 (11.98/17.98)	I Hope You Dance	1	45	45	43	80	GEORGE STRAIT ▲ MCA Nashville 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1			
9	9	10	TIM MCGRAW ▲ Curb 77978 (12.98/18.98)	Greatest Hits	1	46	42	40	16	MARY CHAPIN CARPENTER Columbia 85176/Sony (12.98 EQ/18.98)	Time* Sex* Love*	6			
10	NEW	1	HOT SHOT DEBUT			ROBERT EARL KEEN Lost Highway 170198/Mercury (11.98/17.98) *	Gravitational Forces	10	47	41	42	3	VARIOUS ARTISTS MCA Nashville 170189 (11.98/18.98)	Earl Scruggs And Friends	41
11	16	16	22	GREATEST GAINER			BROOKS & DUNN ● Arista Nashville 67003/RLG (12.98/18.98)	Steers & Stripes	1	50	NEW	1	THE DERAILERS Lucky Dog/Columbia 85793/Sony (11.98 EQ/17.98)	Here Comes The Derailers	50
12	10	9	7	BLAKE SHELTON Warner Bros 24731/WRN (11.98/17.98)	Blake Shelton	3	51	47	48	19	MARK MCGUINN VFR 734757 (10.98/16.98) *	Mark McGuinn	18		
13	11	11	7	CYNDI THOMSON Capitol 26010 (10.98/17.98)	My World	7	52	44	52	46	RANDY TRAVIS Warner Bros 47899/WRN (11.98/17.98)	Inspirational Journey	34		
14	14	15	45	ALAN JACKSON ▲ Arista Nashville 69335/RLG (11.98/17.98)	When Somebody Loves You	1	53	49	47	60	AARON TIPPIN ● Lyric Street 165014/Hollywood (10.98/16.98)	People Like Us	5		
15	12	13	107	DIXIE CHICKS ▲ Monument 69678/Sony (12.98 EQ/18.98)	Fly	1	54	48	44	48	DARRYL WORLEY DreamWorks 450042/Interscope (10.98/16.98) *	Hard Rain Don't Last	33		
16	13	12	49	SARA EVANS ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6	55	52	50	99	ALAN JACKSON ▲ Arista Nashville 18892/RLG (10.98/17.98)	Under The Influence	2		
17	18	18	6	CAROLYN DAWN JOHNSON Arista Nashville 69336 (10.98/16.98)	Room With A View	8	56	51	49	17	ROY D. MERCER Curb 85514 (10.98/16.98) *	Roy D. Mercer Vs. Yankees	24		
18	17	17	50	TRAVIS TRITT ● Columbia 62165/Sony (11.98 EQ/17.98)	Down The Road I Go	8	57	54	—	37	VARIOUS ARTISTS UTV 170137 (11.98/17.98)	Everlasting Love Songs	19		
19	15	14	8	SOUNDTRACK Lost Highway 170221/Mercury (12.98/18.98)	Down From The Mountain	10	58	56	54	73	ROY D. MERCER Vince/Interscope/Capitol (10.98/16.98)	Greatest Hits: The Best Of How Big a Boy Are Ya?	26		
20	19	21	27	TRICK PONY Warner Bros 47927/WRN (11.98/17.98)	Trick Pony	12	59	60	58	94	JEFF FOXWORTHY Warner Bros 47427/WRN (10.98/16.98)	Greatest Bits	17		
21	23	24	97	FAITH HILL ▲ Warner Bros 47973/WRN (12.98/18.98)	Breathe	1	60	55	53	13	SOUNDTRACK Vanguard 75586 (16.98 CD)	Songcatcher	42		
22	20	22	15	TRISHA YEARWOOD MCA Nashville 170290 (11.98/17.98)	Inside Out	1	61	65	—	2	RANDY TRAVIS Image 744 (17.98 CD)	Live - It Was Just A Matter Of Time	61		
23	21	23	98	TOBY KEITH ▲ DreamWorks 450208/Interscope (10.98/16.98)	How Do You Like Me Now?!	9	62	57	55	27	DELBERT MCCLINTON New West 6024 (17.98 CD)	Nothing Personal	20		
24	22	19	29	JESSICA ANDREWS ● DreamWorks 450248/Interscope (10.98/16.98)	Who I Am	2	63	62	57	34	DOLLY PARTON Sugar Hill 3927 (10.98/16.98)	Little Sparrow	12		
25	25	26	41	NICKEL CREEK Sugar Hill 3909 (16.98 CD) *	Nickel Creek	17	64	64	65	18	CLAY WALKER Gunt 24759/WRN (11.98/17.98)	Say No More	14		
26	24	20	4	MARK WILLS Mercury 170209 (11.98/17.98)	Loving Every Minute	10	65	58	64	63	RONNIE MILSAP Vince 48871/Capitol (17.98/24.98)	40 #1 Hits	19		
27	31	34	20	TAMMY COCHRAN Epic 69736/Sony (17.98 EQ/11.98) *	Tammy Cochran	27	66	NEW	1	LEE GREENWOOD St Clair 7829 (4.98 CD)	Good Old Country	66			
28	28	27	20	MONTGOMERY GENTRY Columbia 62167/Sony (11.98 EQ/17.98)	Carrying On	6	67	NEW	2	STEVE HOLY Curb 77972 (11.98/17.98)	Blue Moon	64			
29	26	25	67	RASCAL FLATTS ● Lyric Street 165011/Hollywood (11.98/17.98) *	Rascal Flatts	14	68	70	72	7	JUNIOR BROWN Curb 78719 (11.98/17.98)	Mixed Bag	52		
30	30	36	59	JO DEE MESSINA ● Curb 77977 (11.98/17.98)	Burn	1	69	63	63	3	CONFEDERATE RAILROAD Audiom 8137 (11.98/18.98)	Unleashed	63		
31	36	37	32	DIAMOND RIO ● Arista Nashville 67999/RLG (11.98/17.98)	One More Day	5	70	68	66	24	TRAVIS TRITT Warner Bros 47666/WRN (9.98 CD)	Super Hits Series Volume 2: Travis Tritt	50		
32	29	29	16	BRAD PAISLEY Arista Nashville 67008/RLG (11.98/17.98)	Part II	3	71	71	—	89	REBA MCENTIRE ▲ MCA Nashville 170119 (11.98/17.98)	So Good Together	5		
33	27	30	46	JAMIE O'NEAL Mercury 170132 (11.98/17.98) *	Shiver	14	72	61	59	12	LILA MCCANN Warner Bros 48002/WRN (11.98/17.98)	Complete	18		
34	33	33	42	CHRIS CAGLE Capitol 34170 (10.98/17.98) *	Play It Loud	20	73	66	60	22	LORRIE MORGAN & SAMMY KERSHAW RCA 67004/RLG (11.98/17.98)	I Finally Found Someone	13		
35	NEW	1	RICKY SKAGGS Skaggs Family/Lyric Street 901003/Hollywood (11.98/17.98)	History Of The Future	35	74	59	—	53	SOUNDTRACK BNA 67965/RLG (11.98/17.98)	Where The Heart Is	18			
36	32	28	99	GARY ALLAN ● MCA Nashville 170101 (11.98/17.98)	Smoke Rings In The Dark	9	75	73	62	22	HAYSEED DIXIE Dunstone 1104/Razor & Tie (16.98 CD)	A Hillbilly Tribute To AC/DC	47		
37	34	31	33	LEANN RIMES ● Curb 77979 (11.98/17.98)	I Need You	1									

Albms with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards certification for net shipment of 100,000 units (Dro). 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 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 percent age growth. Heatseeker Impact shows albums removed from Heatseekers this week. * indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
1	NUMBER 1			13	PATSY CLINE ▲ MCA Special Products 420265/MCA (9.98/9.98)	Heartaches	144
2	LEE GREENWOOD Capitol 98598 (11.98 CD)	American Patriot	3	9	JOHN DENVER Madcacy 4750 (5.98/9.98)	The Best Of John Denver	169
3	LEE GREENWOOD Legacy/Columbia 67572/Sony (5.98 EQ/9.98)	Super Hits	1	13	PATSY CLINE ▲ MCA Nashville 320012 (6.98/11.98)	12 Greatest Hits	749
4	TOBY KEITH ▲ Mercury 55962 (11.98/17.98)	Greatest Hits Volume One	146	16	WILLIE NELSON ● Legacy/Columbia 69322/Sony (7.98 EQ/11.98)	16 Biggest Hits	158
5	SHANIA TWAIN ● Mercury 536003 (12.98/18.98)	Come On Over	202	17	ALAN JACKSON ▲ Arista Nashville 18801/RLG (10.98/16.98)	The Greatest Hits Collection	308
6	DIXIE CHICKS ● Monument 68195/Sony (10.98 EQ/17.98) *	Wide Open Spaces	190	18	TRISHA YEARWOOD ▲ MCA Nashville 170011 (11.98/17.98)	(Songbook) A Collection Of Hits	177
7	THE CHARLIE DANIELS BAND ▲ Epic 65694/Sony (7.98 EQ/11.98)	A Decade Of Hits	579	15	SHEDAISY ▲ Lyric Street 165002/Hollywood (12.98/18.98) *	The Whole Shebang	123
8	CHARLIE DANIELS ▲ Epic 64182/Sony (5.98 EQ/9.98)	Super Hits	336	20	GARTH BROOKS ● Capitol 97424 (19.98/26.98)	Double Live	148
9	BROOKS & DUNN ▲ Arista Nashville 18852/RLG (12.98/18.98)	The Greatest Hits Collection	209	14	THE JUDDS Curb 77995 (7.98/11.98)	Number One Hits	70
10	LONESTAR ▲ BNA 67762/RLG (10.98/17.98)	Lonely Grill	120	18	FAITH HILL ▲ Warner Bros 46790/WRN (11.98/17.98)	Faith	178
11	HANK WILLIAMS JR. ● Curb 77638 (5.98/9.98)	Greatest Hits, Vol. 1	380	—	VINCE GILL ▲ MCA Nashville 111047 (10.98/17.98)	When Love Finds You	290
12	JOHNNY CASH ● Legacy/Columbia 69739/Sony (7.98 EQ/11.98)	16 Biggest Hits	128	—	LEANN RIMES ▲ Curb 77885 (11.98/17.98)	You Light Up My Life - Inspirational Songs	143
13	LEE GREENWOOD Curb 77862 (4.98/5.98)	God Bless The USA	1	25	VARIOUS ARTISTS Madcacy 1326 (15.98 CD)	The Best Of Country	43

Albms with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards certification for net shipment of 100,000 units (Dro). 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 EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. * indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

'Alright Guy' Gary Allan Releases 'Bar Album' On MCA

BY VERNELL HACKETT

NASHVILLE—After sifting through what he describes as “Glad bags full” of songs, Gary Allan has chosen a stellar collection of material for his new MCA Nashville album, *Alright Guy*, due Oct. 2.

The songs he chose from among the works of Nashville's top tunesmiths run the gamut of emotions, from the first single, “Man of Me,” to “The Devil's Candy” and “Alright Guy.”

In looking for material for *Alright Guy*, his fourth album, as with his previous albums, Allan says he didn't set out to “find any certain theme.” But one emerged anyway. “This one turned out to be a bar album.”

A bar album seems an appropriate theme for the man who started playing honky-tonks in the Orange County region of California when he was only 12, first performing with his father, then forming his own band as a teenager. It was an area where his audience included working cowboys and surfers alongside rock and punk fans.

Allan says that when he decided on the direction of this album, he knew he already had some great material, “stuff I'd had for years. ‘Man to Man,’ the first time I heard it, I said: ‘I'll cut that.’ I'd been playing ‘Alright Guy’ for years and years. ‘Devil's Candy’ I've had for a year or more. ‘I'm Doin' My Best’ I loved the first time I heard it, and it made me laugh every time.”

Allan heard “Adobe Walls” four or five years ago. “Luke Reed, who co-wrote the song with Roger Brown, is a great friend of mine, and he's played it for me a ton,” Allan says. In

addition to “Adobe Walls”—which has been cut by Reed, Brown, Michael Martin Murphey, and other Western singers—Allan did a remake of the Earl Thomas Conley classic “What I'd Say.”

“My favorite records have songs that you love when you first hear them and then some you don't get for a while,” Allan says. “That's what I love about [Merle] Haggard albums—they take you everywhere.



ALLAN

“I think I'll always have a pull toward the more traditional stuff, and I'm always hoping that's where the pendulum is swinging,” adds Allan, who made his debut on Decca Records in 1996.

CAPITALIZING ON MOMENTUM

MCA Nashville chairman Bruce Hinton says Allan has a unique sound and style. “To me, a true artist has a laser-like focus on what material is appropriate,” he says. “When you hear the album, it is really self-evident that Gary has this artistic vision for himself.”

One song that is getting special consideration in Texas is “What Would Willie Do,” from the pen of Bruce Robison. “Gary was getting great response to the song in his live shows in Texas,” said Bill Macky, MCA Nashville VP of national promotion. “We have had lots of requests from stations there, so we decided to do a special mailing for them to play the song as an album cut.”

Macky calls Allan's “Right Where I Need to Be” a “breakthrough for Gary. So we are capitalizing on the momentum we had built with that single and from his *Smoke Rings in the Dark* album with the release of ‘Man of Me.’”

It was during the release of *Smoke Rings* that the California native went from the now-defunct Decca to sister label MCA Nashville. He made the transition well, with the title single peaking at No.

12 on the *Billboard* Hot Country Singles & Tracks chart.

Dave Weigand, MCA Nashville senior VP of sales and marketing, says the label is sending advance CDs three weeks prior to the street date to garner in-store play. “Gary has an active fan base, and we want retail to know that,” he says. “We are also running massive teaser campaigns on CMT and GAC and will debut his video on CMT. He will also host *VH1 Country* the week the record is released.”

Weigand says MCA will develop key promotions in Allan's top five sales markets, which are Dallas, Houston, Phoenix, Atlanta, and Denver. Touring will play into the marketing program.

STRONG TOURING

“Gary just wrapped up a West Coast tour, and he had sold-out shows in Phoenix and Tucson, Ariz.; Denver; and Bakersfield, Calif., in venues that ranged from 1,500 to 3,000 seats,” Weigand says. Tours with several major country artists are now in the planning stages through his booking agency, the William Morris Agency, in conjunction with his manager, the Lytle Management Group.

Allan just did a concert for KBEQ (Q104) Kansas City, Mo. “Every time we bring him in, it is phenomenal,” says KBEQ PD Mike Kennedy. “To me, Gary is very original, very hip, and very cool. Yet he's down-to-earth and a guy-next-door. The ladies like him, but the guys like him, too.”

Kennedy says the new record is doing well for his station. “Gary has been underutilized and underexposed,” he says. “You can point to Gary and say, ‘There's a future in this guy.’”

As for being labeled part of the generation of singers who will move country music forward, Allan responds, “I would hope I am. I will do everything on my part to make sure I am. I love country music. To me, country is about what happens during the week, and rock'n'roll and pop is what happens on the weekends. It's not supposed to be politically correct—it's good stories. All my heroes weren't politically correct, and I love to hear them—Haggard, Buck Owens, Willie. Buck Owens just called me and asked me to sing on his record.”

MCA's Hinton says, “There are a lot of people having radio success who don't have album success or don't sell hard tickets. If you are going to measure what is next for the industry, you have to look at who sells albums and who sells hard tickets, and Gary Allan is at the head of the class for that.”

Stampley's Back On Critter

BY DEBORAH EVANS PRICE

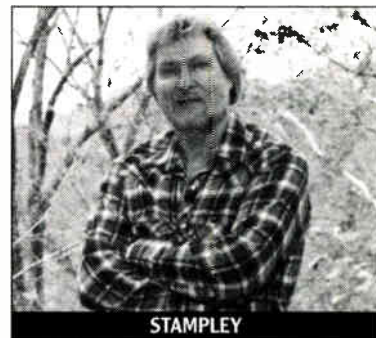
NASHVILLE—“If you don't put out records,” Joe Stampley says, “people think you've died.” But with the release of *Somewhere Under the Rainbow*, his first new album in more than a dozen years, Stampley proves there's a lot of life in his career.

“I've still been working the road all this time,” the Springhill, La., native says. “I'm into publishing big time, but if you aren't putting out records, people wonder what happened.”

In addition to touring and operating his publishing company, Mullet Music Group, Stampley launched Nashville-based Critter Records a little more than a year ago and serves as GM of the Navarre-distributed label. He also produced Critter's debut artist, Billy Hoffman, as well as *Somewhere Under the Rainbow*, a soulful country collection that draws as much on Stampley's roots as a member of '60s band the Uniques as it does his country radio heyday on Epic.

“I've gone full circle, and I've really gone back to my soulful rock roots with this album,” he says. “It's not as country as the other stuff I've cut. It's just good music.”

From 1971 to 1989, Stampley charted 36 top 20 country singles, among them 18 top 10 hits, including such No. 1 singles as “Soul Song,” “All These Things,” and “Just Good Ol' Boys,” one of several hits with duet partner Moe Bandy.



STAMPLEY

For Stampley, artistic freedom was the lure that pulled him back to the studio to record *Somewhere Under the Rainbow*. “On this album, I did what I wanted to do,” he says. “It's not really a ‘country, country’ album. It's just me being Joe Stampley.”

SOULFUL VOCALS

Somewhere Under the Rainbow includes a cover of Harold Melvin & the Blue Notes' “If You Don't Know Me by Now” that finds Stampley's soulful vocals accented by a steel guitar, as well as a slow, sultry remake of “All These Things,” and the rollicking, Larry Williams-penned rocker “Boney Maronie.” The album also features cuts co-written by Stampley, his son Tony, and Bobby Carmichael. The trio is responsible for “Knock Down Drag Out” and “If It Ain't One Thing (It's Another),” a Joe and Tony Stampley duet likely to be the album's second single. Stampley also duets with newcomer Rocki Rachal on “You're What Love's All About.”

The title cut is being worked to country radio. “We've been on the single for about seven weeks and have gotten very good response,” says Chuck Abel, PD at KFTX Corpus Christi, Texas. “His music sounds fresh and workable. It can fit perfectly with a Tim McGraw or Faith Hill record without making the station sound inconsistent.”

Stampley used his road band, the Fat Cats, on nine of the album's 11 cuts. “When we went into the studio, I took my time and didn't rush anybody,” Stampley says. “[People] sometimes cut three or four songs in three hours. I took days doing this, and it was a passion, a labor of love. I was there for all the mixing, everything, and I knew what I wanted to do.”

A COLORFUL PAST

Stampley has no plans to retire. “I just love music—anything to do with music,” says the artist, who is self-managed and booked by Carrie Moore Reed. “I've been doing it all my life. That's all I know to do. I was 15 when I cut my first record. I was on Imperial Records with Ricky Nelson and Fats Domino at that time. When I was 19, I had a record on Chess Records. That's the label Chuck Berry was on. When I was 21, I started recording for Paula Records with Stan Lewis.”

From there, Stampley's career continued to escalate, and he signed a solo country deal with ABC/Dot, where he first penetrated country radio before beginning his lengthy association with Epic in the '70s and '80s.

Stampley knows the country format is no easy place for a new album on an independent label. “They've geared it so much for 12- and 13-year-olds that we are really losing out on great music,” he says of the format.

“My thoughts are this: I can still sing, and I love to perform,” Stampley says. “Why is it that rock'n'roll can still play the Rolling Stones, Aerosmith, Tina Turner, and Elton John, but country for some reason has this [bias] if you are older. We are older artists, but we can still sing and still cut decent music. Why don't we have a chance? If you are active and are out on the road and really working, you should at least get a shot at radio.”

Stampley has hired Miller & Associates to aid with the marketing campaign for the album, due Oct. 2. Steve Miller says, “We're setting up our marketing plan and coordinating sales efforts with Navarre.” Miller adds the company has hired public-relations firm Webster & Associates to spread the word that Stampley is back.

“Joe's name is like having a big door-knocker with you,” Miller says. “So we're [courting] the press. The other good thing about Joe is he's still on the road, promoting this record and doing some reunion dates with the Uniques.” Miller says they plan to do in-store appearances and special promotions with Wal-Mart, particularly targeting the Texas market.



The Big 10. Vince Gill celebrated his 10th anniversary as a member of the Grand Ole Opry by hosting *Grand Ole Opry Live*, as the one-hour TV show made its debut on CMT. Gill performed “When I Call Your Name,” noting it was the first song he ever sang on the Opry stage. Grand Ole Opry GM Pete Fisher, left, presented Gill with an Opry Member Award during the live telecast.

Hot Country Singles & Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems' radio track service. 150 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.



THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	TITLE	ARTIST	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	TITLE	ARTIST	PEAK POSITION
				NUMBER 1		2 Weeks At Number 1							
1	1	3	27	WHAT I REALLY MEANT TO SAY	Cyndi Thomson	1	31	32	35	12	IF YOU EVER FEEL LIKE LOVIN' ME AGAIN	Clay Walker	31
2	4	7	14	WHERE I COME FROM	Alan Jackson	2	32	31	34	9	GOOD MORNING BEAUTIFUL	Steve Holy	31
3	6	5	15	ONLY IN AMERICA	Brooks & Dunn	3	33	44	53	3	BRING ON THE RAIN	Jo Dee Messina With Tim McGraw	33
4	5	6	26	I WOULD'VE LOVED YOU ANYWAY	Trisha Yearwood	4	34	37	41	4	RIDING WITH PRIVATE MALONE	David Ball	34
5	3	2	23	AUSTIN	Blake Shelton	1					HOT SHOT DEBUT		
6	7	8	10	ANGRY ALL THE TIME	Tim McGraw	6	35			1	THE STAR SPANGLED BANNER	Faith Hill	35
7	2	1	19	I'M JUST TALKIN' ABOUT TONIGHT	Toby Keith	1	36	34	36	10	IN ANOTHER WORLD	Joe Diffie	34
8	10	10	24	COMPLICATED	Carolyn Dawn Johnson	8	37	25	23	14	HEARTBREAK TOWN	Dixie Chicks	23
9	15	16	27	ANGELS IN WAITING	Tammy Cochran	9	38	38	38	6	COLD ONE COMIN' ON	Montgomery Gentry	38
10	14	18	16	LOVE OF A WOMAN	Travis Tritt	10	39	39	43	4	SHIVER	Jamie D'Neal	39
11	13	17	10	I'M A SURVIVOR	Reba	11	40	35	31	17	HELPESSLY, HOPELESSLY	Jessica Andrews	31
12	8	4	25	WHERE THE BLACKTOP ENDS	Keith Urban	3	41	47	48	3	SAINTS & ANGELS	Sara Evans	41
13	12	13	22	ON A NIGHT LIKE THIS	Trick Pony	12	42	41	39	5	SOMETHIN' IN THE WATER	Jeffrey Steele	39
14	9	9	18	SIX-PACK SUMMER	Phil Vassar	9	43	40	40	8	ALWAYS WAS	Aaron Tippin	40
15	11	12	14	WHEN GOD-FEARIN' WOMEN GET THE BLUES	Martina McBride	11	44	43	45	8	AIN'T NOBODY GONNA TAKE THAT FROM ME	Collin Raye	43
16	RE-ENTRY			GOD BLESS THE USA	Lee Greenwood	7	45	RE-ENTRY		10	THERE WILL COME A DAY	Faith Hill	45
17	17	11	27	WHEN I THINK ABOUT ANGELS	Jamie D'Neal	1	46	42	42	19	THERE YOU'LL BE	Faith Hill	11
18	16	15	25	I'M ALREADY THERE	Lonestar	1	47	48	50	7	TELL ME HOW	Chad Brock	47
19	19	21	13	I'M TRYIN'	Trace Adkins	19	48	49	47	7	BEAUTIFUL (ALL THAT YOU COULD BE)	Kenny Rogers	47
20	20	20	19	REAL LIFE (I NEVER WAS THE SAME AGAIN)	Jeff Carson	20	49	50	49	3	CARRY ON	Pat Green	49
21	21	25	7	WITH ME	Lonestar	21	50	51	52	5	LIFE DON'T HAVE TO BE SO HARD	Tracy Lawrence	50
22	22	22	20	HOW COOL IS THAT	Andy Griggs	22	51	45	46	6	NIGHT DISAPPEAR WITH YOU	Brian McComas	45
23	24	26	10	THE TIN MAN	Kenny Chesney	23	52	46	44	11	CRAZY LIFE	Tim Rushlow	43
24	23	24	23	LOVING EVERY MINUTE	Mark Wills	23	53	52	55	3	BABY I LIED	Shannon Brown	52
25	29	32	6	I WANNA TALK ABOUT ME	Toby Keith	25	54	56	—	2	EASY FOR ME TO SAY	Clint Black With Lisa Hartman Black	54
26	28	29	13	MAN OF ME	Gary Allan	26	55	54	57	4	THAT'S WHAT BROTHERS DO	Confederate Railroad	54
27	27	27	18	NEVER LOVE YOU ENOUGH	Chely Wright	27	56	NEW		1	SOME DAYS YOU GOTTA DANCE	Dixie Chicks	56
28	26	28	15	THAT'S A PLAN	Mark McGuinn	26	57	58		2	I BREATHE IN, I BREATHE OUT	Chris Cagle	57
29	30	33	5	WRAPPED AROUND	Brad Paisley	29	58	53	51	9	THE MAN HE WAS	George Jones	47
30	33	37	6	JUST LET ME BE IN LOVE	Tracy Byrd	30	59	RE-ENTRY			AMERICA THE BEAUTIFUL	Various Artists	58

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

Top Country Singles Sales

THIS WEEK	LAST WEEK	WKS. ON	TITLE	Imprint & Number/Distributing Label	ARTIST	THIS WEEK	LAST WEEK	WKS. ON	TITLE	Imprint & Number/Distributing Label	ARTIST
1	1	20	AUSTIN	Giant 16767/WRN	Blake Shelton	12	10	13	DIDN'T WE LOVE	Curb 73126	Tamara Walker
2	2	57	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT	Curb 73116	LeAnn Rimes	13	14	28	LOVE IS ENOUGH	RCA 69034/R/G	3 Of Hearts
3	3	18	ON A NIGHT LIKE THIS	Warner Bros. 16751/WRN	Trick Pony	14	13	31	MRS. STEVEN RUDY/THAT'S A PLAN	VFR 734758	Mark McGuinn
4	4	19	WHAT I REALLY MEANT TO SAY	Capitol 58987	Cyndi Thomson	15	16	27	I WANT YOU BAD	Lucky Dog/Columbia 79542/Sony	Charlie Robison
5	5	7	SOMETHIN' IN THE WATER	Monument 79625/Sony	Jeffrey Steele	16	17	24	SIMPLE LIFE	Columbia 79541/Sony	Mary Chapin Carpenter
6	6	79	ROCKY TOP '96	Decca 155274/MCA Nashville	The Osborne Brothers	17	18	49	OKLAHOMA/WARM & FUZZY	Epic 79503/Sony	Billy Gilman
7	7	41	POUR ME	Warner Bros. 16816/WRN	Trick Pony	18	19	15	TOO LAZY TO WORK, TOO NERVOUS TO STEAL	Monument 79611/Sony	BR549
8	8	52	THE WAY YOU LOVE ME	Warner Bros. 16818/WRN	Faith Hill	19	20	19	SHE COULDN'T CHANGE ME	Columbia 79540/Sony	Montgomery Gentry
9	9	24	COME A LITTLE CLOSER	Warner Bros. 16762/WRN	Lila McCann	20	21	32	THE MOST BEAUTIFUL GIRL	Atlantic 85051/AG	South 65
10	21	24	MATTHEW, MARK, LUKE & EARNHARDT	DreamWorks 450327/Interscope	Shane Sellers	21	22	70	IT DON'T MATTER TO THE SUN/LOST IN YOU	Capitol 58789	Garth Brooks as Chris Gaines
11	223	4	HOW DO I LIVE	Curb 73022	LeAnn Rimes	22	23	47	HOW DO YOU LIKE ME NOW?!	DreamWorks 450932/Interscope	Toby Keith
12	10	10	UNBROKEN BY YOU	Lyric Street 164048/Hollywood	Kortney Kevle	23	24	38	MEANWHILE BACK AT THE RANCH	Curb 73118	The Clark Family Experience
						24	25	4	A ROSE IS A ROSE	Mercury 172193	Meredith Edwards

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

BY LEILA COBO

MIAMI—In what amounts to a half-empty, half-full conclusion, the Recording Industry Assn. of America's (RIAA) midyear statistics for Latin music—released last week—show that the genre had a slight decline in net shipments compared with midyear 2000, while its performance was superior to that of the market as a whole.

While net shipments decreased by 3%—with 25.6 million units shipped midyear 2001 vs. 26.4 million shipped midyear 2000—they increased 1% in dollar value, from \$324.9 million last year to \$329.3 million this year.

More important, the shipment of CDs—the preferred format of consumers—increased by 7%, from 20.2 million midyear 2000 to 21.6 million midyear 2001. This translates to an 8% increase in dollar value, from \$269.9 million last year to \$292.4 million this year.

In comparison, the value of general-market music shipments fell 4.4% against last year, with CD shipments down 5.3% from 420 million to 397.9 million.

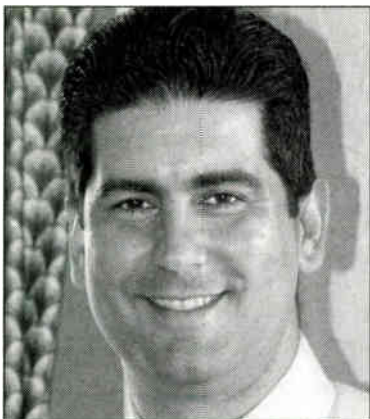
MORE RECOGNITION

Rafael Fernández, VP of Latin music for the RIAA, speculates that there are several reasons why Latin music fared better than the general market. "The Latin music market is becoming a little more mainstream," Fernández tells *Billboard*. "It's not only being recognized more, but it's being accepted more. Plus, you have a younger generation that's followed some of the artists into Spanish—like Christina Aguilera. And a lot of Latin music is becoming more popular with young people."

Latin music may also be benefiting from an increasing Latin population in the U.S., as well as stronger marketing efforts and presence in major music-retail outlets.

As with the general market, Latin music's decline was led by a sharp

Shipments Decline, Value Grows In Mid-2001



'The Latin music market is becoming more mainstream. It's not only being recognized more, but it's being accepted more.'

—RAFAEL FERNÁNDEZ, RIAA

decrease—36%—in cassette sales, with a corresponding 34% decrease in dollar value. However, cassettes

are still strong in the Latin market, representing 15.4% of all shipments. The presence of Latin music videos, however, fell by 29%, becoming virtually negligible with only 11,000 net units shipped midyear 2001.

And while the shipment of DVDs was also minimal, with only 16,000 units shipped at midyear 2001, that number was more than double last year's 8,000 units.

"Cassettes have been going down, and that's a medium that's really going by the wayside," Fernández says. "So all in all, between CDs and DVDs taking off, we should be seeing some sort of increase in the next year or so."

REGIONAL MEXICAN IS NO. 1

The RIAA also continued its breakdown of sales by genre, a procedure it started in April. Then, as now, regional Mexican music—including Tejano music—came out as the distinctly favored genre.

Regional Mexican music represented 56% of all Latin music units shipped in 2000 and 57% of all units shipped midyear 2001. Pop and rock came in second, with 30% of all units shipped, and tropical came third, with 13%.

In dollar value, regional Mexican represented 52% of the market, pop and rock 33%, and tropical 14%.

Ironically, Latin music (that which is more than 51% in Spanish) made up 4.2% of the market total in 2000. But during that time, 23% of pirate and counterfeit music seized by the RIAA in the U.S. and Puerto Rico were Latin recordings.

"It's absolutely disproportionate, and that's one of the concerns, especially for Latin labels and independents," says Fernández, who also handles the Latin music side of the RIAA's anti-piracy efforts.

In the first six months of 2001, Fernández says, a total of 1.4 million units were seized, and 21% of those were Latin music.

According to Fernández, anti-piracy efforts have focused on New York City, where programs have revolved around educating and training law enforcement officers to identify pirate and counterfeit product. Through an operation called Clean Streets, nearly 1 million units have been impounded in New York alone.

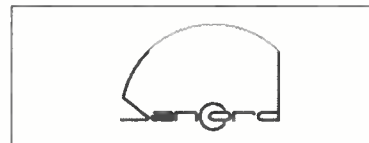
Now Fernández is working on expanding those efforts, which, regardless, will need to be shifted in the wake of the Sept. 11 attacks on New York City.

In South Florida, the RIAA has already joined with the local police department's Crime Stoppers program, which receives tips from callers.

"It might be the first time they've aligned themselves with a private organization accepting tips on our behalf," Fernández says. "It's a pilot program, and if it works well, we hope to expand nationally."



SANCORD IN RUBIO ACCORD: Ricardo Cordero, longtime associate of artist manager Angelo Medina, has opened Sancord, a new management firm based in Miami. Offices in Los Angeles are also due to open shortly. While Sancord has been functioning for the past month, its biggest news came last week, when it signed Grammy nominee Paulina Rubio, who has parted ways with longtime manager Darío de León. Arturo Velazco is handling her affairs in Mexico.



Cordero says Sancord is associated with Medina and functions as an extension of Angelo Medina in the U.S. "We'll give service to artists who are already established in the Latin market, and we plan to open a division to develop new talent," says Cordero, who still handles affairs for Robi Rosa and Ricky Martin.

"In the past four years, we've built a worldwide network that includes media, promoters, agencies, and public relations, be it in Europe, Japan, Asia, Australia, or the U.S.," he adds. "We can build a support team in every city, no matter how small, regardless if it's in England or Denmark."

Cordero is also handling affairs for flamenco dancer Joaquín Cortés (a guest artist at Jennifer Lopez's two Puerto Rico concerts this week), Vivianita (formerly with RMM, now with Universal), and Puerto Rican rock band La Secta. He is also developing Brazilian Carlinhos Brown in the U.S. In turn, Medina has signed two new artists: Sony Discos' Tommy Torres and Universal teen singer Alih J. Marquee client Martin is currently working on his next English-language album, and Rosa will release a compilation disc before the end of the year.

In other management news, Mexican rock group Maná has parted ways with longtime manager Marcel Toffel. Ulises Calleros, a former member of Maná who has been working as part of the band's administration, will take over Toffel's role.

BULLET SUSPENSION: Due to interruptions in the normal transmission of many Latin stations' programming, there are few bullets on this week's Hot Latin Tracks chart. The lack of movement reflects the preempting of regular programming in light of recent events.

Notable entries include Alejandro

Fernández's "Tantita Pena" (Hot Shot Debut at 22), Lupillo Rivera's "Tu Recuerdo Y Yo" at 26, and Cristian's "Yo Quería" entering at No. 28. Marco Antonio Solís' "O Me Voy O Te Vas" receives a bullet for reaching the No. 1 spot for the first time; "O Me Voy" was previously No. 2 for eight weeks. Shakira's "Suerte" (the English version, "Wherever, Whenever," goes to radio the first week of October) is the Greatest Gainer, jumping from No. 36 to No. 6.

LEAVING L.A.: There must be 50 ways to leave Los Angeles. That, at least, is what stranded would-be attendees of the Latin Grammys figured out last week. Among the resourceful alternatives to normal air travel: Several dozen travelers that came with Spain's Society of Composers and Editors drove to the Tijuana border and then flew to Madrid... Marc Anthony took a tour bus back to New York... A.B. Quintanilla drove to Texas... Universal Music Latino executives drove to Houston, then took flights to New Orleans, Tampa, and finally, Miami... Laura Pausini flew from L.A. to Mexico and from there took a flight to Italy... BMG executives flew on a private plane... Shakira also left town on a private plane.

IN BRIEF: Latin Grammy nominee Alejandro Lerner is producing folk singer Soledad's upcoming album, titled *Libre*, on Sony... Marco Antonio Solís has rescheduled his Sept. 22 Miami show. The concert will now take place Oct. 27 at the James L. Knight Center in Miami, with part of the proceeds to be donated to the American Red Cross to support New York City attack victims and their families... Concierto Para Los Heroes, the impromptu invitation-only concert held Sept. 14 by musicians stranded in Los Angeles during the Latin Grammys, raised more than \$40,000 for the American Red Cross New York Disaster Relief Fund. Performing musicians, all of whom played for free (the room was donated by Beverly Hilton owner Merv Griffin), included Juanes, Bacilos, Chicho Valdes, Shalim, Laura Pausini, Alejandra Guzman, Rubén Blades, Celia Cruz, Isaac Delgado, David Foster, and Joan Osborne. Kevin Spacey made a surprise appearance.

FOR THE RECORD: Jose Noguera, a pop/tropical songwriter/artist, was mistakenly identified as a regional Mexican songwriter in Latin Six Pack (*Billboard*, Aug. 25).



Abril Signs Marina. Singer Marina Lima signed with Brazilian indie Abril Music Sept. 12 to release her upcoming album in November. Pictured sitting, from left, are Abril Music president Marcos Maynard and Lima. Pictured standing, from left, are producer Eduardo Martins, attorney Joao Muller, and manager Marcia Alvarez.

Main Billboard chart table with columns: Rank, Last Week, 2 Wks Ago, Weeks On, Artist, Title, Peak Position, and a secondary chart with columns: Rank, Last Week, 2 Wks Ago, Weeks On, Artist, Title, Peak Position.

Regional Mexican Albums chart table with columns: Latin Pop Albums, Tropical/Salsa Albums, Regional Mexican Albums, listing artists and album titles.

Albums with the greatest sales gains this week... Recording Industry Ass'n. Of America (RIAA) certification for net shipment of 500,000 album units (Gold)...

América Latina...

In Argentina: Local record-industry chamber CAPIF has announced that the units required to certify an album gold or platinum have been reduced, because the market has shrunk so much during recent years. Gold is now awarded for sales of 20,000 units (previously, the requirement was 30,000 units), while platinum status is awarded for sales of 40,000 units (down from 60,000 units) . . . Sony Music artist Javier Calamaro is the first artist to appear on *Intimo e Interactivo* (Intimate and Interactive), a new series of acoustic concerts in the style of *MTV Unplugged* organized by TV channel MuchMusic. The Sept. 6 show took place at 900-seat club La Trastienda, and an album will be released in November on Sony Music Argentina. Special guests include León Gieco, all-female blues band Las Blancablus, and promising Spanish singer María Bestar . . . Fatboy Slim, who recently won six MTV Music Awards for his hit "Weapon of Choice," will visit Argentina for the first time Oct. 26. He will perform at Megadisco Pachó . . . EMI pop band La Mosca took a break from its European tour to shoot a video in Madrid for "Todos Tenemos Un Amor," the second cut from its album *Buenos Muchachos*. The tour will continue through Spain, Portugal, Italy, and Germany, returning to Argentina in late September for a domestic trek. Plans call for a Latin American tour in October and November. **MARCELO FERNÁNDEZ BITAR**

In Mexico: For the second consecutive year, Acapulco will host the electronic fest Aca World Festival. The event will take place Nov. 16-18. Confirmed acts include Paul Oakenfold, Deep Dish, Soulstice, and Dave Coleman, with more to be confirmed. Last year, more than

60,000 people turned up to see 71 acts, including Moby. Like last year, a portion of the proceeds will go to the Million Latin America Fund, which helps various charity organizations in Acapulco. Last year, \$120,000 was raised, according to organizers Michael Han and Pedro Moctezuma . . . A Cuban legends reunion of sorts will take place Oct. 19 in Mexico's Auditorio Nacional, when Compay Segundo, Eliades Ochoa, and members of the Afro-Cuban All Stars will share the stage. The show ties in with the promotion of Francisco Repilado's (aka Compay Segundo) new album, *Flores de la Vida*. Repilado will play with longtime friends Barbarito Torres and Juan de Marco González, who has recorded both as a soloist and as the leader of the Afro-Cuban All Stars . . . After an absence of almost five years from the concert stage, Mexican singer Yuri has kicked off a tour of Mexico. Much of her recorded repertoire is featured, including typical tunes celebrating Mexican independence. In addition, singer Lupita D'Alessio has expressed an interest in pairing up with Yuri for concerts at Mexico City's Auditorio Nacional. Managers for both singers are currently discussing the prospect. **TERESA AGUILERA**

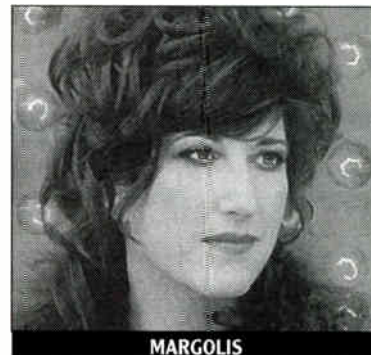
In Puerto Rico: More than \$90,000 was raised by radio station Fidelity through La Noche de Estrellas de Fidelity, a benefit concert to raise money for Fondos Unidos de Puerto Rico. Funds are used for a number of needy organizations. Some 10,000 people attended the Sept. 8 event, which was broadcast live on the TeleOnce network and included performances by MDO, Yaire, Jerry Rivera, Franco De Vita, and Ednita Nazario. **RANDY LUNA**

Jazz Notes™



by Steve Graybow

DECLARATION OF INDEPENDENCE: While recording for an established record label certainly has its benefits, San Francisco-based vocalist **Kitty Margolis** is quick to point out the merits of being an independent artist: "I think I have a lot more freedom to produce intelligent,



MARGOLIS

adventurous music on my own," Margolis says, "because the major labels don't seem to encourage singers, and especially female artists, to take many chances."

Left Coast Life, Margolis' upcoming release, appears on her own Mad-Kat label—the Bayside-distributed project is due Oct. 8—a joint venture with jazz vocalist **Madeline Eastman**. By choosing material from the pens of such iconoclastic songwriters as **Randy Newman** ("Lonely at the Top") and **Tom Waits** ("Take It With Me"), and adding a dramatic take on **Pink Floyd's** classic rock track "Money," Margolis has crafted a disc that reflects the myriad of musical and societal influences that have informed her since her teen years in the Bay Area.

"I like to incorporate some humor and social commentary into the music, which I don't think you hear enough of in jazz these days," she explains. "The lyrics to these songs reflect what is going on out here with the dotcom companies collapsing and people being motivated by greed. I think that a song like "Money" is more topical today than it was when it first came out [in 1973]."

Margolis also feels that choosing songs that are off the beaten path affords her an opportunity to build her own identity, as opposed to focusing on the obvious standards that are perhaps too comfortably ingrained in the jazz lexicon. "There is a conservative trend in vocal jazz towards a very retro, lifestyles-oriented direction," she says. "I want to do something a bit more edgy and interesting, and as an independent artist, I can do that. And that is empowering."

To further imprint her own indelible personality on *Left Coast Life*, Margolis produced the project, utilizing studio techniques more widely associated with pop or rock rather

than jazz. Several songs feature layered background harmony vocals overdubbed by Margolis in the studio, while others boast offbeat vocal effects that add a fresh, fun sound to the project. "A lot of my production influences come from rock artists like **Steely Dan**," Margolis says. "I like that extra bit of ear candy that you don't usually hear in jazz."

The singer adds further ear candy by allowing her band (pianist **Paul Nagel**, bassist **John Shiflett**, saxophonist **Eric Crystal**, guitarist **Steve Erquiaga**, and percussionist **Mike Spiro**) ample room to stamp their own personalities on the tracks, particularly Crystal, whose blaring, atonal lines on the Margolis original "You Just Might Get It" are the antithesis of a subdued, lifestyle-jazz recording.

More than a small part of Margolis' individualistic approach stems from growing up in San Francisco, where she was exposed to such artists as **Miles Davis**, **John Lee Hooker**, and **the Grateful Dead**, often on the same bill at the legendary Fillmore. "The way the music was presented to me, I did not even consider that these artists should fit into different musical categories," Margolis recalls.

Although both parents had substantial jazz record collections, Margolis' love of jazz came to full fruition in the early '80s at a now-defunct San Francisco club called Keystone Corner, where she rubbed shoulders with the likes of **Art Blakey**, **Dexter Gordon**, and **Horace Silver**. "I got my jazz history the old-fashioned way, through the oral tradition as told by these great players," Margolis says. "Seeing them lead their band five nights in a row, and seeing how the set would develop and change night to night, was a great education. Everything I know about leading a band, I learned in that club, from talking to and watching those guys."

NOTEWORTHY: Some of jazz's finest young musicians are featured on two recent Blue Note releases, *Black Stars* by pianist **Jason Moran** and *Kindred* by vibraphonist **Stefon Harris** and pianist **Jacky Terrasson** (both released Sept. 11). *Black Stars* features Moran, 26, and his working band of bassist **Tarus Mateen** and drummer **Nasheet Waits**, as well as guest appearances by veteran saxophonist/flutist **Sam Rivers**, who duets with Moran on "Sound It Out." On *Kindred*, Harris, 28, and Terrasson, 35, duet on a handful of standards and original compositions; the project was initiated when each musician unknowingly professed his admiration for the other to label president **Bruce Lundvall**.

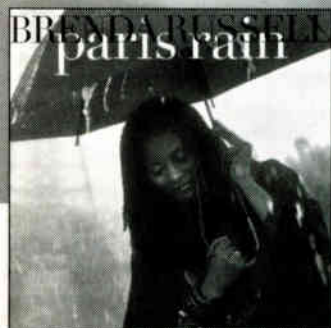
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WEEKS ON CHART	LAST WEEK	2 WKS. AGO	TITLE	ARTIST	PEAK POSITION
			NUMBER 1	1 Week At Number 1	
3	2	19	O ME VOY O TE VAS M.A. Solis (M.A. Solis)	Marco Antonio Solis	1
6	7	13	ME VAS A EXTRANAR P. Aguilera (P. Fato)	Pepe Aguilar	2
4	5	17	NO ME CONOCES AUN Palomo (F.Y. Quezada, A. Trigo)	Palomo	3
1	4	12	COMO OLVIDAR H. Gaitan, M. Tejeda (J. L. Pilotto, G. Arenas)	Olga Tanon	1
5	1	18	COMO SE CURA UNA HERIDA R. Perez (R. Perez, J. L. Pilotto)	Jaci Velasquez	1
GREATEST GAINER					
6	36	—	SUERTE E. Estefan Jr. (S. Mebarak, R. G. Estefan)	Shakira	6
12	11	9	CADA VEZ TE EXTRANO MAS G. Lazarraga, A. Valenzuela, O. Valenzuela (M. Luna)	Banda El Recodo	7
2	3	19	AZUL K. Santander, A. Munera, F. Tobon (K. Santander, G. Santander)	Cristian	1
17	15	11	EL AYUDANTE P. Ramirez (M.E. Toscano)	Vicente Fernandez	9
19	—	2	HEROE E. Iglesias, C. Paucar (E. Iglesias)	Enrique Iglesias	10
7	8	13	PUEDEN DECIR A. Jaen (O. Alfaro)	Gilberto Santa Rosa	6
10	9	9	NO VALE LA PENA C. Cabral, J. Junior (J. Gabriel)	Nydia Con Juan Gabriel	9
23	32	6	DERECHO A LA VIDA J. Guillen (C. Sanchez)	Conjunto Primavera	13
16	17	7	MI FANTASIA Los Tigres Del Norte (E. Negrete)	Los Tigres Del Norte	14
11	13	21	YO NO SOY ESA MUJER M. Azavedo (C. De Warden, C. Toro Montoro, M. Shepstone, R. Stennmann)	Paulina Rubio	7
14	12	33	DESPRECIADO P. Rivera (J. Navarrete, C. Cuel)	Lupillo Rivera	11
20	20	19	LA GRAN NOCHE G. Felix (M. Quintero, L. Lara)	Los Tucanes De Tijuana	12
9	14	44	ABRAZAME MUY FUERTE E. Magallanes (J. Gabriel)	Juan Gabriel	1
24	21	6	LA CALANDRIA Not Listed (Not Listed)	Ramon Ayala Y Jody Farias	19
22	18	26	NO TE PODIAS QUEDAR J. Guillen (R. Gonzalez, Mora)	Conjunto Primavera	4
8	6	16	CON CADA BESO S. Giamatti (F. Osorio, A. Thomas)	Huey Dunbar	5
HOT SHOT DEBUT					
22	—	1	TANTITA PENA K. Campos (K. Campos, F. Riva)	Alejandro Fernandez	22
15	22	4	CORAZON DE MUJER A. Jaen, G. Arenas (A. Jaen, J. L. Morin, G. Arenas)	Melina Leon	15
27	28	12	AMORCITO MIO J. Sebastian (J. Sebastian)	Joan Sebastian	19
18	10	18	BESAME B. Silvestri (R. Montaner, J. L. Chacín)	Ricardo Montaner	4
1	—	1	TU RECUERDO Y YO P. Rivera (Not Listed)	Lupillo Rivera	26
13	16	13	MUERO B. Silvestri (A. Larrosa, T. Mora, Arraga)	Jerry Rivera	13
1	—	1	YO QUERIA K. Santander (Not Listed)	Cristian	28
38	26	7	SUERTE HE TENIDO Not Listed (F. Meza)	Alegres De La Sierra	26
26	23	5	SI QUIERES H. Gutierrez, J. Gutierrez (J. Gabriel)	Los Tri-O	23
40	—	2	USTED SE ME LLEVO LA VIDA Ray-Nerio (Estefano, D. Poveda)	Alexandre Pires	31
35	38	6	SERA PORQUE TE AMO R. Saenz Quirós (F. Da Silva, L. O. Forte)	Tigrillos	32
41	43	6	COMO LLEGO A TU AMOR L. Garcia (J. L. Pilotto)	Tito Nieves	33
32	41	7	CARTAS MARCADAS A. Macias (C. Monge)	Cuisillos De Arturo Macias	32
1	—	1	RESUMIENDO B. Silvestri (R. Montaner, Y. Mairiño)	Ricardo Montaner	35
48	37	16	TE HE PROMETIDO G. Pratin (L. Dan)	El Original De La Sierra	28
44	40	15	POR AMAR ASI M. Casares (Alazan, L. Rodriguez)	Julio Preciado Y Su Banda Perla Del Pacifico	18
4	—	4	DIME C. Lemos (C. Lemos, K. Aponte)	Ednita Nazario	38
50	47	3	SOLEDAD A. Lazarraga (S. Lizarraga)	Banda El Limon	39
1	—	1	MENTIRA H. Garcia (B. Cuevas)	La Ley	40
30	27	17	COMO SE LO EXPLICO AL CORAZON J. M. Lugo (H. Rivera)	Victor Manuelle	13
49	48	7	LOCO J. M. Elizondo, M. A. Zapata (M. A. Perez, J. R. Martinez, R. Munoz)	Pesado	42
1	—	1	TRIANGULO DE AMOR Not Listed (Not Listed)	Henrik	43
31	33	14	SOMBRAS... NADA MAS B. Silvestri (F. Omuto, J. M. Contursi)	Rocio Durcal	16
42	44	3	MAYONESA A. Casa, E. Brito, J. C. Casares (A. Casa, E. Brito, J. C. Casares)	Chocolate	42
28	31	7	CONTESTAME R. Batti, M. Bischo (Yaire)	Yaire	28
1	—	1	NADA G. Santolalla (Juanes)	Juanes	47
17	—	17	DEJAME AMARTE R. Munoz, R. Martinez (E. Alanis)	Intocable	29
25	25	7	COMERTE A BESOS S. George (S. George, J. L. Pilotto)	Frankie Negrón	25
37	39	5	TU CONVENCILA E. Reyes, A. Montalban (E. Reyes, A. Morfoblan)	Ley Alejandro	37

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 91 stations (32 Latin Pop, 16 Tropical/Salsa, 54 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. ©2001, Billboard/BPI Communications and SoundScan, Inc.

WEEKS ON CHART	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	TITLE	ARTIST
22	—	SUERTE	SHAKIRA Epic/Sony Discos	36	—	MENTIRA	LA LEY WEA Rock/WEA Latina
3	—	COMO SE CURA UNA HERIDA	JACI VELASQUEZ Sony Discos	25	—	DIME	EDNITA NAZARIO Sony Discos
2	—	COMO OLVIDAR	OLGA TANON WEA Latina	15	—	CONTESTAME	YAIRES Lideres
9	—	HEROE	ENRIQUE IGLESIAS Interscope/Universal Latino	31	—	NADA	JUANES Surco/Universal Latino
4	—	YO NO SOY ESA MUJER	PAULINA RUBIO Universal Latino	20	—	TU CONVENCILA	LEY ALEJANDRO Lideres
1	—	AZUL	CRISTIAN Ariola/BMG Latin	40	—	CON EL ALMA ABIERTA	NOELIA Fonovisa
6	—	O ME VOY O TE VAS	MARCO ANTONIO SOLIS Fonovisa	21	—	SOMBRAS... NADA MAS	ROCIO DURCAL Ariola/BMG Latin
7	—	PUEDEN DECIR	GILBERTO SANTA ROSA Sony Discos	30	—	A CARA O CRUZ (CON ORGANOS)	RICARDO ARJUNA Sony Discos
5	—	BESAME	RICARDO MONTANER WEA Latina	32	—	ARRASANDO	THALIA EMI Latin
11	—	ME VAS A EXTRANAR	PEPE AGUILAR Musart/Balboa	35	—	HIT 'EM UP STYLE (OOPS!)	BLU CANTRELL RedZone/Arista
8	—	CORAZON DE MUJER	MELINA LEON Sony Discos	39	—	COMO LLEGO A TU AMOR	TITO NIEVES WEA Caribe/WEA Latina
16	—	POR AMARTE ASI	CRISTIAN Ariola/BMG Latin	32	—	SEXI DANCE	PAULINA RUBIO Universal Latino
10	—	ABRAZAME MUY FUERTE	JUAN GABRIEL Ariola/BMG Latin	19	—	DIME CORAZON	AMAURY GUTIERREZ Universal Latino
12	—	NO VALE LA PENA	NYDIA CON JUAN GABRIEL Hollywood	17	—	MUERO	JERRY RIVERA Ariola/BMG Latin
15	—	YO QUERIA	CRISTIAN Ariola/BMG Latin	33	—	MAYONESA	CHOCOLATE Melody/Fonovisa
13	—	CON CADA BESO	HUEY DUNBAR Sony Discos	36	—	IT'S OK	ALIH JEY Universal Latino
14	—	SI QUIERES	LOS TRI-O Prisma/Ariola/BMG Latin	34	—	SIMPLEMENTE	CHAYANNE Sony Discos
18	—	TANTITA PENA	ALEJANDRO FERNANDEZ Sony Discos	27	—	TIEMPO	JARABE DE PALO EMI Latin
23	—	USTED SE ME LLEVO LA VIDA	ALEXANDRE PIRES Ariola/BMG Latin	24	—	QUISIERA	JUAN LUIS GUERRA 440 Karim/Universal Latino
29	—	RESUMIENDO	RICARDO MONTANER WEA Latina	40	—	FALLIN'	ALICIA KEYS J

Tropical/Salsa Airplay

WEEKS ON CHART	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	TITLE	ARTIST
1	—	COMO OLVIDAR	OLGA TANON WEA Latina	39	—	FALLIN'	ALICIA KEYS J
3	—	PUEDEN DECIR	GILBERTO SANTA ROSA Sony Discos	22	—	MENTIRA	LA LEY WEA Rock/WEA Latina
11	—	COMO LLEGO A TU AMOR	TITO NIEVES WEA Caribe/WEA Latina	28	—	A CARA O CRUZ (CON ORGANOS)	RICARDO ARJUNA Sony Discos
9	—	CORAZON DE MUJER	MELINA LEON Sony Discos	14	—	PENA DE AMOR	PUERTO RICAN POWER J&N/Sony Discos
8	—	COMO SE LO EXPLICO AL CORAZON	VICTOR MANUELLE Sony Discos	40	—	SERIA FACIL	LUIS FONSI Universal Latino
5	—	CON CADA BESO	HUEY DUNBAR Sony Discos	12	—	TU ERES AJENA	EDDY HERRERA J&N/Sony Discos
6	—	SECRETO DE AMOR	ANGELITO VILLALONA Latino/Sony Discos	35	—	CELOS ME PROVOCA	GRUPOMANIA Universal Latino
4	—	COMERTE A BESOS	FRANKIE NEGRON WEA Caribe/WEA Latina	28	—	MI TRAYECTORIA	ISMAEL MIRANDA Universal Latino
7	—	MUERO	JERRY RIVERA Ariola/BMG Latin	20	—	YO NO SOY ESA MUJER	PAULINA RUBIO Universal Latino
16	—	BESAME	RICARDO MONTANER WEA Latina	30	—	SUERTE	SHAKIRA Epic/Sony Discos
15	—	AZUL	CRISTIAN Ariola/BMG Latin	31	—	WE NEED A RESOLUTION	AALIYAH FEATURING TIMBALAND Blackground
2	—	ME LIBERE	EL GRAN COMBO Combo	32	—	YO QUERIA	CRISTIAN Ariola/BMG Latin
29	—	DIME	EDNITA NAZARIO Sony Discos	27	—	TIEMPO	JARABE DE PALO EMI Latin
30	—	NAOA	JUANES Surco/Universal Latino	34	—	TRIANGULO DE AMOR	HENRIK Thump
33	—	HIT 'EM UP STYLE (OOPS!)	BLU CANTRELL RedZone/Arista	17	—	SAL OE AOUI	TONY VEGA Universal Latino
21	—	COMO SE CURA UNA HERIDA	JACI VELASQUEZ Sony Discos	36	—	VOY A QUITARME EL ANILLO	GISELLE Ariola/BMG Latin
38	—	TENGO UN MAL PRESENTIMIENTO	RABANES Crescent Moon/Sony Discos	34	—	QUISIERA	JUAN LUIS GUERRA 440 Karim/Universal Latino
13	—	OH CUANTO TE AMO	CLUB 30 Aselra	38	—	THE STAR SPANGLED BANNER	WHITNEY HOUSTON Arista
37	—	O EL O YO	LA NUEVA PATRULLA 15 V	39	—	HOY TE VAS	TOMMY TORRES Sony Discos
25	—	POP	'N SYNC J&R	40	—	RESUMIENDO	RICARDO MONTANER WEA Latina

Regional Mexican Airplay

WEEKS ON CHART	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	TITLE	ARTIST
1	—	NO ME CONOCES AUN	PALOMO Disa	22	—	SOLEDAD	BANDA EL LIMON Fonovisa
2	—	CADA VEZ TE EXTRANO MAS	BANDA EL RECODO Fonovisa	21	—	LOCO	PESADO WEA Mex/WEA Latina
5	—	EL AYUDANTE	VICENTE FERNANDEZ Sony Discos	24	—	DEJAME AMARTE	INTOCABLE EMI Latin
12	—	ME VAS A EXTRANAR	PEPE AGUILAR Musart/Balboa	27	—	POR EL AMOR DE UNA MUJER	LA FIRMA CON RICKY MUNOZ Sony Discos
8	—	DERECHO A LA VIDA	CONJUNTO PRIMAVERA Fonovisa	26	—	NO VALE LA PENA	NYDIA CON JUAN GABRIEL Hollywood
6	—	LA GRAN NOCHE	LOS TUCANES DE TIJUANA Universal Latino	35	—	DIMELO	LOS TEMERARIOS Fonovisa
3	—	DESPRECIADO	LUPILLO RIVERA Sony Discos	23	—	Y YA DESPUES	COSTUMBRE Hollywood
4	—	MI FANTASIA	LOS TIGRES DEL NORTE Fonovisa	25	—	SUEND SU BOCA	GRUPO MOJADO Fonovisa
11	—	D ME VOY O TE VAS	MARCO ANTONIO SOLIS Fonovisa	29	—	ESTAS QUE TE PELAS	INTOCABLE EMI Latin
10	—	LA CALANDRIA	RAMON AYALA Y JODY FARIAS Fonovisa	33	—	NI HABLAR	LOS HUMILDES RCA/BMG Latin
7	—	NO TE PODIAS QUEDAR	CONJUNTO PRIMAVERA Fonovisa	31	—	TANTITA PENA	ALEJANDRO FERNANDEZ Sony Discos
9	—	Y LLEGASTE TU	BANDA EL RECODO Fonovisa	29	—	AMOR A LA MEXICANA	THALIA EMI Latin
14	—	AMORCITO MIO	JUAN SEBASTIAN Musart/Balboa	30	—	SHHH	A. B. QUINTANILLA Y LOS KUMBIAS KINGS EMI Latin
31	—	TU RECUERDO Y YO	LUPILLO RIVERA Sony Discos	34	—	CUMBIA DEL SDL	CONTROL EMI Latin
13	—	AMAME	ROGELIO MARTINEZ Discos Cisne	38	—	AOUI ESTOY YO	ROGELIO MARTINEZ Discos Cisne
18	—	SUERTE HE TENIDO	ALEGRES DE LA SIERRA Infimty	39	—	LA NINA QUIERE CERVEZA	GERMAN ROMAN Y SU BANDA REPUBLICA Disa
16	—	SERA PORQUE TE AMO	TIGRILLOS WEA Mex/WEA Latina	37	—	QUERIDA SOCIA	JENNI RIVERA Fonovisa
15	—	CARTAS MARCADAS	CUISILLOS DE ARTURO MACIAS Musart/Balboa	37	—	AMOR DE NOVELA	LDS ANGELES DE CHARLIE Fonovisa
20	—	TE HE PROMETIDO	EL ORIGINAL DE LA SIERRA Z	34	—	EL MALOUERIOD	LOS HURACANES DEL NORTE Fonovisa
19	—	POR AMAR ASI	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG Latin	40	—	VAS A SUFRIR	GRUPO BRINDIS Disa

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



Spirit Music Expands By Breathing New Life Into Songs Of The Past

BY JIM BESSMAN

NEW YORK—Nearing its sixth anniversary, Spirit Music Group has successfully implemented its stated strategy of working with veteran songwriters and other copyright owners in aggressively administering and actively promoting their catalogs.

"When we formed in November, 1995, many of the important pop, rock, R&B, and country songs from recent decades were losing their popularity and their income thanks to the absence of focused marketing and aggressive royalty collection," says Mark Fried, president/founder of the New York indie. "It's apparent now that our mission was absolutely essential, as evidenced by the organic growth of the catalog and our track record of exploitation in film, TV, advertising, multimedia, and new cover recordings."

Indeed, Spirit's catalog has grown to nearly 10,000 titles, including more than 150 chart hits. Its initial success came through its collection of such pop standards as "Misty" and "There She Is Miss America," as well as the catalogs of '60s-era acts, including Lou Christie and Paul & Paula and '70s music by such writers and artists as tunesmith Irwin Levine (who wrote "Tie a Yellow Ribbon" and whose daughter, Holly Schwartz, is a senior creative director at Spirit), Dick Wagner ("Only Women Bleed"), Gene McDaniels ("Feel Like Makin' Love"), the Captain & Tennille, Marshall Tucker Band, Pure Prairie League, and Foghat.

Spirit also secured the work of disco's A Taste of Honey and Sylvester;



Spirit Music recently signed songwriter/artist Freedom Williams to a global multiyear administration deal. Williams' RBG Dome Music (ASCAP) contains his biggest hits with C&C Music Factory as well as solo works. Pictured, from left, are Spirit senior creative director Ed Razzano, Williams, and Spirit president Mark Fried.

R&B vocalists Ray, Goodman & Brown; pop rocker Benny Mardones; as well as new wavers the Cars, the Go-Go's, and the Waitresses. From the '90s came rap crossover hits via deals with Delicious Vinyl Records and writer/artist Kangol.

More recently, the company has sealed deals with Lew Spence, whose hits for Frank Sinatra include "Nice and Easy"; Kal Mann, whose songs include Chubby Checker's "Let's Twist Again" and the Dovells' "Bristol Stomp"; Bobby Weinstein, whose hits include "Goin' Out of My Head"; writer/producer/label head Bobby Robinson Jr., whose holdings include early doo-wop, R&B, and blues includes King Curtis and Elmore James; Wayne Garfield, whose "Glow of Love" for Change was reworked in Janet

Jackson's "All for You"; and Freedom Williams, a founding member of pop/dance group C&C Music Factory.

Fried further points to an active songwriter roster, including veterans Brian Wilson and Stephen Bishop. Spirit's most important achievement, he notes, is "the revitalization of our clients' work through aggressive marketing and proactive songplugging into a wide array of media vehicles."

These include such movies as *Almost Famous*, *The Replacements*, and *Girlfight*; TV series including *E.R.*, *Ally McBeal*, and *Malcolm in the Middle*; and national ad campaigns including Burger King, Microsoft, and Budweiser. Additionally, Spirit songs have been covered by the likes of Mariah Carey, Clint Black, the Spice Girls, D'Angelo, Natalie Cole, Vitamin C, 3LW, and Kenny Wayne Shepherd.

All of this is reflected in the firm's name, Fried says. "Seeing the conglomeration of music publishing into a few multinational companies whose limited staff can't know and adequately represent tens of thousands of titles, I wanted to create a company in the spirit of how I envisioned music publishing," he explains. "[I wanted it to be] reminiscent of the Brill Building days, when professional managers went out and did absolutely anything they had to do to get their songs cut."

To this end, Fried, who had been a BMI executive for 10 years, left for Los Angeles within a month of launching Spirit. "I met with a media company executive who was expecting me to pitch some CD compilation," Fried says. "But my line was, 'How can I help you?' and she relaxed in a second."

In like fashion, Spirit created solid relationships with the music departments and hired supervisors of the major media companies, advertising companies, and multimedia companies, as well as label A&R departments. "We essentially established consultancies," Fried says. "With early access to scripts for motion pictures, weekly network and cable TV programming, and national and global ad campaigns and record-release schedules, we positioned ourselves to assist downsized media company creative staffs and supervisors in finding music for their projects. These placements often jump-started record sales and live shows and added licensing for our veteran clientele."

Currently, Spirit, which is represented overseas by U.K.-based Palan Music, is selectively developing new writers and artists. Recent successes here include placements of "One Girl Revolution" by Chicago's Superchic(k) on the *Legally Blonde* soundtrack and U.K. band Ritalin's "Everywhere" as the main title in Disney's upcoming *Max Keeble's Big Move*.

Fried says, "We try to bridge the gap between writers and songs and the people who use music nowadays."

Words & Music™



by Jim Bessman

THE DAY AFTER: To be honest, I didn't think I'd be able to write this week's column. Not so much out of emotional numbness and inability to function, which I, like everyone else in the city—in the country, surely—suffered from, but because everything was shut down, and there really was nothing to write about. But when the shifting wind brought the smoke as far north as the midtown Hell's Kitchen neighborhood—where I was virtually catatonic in front of the TV—I finally threw on my gym clothes, walked around the corner past the makeshift shrine for flight attendant Debbie Welsh, and headed uptown to the West Side Y. When I

got to Columbus Circle, I ran into John Telfer.

While it was nice to run into anyone, it was especially nice to run into John—for three reasons. One, he was alive. Two, I hadn't seen him in a while, not since he left Rykodisc in May, after serving as international director there for 5½ years. Three—and most important for my purposes here—he had a story.

Cut to the present.

"I'm very busy expanding my publishing company, Basement Music," says Telfer, who now spends half his time in the States and half in Sao Paulo, Brazil. "I'm also managing some artists, including Television and [its frontman] Tom Verlaine, and I am still involved in the record business, representing some labels and artists internationally, including Rounder Records and the Proclaimers."

Telfer was in management prior to his job at Rykodisc, representing the likes of Joe Jackson, Sweet Honey in the Rock, Television, and the Proclaimers. He originally launched Basement Music (PRS) in 1978.

"I've published Augustus Pablo and Dennis Brown, and now Television, [Television guitarist] Richard Lloyd, and Supergenerous—a duo made up of Brazilian percussionist Cyro Baptista and Canadian guitarist Kevin Breit," Telfer continues. He has also taken on the contemporary Brazilian music catalogs ST2 and MCD. "I believe in administration rather than ownership of copyrights, and I have an active network of sup-

portive indie affiliates, including Ryko Music in the U.S. and Metisse in France."

Telfer, whose colleague John Cefai handles administration, is now looking to expand Basement Music's network of international affiliates, as well as sign up more catalogs from Brazil, the U.S., and the U.K.

Back to past tense. I ran into Telfer only because he was stuck in New York City, waiting to get back to Sao Paulo. Afterward, I pretty much returned to the malaise that enveloped Manhattan for the rest of the week. Nothing was doing—no business, no shows, no nothing—except for calls and e-mails to and from

family and friends.

In this regard I was lucky: No one close to me was in the World Trade Center. Sadly, 36-year-old ASCAP licensing manager Jane Simpkin, who lived in Massachusetts, was on one of the hijacked planes; she was heading west for an ASCAP general

licensing meeting. I spent Saturday night in the Bronx with Alex Berezhkov, chief of the New York bureau of the Russian news agency ITAR-TASS, and numerous bureau staffers and their wives. Berezhkov, as I wrote in this space a couple months back, accompanied me to the grave of the great Russian bard Vladimir Vysotsky in Moscow.

The get-together (I hesitate to call it a party, though we did celebrate reporter Yuris Kirilchenko's miraculous survival of a massive heart attack while covering the disaster) was my first chance to hear music all week. Vysotsky was requested, of course, and there was plenty of Pink Floyd (I've yet to meet a Russian my age who isn't a Pink Floyd fanatic). The big find, though, was Submarine's album *SkinDiving* from last year, which I had overlooked, but Alex had grabbed off a pile of discards down the hall from ITAR-TASS at the Associated Press.

Kudos to the British dance-pop group's sophisticated samples, including those of Jerome Kern and Oscar Hammerstein II, Chet Baker, Billie Holiday, and Perry Como. I guess I'll always remember the first time I heard it.

'I believe in administration rather than ownership of copyrights, and I have an active network of indie affiliates.'

—JOHN TELFER, BASEMENT MUSIC

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Studio Monitor™

by Christopher Walsh



AFTERMATH: As with the nation and the music business at large, the professional audio industry has had to make new plans and reassess its priorities in the wake of the events of Sept. 11. In one major move, the 11th Audio Engineering Society (AES) Convention, originally scheduled for Sept. 21-24 at New York City's Jacob Javits Convention Center, has been postponed by 10 weeks.

With the convention originally set to commence just 10 days after the terrorist attack on New York City, the AES met with Javits Center management. Given that much of the Javits Center is occupied by the New York City Mayor's Office of Emergency Management and the Federal Emergency Management Agency (FEMA) for coordinating emergency services, holding the convention as originally scheduled was impossible. The enormous disruption in aviation and unease about flying in the immediate aftermath of the tragedy were also factors in the decision to postpone the convention. In addition to posting an announcement on the AES Web site Sept. 12 and spearheading an e-mail campaign to spread the word, exhibitors were notified via phone, allowing them to begin the process of altering their shipping, travel, and accommodation plans.

Although our lives are forever changed, an appearance of normalcy has returned to New York City in the week following the attacks, at least above Canal Street. Steve Rosenthal, owner of Magic Shop, relayed harrowing accounts of events in lower Manhattan—the studio is on Crosby Street—and the somber news that persons on his staff were very directly affected by this barbaric act. “Through it all,” he reports by e-mail, “late last week [producer/engineer] John Agnello was here braving the dust and the chaos, mixing his new project, **34 Satellite**. I will always admire his courage and determination not to be pushed away from what he needed to do.” Rosenthal further reports that a benefit show was staged at the Living Room, a club on the Lower East Side. Countless local artists, for that matter, are announcing that their upcoming gigs will benefit the Red Cross and other organizations whose

heroic efforts, through this very trying time, will be long remembered.

Other members of the professional audio community are responding to the urgent call for assistance. The Society of Professional Audio Recording Services' (SPARS) monthly luncheon at Gallagher's Restaurant, scheduled for Sept. 20 (so as to coincide with the AES Convention), will still be held but without a sponsor, SPARS executive director **Larry Lipman** says. (A pro audio manufacturer sponsors most luncheons, making a presentation of a product or technology.)

Instead of the usual \$38 meal expense, attendees are being asked to pay an additional \$19, matched by Gallagher's, which will be distributed to a rescue fund.

Another act of kindness came from the Zumpano Audio Complex (ZAC) in Atlanta, where more than \$1,100 was raised at a previously scheduled party-turned-fund-raiser Sept. 15.

ZAC owner **Jim Zumpano** says the donations were presented to the fire chief at Atlanta Local #23 and will be forwarded to the New York City Firefighters Rescue Fund. “It's only a small part of what needs to be done,” he adds, “but this is what we can do.”

Bob Brophy, product specialist at Sonomic, located in downtown Manhattan, announced that the samples and sound effects library was donating 20% of all sales to relief efforts through Oct. 14. And Video Corporation of America has contacted partners and clients to offer its videoconferencing facilities, as the need arises, in its New York City and New Jersey offices, company founder **Al Berlin** reports.

An update from the AES notes that the society will automatically transfer registrants' records to the new convention dates, Nov. 30-Dec. 3. Convention badges will be received on or about Nov. 15. If registrants cannot attend the new dates, they are asked to e-mail aesreg@aol.com or fax the registration department at 212-682-0477. The AES Web site will continue to issue updates on the exhibits, demos, workshops, and papers sessions as they materialize. New housing options are being arranged and will be posted shortly.

As always, I can be reached at 646-654-4780 or at cwalsh@billboard.com. Please stay in touch throughout this difficult period in our lives.

Mardin Skips Retirement, Joins Manhattan

BY CHRISTOPHER WALSH

NEW YORK—Clearly, retirement did not suit Arif Mardin. The legendary Atlantic Records producer/arranger, who joined that label in 1963, was recently named co-VP/GM, with Ian Ralfini, of the reactivated Manhattan Records (*Billboard Bulletin*, Sept. 6).

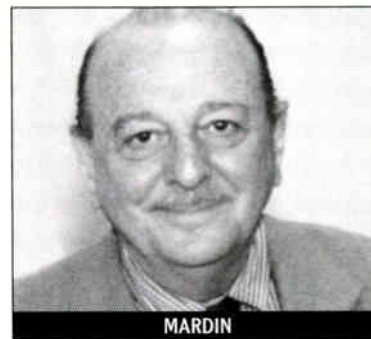
In fact, it has been an eventful year for Mardin. He received the Trustees Award from the National Academy of Recording Arts & Sciences Feb. 20, joining such honorees as fellow Atlantic executives Ahmet Ertegun, Jerry Wexler, and the late Nesuhi Ertegun. In May, he was honored as man of the year by the Nordoff-Robbins Foundation, which provides music therapy as developed by composer Dr. Paul Nordoff and special educator Dr. Clive Robbins.

“Atlantic has been my home since 1963,” Mardin says. “I learned from Nesuhi Ertegun, Ahmet Ertegun, Jerry Wexler, and Tom Dowd, and was privileged to work with fabulous artists. So it will always be my first home. However, in May, after the fabulous send-off they gave me at the Nordoff-Robbins Foundation dinner, my contract had expired.”

Roy Lott, deputy president of EMI Recorded Music North America, and Bruce Lundvall, president of Capitol Jazz & Classics, offered the unique position to Mardin and Ralfini. Both will report to Lundvall.

“I notified Ahmet Ertegun and all the people at Atlantic that I didn't want to retire,” Mardin says. “I got Atlantic's blessing and moved here. It was very amicable: They want me to pursue my new projects and be happy. I'm happy to have joined Bruce Lundvall and Roy Lott—our friendships go back years.”

With the goal of releasing adult-oriented music, Manhattan Records is an ideal vehicle for Mardin, who has



MARDIN

worked with artists from all genres, including Aretha Franklin, the Young Rascals, Bee Gees, and the Modern Jazz Quartet. In addition to that musical diversity, he has contributed his production, arranging, mixing, and conducting expertise to countless cast recordings and soundtracks.

“Our main activity will be jazz and classical,” Mardin explains, “and excellent, wonderful, esoteric, adult projects. We're looking for crossing-over, young

artists. It's great to be able to work on different ideas and concepts, but still be commercial. Ian and I will be looking for new talent, going out and listening to them, and responding. It's fun. I won't be chasing strict pop formulas, which really frees me a lot.”

His new position will bring him back into the recording studio. Before signing a contract to lead Manhattan Records with Ralfini, he worked at Manhattan recording facility Sorcerer Sound with pianist/singer Norah Jones, whom he describes as “a truly amazing talent.” He will mix that project at Sear Sound, also in New York City.

Mardin is also quick to praise Ralfini—who has held the position of CEO at MGM Records U.K., Warner-Reprise U.K., WEA U.K., and ABC Records U.K., served as a consultant to Ahmet Ertegun at Atlantic, and is president of the Nordoff-Robbins Foundation—and emphasize the importance he attaches to the success of Manhattan Records.

“Manhattan Records was started by Bruce Lundvall,” he explains, “and even though it had few releases in the beginning, it's a historic label, and Bruce is a giant in the music industry. We want to make this a very successful label and are going to work very hard.”

“When the EMI project materialized,” he adds, “Ian and I were very happy, because we knew that we were going to work with projects we really like. I think we make a great team.”

SEPTEMBER 29
2001

Billboard®

Production Credits

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 22, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	I'M REAL Jennifer Lopez featuring Ja Rule/ Irv Gotti & 7 (Epic)	WHERE THE PARTY AT Jagged Edge featuring Nelly/ J. Dupri, B.M. Cox (So So Def/Columbia)	WHAT I REALLY MEANT TO SAY Cyndi Thomson/ P. Worley, T.L. James (Capitol Nashville)	HOW YOU REMIND ME Nickelback/ P. Parashar, Nickelback (Roadrunner)	HOW YOU REMIND ME Nickelback/ P. Parashar, Nickelback (Roadrunner)
RECORDING STUDIO(S) (Location) Engineer(s)	RECORD PLANT (Hollywood, CA) CRACKHOUSE (New York) Brian Springer, Milwaukee Buck	SOUTHSIDE (Atlanta, GA) Brian Frye	THE MONEY PIT LOUD (Nashville, TN) Clarke Schleicher	GREENHOUSE (Burnaby, British Columbia) Joey Moi	GREENHOUSE (Burnaby, British Columbia) Joey Moi
CONSOLE(S)/ DAW(S)	SSL 9000 J/ Pro Tools	SSL 4064 G+	Trident Series 80	SSL 4048 E/G	SSL 4048 E/G
RECORDER(S)	Pro Tools, Studer A800	Sony TCM 3348 HR	Sony 3348	Pro Tools	Pro Tools
RECORDING MEDIUM	Quantegy 499	BASF 931	Quantegy 467, Sony 1460 A	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	RECORD PLANT (Hollywood, CA) Brian Springer, Irv Gotti	SOUTHSIDE (Atlanta, GA) Phil Tan, Jermaine Dupri	LOUD (Nashville) Clarke Schleicher	ARMOURY (Vancouver, British Columbia) Randy Staub	ARMOURY (Vancouver, British Columbia) Randy Staub
CONSOLE(S)/ DAW(S)	SSL 9000 J	SSL 4063 G+	Sony Oxford OXS-R3	SSL 4072 G+	SSL 4072 G+
RECORDER(S)	Pro Tools, Ampex ATR 102 1/2"	Panasonic SV3800	Sony 3348	Sony 3348, Tascam DA-88	Sony 3348, Tascam DA-88
MIX DOWN MEDIUM	Quantegy 499	BASF DAT	Quantegy GP9 1/2"	Pro Tools, Quantegy DA8	Pro Tools, Quantegy DA8
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	MARCUSSEN (Hollywood, CA) Stephen Marcussen	GEORGETOWN (Nashville) Denny Purcell	STERLING SOUND (New York) George Marino	STERLING SOUND (New York) George Marino
CD/CASSETTE MANUFAC- TURER	SONY	SONY	EMD	UNI	UNI

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Bush Beats Around the Village. Bush recorded and mixed *Golden State*, its Atlantic debut (due Oct. 23), at the Village in Los Angeles. Pictured, from left, are engineer Greg Fidelman, Bush vocalist Gavin Rossdale, producer Dave Sardy, and assistant engineer Jim Monti. Atlantic is previewing *Golden State*, the follow-up to 1999's *The Science of Things* (Interscope), with the single "The People That We Love," see review, page 20.

Audio Track

NEW YORK CITY

Artist/producer **Richard Barone**, formerly of the Bongos, produced artist **Lina Koutrakos**, whose song "Love Grows Here" is being cut in five languages. Barone tracked Koutrakos at Mission Sound in the Williamsburg neighborhood of Brooklyn, N.Y., with the multi-language vocal tracks recorded at Magic Shop. He has also been recording tracks for his own album with producer **Tony Visconti** at Visconti's Secret Sound and other facilities.

NASHVILLE

BackStage at Sound Stage Studios hosted a month-long

mix session to complete a project for *Saturday Night Live*. Under the direction of producer **Glenn Rosenstein**, *The Best Music of Saturday Night Live* is a compilation that will include more than 60 tracks. The project was mixed by **Jay Vicari** on the Solid State Logic Axiom-MT digital console.

Dolly Parton returned to Seventeen Grand Recording, tracking in the Neve room with producer **Steve Buckingham**, engineers **Neal Cappelino** and **Gary Paczosa**, and assistant **Thomas Johnson**. Also at Seventeen Grand, co-owner/engineer **Jake Niceley** worked on a 5.1 mix for a **Shoji Tabuchi** DVD.

LOS ANGELES

Bush completed *Golden State*, due Oct. 23 on Atlantic, at the Village (see photo, this page). The follow-up to *The Science of Things* was produced by **Dave Sardy** and engineered by **Greg Fidelman**.

Def Jam artist **WC** was in Studios A and D at Paramount Recording Studios, tracking with producer **Crazy Toonz** and Pro Tools engineer **David Lopez**. Meanwhile, **Zakk Wylde** tracked on the Focusrite console in Studio C. He mixed his upcoming Spitfire release on the 64-input SSL in Studio A with assistants **Kent Hitchcock** and **Lou Michaels**.

Ameraycan Recording has installed an 80-input SSL G+ console in Studio B. The first mix project on the new console was **DJ Muggs** of Cypress Hill, who created remixes for **Depeche Mode**.

BAY AREA

Michael Romanowski has been appointed to the position of mastering engineer for Paul Stubblebine Mastering. Romanowski relocated to San Francisco from Nashville in 1992, joining Rocket Lab. He later moved to the Plant, where he was mastering engineer for two years. His background in rap and hip-hop will give the facility greater depth in those genres, owner **Paul Stubblebine** says.

Archie Lee Hooker, nephew of the late **John Lee Hooker**, wrapped up *Church of the Blues* at Annex Digital. **Terry Roan** produced, and tracking sessions were engineered by **Robert Iriartborde** on the Euphonix CS2000 console.

Chris Isaak tracked five songs in Studio A at Studio 880 with engineer **Mark Needham** and Pro Tools editor **Baraka**. Meanwhile, Studio B at 880 hosted a collaboration between the **Tigerlilies** and the **Kronos Quartet**. **Myles Boisen** engineered.

ATLANTA

At Southern Tracks Recording, **Brendan O'Brien** created a 5.1 mix of a Train concert at the Warfield Theatre in San Francisco. **Ryan Williams** was second mix engineer, and **Karl Egsieker** served as assistant mix engineer. **Nick DiDia** mixed **Local H** (Ryko/Palm Pictures), originally produced by **Jack Douglas**.

Material for Audio Track can be sent to Christopher Walsh, Pro Audio Editor, Billboard, 770 Broadway, New York, N.Y. 10003, via fax at 646-654-4681, or by e-mail to cwash@billboard.com.

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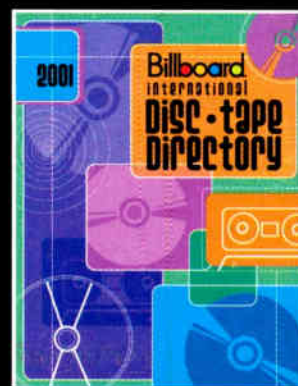
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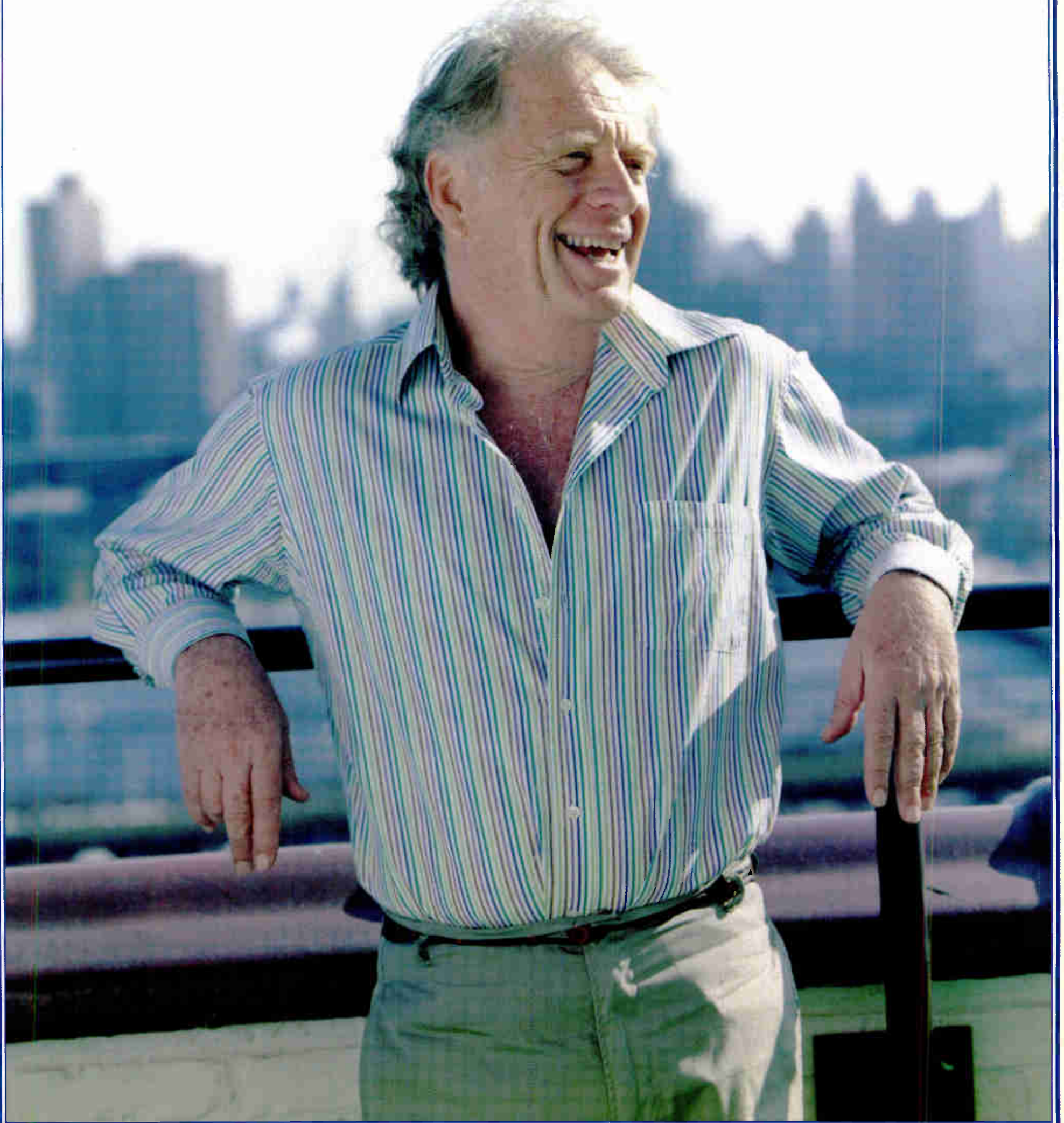
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CHRIS BLACKWELL

40 YEARS AND LOOKING FORWARD





HIGHER LEARNING

THE EDUCATION OF CHRIS BLACKWELL
BY TIMOTHY WHITE

"Forty Years On." If you don't know the song, with its wistful lyrics and uplifting melody, you don't know the man whose stanzas it once helped shape. Leaving the lips of hundreds of young voices each year since 1864 as it rises above the treetops of a wooded London borough whose very name is an Anglo-Saxon term for sacred grove, the hymn-like verses meditate on great moments in history and those bold enough to be at the center of them:

"Routs and discomfitures, rushes and rallies/Bases attempted, and rescued, and won./Strife without anger, and art without malice/How will it seem to you forty years on?"

British prime minister Winston Churchill heard and sang the words in his adolescence, as did his statesman counterpart in post-World War II India, Jawaharlal Nehru, and both figures intoned each passage in honor of schoolmates who preceded or followed, from English poet Lord Byron (creator of the epic satire *Don Juan*) and Irish novelist-dramatist Richard Brinsley Sheridan (author of *School for Scandal*) to scientist-father of photography Henry Fox-Talbot and the fabled field marshal who triumphed over Nazis and Fascists

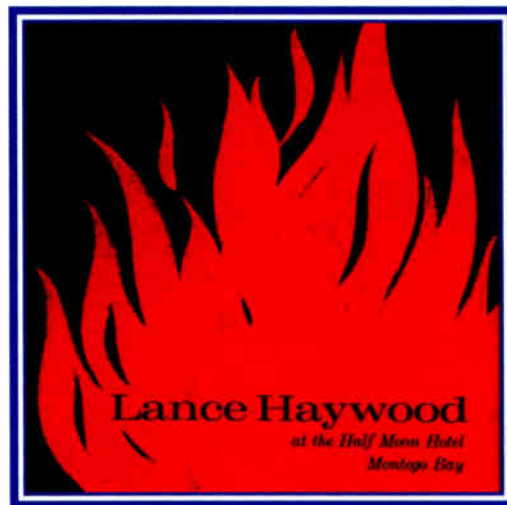
in North Africa and Sicily in 1943, Harold Rupert Alexander.

All these people were students at an ancient English prep school chartered by Queen Elizabeth I in 1572, its traditions imparted from pupil to pupil, down through the centuries. The noble institution known simply as Harrow has nurtured leaders and exemplars of every stripe, including Nobel Prize recipients and 19 winners of the Victoria Cross—but also a sandy-haired, soft-spoken chap whose lineage on his mother's side included buccaneers, bankers and rum brewers, and whose father's ancestry encompassed tea and spice traders, London Stock Exchange members and several soldiers of rank.

This particular Harrow enrollee, one Christopher Percy Blackwell (who achieved five academic O-levels after three attempts), would never ascend to the echelons of the student body's "Guild," a specially elected group of senior boys who, by their purported "artistic or cultural excellence," were permitted to wear a distinctive maroon tie and waistcoat. Indeed, Chris felt much encumbered by the archaic dictums and dress code of Harrow, with its insistence on a uniform jacket (a "bluer"), regulation flat-crowned straw hat, and mandatory Sunday dress of tailcoat and striped trousers—not to mention Harrow's harsh "skews" (punishments) by "beaks" (school and house masters) and "monitors" (prefects) for even the most minor infractions.

In the end, young Blackwell excelled in life by avoiding much that Harrow deemed excellent, and he swapped the "eccer" (games and contests) of school life for the workaday risks of the wider world. Coming from a less flush branch of his aristocratic family tree, Blackwell soon spent the gift stipend of £18,000 his mother gave him on his 18th birthday, and he would thereafter need to do more than sing old school songs to earn his supper. In the process, he himself helped instruct and nurture some of the

most triumphantly nonconformist creative minds of the last half-century. The outline of these accomplishments first emerged in the late 1950s with his formation in Kingston, Jamaica, of a little record label called R&B Records, later to be rechristened Island Records, which issued assorted music by such often overlooked Caribbean performers as Lance Haywood (now known as Hayward) and Owen Gray. And also those of a certain promising artist in the embryonic ska move-



Lance Haywood (now known as Hayward) was Blackwell's first discovery for his R&B Records label, 1959.

ment who was then called Robert Marley.

"O the great days, in the distance enchanted/ Days of fresh air, in the rain and the sun/How we rejoiced as we struggled and panted/Hardly believable, forty years on!"

Learning exactly how Christopher P. Blackwell hastily exited Harrow at 16 and went on to make music-business history is the agenda of the following interview, conducted in August 2001 in the handsome lower-Manhattan headquarters of Blackwell's latest enterprise, Palm Pictures Company.

As we sit today in your new loft offices of Palm Pictures, you're poised between the impending release of both the 1 Giant Leap film/DVD/CD and the American Roots Music documentary, two projects that link the roots of the present to the promise of the future. For the last 40 years, that's pretty much been your modus, hasn't it?

[Laughs] Yes, plus the element of the accidental, because it's accidental these projects are coming out at the same time. *1 Giant Leap* was started a couple of years ago and took a long time to pull together. [Filmmaker/musician] Jamie Catto played me some demos in England and I loved them. What the demos contained was integrated music with a rap track that went seamlessly into an Indian chorus and an African coda; it just seemed the most natural thing in the world the way it was done. And then what they wanted to do is go around and, rather than sample such music, they wanted to record each of these people live. And, at the same time, they wanted to get comments and input from different people, so it would be a mixture of music and talking about God, life, various subjects. I said, "Well, this company is really set up as a DVD company—I think DVD is a magic format—so when you go around and do this, you should film it." So they did, and came back with an extraordinary amount of material. The first single from the project [issued July 16 in the U.K.] is a song from Speech and Neneh Cherry called "Braided Hair," and we are releasing the film next year.

It's a documentary you can dance to. The parts I've seen so far were electrifying.

You saw the parts with Speech and Neneh. It's incredible, isn't it? I think it could strike a spark, where it's something

Continued on page C-4

40 Years And Looking Forward

Chris Blackwell Has Spent Decades Pursuing Music, Nurturing Artists
And Expanding Entertainment Possibilities

BY SAM GRAHAM

“I saw Chris Blackwell in Nassau, drinking the blood of a fowl from a rum glass,” legendary Jamaican reggae dubmaster Lee “Scratch” Perry once sang. Pressed for an explanation by one interviewer, he remarked, “[Blackwell] invited me to the opening of the Compass Point studio...and there I saw him drink the blood of a freshly killed chicken. It was disgusting.”

Wait a second. Are we talking about the Chris Blackwell who’s an internationally respected businessman and entrepreneur, the founder of Island Records, the producer of a catalog’s worth of classic records, a man whose taste and acumen have led—and continue to lead—to the success of some of the music business’ greatest creators and the entertainment industry’s most innovative ideas? Yes.

Blackwell himself once explained that it’s a Jamaican custom to mix rum and chicken’s blood in one’s mouth, then spit it in the four corners of a new building. And in a way, you could almost say that Chris Blackwell is a sort of vampire—for the man has certainly given a kind of eternal life to a great many people.

U2, Steve Winwood, Bob Marley, Melissa Etheridge, Cat Stevens, Toots & the Maytals, Tom Waits, Jimmy Cliff, Roxy Music, Robert Palmer, Grace Jones, the B-52’s, Tricky, the Cranberries... The list of artists whom Blackwell has discovered, produced, nurtured or otherwise made a contribution to goes on and on. Add to that his leadership of Island Alive, the film production and distribution company; his Island Outpost hotel chain; and, more recently, Palm Pictures, his wide-ranging audio/visual enterprise, as well as its various offshoots, and you begin to get the idea: Chris Blackwell is a genuine visionary.

REGGAE ROOTS

Borrowing the name from Alec Waugh’s novel *Island in the Sun*, he created Island Records. He opened an office in Kingston in 1960. Two years later, Blackwell moved the label’s headquarters to London. There he concentrated on releasing and/or producing ska records, capitalizing on the burgeoning popularity of the infectious island beat, and in 1964 he hit the big time with Jamaican teenager Millie Small’s “My Boy Lollipop,” a 6-million-seller.

Island’s move into rock and pop began in the mid-’60s, when Blackwell signed the Spencer Davis Group and its 15-year-old singer, Steve Winwood. The artist roster grew quickly and impressively after that, eventually including the likes of Traffic (Winwood’s post-Davis group), Richard and Linda Thompson, Cat Stevens and Nick Drake. In the process, Blackwell (who produced many of the records himself) and Island gained a reputation for giving their artists unprecedented creative freedom, as well as for their innovative packaging and design. “The bigger labels are supermarkets,” he once said. “I like to think of mine as a very classy delicatessen.”

Island’s roster continued to expand throughout the ’70s, ’80s and ’90s with the additions of U2, Robert Palmer, Tom Waits, Melissa Etheridge and more. Blackwell also championed *The Harder They Come*, the cult-film classic starring Jimmy Cliff; and in 1983 he formed Island Alive with Carolyn Pfeiffer and Shep Gordon, releasing Oscar-winning films like *Kiss of the Spiderwoman* and *The Trip to Bountiful*.

Blackwell’s arguably greatest and most enduring contribution came from his association with Bob Marley, who, with his band the Wailers, brought reggae music into the mainstream. It was Blackwell who produced or co-produced Marley classics like *Catch a Fire*, *Burnin’* and *Exodus*; he also recognized that the charismatic, inspiring musician was “an incredible role model,” someone who “really had that natural humility” and was also “a natural leader.” And while Blackwell has

been criticized for bringing in rock musicians to give the early Wailers records a more commercial sound, Marley himself certainly didn’t mind—and the results more than speak for themselves.

BEYOND THE MUSIC

The early ’90s saw the formation of Island Outpost, a chain of hotels in South Beach Miami (the Tides, Marlin, Casa Grande, Kent and Cavalier), Jamaica (the Caves, Strawberry Hill, Goldeneye, Jake’s and the Bolt

House) and the Bahamas (Compass Point and Pink Sands).

Island Outpost’s 12 properties, Blackwell says, were created “with much the same philosophy that I learned in the music business: trusting my instincts, discovering and nurturing creative talent, and offering to others what I myself enjoy and believe in. These places reflect the magic of music, in harmony with their local cultures, and each with its own rhythm, its own beat.”

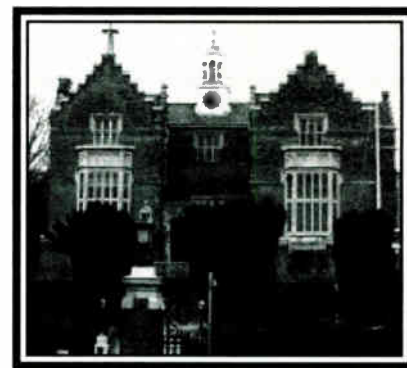
These days, Blackwell occupies himself primarily with Palm Pictures, an audio/visual entertainment company involved in the production, acquisition and distribution of music and film projects, with a particular focus on DVD and other digital carriers. Founded in early 1998, Palm Pictures also includes Manga Entertainment, the Japanese and international animation company; and sputnik7.com, an entertainment-based online destination supporting independent music, film and culture.

As if that weren’t enough, 2001 saw the relaunch of the Quango label, the home of “forward-thinking global grooves” created by Los Angeles-based DJ Bruno Guez that was distributed by Island from 1995 through 1997. Six compilations of dance music, Brazilian rhythms, trip-hop, jazz, rock, modern dub, ambient electronics and other sounds are slated for release this year alone.

If you think 2001 will be another worthy chapter in the extraordinary life of Chris Blackwell, well, you’re bloody right. ■



Kent resort in Miami



Harrow School

THE BILLBOARD INTERVIEW

Continued from page C-3

you’ve just gotta have. Dennis Hopper is in it, and Michael Stipe and Baaba Maal and so many others. I just love it. I’ve seen it many, many times, and every time I’m really moved by it, because it’s such a joyful celebration of music. There’s a 103-minute cinema version we’re hoping to get to the Sundance Film Festival, and a two-hour DVD version. There’s also a “making-of” project, which we’re hoping to get onto television.

What is it in your background that’s always made you interested in these kinds of things, these cultural overlaps? On the ancestral side of your mother, Blanche Lindo, her family were Sephardic Jews, right?

Yes, and they went from Spain to Jamaica in the 1600s. My mother actually was born in Costa Rica, because her father [Percival] and her uncle had gone to Costa Rica and were working there with the United Fruit Company. Her uncle, Frederick Cecil Lindo, was responsible for building the railroad from Limón to San Jose, during which time he bought—as railroad people everywhere did—the land on either side around where the railway went. He did very well, made a fortune.

Then he came back and lived in a place you know—Devon House, in Jamaica [Kingston’s grandest historic home, located in the vicinity of Bob Marley’s former residence on Hope Road]. I used to go visit him there as a child and talk to him. One day he took me down into the basement, and it was filled with silver. I said, “Wow, why do you have that here?” He

said that his parents had some financial upsets with some banana and coconut estates they’d bought in Eastern Jamaica, which a hurricane had blown down. They’d replanted, and, the next year, another hurricane blew them down again, so they basically were broke. They felt that Cecil was the brightest of the children, even though he was the youngest, and they gave him the family silver and said, “Do something with this to protect it.”

So the family silverplate was hoarded up as a hedge against hard times.

That’s right. That’s the way he’d always thought of it in his head.

In the early 1800s, the Tivoli Gardens section of Kingston—lately the site of some political rioting—was once called Lindo Town.

I know. When I was growing up as a child, the Lindo family was one of the main [or so-called Twenty One] families in Jamaica. They owned a lot of property, a lot of property, and I think they probably owned a lot of that land in that area at the time.

How did your mom and dad meet?

They met through her brother [Roy], who had met my father in England, and they had got on very well. My father [Captain Joseph Blackwell] was in the Irish Guards. He was very Irish, from County Mayo. My parents met in England and got married in England. I was conceived and born in England [on June 22, 1937, in London] and then taken to Jamaica right afterward. [Blackwell’s parents separated in 1949 and later divorced, his father moving to Chicago, where young Chris sometimes visited him.]

See, that was a time when Jamaica was still part of the colonies, so a lot of families would have their children born in the mother country and then sent back home to Jamaica.

Continued on page C-6



Chris Blackwell
You are a music visionary, industry icon and leader.
Congratulations.



THE BILLBOARD INTERVIEW

Continued from page C-4

Your parents raised thoroughbred horses in Jamaica.

Yes, my father had the best horse in Jamaica, a horse called Brown Bomber.

Brown Bomber took the Lonsdale Cup, Breeders' Stakes, the Jockey Club Stakes. The colt was like the Secretariat of Jamaica.

[Laughs] That's right. Brown Bomber was so much loved by people in Jamaica that, at times, crowds would come out [to Knutsford Racecourse] to see the horse just run around the track alone—with no other horses to race with! There are early pictures of the horse being led in by me after a win.

How would you describe your childhood in Jamaica?

Most of my time as a child was really on my own. The only people who I spent any time with were the people who worked on the property and in the house [the Terra Nova—now a prominent hotel—on Waterloo Road, a short distance from Devon House]. I don't remember, at all, any other kids around. As a child, I was sick with asthma much of the time. So those people—who were like the gardener, or the groom—were the people I spent any and all my time with. I became very close friends with them, and I think that was probably, now that I think back on it, the origin of everything I've done professionally.

Because you were as interested in their lives as your own?

Exactly. I loved them. Obviously, I was looked at by them as the young man of the house, but, at that age, I didn't realize or understand that. They were just the people I spent a lot of time talking to, and they would teach me a lot.

Was your asthmatic condition ever life-threatening?

Well, I never did almost die, but I was in an oxygen tent at times and was very miserable.

Let's talk about your formal schooling back in England, once you came of age.

At first, I went to boarding school when I was about

"[As a child] the only people, really, who I spent any time with were the people who worked on the property and in the house. I don't remember, at all, any other kids around.

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8, a Catholic school named St. John's [in Windsor, England], because I was brought up as a Catholic initially.

Your father had attended the school.

Yes, but I fell out with the school. My main problem was one time I held up my hand and asked if my dog could go to Heaven. I was ridiculed, and the master, the teacher, said, "Of course your dog can't go to Heaven, because he doesn't have a soul like a human being." That was something that never sat well with

me or made any sense. So I checked out of my father's alma mater [Laughs]. Also, the school was in the Thames Valley, and it was very bad there for my breathing. That was when I was first under oxygen care, in a tent. So I left and went back to Jamaica.

Later, I came to England and went to another prep school [in the coastal town of Broadstairs] called St. Peter's Court, which was by the sea [the English Channel] in Kent, and that was much healthier for me. But I went there pretty late for the norm—I was 10 years

130 years, where [I was] caned in front of the whole school!

I was always the rebel, always getting into trouble. I wouldn't wear my hat; at Harrow they have this [straw] boater hat, and I never wore it. I always said it got broken up or I lost it, and I'd get caned for that. But this particular public caning was when I had a sweet and I dropped the paper wrapper on the ground—but really it was because they wanted to make an example of me because I was known across the campus as a rebel and would go down at night to the town and buy liquor and cigarettes. Then I'd sell liquor and cigarettes out of my room.

But they never caught me for that until, at the end of one term, they found all the liquor bottles—I can't remember how or why I was dumb enough to leave them where they could be discovered—and the headmaster called my mother. He told her, to use his precise terms, that he "thought I might be happier elsewhere." So though I wasn't actually expelled, it was recommended that I might best go elsewhere.

How old were you when you got yourself a proper job?

I was 19, I believe, when I started working at the Half Moon Beach Hotel, near Montego Bay [in Rose Hall, St. James]. I also was a salesman at various things, selling Carrier air conditioners, selling real estate—I sold parcels of land cut up into lots in [the Jamaican parish of] St. Thomas. I was a production assistant on the James Bond film *Dr. No* [shot at Goldeneye, author Ian Fleming's Jamaican estate, which Blackwell now owns and runs as a resort].

But my first real job, I suppose, was when I was working for the [British] government in Jamaica as an ADC [Assistant District Commissioner] in 1961 for [Governor-General] Sir Hugh Foot, working at public functions, helping out with constituents, both dignitaries and ordinary people.

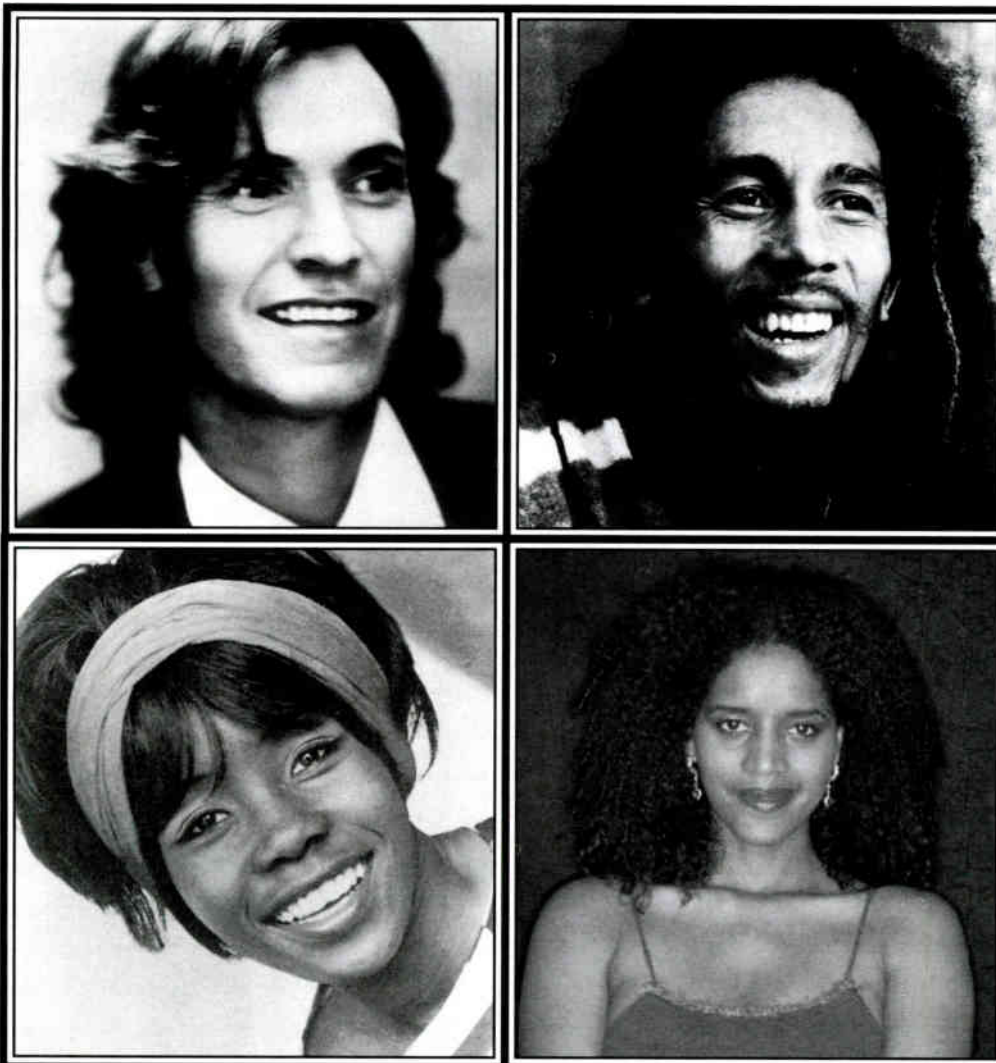
So how did your entry into the music industry occur?

The very earliest thing was when I got the water-skiing concession at the Half Moon Hotel [owned by his cousins, the de Lisser family, another of Jamaica's famed Twenty-One Families]. And there was a girl there my age named Barbara, and she and I used to listen to jazz together, all the time. We were both jazz fanatics. She influenced her father [the owner] as to what music was presented at the hotel, and she had him bring down this blind jazz pianist from Bermuda, Lance Hayward [aka Haywood], and his music was Oscar Peterson-ish, and I loved him. So my first recording experience was with him, and I took him in a van to Kingston and Federal Records, where Ken Khonri engineered it. Another early album I did, *Guitar in Ernest*, was by [Skatalites guitarist] Ernest Ranglin. I knew Ernest because, if you liked jazz in Jamaica, Ernest was one of the main ones; Jamaica had some great jazz musicians.

Like [trombonist] Don Drummond.

I did sessions with Don Drummond on some of the very earliest records I did, because all of the ska musicians, basically, were jazz musicians. If you remember, all those early ska instrumentals were designed like jazz ensembles; they broke out into solos and then back into the ensemble. Those ska records sound great to this day, but the jazz world wasn't that interested in that little island and didn't realize, at that time, that

Continued on page C-8



Clockwise from top left: Steve Winwood, Bob Marley, Gigi and Millie Small

old—and I couldn't read or write until I was 7 or 8 because nobody had actually gotten around to teaching me. So everything got started pretty late.

But I always loved school, enjoyed it a lot, and I managed to get into Harrow only because I was really good at Latin—it was that long ago, when Latin was

still an important language. But I was no good at anything else at all. So I went to Harrow [in Harrow-on-the-Hill, Middlesex] when I was 13.

You were caned [beaten with a cane as official corporal punishment] at Harrow, weren't you?

[Nodding, grinning] I got caned many times. I got caned by everybody you could be caned by—the head of the school, the housemaster, everybody. The most spectacular of all was a caning that hadn't happened in

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A Legend In His Own Time

European Colleagues Reminisce About The Blackwell Influence

BY PAUL SEXTON

LONDON—The recurring words when you talk about Chris Blackwell to those who've worked closely with him paint their own profile of the Island Records founder and industry frontiersman: "Freedom" "Influential" "Family" "Artist."

"I remember once playing at Harvard University," says Dave Pegg, bassist with long-running former Island folk-music favorites Fairport Convention. "It was a big, round building, and there was this beautiful marble hall with lots of plaques on the wall of former pupils. We all walked in at sound check, and [Blackwell] had one look at them and said, 'I bet somebody here is going to have a birthday that matches.' There were six of us in the band and one roadie, and, sure enough, he was right. He got his percentages. He was a very good gambler."

Former Island U.K. managing director Marc Marot recalls Blackwell's perspicacity and good humor in the increasingly competitive British music business of the 1990s. Marot came to Island after running Blackwell's Blue Mountain Music publishing company ("the one he didn't sell to PolyGram"), where he signed the group that was to become the hottest U.K. property of the last decade.

"I did an interview a few years ago for the *Financial Times*," says Marot, "which read, 'Marot cheerfully said he was the only MD in the country to get fired for signing the Spice Girls,' which I stand by. Within two hours of that being published, Blackwell rang me from America, laughing his head off, saying 'Damn right.'"

CHANGING TIMES

By then, with his legendary status on the worldwide music scene long since secured, Blackwell was doubtless struggling to recognize the unpredictable, eccentric, often whimsical workplace that he had helped to shape in the 1960s.

"It's been completely hijacked; it's not the music business he and I grew up in," says Chrysalis Group chairman Chris Wright. "But there will always be a role for young Blackwells coming into the business, albeit that it seemingly isn't the same as when we came into it, or as much fun. You didn't regard it as a business. You didn't do it to get paid; you did it because you enjoyed it."

It would be a gross error to cast Blackwell as a musical idealist dismissive of dollars and cents. "He's into music, where a lot of people who own record companies aren't," says Pegg. "But he's very astute." Wright offers another reminder. "Ahmet [Ertegun, co-founder of Atlantic Records] always called him the 'baby-faced killer.'"

But Blackwell's background as a white Jamaican educated in the English public-school system at Harrow and his imaginative flair for cooperative deals that modern music figureheads don't even invent in their dreams gave him a self-written role as the industry's ultimate cosmopolitan can-do man.

This was the man who, in 1964, two years after founding Island, had the inspired idea of rounding up a group of British session musicians and putting young Jamaican singer Millie Small in front of them to remake an old blues song first cut eight years earlier. The result was spectacular, as "My Boy Lollipop" became a U.K. chart-topper and U.S. No. 2. Equally significant was the deal he cut for its British release,

licensing the single to Philips, the same major-label outlet he would later use for the Spencer Davis Group, crucially retaining rights to such hot properties for the U.S. and elsewhere.

Wright recalls a similarly symbiotic deal. "We first met," he says, "when we had the Jethro Tull album [1968's *This Was Jethro Tull*], which we'd produced ourselves and had no distributor for. We knew of Island's reputation, and obviously that was the start of everything for Chrysalis. What happened was that Blackwell wanted to sign Jethro Tull. We'd made the album with our own money. It was going to be a Chrysalis production, and, at the last minute, when the contract was pretty well done, we made it a production deal for any other record we produced—probably not thinking we'd produce any."

"We said when we'd had 10 top-10 records, either singles or albums, everything would be on the Chrysalis label. I'm sure nobody thought that was likely to happen, but, lo and behold, exactly 12 months later, the Chrysalis label was born as an imprint of Island Records, where we stayed for a very long time."

Another close associate of Blackwell's in that late-1960s period was David Enthoven, now of i.e. music (where his management charges include Robbie Williams), but then of the fledgling EG production company. "The only records I bought were either on the Island label or Sue, which they also distributed, that's how I became aware of him," says Enthoven. "I'd been to the same school as him, Harrow, but he's six years older than me, so he was a bit of a hero."

"Island was the only label, and, when we started EG, it was the only company we wanted to do business with. I extricated King Crimson from Decca with a specific view of getting to Island. Chrysalis had gone there, and [later] Virgin and Bronze. I didn't want to be a label; I wanted to be on the Island label."

"Also he was very smart. He knew I paid for the King Crimson record [1969's *In the Court of the Crimson King*]. He said, 'I'm not going to take it away from you. It's your p and your c [publishing and copyright].' I didn't even know what those symbols in little circles meant. It was a shrewd move on his part, because he gave me [***-all advance, but he gave me a competitive royalty, and it was so cool to come out on the Island label."

"King Crimson was musically miles away from everything else," Enthoven continues. "Free, Traffic, Jethro Tull—it was a really exciting time. All this meant you were able to put two fingers up to EMI and Philips. It was the home for artists."

SUPPORTING ROLE

Pegg's experience with Blackwell was positive from day one. "He always looked after the Fairports," he says. "We never sold bucketloads of albums, but he stood behind us. [Island] lost a fortune on Fairport, and they tried really hard to get us off the ground. They were with us right from the start, when Joe Boyd had his set-up, Witch Season, and he used to do all the productions and then Island would pick them up."

"Chris was very influential with the band, and he tried really hard—especially on the [1975] album *Rising for the Moon*, which they did in conjunction with

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THE BILLBOARD INTERVIEW

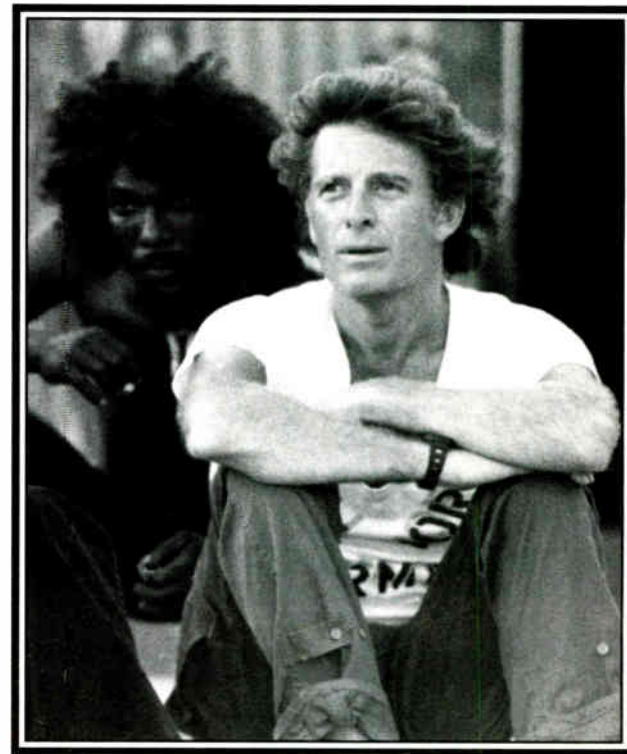
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some of the true greats were playing right there in Jamaica.

So from there, I took the Lance recording up to New York. I had the cover done there, and had it sold at the hotel. I made another one that Ernest played on, and then the Ernest album. By then I was really into it; I loved the process, not that any of the records did particularly well. But I used to go to a lot of hotel shows, etc., and at one of them there was this singer I really liked because I loved Brook Benton and he sang very much like Brook Benton. I met this guy after the show, and he was called Wilfred Edwards.

Sure, "Jackie" Edwards.

Yes, he became Jackie Edwards later. He was actually the first person I signed [to Island] to make a [45 RPM] record, but the first record that came out was Laurel Aitken's [double A-sided single] "Little Sheila/Boogie in my Bones." Wilfred Edwards' "Your



Countryman and Blackwell on the set of *Countryman*

Eyes Are Dreaning" was the second one, and a guy called Owen Gray had the third one, called "Please Let Me Go." These were just about the first Jamaican records attempting to be pop records, and Jamaicans were hungry for their own artists like that.

So you had your Island office on South Odeon Avenue in Kingston, opposite the RJR [Radio Jamaica Rediffusion] headquarters, and you had a jazz nightclub called the Ferry Inn, and you distributed records to jukeboxes across the island.

[Nodding] And interspersed with that, I'd come to New York to buy old 78s and R&B singles and I'd scratch off the labels [to keep the artists' identities secret in the highly competitive deejay-dominated Jamaican Sound System outdoor dance music scene], and I'd sell them to the Sound System guys in Jamaica, who always wanted something new and exclusive and unusual to play.

Very soon after—especially when these Island records of mine began to sell very well—the Sound System guys started to make their own records. But when they made them, at first, they wouldn't release them; they'd just hold the tracks for themselves. Then after they'd played them for a while but the crowds hadn't gotten tired of them, they'd make some dub plates to offer to the other systems. Then, after that went on for a few months, they would finally come out [commercially].

So the release of a Jamaican record in this era was a months-long span before it finally

Continued on page C-12

Go Ahead Inhale.....
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Multimedia Magnate

Palm Pictures Encompasses Japanese Animation, Cutting-Edge Films And Music-Driven DVDs

BY EILEEN FITZPATRICK

Palm Pictures Visual Group extends founder Chris Blackwell's music mission by offering trailblazing new films and videos, as well as those off the beaten path.

The company's Manga Entertainment can be widely credited with introducing Japanese animation to American audiences and creating a brand-new genre for the video business. Blackwell started Magna as a new division for its London office in 1991, where it became the only company to distribute anime product in Europe. Three years later, Island Records-distributed Smash Records morphed into Manga's U.S. office. All central operations for the label are now based in Chicago, where it has a staff of 14 employees. Former Smash Records president Marvin Gleicher was named president of the division at that time and continues to run the label. A Tokyo office, which acquires and licenses product, was also opened two years ago.

Within a year of opening the Chicago office, Manga produced its first anime title, *Ghost in the Shell*, which later went on to sell 500,000 units on VHS, a record that helped establish the genre at retail. The title was



Ghost in the Shell

the company's first DVD release in 1998. The company followed up with *Ninja Scroll*, which also remains one of the best-selling anime titles to date. Currently, the label releases 30 to 40 titles annually. Its most recent DVD title, *Blood: The Last Vampire*, will be high-

lighted at RESFEST, the international digital-film festival touring the U.S. this fall. Other DVD best-sellers include *Street Fighter Alpha*, *X* and *The Castle of Cagliostro*.

About 10 titles from Manga's catalog can be downloaded from sputnik7.com. Created in 1999, the Web site has secured exclusive digital-distribution rights to music, film and anime content controlled by Palm Pictures and Manga. The site recently acquired independent music site Epitonic.com.

In addition to Manga, Palm Pictures DVD (live action) acquires documentary films for theatrical and DVD release. On Sept. 25, the label released the critically acclaimed and award-winning *Dark Days*, a documentary about the daily lives of a community of homeless people living in the Penn Station train tunnels beneath New York City. The film's director, Marc Singer, spent two years underground chronicling their struggle. The film was named Best Documentary by the Los Angeles Film Critics Association and picked up an Independent Spirit Award in the same category. At

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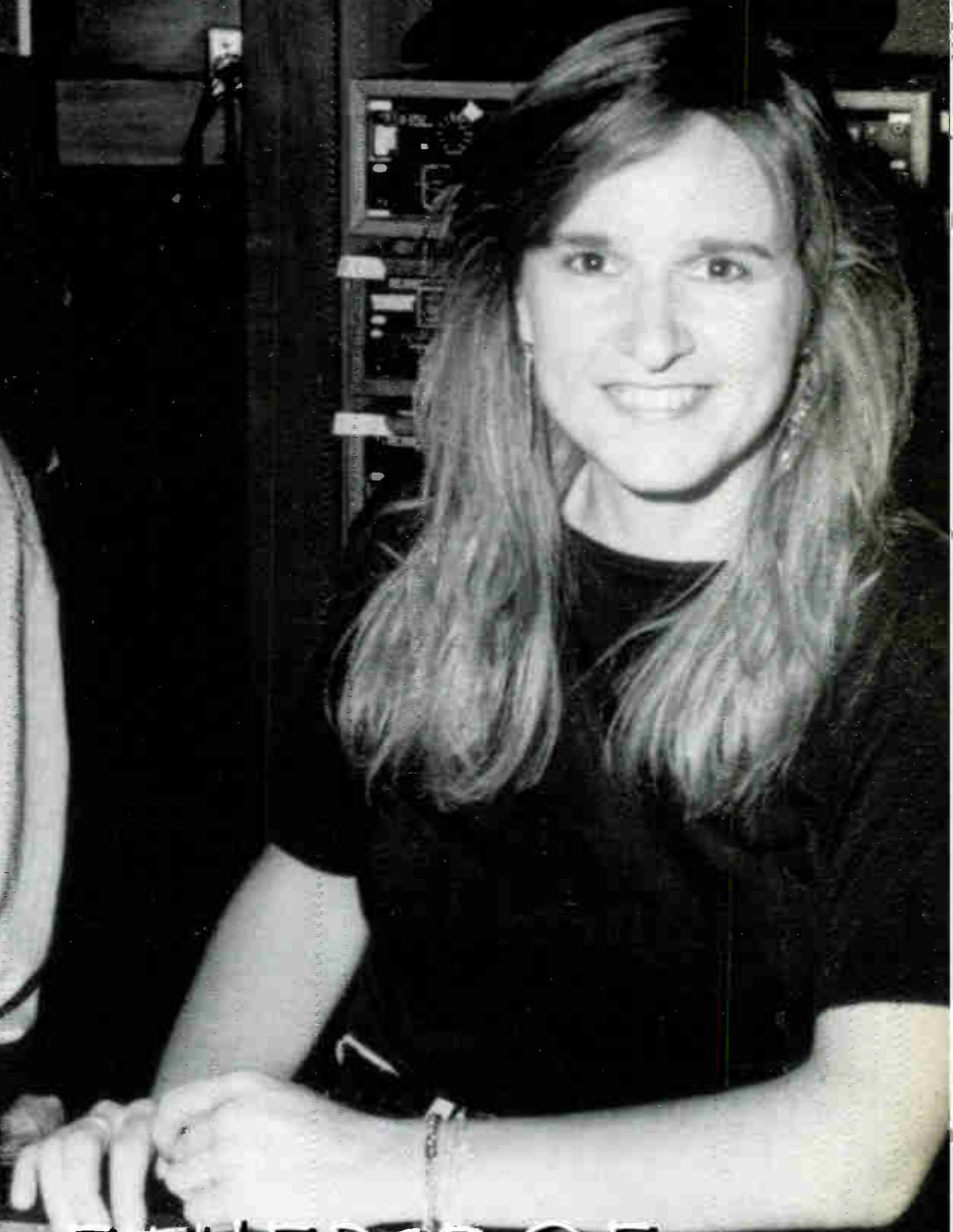
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CHRIS BLACKWELL

FROM THE BOB MARLEY GROUP OF COMPANIES



Dear Chris,
Thanks...27 Million Times



MELISSA ETHERIDGE
BILL LEOPOLD

CHRIS BLACKWELL

40 YEARS AND LOOKING FORWARD

MULTIMEDIA MAGNATE

Continued from page C-10

the 2000 Sundance Film Festival, *Dark Days* received the audience, cinematography and freedom of expression awards.

Palm's most financially successful film is 1999's *Black and White*, which grossed \$10 million at the box office. The film, about a group of white high-school teens who become involved with Harlem's black hip-hop crowd, was released worldwide by Sony Pictures' Screen Gems division.

Music-driven video product is another significant contributor to the Palm Pictures catalog. In October, the company will release the *American Roots Music* collection, which will have a CD companion. The two-disc DVD set and four-tape VHS boxed set chronicles the development of 20th-century American music genres and is the companion piece to the PBS mini-series. Branching from Blackwell's reggae roots, the company has also released *Rebel Music: The Bob Marley Story* and *One Love: The Bob Marley All Star Tribute Concert* on DVD. This year's RESFEST will include the U.S. premieres of music videos from Fatboy Slim, Orbital and Gorillaz.

The company also introduced the "DVD single" concept, offering short music programs priced at a low \$7.99. Marley's "Sun Is Shining" was the first title, released in 1999. Other notable releases include Supreme Beings of Leisure's "Strange Love Addiction" and Mocean Worker's "Detonator." ■

THE BILLBOARD INTERVIEW

Continued from page C-8

appeared for conventional sale in a shop.

Yes, months—especially if it was really, really hot, because the Sound System guys' main thing was a track which would pull everybody into their outdoor dances.

Because, other than occasional holiday stage shows at Christmas or Easter, live concerts by Jamaican acts were rare.

Jamaican pop music was among the first to emerge purely from the studio. Why? Because none of the artists had any money. The first time [in the 1970s] that there were bands, like Third World and Inner Circle, they were from middle-class backgrounds, and so they could afford instruments. Before that, there were tourist-type orchestras like Byron Lee's, but the guys who made the songs—like Derrick Morgan and Prince Buster—they didn't have any money. They would just be singers with a house band.

Musically, did ska, rocksteady and early reggae seem like Caribbean versions of R&B when you were first taking your [U.K.-licensed] records around to British shops, or did they seem like their own thing, genre-wise?

When I took the records to England [founding the U.K. branch of Island on May 8, 1962, in a rented house at 13 Connaught Square in London], all I was

thinking about was selling them to Jamaicans in England. I wasn't even thinking that anybody else would care. This was because I led a double life—going to Harrow and having a social-class life in the evening, while in the daytime I was living a life of driving around the ghetto areas of South London or North London, where all the Jamaicans were, bringing records to their stores.

But now and again in the evenings, I would play these records for people and they would go crazy for them and ask me for them, saying, "What is this? It's great!" I started to think, "Wow, one can really spread this." The most obvious one of this type was a record by Roy & Millie called "We'll Meet," made by [producer] Coxsone [Dodd]. It was a very popular takeoff of the American records of Shirley & Lee, a boy-and-girl type thing. Roy sang the first verse, and then [high-pitched] Millie [Small, born Millicent Smith in Jamaica on Oct. 6, 1946] came in, and, when she did, everyone would go into fits of laughter—but then they'd beg me for the record.

Just seeing that reaction, I thought, "I'll send for Millie!" I wrote to her mother, and she wouldn't let her come at first, and then she shipped her over on a tanker. She was 15 or 16 when she arrived in England.

When I used to come to New York and buy the records and take them home and scratch off the labels, I would always make a copy on a reel-to-reel [tape recorder] for myself, just so I had it. On one of those tapes was the original "My Boy Lollipop" [by Barbie Gaye, 1957]. And somehow—I think it was after Millie arrived in England, because Ernest was in England as

Continued on page C-18



Chris Blackwell

*Life is one big road with lots of signs,
So when you riding through the ruts,
don't you complicate your mind:
Flee from hate, mischief and jealousy!
Don't bury your thoughts;
put your vision to reality.*

— Bob Marley, "Wake Up and Live!"

From everyone at Napster,
thanks for putting your vision to reality.



Dear Chris,

You're an inspiration and
a pioneer of pioneers!

Love,

Clive Calder

and all at Zomba

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CAREER
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FORWARD TO
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SELTZER

CHRIS BLACKWELL
40 YEARS AND LOOKING FORWARD

Anecdotal Evidence

Stars Shine The Spotlight On Chris Blackwell's Supportive and Nurturing Nature

Melissa Etheridge:

I remember him saying the first time I met him, "I believe the future of rock and roll has a female face, and I want you on my record label." He's a man of very few words, and he followed up on that.

He always was there. Always listened. Always told me his opinion. He would tell me things like "Don't make songs for the radio; make radio come to you." I mean, genius things that you're just not going to hear anymore. He fostered my career through. I had one good album, and then the others didn't really go anywhere, the two after that. Yet he stayed with me and saw my career in the long run. You just don't have that anymore.

His influence was in such different ways. I remember making my first record. I went up north, had a producer kind of do his thing and produce my record. It became his record with my voice over it. Chris Blackwell said, "I hate this." I thought, "Oh my God, what am I going to do?" We had taken the pictures for the artwork for the record—the picture of me in my leather jacket and T-shirt and baubles and stuff hanging off of me and my fists clenched and my head back. He came into the studio, and he gave us four days to do it right. He put that one sheet, the picture, down and said, "Make that album." That was his influence. That was his guidance.

Bono:

The first time I saw Chris Blackwell, I was 18 years old. U2 was playing in a pub in South London. It was the middle of winter at the height of punk rock, and he was wearing flip-flops. This was not a very punk rock thing to do. There was something different about him.

Chris Blackwell is a magician; music is more magic than numbers. If you heard "Gimme Some Lovin'" or "Baby Baby It's a Wild World," you've met him. Or "Get Up Stand Up" or "The Harder They Come," you know him. Or "My Boy Lollipop" or "Love Is the Drug" or "Where the Streets Have No Name," you know him. Some people think, "But he doesn't play. He doesn't sing or write. He was just in a room when magic happened." But when that happens 10, 20 or 30 times, you've got to wonder is it him or is it you. The truth is, it's neither. It's bigger than that. Chris Blackwell's genius is knowing that...the magic man, the music man.

There used to be a lot of them out there like Chris Blackwell or Ahmet Ertegun and Berry Gordy and Mo Austin...and all those loose cannons that the multinational corporations have such trouble fitting into their business plans. Rock 'n' roll would have stayed in the fields of Tennessee and the pubs of Richmond and the whore houses of New Orleans and the ghettos of Jamaica if not for people like Chris Blackwell.

Yusuf Islam (formerly Cat Stevens):

I'd just come out of my convalescence from tuberculosis [after a 1966-67 period as a British pop idol], and I had a whole bunch of new songs... We sat down and played them to him, and he was spellbound. When he heard "Father and Son," it just knocked him over.

We hit it off immediately. He is the kind of person that would give an artist their freedom, and that's what Island was known for. Then he did another brilliant thing by linking me up with Paul Samwell-Smith, the

ex-Yardbirds bass player, and that clicked beautifully. The magic grew from there. I think he was a bit of a gambler.

Paul McGuinness:

I've known him for over 20 years. He's still a very good friend of mine even though, in a way, our businesses have not been quite so closely linked since he sold Island to PolyGram. But that is the only record deal that U2 has ever had. I think we still, all four members of the band and myself, remain on very, very good terms with Chris. I see him quite often. He comes to all our shows. He's still a very valuable source of advice and guidance. Very much one of my own mentors in the music business.

I think Chris is one of the great men of the modern record business. From the beginning, he treated U2 with respect that we thought was normal for record companies. We thought that the kind of creative independence that he encouraged in U2 was what you would receive from any respectable record company. It was a bit surprising as time went by and I learned more about the business that I discovered that it wasn't that common. There was frequently a lot of antagonism between artist and label. We've never had that. I think a lot of that derived from his own innate respect for the artist, for the creative process.

He played me a tape of Melissa [Etheridge] in my car, and he said, "I'm going to sign this girl from California. I think she's going to be like a female Bruce Springsteen. She has that kind of talent." It was just the right label for Melissa. PJ Harvey, who I manage—again exactly the right record label for her to be with.

He's also a record producer. He produced Bob Marley in the studio. He produced Grace Jones in the studio. He produced lots and lots of his artists over the years, and he built up a really remarkable thing. Island Records was the coolest and most stylish of all the English independent labels. And, of course, many of the others started out as kind of sub labels of Island or production deals with Island, like EG Records. Chrysalis started out at Island. Stiff Records started out at Island. All those very distinguished English labels started out under the umbrella at Island before they became big enough to float off on their own.

Tom Waits:

He doesn't carry a wallet, and he won't wear shoes, and he's one of the most important people in the music business. Chris is a mythic, beguiling, old-school, one-eyed pirate. When Elektra/Asylum wouldn't put out *Swordfishtrombones* because they found it "odd," I signed with Island and Chris bought it from them. It was my first record on Island. He loved it but pointed out to me that I ended one of the songs on a sour note and he kept reminding me of it as if he'd bought a new car with a scratch on the hood and didn't want me to forget it. He stays near the water and is always heading in the direction of the music.

Cedella Marley (daughter of Bob Marley):

He's been such a good friend to the family for all these years. Whenever we've turned to him for advice, whether business or personal, he's always been there for us, and we thank him. ■

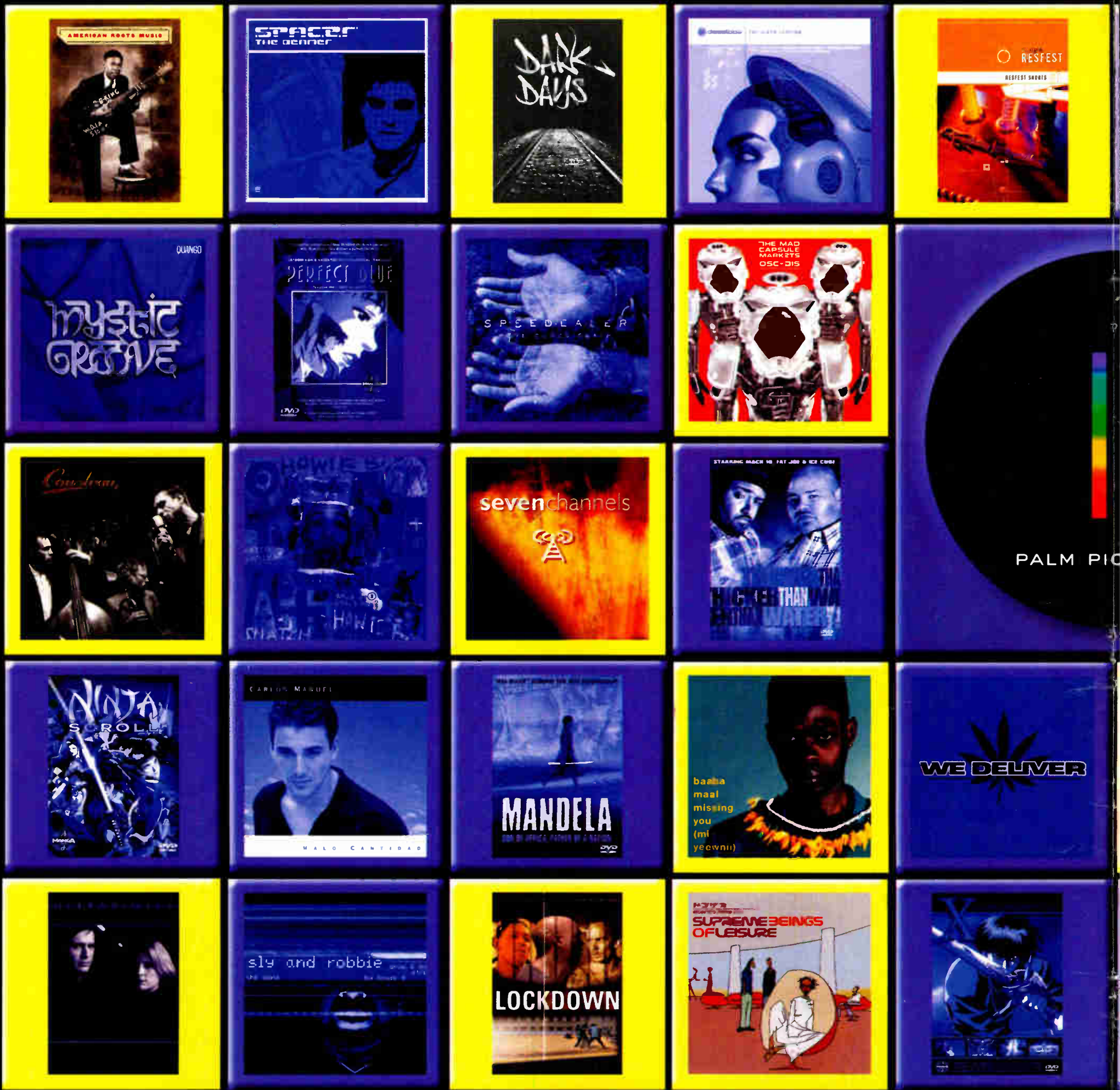
To the man who showed us the ropes...



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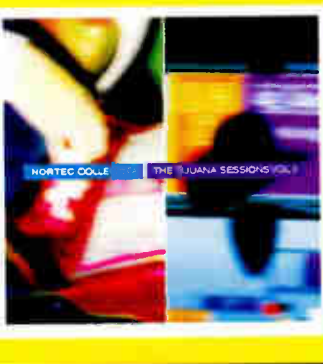
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LEAP



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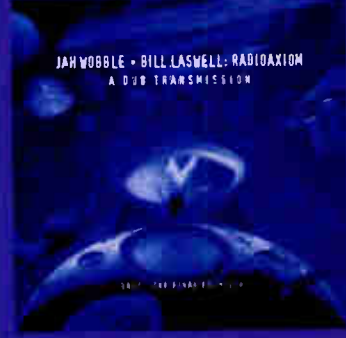
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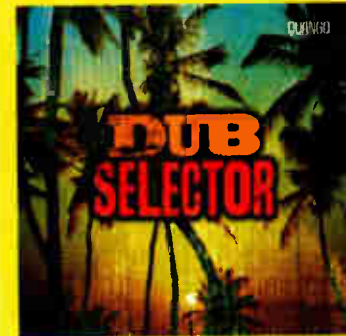
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CHRIS BLACKWELL

40 YEARS AND LOOKING FORWARD

THE BILLBOARD INTERVIEW

Continued from page C-12

I was trying to break him there—I played that old tape and heard exactly how it should sound with a ska beat. I met with Ernest, and he did the arrangement. We all went into the studio, and it came out exactly as I'd heard it in my head. When it was finished, I remember being so excited because I just knew it was a hit. I didn't put it out on Island, because Island couldn't handle it, so I licensed it to a Philips subsidiary.

The Fontana label.

Right! And it became a smash [entering the British singles charts in March 1964 and Billboard's Hot 100 in May]. Sold 6 million copies around the world. So on Jan. 8, 1965, I went off on a world tour with Millie. But during the year before, I'd also signed the Spencer Davis Group. Somebody had rang me in London and told me there were bands up in Birmingham I should see. I was coming up to Birmingham with Millie to do a TV show, *Thank Your Lucky Stars*. After the show, Millie was with me and I saw this group dressed in suits called Carl Wayne and the Vikings, which eventually became the Move. They were good but didn't do anything for me, because my roots were jazz or black music. So then we went to this other club, in a second- or third-floor walk-up, and I remember, as I was going up the stairs, I heard this voice that sounded like Ray Charles on helium, with a rocky blues feel to it. I could not believe what I was hearing. When I got up there, here's this little kid playing keyboards and guitar; it was incredible. It was Steve Winwood.

It was such a different time. In those days, bands would play for ages, and eventually somebody might decide to record them. It's not like nowadays, when somebody writes two tunes and one of them is good and they get a record contract. Muff, Winwood's brother, who was the spokesman for the band, made the deal, and I said that we could get them into a studio within a month. I produced what I still think is a fantastic record, "Dimples," the John Lee Hooker song. I was really excited, and then just as it was scheduled to go out—guess what—John Lee Hooker comes to tour England! So the record went from being something new or fresh that nobody had really heard of, to where there was John Lee Hooker to do it himself.

Soon afterward, I was back in Jamaica and driving along Orange Street [in Kingston], and I heard this record that made me stop the car to listen—Inez and Charlie Foxx's "Mockingbird." So I took down the name and address of the label, which was Sue Records on West 54th Street. I came here and I made a deal with [owner] Juggy Murray, and I started Sue Records in England.

Also at the same time, I met a deejay at an English club, and he had started something called the Chuck Berry Appreciation Society. He had an incredible collection of R&B music. His name was Guy Stevens, and he knew all about blues, and I never knew much about it because you never heard blues in Jamaica; you heard only rhythm and blues like Wynonie Harris, you never heard Muddy Waters. So the labels you heard in Jamaica were Imperial, Aladdin, King, Atlantic. Chess Records was unknown in Jamaica.

So I put Guy Stevens in charge of Sue, and, as well as getting the records from Juggy Murray—like Ike and Tina Turner's early records, Jimmy McGriff, and the Soul Sisters [Thesia Cleveland and Ann Gissendanner]—I also sent Guy over to America. He was the most consummate record man I ever met, being a great writer, with a great graphic sense, and a great way of coming up with names of bands, like Procol Harum.

Procol Harum was the name of Guy's Burmese *cat*, which had a lengthy pedigree! I remember when Guy first played me a Procol Harum song. I liked this record, which started off with this Bach organ thing, but it was eight minutes long. Before they were

Continued on page C-21

Congratulations and
wishes for continued
good fortune and
great music Chris,
from some of the many
people you've inspired.

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Danny Goldberg,
Daniel Glass
and your friends at

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book...

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YOUR COMMITMENT TO MUSIC
YOUR CONSTANT INTEGRITY
AND YOUR SUCCESS WITHOUT EVER
SACRIFICING ANY OF THE ABOVE.

STEVE LILLYWHITE, PATTI GALLUZZI AND FOYE JOHNSON



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ONE LOVE IS BETTER THE SECOND TIME AROUND.
BONE

CHRIS BLACKWELL

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Prolific Producer: The Blackwell List

The B-52's

B-52's (1979)/Producer
B-52's Wild Planet (1980)/Producer
Best of the B-52's: Dance This Mess Around (1990)/Executive
Producer

Wally Badarou

Countryman (1982)/Producer
Echoes (1985)/Producer, Executive Producer
Words of a Mountain (1989)/Executive Producer

Black Uhuru

Red (1981)/Executive Producer
Anthem (1983)/Executive Producer
Liberation: The Island Anthology
(1993)/Executive Producer



Blue in Heaven

Explicit Material (1986)/Producer

Buckwheat Zydeco

Buckwheat Zydeco Story: A 20 Year Party (1999)/Executive
Producer

Jim Capaldi

Oh How We Danced (1972)/Producer

Joe Cocker

Sheffield Steel (1982)/Producer

The Spencer Davis Group

Best of Spencer Davis (1967)/
Producer
Gimme Some Lovin' (1988)/Producer



Free

Free (1969)/Producer
Best of Free (1973)/Producer
Free Story (1974)/Producer
Songs of Yesterday (2000)/Producer

I Jahman

Are We a Warrior (1979)/Mixing

Inner Circle

*Best of Inner Circle Featuring Jacob
Miller* (1992)/Producer



Grace Jones

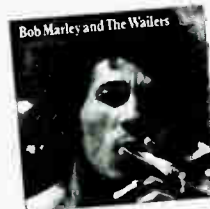
Warm Leatherette (1980)/Producer
Nightclubbing (1981)/Producer
Living My Life (1982)/Producer
Island Life (1985)/Producer

Paul Kossoff

Koss (1977)/Producer

Bob Marley & The Wailers

Catch a Fire (1973)/Producer
Burnin' (1973)/Producer
Natty Dread (1974)/Producer
Live (1975)/Producer
Rastaman Vibration (1976)/
Co-Producer, Mixing
Exodus (1977)/Co-Producer, Mixing
Babylon by Bus (1978)/Executive Producer
Uprising (1980)/Co-Producer, Executive Producer, Mixing
Confrontation (1983)/Mixing
Legend (1984)/Co-Producer
Rebel Music (1986)/Executive Producer, Producer
Natural Mystic: The Legend Lives (1995)/Producer,
Compilation Producer
Catch a Fire—Deluxe Edition (2001)/Producer
Burnin'—Expanded (2001)/Producer



John Martyn

Sweet Little Mysteries: The Island (1995)/Producer

Barry Reynolds

I Scare Myself (1982)/Assistant Producer

Jess Roden Band

Jess Roden (1974)/Producer

Spooky Tooth

Last Puff (1970)/Producer
Best of Spooky Tooth (1976)/Executive Producer

Steel Pulse

Reggae Greats (1984)/Executive Producer

Third World

Third World (1976)/Producer
Journey to Addis (1978)/Producer
Reggae Greats (1985)/Producer

Toots & The Maytals

Funky Kingston (1973)/Producer, Mixing
Reggae Got Soul (1976)/Producer
Pass the Pipe (1979)/Engineer, Mixing
Just Like That (1980)/Producer, Executive Producer, Mixing
Knock Out! (1981)/Executive Producer, Mixing
Reggae Greats (1984)/Executive Producer
Time Tough: The Anthology
 (1996)/Executive Producer, Producer,
 Mixing
Very Best of Toots & the Maytals
 (2000)/Executive Producer

**Traffic**

John Barleycorn Must Die (1970)/
 Producer
Traffic: On the Road (1973)/Producer
The Low Spark of High Heeled Boys (1971)/Producer
Feelin' Alright: The Very Best of Traffic (2000)/Producer

The Wailers

Reggae Greats (1984)/Producer

Steve Winwood

Steve Winwood (1977)/Producer

Original Soundtracks

Pumping Iron 2: The Women (1985)/Executive Producer
Lunatic (1992)/Executive Producer

Various Artists

Rockers [Original Soundtrack] (1980)/Soundtrack Compilation
Island Story 1962-1987 (1987)/Producer, Executive Producer
Island 40, Vol. 1: 1959-1964 (1997)/Executive Producer,
 Compilation Producer
Island 40, Vol. 2: 1964-1969 (1997)/Executive Producer,
 Compilation Producer
El Pea/Executive Producer
Bumpers/Executive Producer
Nice Enough to Eat/Executive Producer ■

THE BILLBOARD INTERVIEW

Continued from page C-18

renamed Procol Harum, they were called the Paramounts. When I later heard "Whiter Shade of Pale" on the radio for the first time [in 1967], I wanted to shoot myself, because I'd passed on them! And at that point Guy, who got into trouble [going to jail on drug charges] and was no longer working with the band, and [producer/entrepreneur] Denny Cordell had re-recorded and cut down that 8-minute track for London Records' Deram Records label.

See, when Guy first introduced me to Procol Harum, it was at the end of 1966, right when the Spencer Davis Group was breaking up. The Spencer Davis Group was my universe, and there they were breaking up, so I was so upset, because Winwood and producer Jimmy Miller and I had worked so well together. Miller and Winwood co-wrote songs like "I'm a Man," and, most of all, because Guy Stevens and us were so plugged into this American black music, we'd given this material to the Spencer Davis Group, who were on the road. So they'd be touring and playing this new material nobody knew. We recut things like the Soul Sisters' [1964 Sue Records hit] "I Can't Stand It."

Jackie Edwards also gave the Spencer Davis Group some material.

You're right. "Keep on Running," he wrote that for them. That was their first hit. You see, interestingly enough, Jamaica has been a cornerstone of every [new

Continued on page C-22



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 US INTO THE FUTURE.

MUCH LOVE,

LARRY MESTEL

A LEGEND

Continued from page C-8

A&M. He got Glyn Johns to produce it, which was a real coup for us. We had a billboard on Sunset [Strip in Los Angeles], which was unheard of for Fairport. Usually, it was a poster in the back of the transit."

Pegg, still playing with Fairport Convention and preparing for the band's 35th anniversary next year, continues, "I remember one year he gave us all these transistor radios—everybody that was on Island. I think it was a Panasonic, quite revolutionary, it had a six-inch speaker with a bass boost, but it also had an input socket with a volume control, so you could use it as a practice amp. I've actually recorded with it; in fact, I've still got mine."

Blackwell's ultimate respect for artists was instilled

CHRIS BLACKWELL 40 YEARS AND LOOKING FORWARD

into those that took his traditions forward at Island. Marot, now running Terra Firma Management, where his clients include Richard Ashcroft and Paul Oakenfold, says, "I would always look at the past as well as the future. Part of the audit I'd do in my head was, how did this [potential signing] relate to the legacy of Island?"

"The things that were signed under my regime, like Pulp—that relates to Roxy Music or Sparks from the past. Tricky, PJ Harvey, Stereo MC's or Nine Inch Nails, any of them, we were thinking, 'What does this do to the trademark?' That was something Chris was always hot on. I missed him enormously from the moment he left." ■

THE BILLBOARD INTERVIEW

Continued from page C-21

form of music] of the last few decades in a way. Winwood was a cornerstone of Island, but his first hit was written by Wilfred "Jackie" Edwards.

But now the Spencer Davis Group had broken up and Winwood went into Traffic [which Island had signed]. Oddly, "Whiter Shade of Pale," which had the Bach aspect but still the rasping, blues-ish feel to it, was exactly the kind of record I hoped the first Traffic record would be. But when the Traffic record came in, it was totally different, because Winwood had gone from a blues idea to something very flowery but beautiful, with songs like "Paper Sun" [1967].

Because they'd left urban Birmingham to retreat to a cottage in the Berkshire Downs owned by local laird William Pigott Brown.

[Nodding, laughing] Pigott Brown is a very close friend of mine, and, as you passed the cottage, my cottage was the next house down. I had made a deal to rent the two cottages, and I put Traffic in one of them.

I recall visiting the Traffic house, a white brick place covered with wisteria, just outside of the village of Aston-Tirrold, which had a good pub, the Boot.

Dear CB,

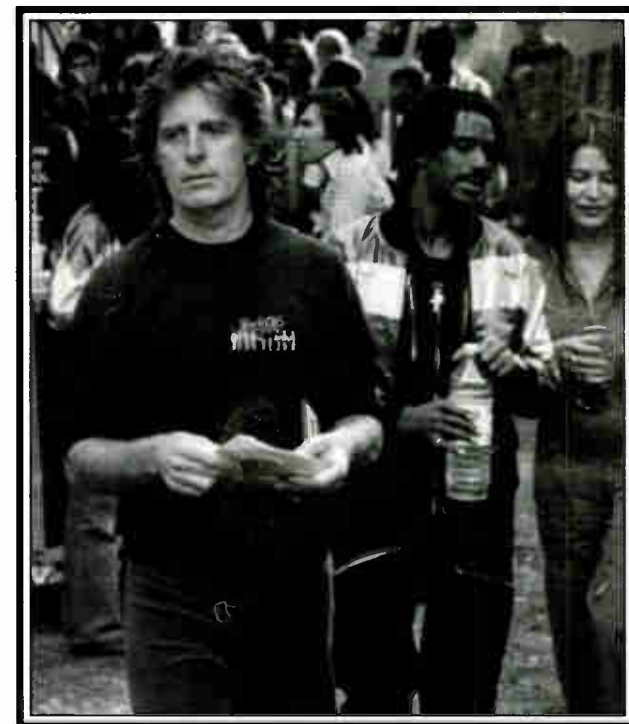
Congratulations on 40 years
& many more.

Thanks for the Great Years at Island

One Love,



Johnny Barbis



1979: After a Marley concert, on his way to U2

You have an amazing memory. Yes, and, again, the producer on the first two Traffic albums was Jimmy Miller, who worked with the Stones, too. And just to show you how everything ties up in my life, the same Barbara de Lisser whose father owned the Half Moon—she left Jamaica, came to England, applied for a job and found herself working for a guy named Stanley Borden, who was basically a gangster [laughter] as she found out later. Through Borden, I met a young American producer he knew of, Jimmy Miller.

Island is so identified with reggae, but you had a great rock roster too, including acts as diverse as Roxy Music, Mott the Hoople and Free.

Guy Stevens [who died in 1980] produced the first Free record, *Tons of Sobs*, and he also came up with the Mott the Hoople name, and he made Hunter [who'd auditioned as a bassist] the lead singer. The modern Island, as it were, started in 1967 with Traffic. Before that, even though I had a couple of white acts, Island was really a black label.

With Traffic, Island had enough of an infrastructure to relaunch as a general-market label. To make the strongest new statement beyond being the lead label in Jamaican music, I had a pink Island label designed, with the little "i" logo. I was trying to go over the top to make a point.

Continued on page C-24



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CHRIS BLACKWELL
40 YEARS AND LOOKING FORWARD

THE BILLBOARD INTERVIEW

Continued from page C-22

Beyond Winwood being a cornerstone of Island, he'd become a god in rock, like Hendrix, like Clapton. He was an incredible singer, a genius keyboard player with his Hammond organ, and a great guitarist. So where he was, other people wanted to be. He attracted the other acts, like Free, Spooky Tooth, Cat Stevens, Jethro Tull, Roxy Music, King Crimson, Fairport Convention. From '67 to '75, those were great times, with great talent, great packaging, great marketing.

So, from 1966, I had left Jamaican music and really wasn't spending much time on it, because rock was in the midst of a movement that was closer to jazz than pop, which I had never related to. In fact, I think that a big reason jazz disappeared [commercially] was because of the emergence of the Winwoods, Claptons and Hendrixes, because now you were getting real musicianship from youth and the popular idiom. Before, the only place you got such skill was in jazz.

The whole sensibility was totally up my street, a rebellious thing but toward a different sense of quality, and perfect for someone with my non-class-conscious background.

Denny Cordell also helped Island's A&R cause in those years.

[Nodding] The week before I left with Millie on her world tour, I'd hired Denny Cordell to help get some British pop things going, but, when I came back in June, nothing had happened, partly because everybody there was just used to selling Jamaican music. I'd met Denny after he'd left Chet Baker as his road manager and came in to see me; he'd also been involved with the Moody Blues and the hit "Go Now." But we went on to do a lot of things together; he founded Shelter Records, which put out an early Bob Marley single [the misspelled "Doppy Conqueror"], and we started Mango Records together in 1975—because he loved reggae and people like Toots & the Maytals. Denny also produced the first Tom Petty album that had "Breakdown" on it, and he brought the Cranberries to Island in 1991. A great person. [Cordell died of lymphoma at 51 in 1995.]

But then reggae beckoned again when Bob Marley began to come into his own.

Well, that happened when Jimmy Cliff left. Otherwise, I never would have signed Bob. I was totally into rock music, and Jimmy Cliff was the one Jamaican artist I was still focused on. In 1969 I cut a record with him called *Wonderful World*, which had "Wonderful World, Beautiful People" on it and "Many Rivers to Cross" and "Vietnam," and I'd felt very close to Jimmy, but then he decided to leave. I was really upset. He was offered \$50,000 from RCA in 1971, and I said, "That's not so much money. Stay and you'll make more with me." Then the opportunity came along to do *The Harder They Come*, so he did that but he didn't make any more [new solo] records, so he didn't make any more money at that time.

When the time came around again, he signed with EMI. I was frustrated, because I knew by then how to really break Jamaican music in the mainstream. Also, ska, which had no consistent political elements to it, was like Jamaica's Motown, but now reggae started to have a whole political point of view. And you could feel it with the college audience, too. I felt, "Boy, on Jimmy Cliff's next record, I know just how I'm going to have him on the album cover with that image of a revolutionary." But he quit [Island].

So then somebody rang me and said that Bob Marley was in town and stranded after he was supposed to do music for a film in Sweden. I'd never met Bob before, even though I'd released his records for 10 years off of [producer Clement] "Coxsone" [Dodd] or the Beverley's label with [producer] Leslie Kong.

I felt so much power and charisma when Bob came in my office; the rebel image was there. I felt the only

Continued on page C-26



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THE BILLBOARD INTERVIEW

Continued from page C-24

way to work with him was to show him trust, so I gave him money to make a record and said, "Here, go ahead." That's all I ever did. It was all about trust.

Bob was never a purist, musically, and so his brand of reggae became a genre...

...Unto itself, yes! I agree.

I remember being with you in, I think, the Sterling Sound lab in New York in 1977, when you mastered the 12-inch single for the title track of Exodus, which was a stalking horse and a turning point for Bob, in terms of acceptance in [U.S. dance] clubs and then on American R&B radio.

Yes, and that [mastering] probably would have been at Sterling, because they were the people I always worked with, but it's true that that record was at another level, and yet it didn't sound slick—it *wasn't* slick. In the case of someone like Bob, as well as being talented, you've got to be intelligent if you're really

"Working with Bob [Marley] was the most rewarding thing in my life, and I loved his music so much that to see it reach the people it reaches is astounding. There's not a day that goes by that I don't hear his music in a shop, in the street, wherever I go, all over the world."

gonna make it. I've seen very few people make it and last unless they have real acute intelligence. And he really did; he was just gifted.

The first time that I saw he could go all the way was at a press conference in England in the 1970s—and I hate press conferences, because I think they're very disrespectful to the individual journalist *and* the artists, with everybody crowded in—but it was at a time when the press had begun fawning all over Bob Marley. But here was this one black journalist who just wanted to show he was ahead of the pack and he basically said [in reference to the Rastafarian political/spiritual issue of repatriation], "So tell me, Bob, when are you going back to Ethiopia?"

Bob just looked at him and said, "*Forward.*"

See, Bob never answered the question, and he didn't put the guy down, but Bob took back his control over the moment. With just one word. Brilliant. He even said it in a kind of conspiratorial way, as if the fellow should immediately understand.

What surprises you most about Marley's enduring impact?

Obviously, working with Bob was the most rewarding thing in my life, and I loved his music so much that to see it reach the people it reaches is astounding. There's not a day that goes by that I don't hear his music in a shop, in the street, wherever I go, all over the world. But what surprises me most, I guess, is that it always sounds fresh, never sounds dated.

How'd you hook up with U2?

I saw U2 because they arranged to do a little show [in 1979] in a club in Herne Hill, in South London. The reason they booked it is that I was going to see Bob, who was playing the Crystal Palace, so after that show, I went along to see U2. And the reason I'd gone to see them was because [Island public-relations chief] Rob Partridge had called me up in either Jamaica or the Bahamas and said, "This is a band you might be interested in." I go a lot by names, I really do. There are a couple of bands I never signed, thinking, "What

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can you do with a name like that?" [Big laugh] But U2 I thought was a brilliant name, for two reasons: You can print it really big on a poster, and you say it every day, as in "You too."

When I went to see them, there were probably 12 people in the audience. They were exactly as they are now, in their essence—full of passion.

With a lot of dramatic flair.

Which, later on, moved them to take real risks in concerts. Remember when Bono used to climb up the light and sound scaffolding, in the early days?

I can't tell you that I loved their music when I first saw them, because I love black music and jazz, and this was very treble-y.

But I loved them as people; I just believed in them, and, when I made the deal with them, I passed on that belief to everybody in the company. I said, "These guys have it; they know what they want to do; they have a really great, smart manager. We should let them lead and support their vision." And that's always what we did, right up to and including when they made their first disastrous mistake, in my opinion, which was *Pop* [1997]. When they called the album *Pop*, when they opened it at K-Mart or whatever it was, and when they had the huge stage. And the problem for us was that after working with them for 18 years, we had no model when there was a problem because, up to that time, there had never been a problem.



Blackwell (left) with members of U2, Paul McGuinness (back, center) and Island staff after an early-'80s show.

I still love *Rattle and Hum* [1988], because that's when they started to bring R&B and blues more overtly into their music, with "When Love Comes to Town" with B.B. King, and "Angel of Harlem." Seeing them play in Dublin at the film's premiere, it seemed like their music had acquired a bit more swing.

Yes, and it's a great record, *Rattle and Hum*, and that was a great night when the film opened in Dublin, wasn't it, when they played the surprise set outside [the movie theater]. Incidentally, their new tour and album are fantastic, with no nonsense. I love how they open the show now, with all the lights up, just walking out on stage.

They're greatest in their moments of simplicity—when Bono would shine the one spotlight on the crowd and invite someone up to play guitar—and that's when they're most touching, too. What's your favorite song of theirs?

"Bad," the live version of the song [on *Wide Awake in America*, 1985], which has such an emotional sound, so lovely.

Moving on to another big star you signed in the bud, let's talk about Melissa Etheridge. She was a hard act to break, wasn't she?

Yeah, she was, and, in a way, when the time was right and everything was set up for her to break, that was when she didn't make a great record. Things go with their own unique momentum, and sometimes people break on their first record, which is not always good to do but of course it's what everybody's always trying to do. So the first record came out [in 1988] and introduced her, and the second record [*Brave and Crazy*, 1989] consolidated things, and everybody was ready for the third record. But the third, *Never Enough*

Continued on page C-28

Chris,

Give thanks for bringing the music and message
from Bob Marley and The Wailers to the world.

Nuff respect,
Doctor Dread
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...because one man is an ISLAND
and he holds the world in the PALM of his hand.

respect & admiration,
Kevin Law

THE BILLBOARD INTERVIEW

Continued from page C-27

[1992], just didn't live up to expectations.

Then she came with *Yes I Am* [1993], and she became very big with that, but I think part of it was that she came out [as a lesbian], and so there was a lot of added attention for this great record, with great songs.

And it was more rock-oriented by then, because, in the beginning, she had been a folkie of sorts.

When I first saw her, that's how she was. She's touring like that now, just going onstage on her own. I'm glad she does that, because, when an artist can do that, there's nothing more compelling than to see just one solitary human being onstage.

I first saw her in a lesbian club in Long Beach, Calif. I was in my hotel in West Hollywood after a wasted day in Sacramento. This guy Dino Airali, who pro-



Blackwell and Melissa Etheridge

duced the first Phoebe Snow record—[*Poetry Man*, Shelter Records, 1974], a magical record—he rang me up and told me in passing about this girl singer, and I asked, “Where does she play?” He said it was every Thursday and Saturday at a club in Long Beach. I said, “Today’s Thursday. Let’s go.”

We went to the club, and it felt a little weird, but I figured everybody would figure we were there from a record company rather than there to gawk or something, and she sang by herself. I could not believe that someone could perform this well in a place near Los Angeles and not be signed!

Tell me about Palm Pictures’ hottest new female find, the remarkable Ethiopian vocalist, Gigi.

She came to me from Addis [Gessesse], who’s worked with Rita [Marley] and is the manager of Ziggy and the Melody Makers. He’s Ethiopian, so he knew of Gigi through the Ethiopian community. She had a record [*Ethiopia: Chants d’Amour*] which did well in Ethiopia a couple of years ago. And then Addis played me a tape, and I loved it. I had always liked Aster Aweke, who’s a bit older than Gigi [aka Ejigayehu Shibabaw], and Ethiopian music, which is geographically in the middle, with both an African sense and an Arabic sense, with quarter tones and great rhythms. He brought Gigi in, and besides being naturally beautiful she was a wonderful person.

The first single from the record is “Guramayle,” which will probably be played first on stations like

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[public radio] KCRW. I'm very excited and impressed by her. I went to see her rehearse the other day, and she's in complete command of the band, if you know what I mean—which everyone will see because she's going to tour a lot. Her voice and the material are very special. I'm very into the music, which has got an Eastern influence to it. Ethiopian music is close to things you hear in Yemen and countries like that, but Gigi's record is also jazzy, and it has Pharoah Sanders on it and Wayne Shorter and Herbie Hancock, with Bill Laswell producing.

I'm very interested in the merger of world music, for want of a better term, and jazz—which frankly is a match made in Heaven. It stretches jazz while making the world music a bit more classical.

You now have an eclectic new label in Palm Pictures, with a varied roster of such acts as Baaba Maal, Cuban salsa star Carlos Manuel, British pop band Cousteau, Dublin's Skindive, Japan's Mad Capsule Markets, the L.A. electronica group Supreme Beings of Leisure, drum 'n' bass DJ Dieselboy, and veteran reggae virtuosos Sly & Robbie, but your company also functions as a film studio.

[Grips] The reason I named it all Palm Pictures was to underpin the fact that I really believe in merging the audio and visual sides of the entertainment business. For example, I can no longer imagine a live recording just being a record—why stop there? All the manufacturing for a full DVD is essentially the same. The visual side of the music-video era has become too important in many cases, with hundreds of thousands of dollars spent on making a record and then also on making a video. But it's better to merge the creative community of graphic artists, designers, producers and musicians into a digitized revolution, like the electric guitar was to rock music.

The results won't compete with regular movies—far

Continued on page C-30

CONGRATULATIONS CHRIS

HERE'S TO ANOTHER FABULOUS 40!

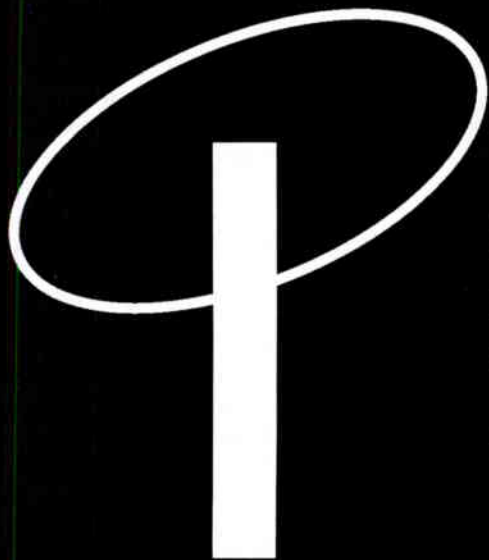
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CB,

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One Love,

Faisal Durrani

THE BILLBOARD INTERVIEW

Continued from page C-29

from it—but you'll find artists with a unique way of expressing their stories and editing it all in their computers. I want Palm Pictures to be the first company of choice in that world, with some projects emanating from music and some from storytelling.

You're the first person I knew of in the music industry who championed DVD video and DVD audio, early in the '90s. Most other digital formats or avenues for listening to music seem like crude, clumsy dilutions of the DVD experience.

I know. The feeling a few years ago was that nobody's going to buy anything anymore—any physical product—and they'll just download it instead, because you can supposedly get anything you want on the Web. [Chuckles, shaking his head] But I never bought



The Palm offices

into that. As I said to you the other day, I don't really believe people will ever spend a lot of money on downloads of music.

Every technology and lifestyle gizmo isn't necessary—or enticing—to consumers. For 50 years, we've had the push-button means to automatically open the curtains each morning in every bedroom in America, but who gives a shit? You can climb out of bed and do it yourself.

[Huge laugh] That's a good example, I'll remember that one! See, practicality is the key. Simplicity. You usually don't need something complicated to accomplish a simple thing. As you say, anybody can cross the room on foot to open the curtains.

Look at the *American Roots Music* documentary, which starts on PBS in October. It was done by a friend of mine named Jim Brown, who did the Woody Guthrie program, *A Vision Shared*. The *American Roots* program shows how things can start from just one guy playing this black music on a Texas radio station, and he manages to get this *King Biscuit Hour*, because this sponsor had all these biscuits they couldn't sell! Anything great starts so humbly and simply, just to get through the day. The by-product is that you'll make some money. People need to follow their hearts.

In creativity and personal destiny, great things can start so small, like you with your water-skiing concession.

That's true. And I'll tell you something else I found out: Having the water-skiing concession in a resort hotel, believe me, [Rising laughter] you got a lot of girls! ■

Timothy White is Editor In Chief of Billboard and author of Catch a Fire: The Life of Bob Marley (Henry Holt & Company/Omnibus Press, currently in an expanded 2000 edition).

BLACKWELL-
MY
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sound carrier

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INTERNATIONAL

France Sees Sales Rise

Music Market Bucks European Trend

BY JOANNA SHORE

PARIS—In contrast to the recent downturn in the German and Dutch music markets, French music sales rose both in units and value during the first half of 2001, according to figures released by labels body SNEP.

Shipments in France from January to June this year were up 9.2% in value



from the first half of 2000 to 3.57 billion francs (\$502 million) at trade prices, representing a total of 74.4 million units—up 5.5%, compared with the first half of the previous year. First-half figures from other leading European markets released earlier this year showed double-figure drops in value, with Germany (*Billboard*, Sept. 1) and the Netherlands (*Billboard*, Sept. 22) reporting slumps of almost 13% and more than 10%, respectively.

The new SNEP figures show France as a bright spot in an otherwise gloomy European market. The U.K. is another bright spot. There, first-half sales were up by almost 10% in value (*Billboard*, Aug. 24). According to figures from the International Federation of the Phonographic Industry, in terms of retail value, France was the world's fifth-biggest music market in 2000. It was also the third-biggest market in Europe, behind the U.K. and Germany.

SNEP managing director Hervé Rony says that the growth rate witnessed during the first quarter of the year in France continued during the second quarter. Rony notes that album sales were up 5% in units and 8% in value over the six months and that they are driving the market. Singles sales were also up, with a 4.5% growth in value and a 4% growth in units.

FRENCH ACTS ON RISE

According to Rony, French acts did exceptionally well during the year's first half. Eight of the 10 best-selling albums for the first half were of French origin, including those by Garou (Columbia) and Daft Punk (Virgin), as well as a *Romeo and Juliet* musical (Mercury), and Manu Chao (Virgin)—which, Rony says, "is developing very well internationally." French-speaking artists accounted for 67% of total album sales, according to SNEP.

Five of the top 10 best-selling singles during the first half were also French, including Alizée's "L'Alizée," Garou's "Seul," Matt's "R 2 Rue," and MC Solaar's "Hasta la Vista." During the

period, 42% of the singles making the SNEP singles chart were by French or French-speaking acts, against 37.6% for the same period the year before. Rony says such growth is a good omen for the whole year, as the industry prepares to enter the pre-Christmas period, the busiest of the year.

SNEP members are preparing for its annual general meeting later this month, at which a new president will be elected, following the resignation in June of Marc Lumbroso. In the interim, SNEP vice president Gilles Bressand, chief executive of indie label XIII Bis Records, will serve as president.

Additional reporting by Tom Ferguson in London.



Staind Class. While in London recently, East West act Staind met up with Warner Music Europe executives to celebrate the band's *Break the Cycle* album hitting the top spot in the U.K.'s Chart Information Network sales chart. Pictured in the back row, from left, are Warner Music Europe marketing manager for U.S. labels Jacob Harregard, CGD East West Italy GM Luciano Linzi, Warner Music Europe president Paul René Albertini, Staind vocalist Aaron Lewis, DRO East West Spain international marketing manager Danny Mezquita, Elektra VP of artist development Jaquelyne Ledent-Vilain, and Staind drummer Johnny April. Pictured in the front, from left, are Staind guitarist Mike Mushok and bassist Jon Wysocki.

Warner Restructures In Europe

BY EMMANUEL LEGRAND

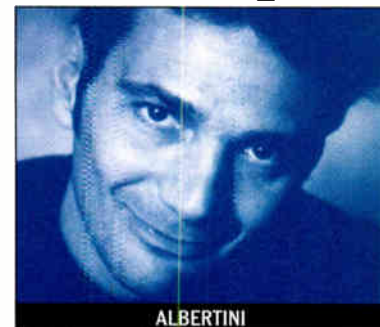
LONDON—Warner Music Europe president Paul-René Albertini is imposing his own identity upon his division, following the resignation of Gerd Gebhardt, one of Warner's longest-serving executives in Europe.

Gebhardt, president of Warner Music Central/Northern Europe, leaves the company Sept. 30 after 19 years' service. As a direct consequence, all current heads of Warner Music International (WMI) affiliates previously reporting to Gebhardt will now report directly to Albertini.

This includes Bernd Dopp, president of Warner Music Germany, and the managing directors for the company's operations in Benelux, Denmark, Finland, Norway, Sweden, and Switzerland. According to Albertini,



GEBHARDT



ALBERTINI

"This will enable me to become more closely involved with each of the companies at this most important time in the European music business."

Gebhardt, 50, says his departure takes place against the backdrop of "a very positive mood and atmosphere. I had lots of great moments at Warner in the past 19 years," he continues. "It's my family, it's my home. I don't regret a day. I can look with pride at all we accomplished. It was a fantastic time, and I worked with great bosses, such as [WMI chairman and CEO] Stephen Shrimpton. I must also say that I had in Albertini a great guy at [WMI headquarters in London] Baker Street to work with. There is nothing negative in what's happening."

Gebhardt says he will review his involvement in other industry-related groups during the coming weeks. He is currently president of the German Phono Academy, chairman of the German music industry's Echo Awards, and a board member of labels' body the German Phonographic Industry Assn. Earlier this year, he was also named chairman of the International Federation of the Phonographic Industry Platinum Europe Awards.

Gebhardt says he is going to "take some time to think about what I want

to do, but I am not in a rush." However, he intends to stay in the record business: "Although I have been in this industry for 30 years, I feel I can still bring a lot to the industry."

Albertini says that during nearly two decades with Warner Music Germany and Warner Music Europe, Gebhardt has made "an enormously important and long-lasting contribution."

One of Gebhardt's longtime industry colleagues, EMI Germany/Switzerland/Austria president Heinz Canibol, comments, "I regret very much—irrespective of the qualifications of his successor on the German market—that the German industry is losing one of its most outstanding and experienced managers." He adds that, through his personal involvement with the creation of the industry's annual Echo Awards ceremony some 10 years ago, Gebhardt "set a genuine milestone of international significance for the German music market."

Canibol concludes, "Rumor has it that there is a life after the [Warner] Group . . . at times like these, we certainly hope this assumption is justified."

Additional reporting by Wolfgang Spahr in Hamburg.

New Zealand Aims To Follow Oz On Music-Radio Quotas

BY JOHN FERGUSON

AUCKLAND, New Zealand—The New Zealand government is looking to follow its Australian neighbor and establish music quotas for local and national radio stations.

In a bid to help more domestic acts break internationally, broadcasting minister Marian Hobbs has issued a discussion document on introducing a self-regulating New Zealand content code for broadcasters. If adopted, music originating from New Zealand would account for 10% of all music broadcast during the first year, rising to 25% within five years. Submissions to the minister from interested parties close Oct. 1; Hobbs has warned that the government is prepared to legislate if a voluntary solution cannot be reached.

Hobbs acknowledges that many radio stations already surpass the 25% figure. But she adds, "We have a growing number of New Zealand musicians who need a boost from their own country before they hit the world market. Without local quotas, New Zealand musicians have to make it on the world market before they are heard by their own compatriots."

According to figures from the Australasian Performing Rights Assn. (APRA), music from New Zealand currently makes up 10.8% of broadcast music. But in the most popular formats—AC and top 40—that figure falls to 7.3% and 9.8%, respectively.

APRA director of operations, Auckland-based Mike Chunn, believes a 25% quota is achievable and "will stop lazy and prejudiced radio program-

mers from taking the easy way out and programming Anglo-American pop fodder and old retro hits as if we were all citizens of Phoenix, Arizona."

Although the government is hoping for a similar setup to Australia's voluntary code (*Billboard*, Sept. 1), it wants the 25% to apply across all formats. In Australia, different quotas apply to various formats: 25% for pop/rock stations, 15% for AC and gold networks, and 5%-10% for easy-listening and niche broadcasters. The New Zealand government believes applying one level across formats will be easier for the radio industry to administer.

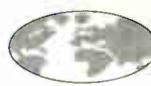
New Zealand has more than 200 radio stations—a huge number for a country with a population of 3.6 million. In comparison, Sydney—with a

population of 4 million—has only 10.

John McElhinney, chairman of the Radio Broadcasters Assn., says he is pleased that the government is taking the voluntary route, although he concedes that "with some format types, it is going to be impossible to satisfy a high level of content."

"The industry has been very active in supporting New Zealand music," he continues. "The track record in terms of the growth of content on the networks is there for everybody to see."

His view is backed by Sony Music New Zealand managing director Michael Glading, who questions whether there is enough strong domestic music to sustain a 25% quota: "The vast majority of our New Zealand acts have had very good radio support without a quota system."



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
(Dempa Publications Inc.) 09/19/01		Supported By (CIN) 09/16/01		(Media Control) 09/19/01		(SNEP/FOP/Tite-Live) 09/19/01	
SINGLES		SINGLES		SINGLES		SINGLES	
1	MINIMONI, TELEPHONE! RING RING RING MINIMONI! ZETIMA	1	HEY BABY DJ OTZI EMI	1	THERE MUST BE AN ANGEL NO ANGELS ZEITGEIST/POLYDOR/UNIVERSAL	1	IT'S RAINING MEN GERI HALLIWELL EMI
3	INFECTION CHIHIRO ONITSUKA TOSHIBA/EMI	2	MAMBO NO. 5 BOB THE BUILDER BBC	2	FALLIN' ALICIA KEYS J/ARIDLA	2	ME GUSTAS TU MANU CHAO VIRGIN
1	SPIRIT DREAMS INSIDE - ANOTHER DREAM L'ARC EN CIEL KID/SONY	3	STARLIGHT SUPERMEN LOVERS FEATURING MANI HOFFMAN INDEPENDIENTE	3	CRYING AT THE DISCOTHEQUE ALCAZAR RCA	3	U REMIND ME USHER LAFACE/ARISTA/ARIDLA
6	SECRET BASE ZONE SONY	4	SET YOU FREE N-TRANCE ALL AROUND THE WORLD	4	COUNTRY ROAD HERMES HOUSE BAND POLYDOR/UNIVERSAL	4	LE VENT NOUS PORTERA NOIR DESIR BARCLAY/UNIVERSAL
2	ANOTHER WORLD GACKT NIPPON CROWN	5	BABY, COME ON OVER SAMANTHA MUMBA WILD CARD/POLYDOR	9	LET ME BLOW YA MIND EVE FEAT. GWEN STEFANI INTERSCOPE/UNIVERSAL	9	PRES DE MOI LORIE EGG/SONY
8	ITSUMO NANDODEMO YUMI KIMURA TOKUMA	4	FOLLOW ME UNCLE KRACKER LAVA/ATLANTIC	7	SOMEDAY DJ'S AT WORK POLYDOR/UNIVERSAL		SING TRAVIS SMALL/SONY
7	YASASHII UTA MR. CHILDREN TOY'S FACTORY	3	TOO CLOSE BLUE INNOCENT/VIRGIN		DADDY DJ DADDY DJ EPIC		FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL
9	DAZENAI TEGAMI VE AVEV TRAX	8	IT BEGAN IN AFRIKA THE CHEMICAL BROTHERS VIRGIN		WECK MICH AUF SAMMY DELUXE EMI	5	LA VOIX DES SAGES YANNICK NOAH SAINT GEORGE/COLUMBIA
5	LOVE NAMIDAIRO AYA MATSUURA ZETIMA	5	LET'S DANCE FIVE RCA	6	BAD BOY FOR LIFE P. DIDDY & THE BAD BOY FAMILY ARIDLA	6	A MA PLACE AXEL BAUER & ZAZIE MERCURY/UNIVERSAL
	FILTH DIR EN GREY FIRE WALL DIVISION	10	STUCK IN THE MIDDLE WITH YOU LOUISE 1ST AVENUE/EMI		SCHWULE MADCHEN FETTES BROT ZOMBA	7	UP & DOWN—LEUR HYMNE LES LOFTEURS M6 INT/SONY
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
27	I WILL GET YOUR KISS AKINORI NAKAGAWA TOKUMA	12	THINGS THAT GO BUMP IN THE NIGHT ALLSTARS ISLAND	22	DEUTSCHLAND PRINZEN HANSA/BMG	20	CELLE QUI A DIT NON WALLEN & SHURIK'N ATMOSPHERIQUES/SONY
	JIRENMA SPEENA AVEV TRAX	17	HUNTER DIDD CHEEKY/ARISTA	27	GIRL YOU KNOW IT'S TRUE OLI P HANSA/BMG	21	FIESTA R KELLY JIVE/ZOMBA
	KICK & KISS LUCKY LEGS ENAMEL RECORDS	18	ON THE MOVE BARTHEZZ POSITIVA		FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL	28	BOOTYLICIOUS DESTINY'S CHILD COLUMBIA
	YASASHI KISS NO MITSUKEKATA HITOMI SHIMATANI AVEV TRAX	14	LET ROBESON SING MANIC STREET PREACHERS EPIC	34	SUNSHINE DANCE NATION DOS DR DIE/ZOMBA	26	LITTLE L JAMIROQUAI SONY S2
	TAIRYO SEX MACHINEGUNS TOSHIBA/EMI	26	IN THE AIR TONITE LIL' KIM FEATURING PHIL COLLINS WEA	42	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL	40	JUST A LITTLE MORE LOVE DAVID GUETTA VIRGIN
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
2	MARIYA TAKEUCHI BON APETIT! WARNER MUSIC JAPAN	1	JAMIROQUAI A FUNK ODYSSEY SONY S2	1	PUR HITS PUR - 20 JAHRE EINE BAND ELECTROLA/EMI		NOIR DESIR DES VISAGES DES FIGURES BARCLAY/UNIVERSAL
1	COCCO COCCO BEST ALBUM VICTOR		THE CHARLATANS WONDERLAND UNIVERSAL	4	ALICIA KEYS SONGS IN A MIND J/ARIDLA	3	MANU CHAO PROXIMA ESTACION/ESPERANZA VIRGIN
	THE ALFEE GLUNT BEAT TOSHIBA/EMI		BOB DYLAN LOVE AND THEFT COLUMBIA	5	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL	1	JAMIROQUAI A FUNK ODYSSEY S.MALL/SONY
3	JAMIROQUAI A FUNK ODYSSEY EPIC	2	NELLY FURTADO WHO.A. NELLY! DREAMWORKS/POLYDOR		BOB DYLAN LOVE AND THEFT COLUMBIA	2	BJÖRK VESPERTINE BARCLAY/UNIVERSAL
9	EVERY LITTLE THING SUPERB EUROBEAT PRESENTS EURO E.L.T. AVEV TRAX		GROOVE ARMADA GOODBYE COUNTRY (HELLO NIGHTCLUB) PEPPER/JIVE	3	HIM DEEP SHADOWS & BRILLIANT HIGHLIGHTS RCA		MARIAH CAREY GLITTER VIRGIN
6	SHOGO HAMADA SAVE OUR SHIP SONY	5	DAVID GRAY WHITE LADDER INT/EAST WEST	2	JAMIROQUAI A FUNK ODYSSEY EPIC	4	LARA FABIAN NUE POLYDOR/UNIVERSAL
8	MR. CHILDREN MR. CHILDREN 1992 - 1995 TOY'S FACTORY	10	DIDO NO ANGEL CHEEKY/ARISTA		MARIAH CAREY GLITTER VIRGIN	5	YANNICK NOAH YANNICK NOAH SAINT GEORGE/SONY
5	DA PUMP DA BEST REMIX OF DA PUMP AVEV TRAX	3	STAIN'D BREAK THE CYCLE ELEKTRA/EAST WEST		HELMUT LOTTI LATINO LOVE SONGS FMI	6	DIDO NO ANGEL ARISTA/ARIDLA
	GLOBE GLOBAL TRANCE AVEV TRAX		LOUISE CHANGING FACES—THE BEST OF 1ST AVENUE/EMI		SLAYER GOD HATES US ALL MERCURY/UNIVERSAL	7	SOUNDTRACK LE FABULEUX DESTIN D'AMELIE POULAIN LABELS/VIRGIN
	JOE HISAISHI SEN TO CHIHIRO NO KAMIKAKUSHI OST TOKUMA	10	MARIAH CAREY GLITTER VIRGIN		STAIN'D BREAK THE CYCLE ELEKTRA/EAST WEST	8	WALLEN A FORCE DE VIVRE ATMOSPHERIQUES/SONY

CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
(SoundScan) 09/22/01		(APYVE) 09/19/01		(ARIA) 09/17/01		(FIMI) 09/18/01	
SINGLES		SINGLES		SINGLES		SINGLES	
1	KNIVES OUT RADIOHEAD CAPITOL/EMI	1	IT BEGAN IN AFRIKA CHEMICAL BROTHERS VIRGIN	1	CAN'T GET YOU OUT OF MY HEAD KYLE MINOGUE EMI	2	XDONO TIZIANO FERRO EMI
2	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER	2	PA' TI NO ESTOY ROSANA MERCURY/UNIVERSAL	1	CAN WE FIX IT BOB THE BUILDER UNIVERSAL	1	TRE PAROLE VALERIA ROSSI ARIDLA
	IT BEGAN IN AFRIKA CHEMICAL BROTHERS ASTRALWORKS/VIRGIN/EMI	4	SAMB'ADAGIO SAFRI DUD POLYDOR/UNIVERSAL	2	HANGING BY A MOMENT LIFEHOUSE DREAMWORKS/UNIVERSAL	3	INFINITO RAF CGD/EAST WEST
3	ELEVATION U2 INTERSCOPE/UNIVERSAL	6	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL	3	DON'T STOP MOVIN' S CLUB 7 POLYDOR/UNIVERSAL	5	IT TAKES A FOOL TO REMAIN SANE THE ARK VIRGIN
4	ELEVATION (IMPORT) U2 INTERSCOPE/UNIVERSAL	1	LITTLE L JAMIROQUAI EPIC	5	ALL RISE BLUE EMI	6	ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS EMI
7	POP (IMPORT) N SYNC JIVE/BMG	3	KING GEORGE LADY BARBUDA DOVER CHRYSALIS	4	RIDE WIT ME NELLY FEATURING CITY SPUD UNIVERSAL		STARLIGHT SUPERMEN LOVERS FEATURING MANI HOFFMAN BMG
8	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	5	ELEVATION U2 ISLAND/UNIVERSAL	6	DROPS OF JUPITER (TELL ME) TRAIN COLUMBIA	4	BAILA (SEXY THING) ZUCCHERO FORMACIARI POLYDOR/UNIVERSAL
	MY IRON LUNG RADIOHEAD CAPITOL/EMI		WHAT I MEAN MODJO UNIVERSAL	7	LET ME BLOW YA MIND EVE FEATURING GWEN STEFANI INTERSCOPE/UNIVERSAL	7	LITTLE L JAMIROQUAI EPIC
	DAYS LIKE THAT SUGAR JONES MCA/UNIVERSAL	7	EL BAILE DEL GORILA MELODY EPIC	10	OUT OF REACH GABRIELLE POLYDOR/UNIVERSAL	8	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
5	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER	10	HIDDEN PLACE BJÖRK POLYDOR/UNIVERSAL	8	U REMIND ME USHER LAFACE/ARISTA		BOYBAND VELVET EMI
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
15	I'LL FLY WITH YOU (L'AMOUR TOUJOURS) GIGI D'AGOSTINO POPULAR/EMI	20	ANOTHER CHANCE ROGER SANCHEZ COLUMBIA		WHERE THE PARTY AT JAGGED EDGE FEATURING NELLY SD SD DEF/COLUMBIA	13	IT BEGAN IN AFRIKA CHEMICAL BROTHERS VIRGIN
19	SWEET BABY MACY GRAY FEATURING ERYKAH BADU EPIC/SONY		LET'S DANCE FIVE RCA/BMG		YEAH, YEAH, YEAH UNCLE KRACKER LAVA/ATLANTIC/EAST WEST	19	MAMA INSEGNAMI A BALLAR TRISA EPIC
20	WHERE THE PARTY AT JAGGED EDGE WITH NELLY SD SD DEF/COLUMBIA/SONY		ME GUSTAS TU MANU CHAO CHEWAKA/VIRGIN		HOW YOU REMIND ME NICKELBACK ROADRUNNER/SONY	20	INSIDE ALL THE PEOPLE PLANET FUNK ULTRALAB/VIRGIN
23	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL		DE PATA NEGRA REMIXES MELODY EPIC	30	BOW WOW (THAT'S MY NAME) LIL' BOB WOW COLUMBIA	27	SWEET BABY MACY GRAY FEATURING ERYKAH BADU EPIC
	ASTOUNDED BRAN VAN 3000 VIRGIN/EMI		RIDE LIKE THE WIND CHRISTOPHER CROSS WARNER	40	IT'S OVER KURUPT ARTEMIS/EPIC	41	LET ME BLOW YA MIND EVE FEATURING GWEN STEFANI INTERSCOPE/UNIVERSAL
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
	NICKELBACK SILVER SIDE UP EMI	1	MOJINOS ESCOZIOS LAS MARGARITAS SON FLORES DEL CAMPO DRO	2	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL	1	JAMIROQUAI A FUNK ODYSSEY EPIC
2	ALICIA KEYS SONGS IN A MIND J/BMG	6	MELODY DE PATA NEGRA EPIC	1	JAMIROQUAI A FUNK ODYSSEY EPIC		BOB DYLAN LOVE AND THEFT COLUMBIA
	BOB DYLAN LOVE AND THEFT COLUMBIA/SONY		MARIAH CAREY GLITTER VIRGIN	3	TRAIN DROPS OF JUPITER COLUMBIA	3	VASCO ROSSI STUPIDO HDTEL EMI
	MARIAH CAREY GLITTER VIRGIN/EMI	4	LOS CANOS LOS CANOS PEP'S	7	NELLY FURTADO WHO.A. NELLY! DREAMWORKS/UNIVERSAL	4	883 UNO IN PIU' CGD/EAST WEST
	JAMIROQUAI A FUNK ODYSSEY EPIC/SONY	3	JAMIROQUAI A FUNK ODYSSEY EPIC	5	NIKKI WEBSTER FOLLOW YOUR HEART GOTHAM/BMG		MARIAH CAREY GLITTER VIRGIN
1	SYSTEM OF A DOWN TOXICITY AMERICAN/COLUMBIA/SONY	5	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL	4	KASEY CHAMBERS BARRICADES & BRICK WALLS EMI	6	RAF IPERBOLE CGD/EAST WEST
4	DESTINY'S CHILD SURVIVOR COLUMBIA/SONY	2	BJÖRK VESPERTINE POLYDOR/UNIVERSAL	6	SOUNDTRACK MOULIN ROUGE FMR	2	BJÖRK VESPERTINE ONE LITTLE INDIAN/POLYDOR/UNIVERSAL
6	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	8	MANU CHAO PROXIMA ESTACION/ESPERANZA CHEWAKA/VIRGIN		NELLY COUNTRY GRAMMAR UNIVERSAL	5	SLIPKNOT IOWA ROADRUNNER/SONY
	SLAYER GOD HATES US ALL AMERICAN/UNIVERSAL		CAFE QUIJANO LA TABERNA DEL BUDA WARNER	10	CREED NUMAN CLAY EPIC		ANTONELLO VENDITTI CIRCO MASSIMO 2001 RICORDO/BMG
	SLIPKNOT IOWA ROUNDNER/UNIVERSAL		GORILLAZ GORILLAZ EMI/DEEON		LIFEHOUSE NO NAME FACE MCA/UNIVERSAL		TRAVIS THE INVISIBLE BAND EPIC

Music
& Media

EUROCHART

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

LAST WEEK	THIS WEEK	TITLE	ARTIST	RECORD LABEL
	1	LET ME BLOW YA MIND	EVE FEATURING GWEN STEFANI	INTERSCOPE
	2	FOLLOW ME	UNCLE KRACKER	TOP OOG/LAVA/ATLANTIC
	5	THERE MUST BE AN ANGEL	NO ANGELS	ZEITGEIST/POLYDOR
	4	IT'S RAINING MEN	GERI HALLIWELL	EMI
	3	LADY MARMALADE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK	INTERSCOPE
	6	U REMIND ME	USHER	LAFACE/ARISTA
		FAMILY AFFAIR	MARY J. BLIGE	MCA
		HEY BABY	DJ OTZI	PROSOUND/EMI
		FALLIN'	ALICIA KEYS	J/BMG
		STARLIGHT	SUPERHERO LOVERS FEATURING MANI HOFFMAN	VOGUE/INDEPENDENT
HOT MOVER SINGLES				
	22	CRYING AT THE DISCOTHEQUE	ALCAZAR	ARIOLA
		SET YOU FREE	N-TRANCE	ALL AROUND THE WORLD
		BABY, COME ON OVER	SAMANTHA MUMBA	WILD CARD/POLYDOR
	36	PRES DE MOI	LORIE	EPIC/SONY
	42	SING	TRAVIS	INDEPENDIENTE
ALBUMS				
	1	JAMIROQUAI	A FUNK ODYSSEY	SONY S2
		BOB DYLAN	LOVE AND THEFT	COLUMBIA
	3	SOUNDTRACK	BRIDGET JONES'S DIARY	MERCURY
	2	BJÖRK	VESPERTINE	ONE LITTLE INDIAN
		MARIAH CAREY	GLITTER	VIRGIN
		ALICIA KEYS	SONGS IN A MINOR	J
	6	STAIN'D	BREAK THE CYCLE	ELEKTRA
	5	MANU CHAO	PROXIMA ESTACION: ESPERANZA	VIRGIN
	9	NELLY FURTADO	WHO.A, NELLY!	DREAMWORKS
	8	PUR	HITS PUR—20 JAHRE EIN BAND	ELECTROLA

NETHERLANDS				
LAST WEEK	THIS WEEK			
	1	FALLIN'	ALICIA KEYS	J/BMG
	2	LET ME BLOW YA MIND	EVE FEATURING GWEN STEFANI	INTERSCOPE/UNIVERSAL
	3	MISS CALIFORNIA	DANTE THOMAS FEATURING PRIS	ELEKTRA/WARNER
		FAMILY AFFAIR	MARY J. BLIGE	MCA/UNIVERSAL
	4	MY WAY	HERMAN BROOD	ARIOLA/BMG
ALBUMS				
	1	ALICIA KEYS	SONGS IN A MINOR	J/BMG
		LIVE	V	MCA/UNIVERSAL
	2	K3	ALLE KLEUREN	ARIOLA/BMG
		JAMIROQUAI	A FUNK ODYSSEY	EPIC/SONY
	4	TRAIN	DRDPS OF JUPITER	COLUMBIA/SONY

IRELAND				
LAST WEEK	THIS WEEK			
	3	FOLLOW ME	UNCLE KRACKER	LAVA/ATLANTIC/EAST WEST
		BABY, COME ON OVER	SAMANTHA MUMBA	WILD CARD/POLYDOR
	1	LET ME BLOW YA MIND	EVE FEATURING GWEN STEFANI	INTERSCOPE
		MAMBO NO. 5	BOB THE BUILDER	RGB
	2	HEY BABY	DJ OTZI	PROSOUND
ALBUMS				
	2	STAIN'D	BREAK THE CYCLE	ELEKTRA/EAST WEST
	1	U2	ALL THAT YOU CAN'T LEAVE BEHIND	ISLAND
		BOB DYLAN	LOVE AND THEFT	COLUMBIA
	3	JAMIROQUAI	A FUNK ODYSSEY	SONY S2
		DAVID GRAY	WHITE LADDER	IHT

SWEDEN				
LAST WEEK	THIS WEEK			
	1	FOLLOW ME	UNCLE KRACKER	WARNER
	2	THERE YOU'LL BE	FAITH HILL	HOLLYWOOD/WARNER
	5	AIN'T IT FUNNY	JENNIFER LOPEZ	EPIC/SONY
	3	ETERNAL FLAME	ATOMIC KITTEN	VIRGIN/EMI
		DON'T STOP MOVIN'	S CLUB 7	POLYDOR/UNIVERSAL
ALBUMS				
	5	BENNY ANDERSSON	BENNY ANDERSSON'S ORKESTER	MONO MUSIC
	2	MARY J. BLIGE	NO MORE GRAMA	MCA/UNIVERSAL
		SOUNDTRACK	BRIDGET JONES'S DIARY	MERCURY/UNIVERSAL
	1	UNO	TOET OSYNUGA	METRONOME/WARNER
	4	THE STROKES	IS THIS IT	RCA/BMG

AUSTRIA				
LAST WEEK	THIS WEEK			
	2	THERE MUST BE AN ANGEL	NO ANGELS	POLYDOR/UNIVERSAL
	1	OUA OUA	MAX BROTHERS FEATURING KANUI & LILIA	ARIOLA/BMG
	3	ETERNAL FLAME	ATOMIC KITTEN	VIRGIN/EMI
	5	COUNTRY ROADS	HERMES HOUSE BAND	POLYDOR/UNIVERSAL
	4	LADY MARMALADE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK	INTERSCOPE/UNIVERSAL
ALBUMS				
	1	SOUNDTRACK	BRIDGET JONES'S DIARY	MERCURY/UNIVERSAL
		BOB DYLAN	LOVE AND THEFT	COLUMBIA/SONY
	2	RAINHARD FENDRICH	MANNERSACHE	ARIOLA/BMG
	3	SOUNDTRACK	OER SCHUH OES MANITU	ARIOLA/BMG
		HELMUT LOTTI	LATINO LOVE SONGS	EMI

SWITZERLAND				
LAST WEEK	THIS WEEK			
	1	LET ME BLOW YA MIND	EVE FEATURING GWEN STEFANI	INTERSCOPE/UNIVERSAL
	2	TURN OFF THE LIGHT	NELLY FURTADO	DREAMWORKS/UNIVERSAL
	3	THERE MUST BE AN ANGEL	NO ANGELS	POLYDOR/UNIVERSAL
	4	FAMILY AFFAIR	MARY J. BLIGE	MCA/UNIVERSAL
	5	BAILA (SEXY THING)	ZUCCHERO FORNACIARI	POLYDOR/UNIVERSAL
ALBUMS				
	1	JAMIROQUAI	A FUNK ODYSSEY	SONY
		NOIR DESIR	OES VISAGES DES FIGURES	BARCLAY/UNIVERSAL
		BOB DYLAN	LOVE AND THEFT	COLUMBIA/SONY
	2	ZURI WEST	RADIO ZUM GLUCK	SOUND SERVICE
	3	PUR	HITS PUR—20 JAHRE EINE BAND	EMI

BELGIUM/FLANDERS				
LAST WEEK	THIS WEEK			
	1	A MA PLACE	AXEL BAUER & ZAZIE	MERCURY/UNIVERSAL
	2	LET ME BLOW YA MIND	EVE FEATURING GWEN STEFANI	INTERSCOPE/UNIVERSAL
		U REMIND ME	USHER	LAFACE/ARISTA/BMG
	3	PRES DE MOI	LORIE	EPIC
	5	AIN'T IT FUNNY	JENNIFER LOPEZ	EPIC
ALBUMS				
	1	NOIR DESIR	OES VISAGES DES FIGURES	BARCLAY/UNIVERSAL
	1	LARA FABIAN	NUE	POLYDOR/UNIVERSAL
	4	JAMIROQUAI	A FUNK ODYSSEY	SONY
	5	GORILLAZ	GORILLAZ	EMI
	2	BJÖRK	VESPERTINE	ONE LITTLE INDIAN/UNIVERSAL

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
BJÖRK Vespertine (I)					4		7		7	
MARIAH CAREY Glitter (E)	7		10	7	5	4	3		5	
MANU CHAO Proxima Estacion: Esperanza (E)					2		8			6
BOB DYLAN Love and Theft (S)	5		3	4		3			2	
JAMIROQUAI A Funk Odyssey (S)		4	1	6	3	5	5	2	1	4
ALICIA KEYS Songs in A Minor (B)	3			2		2				1
SOUNDTRACK Bridget Jones's Diary (U)				3			6	1		10

MALAYSIA				
LAST WEEK	THIS WEEK			
	5	VARIOUS ARTISTS	MODERN LOVE	WARNER
	2	LINKIN PARK	HYBRID THEORY	WARNER
	3	WESTLIFE	COAST TO COAST	BMG
	1	VARIOUS ARTISTS	NOW 7	EMI
	6	'N SYNC	CELEBRITY	JIVE/BMG
		MARIAH CAREY	GLITTER	VIRGIN/EMI
	4	AARON KWOK	XINTIANQI (TWO CASSETTE SET)	WARNER
		NEW BOYZ	WIRAMA	SUWAH
		VARIOUS ARTISTS	POP DANCE	POP DANCE
		SITI NURHALIZA	THE MALAYSIA BOOK OF RECORDS	SUWAH

Global Music Pulse



by Nigel Williamson

CAM CROSSOVER: After achieving sales of 50,000 for his last album, *Loa Project* (Sony France), French DJ/producer **DJ Cam** has undergone a metamorphosis. His name has been shortened to Cam, and a collaboration with Indonesian singer **Anggun** on the single "Summer in Paris" will, Sony hopes, introduce the hip-hop stalwart to a mainstream audience. The single, due for global release in late October, has already become a chill-out staple in key European vacation resorts over the summer. Anggun will also join Cam and a six-piece band on the Asian leg of his world tour, which kicks off in January. "A videoclip, which is very MTV-oriented, is currently being completed," says **Antoine Gouiffes-Yann**, international marketing manager for Sony. "It's the most expensive video that we've done for Cam, because we no longer want his music to be confined to the traditional clubbing scene. We are targeting a wider audience [that is] looking for uptempo chill-out music." Independent distributor ChronoWax has already shipped 20,000 copies of the 12-inch vinyl single. Cam's album *SoulShine* is set for release January 2002. **GARY SMITH**

MOVING OVERGROUND: The **Noonday Underground** duo of singer **Daisy Martey** and producer **Simon Dine** is seeking to transport listeners to the



MARTEY

'60s with the September release of the eclectic *Self Assembly* (Setanta). The set is a challenge to categorize, reflecting influences ranging from '60s West Coast pop, film soundtracks, and loungecore to kitsch organ sounds. "When You Leave Me" has a Tamla/Motown groove, while "Hello" echoes **Quincy Jones'** theme to *The Italian Job*. The acoustic-guitar-tinged "London" is the nearest the pair gets to a commercial pop song. "It isn't like anything I'd ever heard before," says Martey, whose strident vocals dominate the duo's debut effort. **KWAKU**

FACE VALUE: You could say that 19-year-old **Sondre Lerche** is a fan of a-ha: The singer boasts a collection of 200 records in various formats by the Norwegian pop group. Yet he also cites **Burt Bacharach** and **Elvis Costello** as his main inspirations. "My music is much inspired by Brazilian psychedelia and bands like **Os Mutantes** and **Tom Zé**, too," he says. His self-penned

debut album, *Faces Down* (Virgin Records Norway), finds him collaborating on several tracks with **Sean O'Hagan** of British rock band **High Llamas**. "I refuse to accept that there is a contradiction between commercial and artistically credible music," Lerche says. "You can't complain over the poor quality of mainstream music if you're not prepared to do something about it yourself." **KAI R. LOFTHUS**

JACKO IN SANSKRIT: While the world awaits **Michael Jackson's** new album, there comes news that he has recorded a single with **A.R. Rahman**, one of India's most talented and successful film composers. "Ekam Satyam" (The One Truth) is sung partly in English and partly in Sanskrit. It will not appear on Jackson's upcoming *Invincible*. Rahman says the track will be released "sometime toward the end of the year." The two first worked on the song when they performed at the M.J. and Friends concert June 1999 in Munich. The South Indian composer has scored hundreds of Bollywood hit film soundtracks. His latest, *Lagaan*, (Land Tax) has clocked more than 2 million units on Sony Music India. Among his numerous other projects, Rahman is working on a West End musical with **Andrew Lloyd Webber**, tentatively titled *Bombay Dreams*. **NYAY BHUSHAN**

MUSICAL DEMOCRACY: When 400,000 East Timorese went to the polls recently to elect an 88-member constituent assembly, they voted to a musical soundtrack extolling the benefits of democracy. From church choirs to rock bands, songs and lyrics championing freedom and tolerance were heard throughout the election campaign, funded by a grant of \$300,000 from the United Nations Development Program. More than 30 aspiring lyricists composed songs on the theme of democracy for a competition. Grants coordinator **Stephen de Meulenaere** says, "It's important to use relaxed settings, because politics in this region was always associated with violence, so people were reluctant to get involved. The level of literacy is very low, so heavy texts and long speeches do not always have the same impact as a song." **NAZIR HUSAIN**

NO CHARITY: A high-profile Farm Aid concert in support of British farmers who sustained heavy losses during the foot-and-mouth crisis has been canceled. Organized by Glastonbury festival boss **Michael Eavis**, the event was due to take place Oct. 20 in Cardiff's Millennium Stadium with a bill including **Ash**, **Toploader**, and **Coldplay**. It is the second major charity event in the U.K. to be canceled in recent weeks, after plans for a Tibetan Freedom concert in London also fell through. **MARGARET WILD**

U.K. Body Insists 'The Song's The Thing'

Performing Rights Society Celebrates The Songwriter On London's South Bank

BY PAUL SEXTON

LONDON—Dozens of well-known British and international names are appearing in an attractive package of shows at London's South Bank venue complex here this week. But the real star of the festival is the sometimes under-appreciated lifeblood of the industry.

Promoted by London-based Serious Events, *The Song's the Thing* is an eight-day series of concerts Sept. 22-



DOZIER

30 celebrating the art of the songwriter. It is sponsored—in the organization's first such support of a consumer-led event—by authors' body the Performing Right Society (PRS). Staged at the Royal Festival Hall and its nearby sister venue, Queen Elizabeth Hall, the series features such domestic talents as Roddy Frame, Edwyn Collins, and Badly Drawn Boy, up-and-comers Oliver Darley and David Kitt, and international artists Lamont Dozier, Canada's Jane Siberry, and Fontella Bass.

MOTOWN TRIBUTE

Dozier will take part in the Sept. 22 opening show, *Stop! In the Name of Soul*, a tribute to the Motown songwriting statesman. Guests are drawn from the ranks of British soul/R&B and include Damage, Alison Limerick, Roachford, Misteek, and East West—signed prospect Darley.



HEWERDINE

"It's quite exciting," Dozier says. "There are a lot of names I don't know [on the bill], but I like [that] even more—those are the new crop of artists

that, if they've got the stuff, will be here for the next 20, 30, or 40 years."

PRS sponsorship manager David Francis says, "It's a good opportunity to position the PRS and engage with a really broad cross-section of the music industry. And it's very good to push the PRS as a dynamic, important organization within the industry." The society, which also sponsors the annual Ivor Novello Awards, currently has some 35,000 members. Last year, it collected license income for its members totaling more than £240 million pounds (\$350 million).

Francis adds that the society's sponsorship of *The Song's the Thing* is concentrated on the FreeStage events to be hosted at the Festival Hall by the Kashmir Klub, London's widely-respected free acoustic club venue. Contributors to those sessions will include signed and unsigned U.K. prospects, as well as such experienced and successful writer/performers as Nik Kershaw and Mark Nevin.

you need to reassure people about. There are certain things you realize over the years. But it's fun—it's not supposed to be a lesson. They seem to enjoy it."

PROGRAM HIGHLIGHTS

Other highlights of the program include *Fresh! An Explosion of New Songwriting*, a showcase of emerging British and Irish talent, as well as a closing show



Songwriter in residence for the PRS during the series is English tunesmith Boo Hewerdine. His role is central to its involvement, not only for the commercial events but within the PRS itself. He will also perform Sept. 28 at Queen Elizabeth Hall on a double bill with Siberry.

Francis notes that PRS, in alliance with sister body the Mechanical Copyright Protection Society, has a total of 900 London staffers. "A lot of people here are budding writers and performers, and Boo is working with 15 members of staff on improving their songwriting."

Hewerdine adds, "As a songwriter, it's the really simple things

Sept. 30 with longtime Scottish modern-rock favorites Frame and Collins. A Sept. 26 celebration of the songwriting legacy of Tim Buckley will star Badly Drawn Boy, Embrace, Eddi Reader, and Siberry, among others, while the following night, Fontella Bass will star in a gospel roots show with the Voices of St. Louis.

Dozier concludes that any such event, where the song itself is the central character, is to be warmly applauded. "I love it. That's when it's really nice, when you get a chance to show off what you can do in those areas," he says. "And hopefully, some up-and-coming person will pick out the things he or she needs to further their career."

Universal Zips Into Levi's Asia-Pacific Marketing Deal

BY STEVE McCLURE

TOKYO—Universal Music Asia-Pacific has joined forces with clothing manufacturer Levi Strauss Asia-Pacific in a regional marketing campaign that the label describes as an attempt to promote music in nontraditional outlets.

The Levi's Fresh Cuts campaign involves new and soon-to-be released tracks by Universal acts being played through stores' PA systems or as videos on in-store TV monitors. The program, which began in August, covers dedicated Levi's stores in Singapore, Thailand, India, Malaysia, Indonesia, the Philippines, Hong Kong, Taiwan, Japan, and South Korea. In Australia and New Zealand, the campaign is extended to include what Levi's describes as "several key retailers." In total, 188 stores across the Asia-Pacific region are taking part in the ongoing campaign.

'A NATURAL FIT'

"Without trying to be punny, music and fashion have always been a natural fit," explains Hong Kong-based Hans Ebert, Universal Asia-

Pacific VP of creative services/corporate communications. "It really is in our mutual interest to work together—especially as [featuring] our breaking acts in Levi's stores [gives] us a new and very targeted medium to showcase new artists with a very definite sound."

'A UNIQUE OPPORTUNITY'

Singapore-based Levi Strauss Asia-Pacific marketing director Steve Castledine says, "We see Levi's Fresh Cuts as a unique opportunity to further endorse our commitment to originality in music and to take it where and to whom it matters most to us—our stores and our consumers."

The association between Levi's and Universal Music will gradually extend to cover in-store events, sampler CDs, tour sponsorships, and online activities.

Ebert says, "Right now, we are gathering information as to the wants and needs of customers—tailor-making the music for them—and we will develop and extend this theme once we have all the relevant information at hand."

NEWSLINE...

Italy's record industry suffered a 9.4% drop in unit shipments and a 5.6% decline in value during the first six months of 2001, according to major-labels body FIMI. Unit sales fell to 22 million from 24 million in the first half of 2000; sales fell to 321 billion lire (\$153 million) from 340 billion lire (\$162 million). Album sales declined 3.2% in units and 0.9% in value; singles were down 6.9% in units and 2.1% in value. The only positive note was local repertoire, which increased to 47% of total sales. FIMI attributes the downturns to the lack of major international releases during the period, a boom in illegal downloading, and the growth in home CD-copying. **MARK WORDEN**

Virgin Entertainment Group (VEG) CEO Simon Wright was re-elected for a second annual term as chairman of the British Assn. of Record Dealers (BARD) at the trade body's annual general meeting Sept. 13 in London. Eight members of BARD's 17-strong ruling council required re-election; all were voted in to serve further three-year terms. A total of 189 companies are members of BARD, representing the bulk of U.K. music retailers. According to Wright, the association has endured a "frustrating" year because of a lack of dialog with labels body the British Phonographic Industry (BPI), but major issues with the BPI have now been resolved. Wright says BARD is now well-financed and looking to increase its profile and membership base. He identifies coping with the widespread use of CD-Rs as a key issue for BARD to tackle within the next 12 months. **TOM FERGUSON**



Tower Records has closed one of its two outlets in Malaysia. The branch is located close to the 1 Utama shopping center in a suburb of capital Kuala Lumpur and has been open since 1999. Its last day of operation was Sept. 9. Tower Records Malaysia director of operations Chris Bauer says, "Although there has been a 30% drop in Tower's [local] sales, this move is more of a location problem than a sales problem. The site is too far away [from the center]." Bauer adds that the center is likely to expand in two years' time and acknowledges that Tower may not acquire a replacement outlet until then. Bauer has now tendered his resignation as director of operations to venture into the restaurant business, in what he calls "a personal move." Bauer's last day is Sept. 30. The company's financial controller, Karen Kok, has been named his successor. **STEVEN PATRICK**

Midbar Tech., a Tel Aviv, Israel-based technology-solutions company that claims to be the European leader in "stealth CD" systems, has signed a commercial deal with Sonopress, Bertelsmann's CD-manufacturing arm in Germany. The Sonopress deal means that Midbar's Cactus Data Shield (CDS) technology, already in use on more than 1 million commercial CD albums in Europe, will now be distributed more widely. A stealth CD features copyright-protection technology that prevents illegal digital copying of prerecorded CDs onto the Internet or a blank CD. **JULIANA KORANTENG**

Executive Turntable

RECORD COMPANIES: Boris Löhe is named managing director of Berlin-based Columbia Records Germany, effective in October. He is currently managing director of Universal's Mercury label, based in Hamburg.

Sina Farschid and Lars Grewe are promoted to the positions of joint-GMs for Mercury in Hamburg. Farschid was A&R director in Hamburg; Grewe was VP of marketing for Island/Def Jam and Universal Motown at Universal Music International in London.

John Fleckenstein is promoted to director of marketing and promotions for BMG Entertainment Asia-Pacific, based in Sydney. He was associate director of international marketing for Arista Records in New York.

Sascha Lindemann is named head of A&R/marketing for Edel in Hamburg, reporting to managing director Jens Geisemeyer. Linde-

mann was A&R director of Columbia Germany.

Timothy Kotowich is named managing director of indie German label Act Music+Vision in Hamburg. He was marketing director of Teldec Classics International.



ORR



KANE

MUSIC RETAIL: Richard Orr is promoted to the new role of head of marketing for HMV U.K./Ireland, based in London. He was marketing manager. Cathy Kane is promoted to marketing manager for HMV U.K./Ireland. She was head of design/display.

Sony Canada Taps Dance Beat With Mario

Producer/DJ/Label Owner Continues Winning Streak With Latest Dance Compilation

BY LARRY LeBLANC

TORONTO—For nearly a decade, MC Mario has been a major force in the overcrowded world of domestically produced dance compilations in Canada.

As a prolific producer of compilations for Sony Music Direct, the 34-year-old from Montreal—whose real name is Mario Tremblay—has sold an estimated 2 million pop-style dance albums here and has managed to build a fully integrated dance empire around his own label, club/mixing work, and two nationally syndicated radio shows.

Through Sony Music Canada's Sony Music Direct division, MC Mario releases three series titles a year: *mcmario.com* (formerly known as *Dance 2000*), *Sun Factory*, and *Mixdown*, primarily targeting 12- to 25-year-old buyers. Each generally reaches platinum status (100,000 units) here, according to Sony. And, as Sony Music Direct manager Nancy Johnson points out, "How many artists put out three albums a year and do that?"

MC Mario's latest *mcmario.com* compilation, issued Sept. 4, features such leading mainstream techno and house tracks (many of them remixed) as Destiny's Child's "Survivor," Darude's "Feel the Beat," and Public Domain's "Rock Da Funky Beat." The album also includes highly tipped breakout track "Get It Up" by Ultra Naté and MC Mario's own "Move It."

MC Mario also operates 5-year-old indie dance label Tycoon, distributed in Canada by Sony Music Canada. With a licensing deal with New York City's Strictly Rhythm Records and MC Mario's worldwide dance contacts, Tycoon cranks out a handful of 12-inch house-music singles each month.

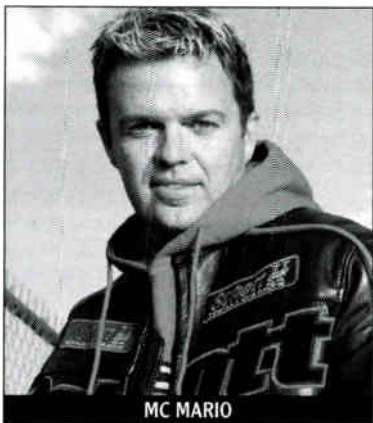
"It's all stuff I pick up," MC Mario says. "We do vinyl on everything and service club DJs nationally." Tracks on Tycoon are also collected for compilations on the label or sub-licensed to Sony for compilations.

RISE TO FAME

MC Mario began working as a DJ in 1979 at school dances in Montreal. That led into Montreal's club circuit and a dance program on French-language top 40 station CKMF/Montreal. He moved to top 40 CJFM/Montreal 11 years ago and then to a weekend residency at the city's top dance club, the Dome, eight years ago. Today, MC Mario hosts three weekly shows on CJFM. National versions of two shows, *The Mixdown* and *The Party Mix* (the latter live from the Dome on Saturday nights) are syndicated weekly to 27 Canadian radio stations.

"Mario's a huge asset for us," says Rob Braide, GM of CJFM. "He's the guy our dance-music programming is centered around. As a result of our affiliation with him, we have a very significant lineup of clubs paying advertising rates which are not dissimilar to what we get for afternoon drive-time."

Hit-based dance compilations have been popular with Canadian con-



MC MARIO

sumers for a decade. In the early 1990s, Canada's dance compilation market was powered by the now-defunct Toronto-based indie Quality Special Products and Polytel (then a division of PolyGram Canada), both of which MC Mario conceived series for at different times. Their dominance abruptly ended when more multinationals entered the field in the mid-'90s, and MC Mario shifted to Sony in 1997.

Boosted by major national TV advertising campaigns, the mid-'90s rebirth of top 40 radio here, and the colossal clout of video channel MuchMusic nationally, dance compilations—primarily from Universal, Sony, and BMG, as well as Toronto-based indies Popu-

lar and SPG Music—now represent around 10% of music sales in Canada, according to industry sources.

MC Mario remains competitive through his extensive access to Sony tracks worldwide, picking up songs by such chart toppers as Celine Dion, Jennifer Lopez, and Ricky Martin, as well as scouring catalogs of dance indies globally for breakout hits, which are then licensed by Tycoon.

"Today, you have to develop hits," MC Mario says. "When there were only a few people doing compilations, it was easy to call a label and do a deal with them for a hit that was bubbling. They didn't usually have an outlet for the track in Canada. Now everybody has a dance department."

With the lack of commercial availability of most dance—or even chart—singles in Canada, compilations fill a sizable void here, according to MC Mario. He also argues that exposure on compilations often broadens the market for artists. "Ultra Naté was hot three years ago, but she disappeared," he says. "I think 'Get It Up' is going to be an international hit. But you never know these things."

MC Mario scoffs at any notion of slowing down. "When I'm on the radio, spinning at the Dome on weekends, I sometimes feel I'm 22, even younger," he says. "I like what I'm doing."

U.K.'s Faithless Repays BMG's Belief

BY ADAM HOWORTH

LONDON—Richard Griffiths may have departed BMG a little more than two months ago, but the legacy of the company's former U.K./Europe president has been burning brightly over the summer, thanks to the faith he showed in U.K. dance act Faithless.

Griffiths brought the act to the company by acquiring its own Cheeky Records label in September 2000, and Faithless swiftly began repaying the executive's belief. Its album *Outrospective* (Cheeky/Arista) was released globally June 18, and by the time his departure was announced June 28, it was building a first-month international sales total of 600,000 units. Global sales now stand at 700,000.

The album—the act's third, but its first for BMG—had a top five entry on the *Music & Media* European Top 100 Albums listing. First single, "We Come 1," spent six consecutive weeks at No. 1 from June 2 on the European Dance Traxx chart.

Faithless songwriter/producer Rollo—the brother of fellow Cheeky artist Dido and the co-producer with her of her *No Angel* album—acknowledges the role Griffiths played in bringing the act to BMG. "He was absolutely the key person. [Griffiths] started phoning me three years ago, saying he was really interested in doing a deal. We were [working on] my sister's album. Unluckily for Richard and

BMG, that album was taking off [when we finally signed], so it was more expensive than they expected."

The Faithless campaign began in April in the U.K. In May, the act "worked the major European territories and did phoners in places like Australia, Singapore, and Iceland," reports BMG U.K. international marketing/promotions manager Roger Jacobs. The major-label push, he says, has made a difference to its performance in such markets as Sweden, Spain, Portugal, and France—"countries where they've not had success before."

PRIORITIZING PAYS OFF

Rollo adds that, as a result of BMG prioritizing the band, he expects sales of *Outrospective* to outstrip the combined 2.7 million copies notched up by its predecessors *Reverence* and *Sunday 8pm*. Noting that "Faithless don't do well with British independent radio," Rollo says the single's heavy MTV exposure across Europe drove initial album sales. "I can't stress how important MTV is," he says.

Jacobs adds, "[MTV] wanted exclusivity on the first single. As a result, they're right behind the band, and that really helped us."

Hans Hagman, London-based head of MTV European programming and production, comments, "All feeds accepted it, because it's a great single. We put it on 80 plays a week."

Leading Thai Labels Cut Prices In Anti-Piracy Move

BY ANDREW HIRANSOMBOON

BANGKOK—The two biggest labels in Thailand have slashed trade prices to counter the sale of pirated CDs.

Grammy Entertainment, the country's leading music and TV production house, has cut its full-price CDs from the suggested retail price of 290 baht (\$6.50) to 155 baht (\$3.50).

Thailand's second-biggest label, RS Promotion 1992, has also reduced trade prices. The suggested retail price of its newly released albums has dropped from 290 baht to 149 baht (\$3.40). Catalog items are not included, though the label says this could change.

According to industry and government estimates, music piracy in Thailand amounts to an annual revenue loss of \$20 million-\$50 million. The move follows recent government pressure to cut prices.

Grammy chairman Paiboon Dam-

rongchaitam says, "We have been fighting piracy for a long time. Reductions in CD prices will narrow the price gap between retailers and pirates and help stimulate purchases by con-

'We have been fighting piracy for a long time. Reductions in CD prices will narrow the price gap between retailers and pirates and help stimulate purchases by consumers.'

—PAIBOON DAMRONGCHAITAM, GRAMMY ENTERTAINMENT

sumers." Grammy is also introducing a sale-or-return policy in a bid to discourage smaller music outlets from stocking pirated goods.

Together, the companies account for approximately 75% of total music sales in Thailand and 85% of the market for domestic music. Both expect lower prices to stimulate sales and increased volume to fully offset price cuts.

Grammy claims its CD sales increased by 250% in the week ending Aug. 23 over the previous week, before the price cut kicked in. CDs accounted for 30% of Grammy's total sales that week, up

from 10% before the reductions were in place. Its remaining album sales are in cassette format. RS also reported huge increases in CD sales—in one instance, up from an anticipated 4,000-5,000 units to 25,000.

A spokeswoman from Thailand's largest retailer, CD Warehouse, says, "It is difficult for recorded music retailers to survive because of piracy. We are pleased to see any efforts to combat the problem and hope they are successful." Despite public optimism from Grammy and RS, she says it is too early to identify significant changes in consumer buying patterns.

SKEPTICAL RESPONSE

Some have voiced skepticism over the labels' actions. "Piracy seems to be still growing, and it will continue if the economy doesn't pick up," says Graeme Cunningham, an analyst for Asset Plus Securities in Bangkok. "Pirates can keep cutting prices because they don't have the overhead costs like developing and marketing artists—not to mention paying taxes."

No other Thai labels have yet followed the Grammy/RS lead, and the three local affiliates of the majors that release domestic product—Sony, Universal, and Warner—have not publicly supported the move.

Warner Music Thailand managing director Tassapon Bijleveld says, "We cannot fight piracy with a pricing strategy—the pirates can always go lower. They can sell pirated CDs for 50 baht [\$1.15] and still make a profit. We will not change pricing structure on international [albums], but we are considering a lower domestic product price—perhaps 190 baht [\$4.30] vs. Grammy's 155 baht."

Billboard®

spotlights



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MERCHANTS & MARKETING

Retailers Differ On Fate Of Market After Attacks

BY BRIAN GARRITY
and MATTHEW BENZ

NEW YORK—While media and most retail stocks plummeted with the rest of the U.S. markets Sept. 17, the first day of stock trading since the Sept. 11 World Trade Center tragedy, opinions are mixed on whether any economic fallout from the incident will affect the financial performance of the music business.

Retailers say they expect that if the economy slips into a recession in the wake of the disaster and ongoing talk of U.S. military action overseas, CD sales overall figure to remain fairly sound.

The reason, merchants note, is that while consumer interest and ability to finance faraway vacations may retract as part of a "cocooning" response to a sour economic environment, home entertainment, including music, will remain a point of interest.

"Historically, that's not an area where people tighten belts," says Greg Mize of rackjobber Handleman. "As more people stay at home, are reluctant to travel, or if they travel, travel in cars more, there could be an opportunity to increase sales in music."

Mike Dreese, CEO of Newbury Comics, a 22-unit chain based in Allston, Mass., predicts the industry will trend down slightly as overall spending declines. But he points out that "our experience of the last two recessions is we did well."

BULLISH ON PROSPECTS

At Hastings Entertainment, a 142-unit chain based in Amarillo, Texas, where music accounts for a third of its sales, the company is so bullish on its prospects that it initiated a buyback on \$5 million of its stock—9% of its outstanding shares.

Hastings chairman/CEO John Marmaduke says, "I would think if I were a travel agent I would be nervous, but not for entertainment products."

Indeed, while media companies with advertising-sensitive broadcast, print, and Internet operations, as well as music assets, were hit hard in the first day of stock trading after the disaster, music and video retailers were less affected. Trans World Entertainment was down 3 cents to \$8.73, and Hastings was down 2 cents to \$4.75. Among distributors, Valley Media rose 10 cents to \$1.40, while Navarre fell 3 cents to 99 cents. Handleman, whose customers include large retail chains Wal-Mart Stores and Kmart, closed down \$1.45, or 9.4%, at \$14.05.

Retailer Amazon.com fell \$1.14, or 13.21%, to \$7.49. Borders Group was down \$1.95, or 9.3%, to \$19.01. Best Buy, which owns Musicland, fell

\$6.05, or 11.2%, to close at \$48.

With music sales already lackluster for much of the year, Marmaduke contends that it's not the economy affecting consumer purchasing: "Music is going to continue to be soft until the industry gets behind a new configuration. The basic problem is the CD is 20 years old and overpriced for a declining consideration. Most people are still buying CDs," but there is enough of a decline to hurt comps.

At Albany, N.Y.-based Trans World Entertainment, chief executive Robert

Higgins says that his company's business outlook through the end of the year has not changed at this point: "I



do believe that this event is going to push us further toward a recession if not into a recession overall as a country goes. From the music and video side, I think it's a time the industry

won't do a lot better than we thought it was going to do. But we don't think it's going to do any worse than it was going to do. We anticipated it was going to be a pretty good fall season."

Others aren't quite as confident in the forward prospects for the industry at large. Dreese, for his part, predicts that the economic backlash from the World Trade Center tragedy all but cements a tough holiday sales season for many music retailers.

And some merchants say that if the economic environment contin-

ues to worsen, there will be consequences for retail in the form of consolidation. Particularly hard hit, some forecast, will be retailers that are already struggling financially and losing market share or those whose performance plans were keyed on growth of new business.

"My biggest concern is we lose players who are very supportive of the logistical complex," Dreese says. "It rains disproportionately: entrenched, well-capitalized companies get bigger and the weak get annihilated."

Musicrama Moves From World Music To Dance

BY SHARON LEVINE

NEW YORK—Musicrama, which has made a name for itself by importing music from around the world to satisfy ethnic tastes in the U.S., has been quietly morphing into a traditional independent distributor, specializing in the various dance genres.

In the past three years, the company has been aggressively seeking dance labels, adding such imprints as What If Productions, Sony Music International, Ministry of Sound, Universal France, and Virgin France to its label rosters. Traditional independent distribution now accounts for 40% of overall sales, while imports, which once were 85%, are now down to about 60% of sales.

But importing is how the company got its start. In 1977, its president, Charles Jarzabek, founded Musicrama as a Brooklyn, N.Y.-based boutique, featuring world music and soundtracks of London musicals, like *Cats*, *Phantom of the Opera*, and *Les Misérables*, which had not yet reached the U.S.

Starting with such artists as Charles Aznavour, Jarzabek sought to fill a void in making star artists from around the world available to the expatriates living in the U.S. In 1981, he asked his brother, Mark Jarzabek, to become vice president. The two proceeded to take such artists as Julio Iglesias and the Gypsy Kings, among others, and provide their entree into U.S. record stores, laying the groundwork for them to evolve into superstars here as well.

Gradual and consistent success within the U.S. has earned Musicrama exclusive distribution for such select Sony projects as Patricia Kaas

and Emma Shaplin, and an exclusive agreement with France's George V Records, which spawned Paris' *Buddha Bar* series by Claude Challe (*I* and *II*) and Ravin (*III*). The compilation has a list price of \$38 and scans 1,000 units per week.

EVALUATE THE POTENTIAL

"We are very focused [and] very specific on what we bring in," Mark Jarzabek says. "We evaluate the potential of the title and working on those titles that are label-supported. [We] only present retail with [what] we know we can sell."

The 24-year-old business has grown to a \$20 million operation that employs 65 staffers. Based in a 10,000-square-foot space in Long Island City, N.Y., the company has a field staff of 10 employees that solicit accounts across the nation.

Musicrama's spectrum of selections now includes Arabic, Jewish, Italian, French, Brazilian, and Belgian music, with Greek, Spanish, and Russian as secondary markets. In addition to music, the company distributes live-interview CDs and DVDs and is developing the visual exposure of its artists. Charles Jarzabek says he is actively pursuing live concert production for Brazilian, French, and Belgian artists like 13-year-old Michael Junior, a prodigy of Helmut Lotti. *Notre Dame de Paris*, opening in London this fall, is the company's newest soundtrack. And, in association with Paris restaurant *Buddha Bar* that is set to open next spring, Musicrama will be pushing the restaurant's double disc, "chill-out" compilation series, also titled *Buddha Bar*.

Musicrama's association in bringing hot dance labels into the U.S. from overseas has helped the company gain

expertise so that it now handles domestic dance labels as well. The company has a growing reputation in the genre, which complements its expertise in the import business. This relationship has afforded Musicrama three releases on the *Billboard* charts since January: Ravin's *Buddha Bar III*, Bad Boy Joe's *The Best of Freestyle Megamix*, and Louie DeVito's *N.Y.C. Underground Party*. In August, DeVito contracted an Oct. 2 street date for *N.Y.C. Underground Party 4*; Musicrama will publicize his live appearances during the next year.

As a primary source for imported world and dance music in the U.S., the Jarzabeks are seeking DJ personalities with access to radio airplay, for whom they would provide retail promotion. Charles Jarzabek stresses, "No one is doing what we are doing [for the American public], which is actively promoting and importing music from abroad."

ONE OF THE SUCCESS STORIES

Tower Records independent labels and distributors manager George Scarlett affirms that Musicrama has "been one of the success stories. In particular, they've gotten really good at focusing on the stores in [the dance music] game." In addition to Tower, Charles Jarzabek says that Musicrama's sales force performance has rewarded it with "preferred vendor status" at Borders and Trans World Entertainment.

In addition to the major chains, perseverance has Musicrama supplying specialty markets, including hotel gift shops. Its Web site, musicrama.com, offers titles to retailers, not consumers. "The American dollar is so strong with foreign countries that we can offer

great titles at good prices, except those from the U.K.," notes senior product manager Mike Tully. Retailers may purchase CD sets like Virgin's *Dance Now* for \$12.75 and Sony's *Gatecrasher* for \$14.97.

Although the company sells some comedy, easy-listening, and country labels, it is making an effort to become more focused by pruning titles. Currently, the firm carries some 5,000 titles, but Charles Jarzabek says that will be reduced to 2,000 or 3,000 over the next year. While it has a variety of titles, Charles emphasizes that the company gets better inventory turns than most of its competitors, with Musicrama's repertoire averaging six turns per year. The brothers think that by downsizing their offering, they will increase the turns of the company's inventory and provide more profits for their retailers.

In breaking out responsibilities, Charles Jarzabek finds new product and builds relationships with artists and labels overseas, while Mark Jarzabek handles fiscal and technological concerns, as well as overseeing sales. Moreover, the brothers say that the company is functioning more like an independent label these days, with focus on retail marketing and promotion. But Mark Jarzabek also has some A&R responsibilities, having brought aboard U.S.-based Caribbean artist Arrow and the Latin Fania label. He also ensued domestic labels issuing dance and pop titles, such as the *N.Y.C. Underground Party* trilogy album mixed by DeVito, which has scanned more than 330,000 units, due in part to DeVito's aggressive attainment of radio spots on New York City rhythmic top 40 station WKTU.



CHARLES JARZABEK



MARK JARZABEK

Declarations Of Independents™



by Chris Morris

EPITAPH MAKES A MOVE: Effective immediately, Epitaph Records has shifted its distribution to Port Washington, N.Y.-based Koch International from New York-based RED. The Los Angeles-based label also operates the eclectic Anti-imprint and distributes Oxford, Miss.-based blues label Fat Possum Records and punk/ska imprint Hellcat Records.

The first releases under the agreement include *Together Again for the First Time* by Pulley; *Dead Yuppies* by Agnostic Front; *A New Morning, Changing Weather* by International Noise Conspiracy; *Burnside on Burnside* by R.L. Burnside; and *Melancholy Collection* by Millencolin, all due in October. Merle Haggard's second Anti-album is on the November schedule, and a new album by Bad Religion is on the horizon.

BLUES GET WAY LOWDOWN: The National Assn. of Recording Merchandisers and the Blues Music Assn. (BMA) have jointly released a promotional blues sampler, *Get the Blues*. Priced at just \$1.98, the CD is being distributed exclusively by Ryko Distribution. Though the majors are represented, most of the cuts are from indie blues specialty labels.

The 18-track disc—a major retail promotional event for the BMA, the blues trade organization—contains numbers by Robert Cray, Johnnie Taylor, Delbert McClinton, Roomful of Blues, Tommy Castro, Big Bill Morganfield, Honeyboy Edwards, Shemekia Copeland, Koko Taylor, and R.L. Burnside, among others. Participating labels include Rykodisc, Alligator, Bullseye Blues & Jazz, Blind Pig, Fat Possum, Ruf, and Earwig.

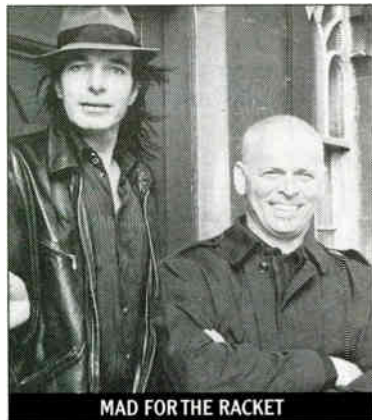
I'M CRAMPED: Psychobilly royals the Cramps have reactivated their Vengeance Records imprint to rerelease six titles; they will be available in October through Sacramento, Calif.-based Mordam Records.

The albums in question—*Rock-in-reel innauklandnewlealandxxx*, *Smell of Female*, *A Date With Elvis*, *Stay Sick!*, *Look Mom No Head*, and *Big Beat from Badsville*—were originally released by Enigma, Restless, and Epitaph between 1983 and 1997. The group, fronted since the beginning by Lux Interior and Poison Ivy, has regained the rights to the releases. The Vengeance label was inaugurated in 1978 and issued the Cleveland-bred, now Los Angeles-based band's classic first singles "The Way I Walk" and "Human Fly."

The group anticipates releasing a new album in early 2002.

FLAG WAVING: Mad for the Racket, a new band featuring former MC5 guitar icon Wayne Kramer and ex-Damned and Lords of the New Church member Brian James, makes its bow Oct. 2 with a self-titled album on Kramer's spanking-new indie label, Muscle-Tone Records.

Kramer—who began his career with major-label releases on Elektra



MAD FOR THE RACKET

and Atlantic—has most recently issued four solo albums on Epitaph.

Kramer says, "At a certain point I thought, 'If [Epitaph head] Brett [Gurewitz] can do this, why can't I do this?'" which I guess is one of the underlying DIY principles of punk rock."

Thus, Kramer and manager Margaret Saadi decided to found what he calls "your basic mom-and-pop operation," which is now being distributed by Southern in Chicago.

First up is the forthcoming collaborative project with James. "Brian came by a show in Paris and said, 'Let's make a record,'" Kramer says. "It took a couple of years for all the elements to come into place. We really were able to collaborate."

The result is a very strong collection of hard-edged rough-and-tumble rockers with a strong noir edge. (Kramer acknowledges the influence of writers Dashiell Hammett and Detroit homeboy Elmore Leonard on such tracks as "Czar of Poisonville" and "Trouble Bones.") Former Guns N' Roses bassist Duff McKagan lends a musical hand, as do drummers Clem Burke (Blondie), Stewart Copeland (the Police), and Brock Avery (the Deviants).

"We did OK on the drummers," Kramer says with a smile.

Kramer says MuscleTone will reissue the Epitaph solo sets and release a new solo album. He adds, "I don't want to limit the scope, in terms of working with other bands."

In The Works

• With an eye on increasing its direct-marketing opportunities to fans, Hollywood-based XingMail is teaming with more than 30 artists—including Sugar Ray, Korn, Dr. Dre, Metallica, Eminem, Matchbox Twenty, Uncle Kracker, Willa Ford, Ruff Ryders, Rob Zombie, Randy Travis, Mötley Crüe, and Disturbed—to offer artist-branded e-mail addresses through their official Web sites. Metallica, the first act to offer the service to its fans, already has more than 200,000 users registered with @metallica.com e-mail addresses, XingMail reports. E-mail services are currently running on approximately 20% of the artist sites on the XingMail roster. More are slated to roll out this fall. Some acts, including hip-hop group OutKast, will offer e-mail as a premium service, charging \$19.95 per month. In exchange, subscribers will receive exclusive information, preview tracks, merchandise offers, and concert-ticket offers. XingMail CEO Andy Hong says, "It's a fan-club type of concept but a new way of generating revenue."

• RadioWave, a developer of branded programming services for Internet radio, says it has inked a deal with Universal Music Group (UMG). Under the deal, RadioWave will produce, host, and distribute radio programs designed to showcase certain artists on UMG's Motown, Verve, Cash Money, Universal Records, Universal Classics, and MCA labels. The programs will be available through UMG-affiliated Web sites and accessed using RadioWave players. In addition, Motown and Verve's Web radio offerings will be made accessible via the RadioWave Network, which includes programming from Rolling Stone, MSN, ArtistDirect, and others. The RadioWave Network is accessible via WindowsMedia.com. Chicago-based RadioWave was formed as a division of Motorola in 1997 and spun off a year later. RadioWave has deals with Susquehanna Radio, EMI Recorded Music, AOL Time Warner, and others.

• Liquid Audio's largest shareholder, New York City investment fund Steel Partners II, has sent a letter to the online company urging it to "maximize shareholder value" by putting itself up for sale. In the letter, the fund—which owns about 1.77 million Liquid shares, or 7.8%—says it does not have confidence in the online company's ability to build a viable music service amid consolidation in the digital-music arena. Steel Partners says Liquid should reduce expenses to conserve cash then look to sell itself, citing MusicNet or Pressplay as possible buyers. It also says Liquid should terminate a shareholder rights plan adopted at the beginning of August.

NEWSLINE...

Napster has filed papers seeking to deny the Recording Industry Assn. of America and music publishers' request for a ruling that would hold the file-sharing service legally responsible for allowing copyright infringement (*Billboard Bulletin*, Aug. 9). The action, which was filed in U.S. District Court for the Northern District of California in San Francisco, questions whether the labels "own the copyrights in question" or can prove that Napster has "adversely impacted" their own proposed online music services. The action also claims that artists are not allowed to deal with Napster directly. Officials were unavailable for comment.

ERIK GRUENWEDEL



Epic Records act Incubus is previewing a new, full-length track from its new album, *Morning View*, every Monday prior to its planned Oct. 23 release at EnjoyIncubus.com. In addition, every weekday at 11 a.m. PT, new Incubus-related content will be posted at the site in its "11AM" section. Other elements of the Web promotion include distribution of Incubus instant-messaging icons, with a new one being posted on the site each Tuesday; exclusive video footage from the studio posted on Wednesdays; contests to win *Morning View* merchandise on Thursdays; and behind-the-scenes footage of the band in Malibu, Calif., on Fridays. Fans also can vote each week for the feature they most want to see in the following week.

BRIAN GARRITY

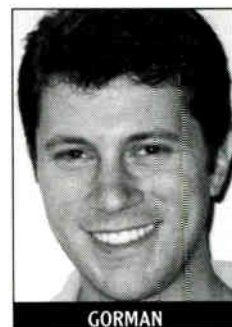
Sony Music and Barnesandnoble.com (bn.com) are teaming on a back-to-school sweepstakes. Visitors to sonymusic.com/contests/backtoschool01/ can enter to win gift certificates for bn.com and CDs from Sony artists. One grand-prize winner will receive a \$100 bn.com gift certificate, plus all the Sony Music CDs listed on the page. Five first-prize winners will each receive a \$50 gift certificate to bn.com plus five Sony Music CDs. Five second-prize winners will each receive a \$25 gift certificate to bn.com, plus one Sony Music CD. The promotion ends Sunday (23).

BRIAN GARRITY

SonicBlue, a consumer-electronics manufacturer of digital music devices, is expanding its line of portable CD players that can read tracks recorded to blank discs as MP3 files and/or Windows Media files. The company has released two new versions of the RioVolt—the SP250, which features eight-minute shock protection and an FM tuner, and a budget-line product, the RioVolt SP90. The SP250 retails for \$179, while the SP250 has a suggested price tag of \$99. The original RioVolt SP100, launched earlier this year, will continue to retail for \$149.

BRIAN GARRITY

Executive Turntable



GORMAN



PEGAN



RIDDLE

DISTRIBUTION: Scott Pascucci is named president of Warner strategic marketing for the Warner Music Group in Burbank, Calif. He was senior VP of business affairs for Sony Music Entertainment.

David Gorman is named VP of creative for WEA Corp. in Burbank, Calif. He was senior director of marketing and product development for Rhino Entertainment.

NEW MEDIA: Mike Pegan is named director of sales for All Media Guide in both Charlottesville, Va., and Ann Arbor, Mich. He was senior merchandise director of media for ValueAmerica.com.

Melissa Riddle is named chief online editor for the Internet division of Integrity in Mobile, Ala. She was founder of RiddleMeThis Communications.

Retail Track™



by Ed Christman

THE PRICE IS RIGHT II: Look for Sony Music Distribution and Arista to develop new price lines, as both expect to bow a \$13.98 CD line this fall.

Sony has been working on its new as-yet-unnamed line for a month and expects to reduce 50-60 front-line catalog titles, currently priced at \$17.98, down to \$13.98, reports **Dave Curtis**, senior VP of catalog and label sales.

Arista will issue about 20 titles at that price, beginning with 10 albums Oct. 16, reports **Jordan Katz**, senior VP of sales at Arista.

The lines are being created to assuage retail complaints that mid-lines have become weak and stale, due to an apparent reluctance on the part of labels to devalue front-line catalog, even when they are suffering from weak sales. Label executives, however, complain that retailers tend to use midlines to generate gross margin by pricing above suggested list price.

Midline CDs are priced at \$11.98, while budget lines carry a \$9.98 suggested list price. The new line could be considered a super midline or an off-price front-line, if you will, and is designed to stimulate sales while allowing both labels and merchants to capture more profits.

Indeed, the Arista flier promoting its new line, dubbed Star Value, carries the equation "Superstar titles + better value = better turns."

Curtis reports that the new Sony line will include albums from **Mariah Carey**, **Celine Dion**, **Marc Anthony**, and **Pink Floyd**. Sources say the albums in the line will carry a \$9.14 boxlot cost and enjoy an ongoing monthly discount of 4% and an additional discount of 5% for accounts that promote the line.

Curtis says, "Our feeling is we have been the most aggressive in devaluing product" to spur sales. For example, Sony added more than 200 titles to its Nice Price budget line at the end of July, he reports, and now the company is following that up with the new line.

Meanwhile, Jordan e-mails Retail Track that the Star Value line was created because "the economics suggest that you have to often triple sales to make the [\$11.98] line profitable, and we rarely see that type of uptick when we reduce to \$11.98. So Arista decided to take strong catalog titles from such name artists as **Usher**, **TLC**, **OutKast**, **Annie Lennox**, **Sarah McLachlan**, **Puff Daddy**, etc., and reduce them to an attractive suggested list of \$13.98, thus

Star Value." The line, which carries a \$9.14 boxlot price, will go out with a 10% discount, sources say.

YOU CAN HELP: John Kunz—owner of the Austin, Texas, store Waterloo Records—has suggested that his fellow retailers in the Coalition of Independent Music Stores, in response to the World Trade Center tragedy, convert their stores' donation jars, which rotate monthly among various needy causes, to the Red Cross.

He writes, "If you already have donation jars up, change them out. If you don't, now is the time to start. Help the Red Cross to do what they do. Their call for America to donate blood appears to be working. Cash is their next most-needed donation item. For more information, visit redcross.org." He notes that several stores match their customers' donations.

OLD NEWS: Earlier this month, Standard & Poor's (S&P) downgraded Tower's bonds to junk level and warned that the company needs to secure additional financing by Oct. 1 to satisfy the requirement of its bank loan, which says that Tower's revolver must be paid down so that it is under \$195 million by that date. That rating change apparently triggered a story in *The London Financial Times* that Tower is facing Chapter 11, which further triggered rumors in the music industry.

But in Retail Track's view, S&P's ratings change is a nonevent because it doesn't appear to be based on any new information. S&P's wording seems to mirror what Moody's wrote back in June. I suspect the S&P analyst just got back from a long summer vacation and is playing catchup. A Tower representative told *Billboard Bulletin* that MTS, parent of Tower Records, is on target with its pay-down schedule and in compliance with its bank and bond covenants.

WELCOME BACK: Darrell Booth, a longtime industry sales veteran, has returned to the fold after a two-year absence from the music business as GM/CEO of new label Leon Russell Records. The label—based in McKinney, Texas, and Nashville—will issue 12-15 releases a year, including a new **Leon Russell** album titled *Signature Songs* featuring new renditions of Russell favorites; a Russell Christmas album; *Vol. 4*, a new album from Russell's country pseudonym, **Hank Wilson**, as well as a reissue of *Vol. 2*; and new releases by jazz vocalist **Conny Florance** and former **Joe Cocker** sideman **Mike Gallagher**. The label is distributed by Navarre.

Musicland Toys With Look, Product Mix

BY BRIAN GARRITY

NEW YORK—Musicland Stores is continuing its transformation under Best Buy ownership. As of the end of the recently completed fiscal second quarter, the retailer had re-merchandized 570 Sam Goody stores, clearing out some music and noncore lifestyle products to make room for "grab and go" consumer electronics; video-game hardware and software; and an expanded assortment of DVD movies.

Next up for the chain is a new in-store look and feel, according to Musicland president Kevin Freeland.

Leading the way is Musicland's Sam Goody brand, which will be testing a transformed store experience in seven stores starting in October. Each of the stores in the trial will be outfitted with enhanced signage, graphics, interactive displays, fixtures, lighting, pricing, and advertising.

In October, Musicland also will roll out expanded product offerings at about 20 rural On-Cue stores. The test will encompass an expanded selection of video games, DVD movies, and consumer electronics.

Freeland says, "The changes will include video-game interactives, in-store play of the latest music videos, and enhanced customer service."

Among the current re-merchandizing efforts at Sam Goody, 420 stores

have received a full slate of consumer-electronics products, video-game products, and expanded DVD selection. Another 150 stores received expanded DVD offerings only, due to size limitations of the location. An additional 50



stores are awaiting re-merchandizing, pending relocation, expansion, or the completion of the holiday sales season.

Executives are hoping the re-merchandizing moves will help turn around sagging performance in a soft economy and a lackluster pre-recorded music market. For the fiscal second quarter, Musicland's financial results, which are seasonally slower in the first half of the year, produced an operating loss of \$9 million.

Regarding Musicland's expectations for the rest of the year, Best Buy executives are predicting essentially flat comparable-store sales in the third quarter and mid-single-digit comparable sales in the fiscal fourth quarter. The fourth-quarter gains are expected to reflect the re-merchandizing effort taking greater hold. The company also

hopes to benefit from what it is predicting will be a more "rational" promotional environment through the rest of the year. Last fall, Best Buy was aggressively pricing its music product up through the early part of the holiday shopping season. On a full-year basis, Best Buy is calling for flat full-year comps at Musicland.

Executives are not banking on music—which now accounts for slightly less than half of Musicland's sales—to be the primary driver of growth at the chain. As has been the case for much of the past year in the music-retail industry, the biggest gains figure to come from DVDs and video games.

DVDs and video games are also fueling sales and earning results at Musicland's other two chains: Suncoast and Media Play. They were also the biggest percentage-growth and dollar-volume gainers at Best Buy overall.

But shifting focus to electronics and gaming is affecting Musicland's margins. Lifestyle products typically carry much higher margins than, say, DVDs, which are becoming an increasingly larger part of Musicland's sales mix.

Freeland says, "The reposition mix will result in higher sales and profits, albeit at lower margin rates."

New-release listings can be found at billboard.com.

Our thoughts and prayers go
out to the victims and loved
ones of this terrible tragedy.

We salute all those tirelessly
working to restore America.

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Collectors' Portal Gemm Draws Retailers, Loyalty

BY MATTHEW S. ROBINSON

CAMBRIDGE, Mass.—At a time when generating revenue from used and collectible merchandise is becoming an increasing focus of leading online music retailers—including the likes of Amazon.com, Half.com, and Djangos—many e-commerce operations are taking their cue from collectors' network Gemm.com.

The site—a rival to online auction site eBay when it comes to facilitating sales of music rarities, obscurities, and used goods—is quietly emerging as a leading enabler of sales in the international music collectors' market.

Created in 1994 as a means of connecting music collectors to each other and to new and small artists and labels, the Global Electronic Music Marketplace (Gemm) has grown from an inventory base of 250,000 distinct music titles to a catalog of more than 14.5 million items.

Co-founder/CEO Roger Raffee says, "Anything you can consider a collectible of one sort or another—it's here."

According to Raffee, about 15,000 people visit Gemm every day, purchasing an average of \$28 worth of music and music-related collectibles each time. Since 1996, Gemm—an 11-person operation based in La Jolla, Calif.—has grown at least 100% each year in terms of both traffic and overall revenue, the company reports. "We are the largest aggregator of music vendors," Raffee notes, "and our site is especially geared to be that."

USER-FRIENDLY IS THE KEY

Though Raffee cites Gemm's almost single-minded dedication to music collectibles as one reason for the site's success (Gemm has recently expanded to other categories as well), he says that the main catalyst for Gemm's growth is its user-friendly network.

"While other sites may have grown larger overall, thanks to the funding they had," Raffee contends, "we have been larger in terms of our database of product, because our system makes selling easier, and it is easier to deal with overall."

Indeed, the site encourages buyers and sellers to contact each other directly. Raffee says, "It is possible for transactions to take place without our ever knowing."

The reason is that some sellers on the site have their own means of processing orders and transactions and do not require the use of Gemm's payment processing system.

Direct sellers pay a 5% commission to list their items on Gemm. The commission rate is lowered to 3% if sellers spend more than \$300 each month on advertising. But Raffee admits that ad revenue makes up only a small percent of Gemm's bottom line: "There are not a lot of people who advertise here."

Income from direct sellers is equally marginal. Only about 5% of all Gemm-based transactions (i.e., purchases of items listed on the site) circumvent the site's payment system, known as Green Shield. Raffee says, "If you use our shopping cart, we guarantee [the buyer] that the processing will go through."

That guarantee generates strong interest from consumers. "When [sellers] put a shopping cart on Gemm, sales usually go up five-fold," Raffee says. "Sellers can turn the cart on and off at will, but very few turn it off once it is on."

Sales commissions generated

through Green Shield produce most of Gemm's revenue, which topped \$3 million in 2000, resulting in a gross profit of \$270,000.

Gemm customers pay a 15% commission to Gemm, which can either be added to the seller's listed price or taken out of the amount that Gemm sends to the seller after the purchase order has been filed.

For example, a \$10 item will either be listed as \$11.50 or at \$10, but the seller will receive \$8.70 from Gemm when the transaction goes through.

The flexibility given to the seller is another attraction of the site. Doug Sigel, a seller of used and collectible music products on Gemm, says, "That is a great deal for a dealer like me, because I do not pay a dime until I make a sale. And when there is a sale, I have a choice of fee structures, which allows me to pay how I want to pay. With auction sites, there is an



insertion fee and a cut at the end when we sell something, and it really adds up fast."

Other merchants among Gemm's network of more than 5,000 sellers are Nashville-based Duffelbag.com and Recordsbymail.com (listed on Gemm as Vintage Music).

"We have been working with Gemm since our inception over three years ago," explains Duffelbag co-founder Rob Baker. "What drew us to Gemm was that they were already reaching a significant body of customers, particularly overseas, who were looking for the types of items we sell."

Today, Duffelbag ranks as Gemm's largest domestic partner. "We have more titles than CDnow," Baker says. "Gemm helps us move all of them, because their customer is our customer."

Recordsbymail founder Craig Moerer disagrees with this point. "While I do get repeat customers, sometimes several orders in the same week, people are married to Gemm, not to us," Moerer says. "They like their format, and they are more Gemm customers than they are customers of Recordsbymail or any individual dealer."

Even so, Moerer appreciates the roughly 5% additional revenue Gemm brings to his site. "I bring them 40,000 vintage vinyl titles on their site," Moerer says, "and they expose me to another slice of the consumer world."

Sites+ Sounds



by Brian Garrity

PUBLISHING PACT PENDING: The stalemate over publishing licenses for major-label digital music subscription services appears to be over.

With fourth-quarter deadlines looming for the labels to launch their offerings—and Congress taking increased interest in music-licensing issues—music publishers are on the verge of an agreement with the majors that would allow the use of their content in MusicNet and Pressplay, sources familiar with the situation confirm. While nothing has been finalized, an announcement could come as early as Saturday (29).

Think of it as a pledge by publishers not to sue the labels when they launch their services, more than as a formal licensing pact. Royalties to be paid for rentable downloads and on-demand streams—a contentious issue between labels and publishers—are not expected to be detailed in the deal.

Instead, the labels are proposing that specific rates be settled in arbitration proceedings with the U.S. Copyright Office—something publishers have long been pushing for. The labels are also offering to pay an advance of \$1 million to the Harry Fox Agency to cover digital music publishing rights for the next two years, with an annual advance of \$750,000 to be paid to Harry Fox thereafter until formal rates are set.

As for the advance, publishers are calling it "tiny" and "irrelevant" but note that it represents a "newfound spirit of cooperation" between labels and publishers.

One source says that this development won't "set the rate, but at least it legitimizes the concept of moving forward, and it gives the record companies the right to utilize material under a valid license."

LOCKING PROMO MUSIC: In a possible sign of things to come for pre-release material made available to radio, retailers, and the press, EMI's Capitol Nashville label is teaming with Bay View Systems, a San Francisco-based digital rights management (DRM) company, to preview a new track from **Garth Brooks** to programmers at select radio stations. The name of the track has not been disclosed.

EMI and Bay View say the technology will prevent broadcast-quality or retail-ready digital audio files from being reproduced or redistributed without the label's consent.

"Protecting pre-release tracks from music pirates is very important

to EMI and our artists," Jay Samit, EMI senior VP of new media, says in a statement. "Bay View Systems' technology makes it easy for jour-



nalists and radio programmers to access new music without the risk of unwanted leaks."

Bay View's DRM, known as Duolizer, allows tracks to be distributed as both unprotected MP3 files with flawed sound quality and as non-transferable high-fidelity streams.

For the Brooks preview, invited parties can download the track at hearthfirst.com. While the track can be listened to offline, burned to a CD, and shared via peer-to-peer networks, it is embedded with sound distortions audible throughout playback. Distortion-free playback is available only to authorized participants in the preview; information on how to eliminate the distortions is streamed to those users when tracks are downloaded.

PAYING TO PLAY: LoudEnergy.com, a Newport Beach, Calif.-based site for unsigned bands, has launched a suite of artist-development services in which unsigned bands pay a fee to receive one-on-one mentoring and advice from industry producers and A&R executives employed by the company.

The four-month program, which costs \$399, allows members to receive professional critiques and information on songwriting, marketing, A&R, production, publicity, music law, management, and publishing.

Artists who generate interest from an A&R representative or producer may be offered a deal with LoudEnergy Recordings, LoudEnergy's wholly owned record label, or representation in shopping for a major/indie record deal. Demo, production, and distribution services may also be offered.

For a less expensive annual fee of \$99, tracks rated highly by LoudEnergy will be sent to A&R representatives at the majors, in addition to record producers affiliated with LoudEnergy.

Last December, LoudEnergy facilitated a deal for Indianapolis-based rock band **Transmatic** with Immortal/Virgin Records. The act, however, was discovered through the site's basic free service.

TRAFFIC TICKER

Top Music Info Sites

Traffic In July	
TOTAL VISITORS (In 000s)	
1. mtv.com	3,468
2. rollingstone.com	2,938
3. mp3.com	2,824
4. getmusic.com	2,368
5. artistdirect.com	1,755
6. vh1.com	1,702
7. launch.com	1,685
8. sonicnet.com	1,653
9. click2music.com	1,171
10. sfx.com	710

PERCENTAGE OF MALES 18+	
1. hob.com	65.5
2. mp3.com	55.0
3. billboard.com	54.6
4. vh1.com	53.2
5. sfx.com	52.1
6. launch.com	51.9
7. sonicnet.com	46.3
8. artistdirect.com	45.0
9. pollstar.com	44.5
10. rollingstone.com	44.3

PERCENTAGE OF FEMALES 18+	
1. click2music.com	60.5
2. country.com	54.9
3. pollstar.com	50.2
4. music.com	45.2
5. artistdirect.com	44.2
6. sfx.com	41.1
7. vh1.com	37.4
8. getmusic.com	36.9
9. sonicnet.com	36.2
10. launch.com	35.9

Source: Media Metrix, July 2001. Sites categorized by Billboard. Jupiter Media Metrix Media Metrix defines visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample.

Picture This™

by Eileen Fitzpatrick



This issue's column was written by Jim Bessman.

SHARING A HERITAGE: Home Vision Entertainment's (HVE) just-released (Sept. 11) *Heritage: Civilization and the Jews* DVD/DVD-ROM boxed set was actually envisioned more than 15 years ago, says **Eli Evans**, president of the Charles H. Revson Foundation, which originally made possible the massive nine-part Peabody Award-winning series that ran on PBS in 1984.

"We saved all the research and kept 200 hours of outtakes in refrigeration, waiting for the day when technology could accept this much material," Evans says, adding that the four-disc set took four years to produce—compared with five for the TV series itself.

The \$99.95 set contains the entire series on three DVDs, which also include maps and excerpts from the *Encyclopedia Judaica* that can be explored in depth on a fourth comprehensive DVD-ROM featuring some 650 annotated historical documents, 541 map views with 2,250 explanatory essays, 3,600 encyclopedia articles, 4,000 captions accompanying the series videos, 100 interactive multimedia presentations containing 800 historical images, and a fully searchable index of 7,000 multimedia elements.

Meanwhile, HVE, which distributes the Criterion Collection's DVDs, has launched its own high-quality DVD line under the HVE label. First up from HVE are the just-issued **Brigitte Bardot** films *Plucking the Daisy* and *The Night Heaven Fell*, with Bardot's *Don Juan* (or *If Don Juan Were a Woman*) and *Spirits of the Dead* due Oct. 23 and *Liv Ullmann's Private Confessions* coming next year.

THUNDERBIRDS AND AVENGERS: New Video-distributed A&E Home Video is following its February release of the first pair of two-disc, six-episode sets of England's legendary "supermarionation" puppet master **Gerry Anderson's** classic mid-'60s TV series *Thunderbirds*, with the next two boxes due Nov. 20. The final two will arrive in 2002, with Anderson's other futuristic supermarionation series, *Stingray* and *Captain Scarlet*, to come in the next two years.

Anderson's ultra-sophisticated marionettes and high-tech pro-

ductions have been perennial favorites in England.

"I can tell you absolutely that *Thunderbirds* is huge in this country—and Japan and Australia," says Anderson, who remains active not only in perpetuating the continuing rebroadcasts and current video releases of his enduring series but also working on new productions. Oddly enough, the supermarionation shows were never huge hits here, even though the characters were American.

NEWVIDEO

"Adjusted for inflation, each episode cost \$1.5 million, and the only way to get that back was sales in the U.S.," Anderson says. "But it was difficult to sell British productions to the American market because so many bad films were being made here at the time. And when we thought about making films about the future and space and advanced machines, it made sense for an American story—and we were all totally attuned to American product here anyway."

But Anderson's supermarionation series were poorly marketed domestically. "They weren't ingrained in our culture here, but we've done very well and exceeded our expectations," says New Video marketing director **Jason Campbell**, who hopes to cross-market the DVDs at major toy-store chains that may carry the reissued *Thunderbirds* toys that were the rave in the U.K. last year.

The live-action '60s cult TV series *The Avengers* is also being expanded at A&E, with the Oct. 30 launch of the 1968-69 episodes starring **Patrick Macnee** as John Steed with **Linda Thorson**, who replaced the beloved **Diana Rigg's** Emma Peel character with her Tara King.

"She left because her bosses and producers were male chauvinist pigs who gave her less money than a coal miner," says Macnee of Rigg, whose entire *Avengers* output was amassed by A&E last month in *The Complete Emma Peel DVD Mega-Set*. "But Linda came in and not only enhanced it, she made it sexual and beautiful."

DVD Replicators Face Challenges As Prices Drop, 1st Quarter Slows

BY DEBBIE GALANTE BLOCK

NEW YORK—If the current trend continues, more than 30 million DVD-Videos will be shipped to retail this fourth quarter, bringing the year's total to nearly 200 million units. Even though there are millions of discs to be manufactured, some replicators have overplayed their cards and are now forced to re-evaluate their strategies.

Without doubt, the introduction of DVD has been a gold rush for such replicators as WEA Advanced Media Operations (WAMO), Panasonic Disc Services, Technicolor, the Cimarron Group, and Sony Disc Manufacturing, but new obstacles to profitability are springing up.

While replicators charge more to make DVDs than other formats, prices have begun to decline as volume has increased. Since the introduction of the format in 1997, many companies have made large financial investments to upgrade their facilities and now find themselves coming up short. The problem gets more complicated after the fourth quarter, when manufacturing orders decrease and there is a considerable amount of downtime.

Bob Hurley, senior VP of sales and marketing for Sony Disc Manufacturing, says, "It's tough to make a business with what has to be incredibly low utilization of your investment."

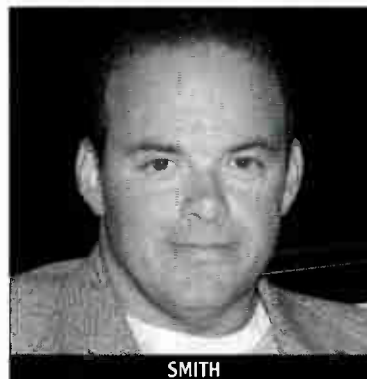
BALANCING THE COSTS

High costs of operating plants also contribute to the problem. "At peak season when things are running well, [overhead costs] liquidate fast and are almost invisible," says Brian Wilson, president of Madison, Ga.-based Denon Digital. "But when the volume falls out, the overhead can be crushing."

During the fourth quarter's high-peak replication time, smaller replicators can pick up overflow or "spot" business on hit or seasonal titles. But increased competition from overseas replicators has cut into their profit margins.

JVC Disc America senior VP of marketing Sean Smith says, "The unusual aspect of this outsourcing situation is that the controlling replicators are actually making a very good margin due to poor decisions made by the starving replicators."

To add to their business, replicators also make other products, such as CDs, CD-ROMs, and disc-based video games. But replicators say these businesses are not able to bridge the gap. Norm Welch, pres-



SMITH

ident of Clearwater, Fla.-based Eva-Tone, says, "Our CD business is probably running at 50% capacity."

The CD-ROM market has also dropped off dramatically, and disc-based game suppliers already have lined up their replication partners. PlayStation 2 discs, for instance, are manufactured exclusively by Sony. Nintendo's GameCube discs are manufactured by Panasonic, and Microsoft's Xbox discs will start off being manufactured by Technicolor, Sonopress, and JVC.

The emerging DVD-Audio market provides some potential, but the format war between it and Sony's Super Audio CD (SACD) is likely to slow the acceptance of both. In addition, with the exception of a few smaller niche labels, Sony is the main provider of SACD, and WAMO is the main provider of DVD-Audio.

BIDING ITS TIME

JVC's Smith says that DVD-Audio is a "market looking for a time and place to happen, so I wouldn't bet on it for at least the next three to four years."

In the meantime, replicators are looking to cut operating costs. For example, Welch says that Eva-Tone has hired a new purchasing manager to find low-cost raw materials.

Denon Digital's Wilson says the key to survival is lowering overhead costs. "Our operating costs have been kept low," he says, "because that's where many plants get into trouble. Overhead piles up."

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SEPTEMBER 29
2001

Billboard Top VHS Sales™

THIS WEEK	LAST WEEK	WKS. ON CHIT.	Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.				
			TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1 1 Week At Number 1				
1	4	2	WILLY WONKA & THE CHOCOLATE FACTORY: 30TH ANNIVERSARY EDITION Warner Family Entertainment/Warner Home Video 18961	Gene Wilder	1971	G	19.98
2	3	2	SEE SPOT RUN Warner Family Entertainment/Warner Home Video 21370	David Arquette	2001	PG	22.96
3	1	3	POKEMON 3 - THE MOVIE Warner Home Video 21251	Ikuo Dotani Veronica Taylor	2001	G	22.99
4	2	5	RECESS: SCHOOL'S OUT Walt Disney Home Video/Buena Vista Home Entertainment 12737	Animated	2001	G	24.99
5			MEN OF HONOR FoxVideo 2007094	Robert De Niro Cuba Gooding, Jr.	2000	R	14.98
6	5	2	BARNEY: LET'S GO TO THE ZOO Barney Home Video/Lyrick Studios 2035	Barney	2001	NR	14.95
7	6	3	SCOOBY DOO: SPOOKIEST TALES Turner Home Entertainment/Warner Home Video 1759	Scooby Doo	2001	NR	14.95
8			SPACE COWBOYS Warner Home Video 21668	Clint Eastwood Tommy Lee Jones	2000	PG-13	19.98
9	13	2	FINDING FORRESTER Columbia TriStar Home Video	Sean Connery Robert Brown	2000	PG-13	14.95
10			BLUE'S CLUES: CAGE BLUE Nickelodeon Video/Paramount Home Video 87981	Not Listed	2001	NR	9.95
11	12	5	RUGRATS: ALL GROWED UP Nickelodeon Video/Paramount Home Video 839413	Animated	2001	NR	12.95
12	18	11	BRING IT ON Universal Studios Home Video 87173	Kirsten Dunst	2000	PG-13	14.98
13			THE PATRIOT Columbia TriStar Home Video 05702	Mel Gibson	2000	R	14.95
14	9	8	THE BOOK OF POOH: STORIES FROM THE HEART Walt Disney Home Video/Buena Vista Home Entertainment 22477	Animated	2001	G	24.99
15	24	9	SHIRLEY TEMPLE GIFT SET FoxVideo 2000342	Shirley Temple	2001	NR	39.98
16	21	13	COYOTE UGLY Touchstone Home Video/Buena Vista Home Entertainment 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
17			LITTLE NICKY New Line Home Video/Warner Home Video 5321	Adam Sandler	2000	PG-13	14.95
18			SAVING PRIVATE RYAN DreamWorks Home Entertainment 84391	Tom Hanks Matt Damon	1998	R	14.99
19	17	20	THE EMPEROR'S NEW GROOVE Walt Disney Home Video/Buena Vista Home Entertainment 21638	Animated	2000	G	26.99
20	7	2	DRAGONBALL Z: DESCENT (UNEDITED) FUNimation 293	Animated	2001	NR	19.95
21			LAKE PLACID FoxVideo 2000009	Bill Pullman Bridget Fonda	2000	R	14.98
22	8	2	DRAGONBALL Z: BATTLE ROYAL (UNEDITED) FUNimation 295	Animated	2001	NR	19.95
23	10	2	DRAGONBALL Z: DESCENT (EDITED) FUNimation 294	Animated	2001	NR	14.95
24			BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	Not Listed	1998	NR	9.95
25	11	2	DRAGONBALL Z: BATTLE ROYAL (EDITED) FUNimation 296	Animated	2001	NR	14.95
26			STUART LITTLE Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	14.95
27	25	2	BILLY ELLIOT Universal Studios Home Video 88853	Jamie Bell Julie Walters	2000	R	14.98
28	35	2	ALMOST FAMOUS DreamWorks Home Entertainment 87817	Billy Crudup Kate Hudson	2000	R	14.99
29	40	5	BOB THE BUILDER: PETS IN A PICKLE Lyrick Studios 24102	Animated	2001	NR	14.99
30	36	2	THE LEGEND OF BAGGER VANCE DreamWorks Home Entertainment 86396	Matt Damon Will Smith	2000	PG-13	14.99
31			BEDAZZLED FoxVideo 2002085	Brendan Fraser Elizabeth Hurley	2000	PG-13	14.98
32	30	48	BIG DADDY Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	9.95
33			CHICKEN RUN DreamWorks Home Entertainment 85754	Mel Gibson	2000	G	14.99
34			THE QUEENS OF COMEDY Paramount Home Video 860483	Miss Laura Hayes Adele Givens	2000	R	14.95
35			THE 6TH DAY Columbia TriStar Home Video 04961	Arnold Schwarzenegger	2000	PG-13	14.95
36	37	16	STEPMOM Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon	1999	PG-13	9.95
37	32	5	THE LITTLE BEAR MOVIE Paramount Home Video 061513	Animated	2001	G	24.95
38			RUSH HOUR New Line Home Video/Warner Home Video 4687	Jackie Chan Chris Tucker	1998	R	14.95
39	22	8	POWER RANGERS: IN 3-D FoxVideo 2001849	Various Artists	2001	NR	14.98
40			ROMEO MUST DIE Warner Home Video 18128	Jet Li Aaliyah	1999	R	14.95

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

SEPTEMBER 29
2001

Billboard Top DVD Sales™

THIS WEEK	LAST WEEK	WKS. ON CHIT.	Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.			
			TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING	PRICE
			NUMBER 1 1 Week At Number 1			
1	3	2	Exit Wounds Warner Home Video 21069	Steven Seagal DMX	R	24.98
2	1	3	Hannibal MGM Home Entertainment 1002321	Anthony Hopkins Julianne Moore	R	29.98
3			NEW Memento Columbia TriStar Home Video 06598	Guy Pearce Joe Pantoliano	R	24.95
4	2	2	Forrest Gump (Special Edition) Paramount Home Video 156444	Tom Hanks	PG-13	29.99
5	4	2	Willy Wonka & The Chocolate Factory: 30th Anniversary Edition Warner Family Entertainment/Warner Home Video 18981	Gene Wilder	G	24.98
6	6	4	Enemy At The Gates Paramount Home Video 338624	Jude Law Joseph Fiennes	R	29.99
7	5	2	Joe Dirt Columbia TriStar Home Video 06161	David Spade	PG-13	24.95
8	7	3	The Goonies Warner Home Video 11474	Sean Astin Josh Brolin	PG	24.98
9			RE-ENTRY Spaceballs MGM Home Entertainment 908100	Mel Brooks John Candy	PG	24.98
10	9	4	15 Minutes New Line Home Video/Warner Home Video 5166	Robert De Niro Edward Burns	R	26.98
11	8	3	The Silence Of The Lambs (Widescreen) MGM Home Entertainment 1002231	Jodie Foster Anthony Hopkins	R	24.98
12	13	14	Crouching Tiger, Hidden Dragon Columbia TriStar Home Video 15991	Chow Yun-Fat Michelle Yeoh	PG-13	27.96
13			RE-ENTRY Fifth Element Columbia TriStar Home Video 68240	Bruce Willis Gary Oldman	PG-13	29.99
14			RE-ENTRY The Patriot Columbia TriStar Home Video 5731	Mel Gibson	R	27.96
15	11	5	The Mexican DreamWorks Home Entertainment 87822	Julia Roberts Brad Pitt	R	26.99
16	12	5	Chocolat Miramax Home Entertainment/Buena Vista Home Entertainment 21682	Juliette Binoche Johnny Depp	PG-13	29.99
17	20	31	Rush Hour New Line Home Video/Warner Home Video 4717	Jackie Chan Chris Tucker	PG-13	19.98
18	17	8	The Family Man Universal Studios Home Video 20941	Nicolas Cage	PG-13	26.98
19	10	2	See Spot Run Warner Family Entertainment/Warner Home Video 21250	David Arquette	PG	24.98
20	23	13	Cast Away FoxVideo 2001790	Tom Hanks Helen Hunt	PG	29.98
21			RE-ENTRY Unbreakable Touchstone Home Video/Buena Vista Home Entertainment 21656	Bruce Willis Samuel L. Jackson	PG-13	29.99
22	15	5	3000 Miles To Graceland Warner Home Video 21188	Kevin Costner Kurt Russell	R	19.98
23	22	13	D Brother, Where Art Thou? Touchstone Home Video/Buena Vista Home Entertainment 21654	George Clooney	PG-13	29.99
24			RE-ENTRY The Matrix Warner Home Video 17737	Keanu Reeves Laurence Fishburne	R	24.98
25	25	10	Snatch Columbia TriStar Home Video 6253	Benicio Del Toro Brad Pitt	R	27.96

SEPTEMBER 29
2001

Billboard Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHIT.	Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.		
			TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING
			NUMBER 1 1 Week At Number 1		
1	3	2	Exit Wounds Warner Home Video 21069	Steven Seagal DMX	R
2	1	3	Hannibal MGM Home Entertainment 1002318	Anthony Hopkins Julianne Moore	R
3			NEW Memento Columbia TriStar Home Video 06616	Guy Pearce Joe Pantoliano	R
4	2	2	Joe Dirt Columbia TriStar Home Video 05726	David Spade	PG-13
5	5	4	15 Minutes New Line Home Video/Warner Home Video 1342	Robert De Niro Edward Burns	R
6	4	5	The Mexican DreamWorks Home Entertainment 87821	Julia Roberts Brad Pitt	R
7	6	8	The Family Man Universal Studios Home Video 86035	Nicolas Cage	PG-13
8	7	4	Enemy At The Gates Paramount Home Video 338623	Jude Law Joseph Fiennes	R
9	8	5	Chocolat Miramax Home Entertainment/Buena Vista Home Entertainment 21757	Juliette Binoche Johnny Depp	PG-13
10	12	2	See Spot Run Warner Family Entertainment/Warner Home Video 21250	David Arquette	PG
11	11	13	O Brother, Where Art Thou? Touchstone Home Video/Buena Vista Home Entertainment 21654	George Clooney	PG-13
12	14	5	3000 Miles To Graceland Warner Home Video 21188	Kevin Costner Kurt Russell	R
13	10	11	Unbreakable Touchstone Home Video/Buena Vista Home Entertainment 42900	Bruce Willis Samuel L. Jackson	PG-13
14	13	10	The Wedding Planner Columbia TriStar Home Video 05718	Jennifer Lopez Matthew McConaughey	PG-13
15	9	13	Cast Away FoxVideo 2001751	Tom Hanks Helen Hunt	PG
16	15	9	Down To Earth Paramount Home Video 337783	Chris Rock	PG
17	16	11	Save The Last Dance Paramount Home Video 334553	Julia Stiles	PG-13
18	17	15	Traffic USA Home Entertainment 601813	Michael Douglas Benicio Del Toro	R
19	18	12	Proof Of Life Warner Home Video 19045	Meg Ryan Russell Crowe	R
20	20	7	Thirteen Days New Line Home Video/Warner Home Video 5200	Kevin Costner	PG-13

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PROGRAMMING

U.S. Radio Stations Bring Relief To Attack Victims

BY ANGELA KING
Airplay Monitor

NASHVILLE—Radio-group owners and individual stations responded rapidly to the Sept. 11 attacks that struck New York City, Pennsylvania, and Washington, D.C.—and the nation—with efforts both large and small. Within 48 hours, both Clear Channel and Emmis established relief funds for victims and families. Individual stations joined with the American Red Cross for blood drives. Many stations organized community prayer vigils and set up flag distribution centers.

Top 40 WBLI Long Island, N.Y., PD J.J. Rice says the efforts are close to home for his station, which is “raising money for Americare. We had thousands of listeners at the station parking lot, bringing money, water, food, and gas masks. Long Island is the home of many from the World Trade Center. Long Island is also the home of thousands of construction workers, EMTs, and firemen who are on the scene at ground zero. This is local and hits home hard.” At press time, the station had collected \$400,000.

The seven Infinity/Chicago radio stations joined with their CBS-TV sister in setting up a fund to benefit the American Red Cross. The stations pledged to match all donations dollar for dollar up to \$100,000.

Clear Channel/Jacksonville, Fla., partnered with Home Depot to collect such items as face masks, hard hats, and work boots for New York City rescue crews, and it sent staffers with two trailer trucks full of supplies to the city.

Country WCTO (Cat Country) Allentown, Pa., is working on getting licensing clearances for a fundraising compilation CD on which it hopes to include such cuts as Lee Greenwood’s “God Bless the USA” and Dixie Chicks’ “Amazing Grace.”

WHY PROMOTIONS PROCEEDED

While many stations pulled all promos and contests in the wake of the events, others chose to proceed—but on different terms.

Modern rock WXRK (K-Rock) New York program and marketing manager Marie Rodrigues decided to move forward with sold-out Incubus shows planned for the weekend after

the tragedy. Rodrigues says the decision was intended “to offer some levity and create a positive event to end the week on.” Proceeds from these shows were donated to rescue and



cleanup efforts, as well as to the families of New York City police officers, firefighters, and EMS and rescue workers. The station also requested fans attending the shows to bring supplies for the cleanup.

The efforts of the American Red Cross became the focal point for many stations, including top 40 WFLZ Tampa, Fla., which “has been supporting local blood drives with [state] blood services,” promotion director Shannon Wray says. “Station tents are utilized for shade from sweltering heat, while water, ice, and food donations were solicited by [the station] and donated directly to those who [gave blood].”

KRBE Houston promotion director Shana Sonnier says, “We will be broadcasting live from six different grocery-store locations to collect funds for the American Red Cross Disaster Relief Fund.”

Emmis crossover R&B KPWR (Power 106) Los Angeles had staffers “go to blood centers with free bottled water and American flags to give to the people standing in line,” says director of marketing and promotion Dianna Obermeyer. The station also posted blood-donation locations on the station’s Web site.

Several groups set about planning organized blood drives in the days following the attacks. Modern rock WNNX (99X) Atlanta marketing manager Jennifer Nech says, “We’re planning a joint-station blood drive

in conjunction with the local Red Cross. We feel it’s our responsibility to our listeners and our community to respond to this tragedy with news updates and information on where listeners can go to help.”

DISPLAYING THE FLAG PROUDLY

Assistance came in both large and small ways. Top 40 WDRQ Detroit bolstered community spirit by distributing “unity ribbons,” which were designed to be worn or placed on a vehicle antenna.

Modern AC WVRV (the River) St. Louis took only a little more than a half-hour to give out 2,000 American flags the day after the tragedy.

Other stations are working diligently to help the public work through their own personal anguish and questions about the attacks, as well as bolster the public’s morale.

Country WQYK Tampa, Fla., redesigned its logo to represent the American flag and offered listeners a downloadable patriotic screensaver

from the station’s Web site.

Other efforts included prayer vigils, including a large gathering staged by Clear Channel/Nashville. WSIX PD Mike Moore helped organize the Nashville United in Peace, Prayer, and American Pride vigil at a local park the day after the attacks. The ceremony featured local pastors, the director of psychology for Nashville metro schools talking about how to discuss terrorism with children, and artist Martina McBride singing the national anthem. Other featured performers included country artists Shannon Brown, Kenny Chesney, Jo Dee Messina, and Phil Vassar, who joined together for a chorus of “Amazing Grace.” Moore says, “It’s not a radio promotion, but it’s a feel-good thing for the community. Give people a chance to hold hands and send a prayer of hope for families and survivors.”

Angela King is a reporter for Country Airplay Monitor.



WBLI Long Island, N.Y., held a candlelight vigil after the Sept. 11 tragedy.



Clear Channel’s Dallas stations responded to the terrorist attacks with a Sept. 15 simulcast titled “America Stands Tall: DFW Speaks.” It featured the morning hosts from its five local properties: classic rock KZPS’ Jon Dillon, Mike Fisher from sports KTRA, Mikey & Jagger from modern rock KDGE, Kidd Kraddick from top 40 KHKS, and Jeff Elliott from adult top 40 KDMX.

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MUSIC VIDEO



by Carla Hay

LOCAL SHOW FINALISTS: The Billboard Music Video Awards ceremony has had a long tradition of honoring local and regional music shows. It is the only major awards show to do so.

This year's show will take place Nov. 2 at the Beverly Hilton in Beverly Hills, Calif. Finalists in the local/regional show categories are music programs that were on the air at the time of submission. In order to be a finalist, shows had to submit application materials (including a 30-second videotape representing the show) by Aug. 31. National shows and programs available in more than one country are not eligible.

Voting for the local/regional show categories will be carried out by attendees of the Billboard Music Video Conference, to be held Oct. 31-Nov. 2 at the Beverly Hilton. At the conference, voters will watch tapes submitted by each show.

Nominations for the music-video categories have been announced (*Billboard*, Aug. 25). The music-video categories will be voted on by *Billboard* readers. Ballots were included with U.S. and Canadian subscriber copies of the Sept. 15 issue of *Billboard*. Photocopied or faxed ballots will not be accepted.

Winners for all categories will be announced Nov. 2 at the Billboard Music Video Awards ceremony.

Following is the complete list of this year's local/regional show finalists:

Best adult contemporary local/regional show: *MHz Global* (Falls Church, Va.); *MHz Presents* (Falls Church, Va.).

Best country local/regional show: *Hot Country Request* (Louisville, Ky.); *St. Louis Country* (St. Louis, Mo.).

Best dance local/regional show: *The Bobby T Show* (Birmingham, Ala.); *BPM* (Denver); *Shockwave* (Santa Cruz/Monterey, Calif.).

Best hard-rock local/regional show: *The Daily Beat* (New York City); *Eleven* (Denver); *Hard Times* (Eugene, Ore.); *Heavy Pork* (Wichita, Kan.); *High Voltage* (Minneapolis); *Metal Masters* (Tampa, Fla.); *MHz Rocks* (Falls Church, Va.); *VidDREAM Television* (Wilmington, Del.).

Best modern-rock local/regional show: *The Daily Beat*; *Heavy Pork*; *MHz Mix* (Falls Church, Va.); *Music Link* (Denver); *Take Note on Music* (Los Angeles).

Best pop local/regional show: *The Bobby T Show* (Birmingham, Ala.);

Drop the Beat (San Antonio); *MHz Hot* (Falls Church, Va.); *Smash Hits* (Los Angeles); *The Super Duper Splob-Be-Dob 2001* (Los Angeles); *Swept Away Television* (Boca Raton, Fla.); *Take Note on Music*.

Best R&B local/regional show: *Clubbin TV* (Gurnee, Ill.); *Drop the Beat*; *New Flavor Videos* (New York City); *The Super Duper Splob-Be-Dob 2001*; *Take Note on Music*; *2-Zero-3 Music Clique* (Bridgeport, Conn.).

Best rap/hip-hop local/regional show: *Clubbin TV*; *Drop the Beat*; *MHz Urban* (Falls Church, Va.); *New Flavor Videos*; *Spot TV* (Greensboro, N.C.); *Street Jamz* (Birmingham, Ala.).

There were no local/regional show finalists in the contemporary Christian and Latin categories.

The Billboard Music Video Conference is a great source of valuable information

and networking opportunities, and this year is no exception. Superstar producer/songwriter **Teddy Riley** will give the conference's keynote speech Nov. 1. In addition, there will be parties, artist showcases, and panel discussions on the hottest topics in the music-video industry.

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For conference panels and celebrity appearances, contact **Carla Hay** at 646-654-4730 or e-mail chay@billboard.com.

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More information about the Billboard Music Video Conference and Awards may be found online at billboard.com/events/mvc.

OUR CONDOLENCES: Last issue's *The Eye* went to press before the tragic events of Sept. 11. We wish to express our deepest condolences to the victims of the terrorist attacks and to the victims' families and friends.

Because of the tragedy, the 2001 MuchMusic Video Awards show—which was to have taken place Sunday (23) in Toronto—has been canceled. MuchMusic said the event was canceled out of respect for the victims and their families. There were also travel problems for the award show's artists.

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2001

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3 GINUWINE, Differences	3 CAROLYN DAWN JOHNSON, Complicated	3 MACY GRAY, Sweet Baby	3 JANET, Someone To Call My Lover
4 PETEY PABLO, Raise Up	4 DOLLY PARTON, Shine	4 GINUWINE, Differences	4 JOHN MELLENCAMP, Peaceful World
5 JAY-Z, Izzo (H.O.V.A.)	5 DIAMOND RIO, One More Day	5 FIVE FOR FIGHTING, Superman	5 ELTON JOHN, I Want Love
6 LIL RASCALS, Hardball	6 CYNOI THOMSON, What I Really Meant To Say	6 INCUBUS, Drive	6 MARIAH CAREY, Never Too Far
7 CITY HIGH, Caramel	7 BILLY GILMAN, Elisabeth	7 UNCLE KRACKER, Follow Me	7 FIVE FOR FIGHTING, Superman
8 FABOLOUS, Ya'll Can't Deny It	8 LONESTAR, I'm Already There	8 RUEL, Innocent	8 DAVE MATTHEWS BAND, The Space Between
9 JA RULE, Living It Up	9 MARK WILLS, Loving Every Minute	9 ALICIA KEYS, Fallin'	9 STAINED, It's Been Awful
10 JENNIFER LOPEZ, I'm Real	10 CHELY WRIGHT, Never Love You Enough	10 COMMON, The Light	10 R.E.M., All The Way To Reno
11 JADAKISS, Knock Yourself Out	11 TISHA YEARWOOD, I Would've Loved You Anyway	11 COLDPLAY, Yellow	11 SUGAR RAY, When It's Over
12 PROPHET JONES, Lifetime	12 TAMMY COCHRAN, Angels In Waiting	12 MARIAH CAREY, Never Too Far	12 STEVIE NICKS, Sorcerer
13 MISSY ELLIOTT, One Minute Man	13 LEE ANN WOODACK, I Hope You Dance	13 TRAIN, Drops Of Jupiter	13 TRAIN, Drops Of Jupiter
14 LUOACRIS, Area Codes	14 RADNEY FOSTER, Texas In 1880	14 SLEY BROTHERS, Contagious	14 U2, Stuck In A Moment You Can't Get Out Of
15 TRICK DADDY, I'm A Thug	15 JAMIE O'NEAL, When I Think About Angels	15 ELTON JOHN, I Want Love	15 NELLY FURTADO, Turn Off The Light
16 DESTINY'S CHILD, Emotion	16 CHRIS CAGLE, I Breathe In, I Breathe Out	16 INDIA ARIE, Video	16 MACY GRAY, Sweet Baby
17 BENZINO, Biontee	17 NICKEL CREEK, When You Come Back Down	17 MAXWELL, Lifetime	17 DESTINY'S CHILD, Emotion
18 BRIAN MCKNIGHT, Love Of My Life	18 ALISON KRAUSS, The Lucky One	18 NICKELBACK, How You Remind Me	18 MELISSA ETHERIDGE, I Want To Be In Love
19 MARY J. BLIGE, Family Affair	19 SOGGY BOTTOM BOYS, I Am A Man Of Constant Sorrow	19 STAINED, It's Been Awful	19 JEFF BUCKLEY, Hallelujah
20 P. DIDDY, BLACK ROB & MARK CURRY, Bad Boy For Life	20 OXIE CHICKS, Cowboy Take Me Away	20 ALIEN ANT FARM, Smooth Criminal	20 BARENAKED LADIES, Falling For The First Time
21 DMX, We Right Here	21 TRAVIS TRITT, Love Of A Woman	21 USHER, U Remind Me	21 TRAVIS, Side
22 TYRESE, What Am I Gonna Do	22 CHRIS CAGLE, Laredo	22 AARON LEWIS OF STAINED, Outside	22 WISEGUYS, Start The Commotion
23 BABYFACE, What If	23 MONTGOMERY GENTRY, Cold Dew Comin' On	23 JENNIFER LOPEZ, I'm Real	23 JENNIFER LOPEZ, I'm Real
24 MARIAH CAREY, Never Too Far	24 MARK MCGUINN, That's A Plan	24 MADONNA, Don't Tell Me	24 JOHN COUGAR MELLENCAMP, Pink Houses
25 SLEY BROTHERS, Contagious	25 JESSICA ANDREWS, Helplessly, Hopelessly	25 R. KELLY, A Woman's Threat	25 ERIC CLAPTON, Tears In Heaven
26 JUVENILE, Set It Off	26 GARY ALLAN, Man Of Me	26 CREED, With Arms Wide Open	26 R.E.M., Everybody Hurts
27 BUBBA SPARDOX, Ugly	27 KENNY CHESNEY, I Lost It	27 R. KELLY, Feelin' On Yo Booty	27 PRETENDERS, I'll Stand By You
28 USHER, U Got It Bad	28 SARA EVANS, I Could Not Ask For More	28 DAVE MATTHEWS BAND, Stay (Wasting Time)	28 WILL SMITH, Just The Two Of Us
29 RAY J, Fomel Inwite	29 BLAKE SHELTON, Austin	29 BRIAN MCKNIGHT, Love Of My Life	29 FAITH HILL, Breathe
30 TANK, Slowly	30 VINCE GILL, Go Rest High On That Mountain	30 CITY HIGH, What Would You Do	30 U2, Walk On
31 JERMAINE DUPRI, Ballin' Out Of Control	31 ALISON KRAUSS, I'll Fly Away	31 JAY-Z, Izzo (H.O.V.A.)	31 CREED, Higher
32 REOMAN, Smash Sumthin	32 PATTY LOVELESS, The Boys Are Back In Town	32 CREED, Higher	32 ALIEN ANT FARM, Smooth Criminal
33 ALICIA KEYS, Fallin'	33 GARTH BROOKS, The Dance	33 JAGGED EDGE, Promise	33 ALIEN ANT FARM, Smooth Criminal
34 KURUPT, It's Over	34 ALAN JACKSON, When Somebody Loves You	34 PETE YORN, Life On A Chain	34 NIRVANA, Smells Like Teen Spirit
35 NELLY, Better Up	35 LEANN RIMES, I Need You	35 CHRISTINA MILIAN, AM To PM	35 DAVE MATTHEWS BAND, Crush
36 DRUNKEN MASTER, 50 Playaz Deep	36 BILLY GILMAN, There's A Hero	36 NELY FURTADO, I'm Like A Bird	36 MOBY, South Side
37 USHER, U Remind Me	37 LONESTAR, Amazing	37 DESTINY'S CHILD, Emotion	37 U2, Pride (In The Name Of Love)
38 LIL' MO, Gangsta (Love 4 The Streets)	38 LEE ANN WOODACK, Why They Call It Falling	38 MICHELLE BRANCH, Everywhere	38 BLU CANTELL, Hit 'Em Up Style
39 AFROMAN, Because I Got High	39 DARRYL WORLEY, Second Wind	39 FABOLOUS, Ya'll Can't Deny It	39 RUEL, Bad Day
40 JAHEIM, Just In Case	40 JESSICA ANDREWS, Who I Am	40 P.O.D., Alive	40 DON HENLEY, The End Of The Innocence
41 MUSHU, Girl Next Door	41 LEE GREENWOOD, God Bless The U.S.A.	41 BLU CANTELL, Hit 'Em Up Style	41 SOUNDGARDEN, Black Hole Sun
42 KEKE WYATT, Nothing In This World	42 BILLY GILMAN, One Voice	42 PUDDLE OF MUOO, Control	42 RADIOHEAD, Knives Out
43 BILAL, Fast Lane	43 ANDY BRIGGS, You Won't Ever Be Lonely	43 'N SYNC, This I Promise You A Mar	43 WEEZER, Island In The Sun
44 112, Dance With Me	44 TOBY KEITH, You Shouldn't Kiss Me	44 CAKE, Short Skirt/Long Jacket	44 SARAH McLACHLAN, I Will Remember You
45 TURK, Freak Da Girls	45 JAMIE O'NEAL, There Is No Arizona	45 NELY FURTADO, Turn Off The Light	45 STING, Brand New Day
46 MR. CHEEKS, Light's Camera Action	46 BILLY RAY CYRUS, Some Gave All	46 MISSY ELLIOTT, One Minute Man	46 U2, One
47 T.I., I'm Serious	47 JO DEE MESSINA, Because You Love Me	47 WISEGUYS, Start The Commotion	47 PETE YORN, Life On A Chain
48 MYSTIC, The Life	48 BRAD PAISLEY, Two People Fell In Love	48 LUOACRIS, Area Codes	48 LENNY KRAVITZ, Again
49 RZA AS BOBBY DIGITAL, The Rhythm	49 BRAD PAISLEY, Wrapped Around	49 STAINED, Fade	49 AFRO CILT SOUND SYSTEM, When You're Falling
50 REOMAN, I'll Bee Dat	50 TOBY KEITH, I'm Just Talkin' About Tonight	50 JAGGED EDGE, Where The Party At	50 CRAIG DAVID, Fill Me In
NEW ONS NO NEW ONS THIS WEEK	NEW ONS CHRIS CAGLE, I Breathe In, I Breathe Out	NEW ONS 'N SYNC, Gone SUM 41, In Too Deep POWERMAN 5000, Relax JERMAINE DUPRI, Ballin' Out Of Control	NEW ONS NO NEW ONS THIS WEEK

The Clip List

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 29, 2001

MUCHMUSIC USA	MUSIC TELEVISION 2	MUSIC TELEVISION EUROPE	COLLEGE TELEVISION NETWORK
Continuous programming 200 Jericho Quadrangle, Jencho, NY 11753	Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming Hewley Crescent, London NW18TT	24 hours daily 3350 Peachtree Road, Suite 1550, Atlanta, GA 30326
U2, Stuck In A Moment You Can't Get Out Of (NEW) SPIRITUALIZED, Step Your Cryin' (NEW) CITY HIGH, Caramel (NEW) [OVEN FRESH] THE CRYSTAL METHOD, You Know It's Hard DAFT PUNK, Digital Love DESTINY'S CHILD, Emotion THE CRANBERRIES, Analogue S.I. FUTURES, We Are Not A Rock Band DMX, We Right Here JADAKISS, We Gonna Make It TANTRIC, Astonished MPRESS, Maybe AMERICAN HI-FI, Another Perfect Day	BREATHE, Seven Channels BUTTHOLE SURFERS, The Shame Of Life COLDPLAY, Trouble SALIVA, Click Click Boom U2, Stuck In A Moment You Can't Get Out Of MUCHMUSIC Continuous programming 298 Queen St West, Toronto, Ontario M5V2Z5	NELY FURTADO, Turn Off The Light TRAIN, Drops Of Jupiter (Tell Me) ROBBIE WILLIAMS, Eternity ADDIS BLACK WIDOW, Wait In Summer TRAVIS, Side KYLIE MINOGUE, Can't Get You Out Of My Head DIDDY, Hunter R.E.M., All The Way To Reno WHEATUS, A Little Respect EVE, Let Me Blow Ya Mind SMASH MOUTH, I'm A Believer SUGAR RAY, When It's Over STAINED, It's Been Awful GARBAGE, Androgyny LINKIN PARK, In The End SUPERMEN LOVERS, Starlight DEPECHE MODE, I Feel Loved ROGER SANCHEZ, Another Chance ZUCCHERO, Balla (Sexy Thing)	CAKE, Short Skirt / Long Jacket COLD, Bleed DEFAULT, Wasting My Time DEPECHE MODE, I Feel Loved DIDDY, Hunter JAMIROQUAI, Little L JENNIFER LOPEZ, I'm Real LIL RASCALS, Hardball LITTLE T & ONE TRACK MIKE, Shanieque LONG BEACH OUB ALLSTARS, Sunny Hours NEW ORDER, Crystal NICKELBACK, How You Remind Me PS 2000, It's Gonna Be Alright ROLLINS BAND, Your Number Is One THE START, Gorgeous
Continuous programming 404 Washington Ave., Miami Beach, FL 33139	SUM 41, In Too Deep (NEW) SLOAN, If It Feels Good, Do It (NEW) SUPERGARAGE, Cheryl (NEW) WEEZER, Island In The Sun (NEW) DIRTY VEGAS, Days Go By (NEW) LONG BEACH OUB ALLSTARS, Sunny Hours (NEW) SYSTEM OF A DOWWN, Chop Suey (NEW) BILAL, Fast Lane (NEW) LISA "LEFT EYE" LOPEZ, The Block Party (NEW) JA RULE, Living It Up (NEW) MANNY MOORE, Crush (NEW) DESTINY'S CHILD, Emotion JANET, Someone To Call My Lover USHER, U Remind Me BLU CANTELL, Hit 'Em Up Style (Dops) ALICIA KEYS, Fallin' NELLY, Better Up CAKE, Short Skirt / Long Jacket DESTINY'S CHILD, Boonycious SUGAR JONES, How Much Longer	PERRY FARRELL, Sung Yet To Be Sung BEN FOLDS, Rockin' The Suburbs SPRUNG MONKEY, Party Like A Rock Star LONG BEACH OUB ALLSTARS, Sunny Hours SYSTEMATIC, Deep Colors Bleed SYSTEM OF A DOWWN, Chop Suey THE ATARIS, Teenage Riot TORI AMOS, Strange Little Girl ROLLINS BAND, Your Number Is One NICKELBACK, How You Remind Me REVELLE, What You Got RAMMSTEIN, Ich Will BUTTHOLE SURFERS, The Shame Of Life	RAGE TV FOR U-NOT THEM -38 1/2 hour weekly 46 Gifford St, Brockton, MA 02401
CRISTIAN, Azul CHRISTINA AGUILERA LI, KIM MYA & PINK, Lady Mermisado MANU CHAO, Me Gustas Tu LA MOSCA TSE TSE, Te Quiero Conser La... LA LEY, Mantra GILBERTO SANTA ROSA, Punden Decir JENNIFER LOPEZ, Ain't It Funny DREJA DE VAN GOGH, La Playa OLGA TANON, Como Ovidar ALEXANDRE PIRES, Uned Se Me Livra La Vida			TRAVIS, Side STATIC-X, Black & White CRAVING THEO, Stomp BEN FOLDS, Rockin' The Suburbs RADIOHEAD, Knives Out PERRY FARRELL, Sung Yet To Be Sung P.O.D., Alive TORI AMOS, Strange Little Girl SLIPKNOT, Left Behind SYSTEM OF A DOWWN, Chop Suey NICKELBACK, How You Remind Me RUFUS WAINWRIGHT, California DAVE NAVARRO, Rezell LONG BEACH OUB ALLSTARS, Sunny Hours

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

SURPRISINGLY STRONG: Given the obvious distraction of the Sept. 11 terrorist attacks in New York City and Washington, D.C., the numbers at the top of The Billboard 200 are higher than expected.

True, album sales decline from the prior week by 4.8% and are down from those of the comparable 2000 frame for the first time in eight weeks (see Market Watch, page 6). But, given the focus of the moment—not to mention the disruption in New York City, which is the most-populated U.S. market—it is almost astonishing to see each of the top 10 albums exceed 100,000 units, with the chart-topping bow by **Jay-Z**, his fourth No. 1 album, selling 426,500 units.

For only the third time in the big chart's history, six new albums bow within the top 10. This something-for-everyone slate stands in stark contrast to last issue, when the chart-topping **System of a Down** had



the only album that was released Sept. 4 to appear in the top half of The Billboard 200.

Dig past the titles that hit stores Sept. 11, and the rest of the chart looks dreary. Excluding the 27 titles that bow or re-enter, only nine of the chart's 200 titles show any kind of increase.

For obvious reasons, shopping was particularly off in New York City's metro area (see story, page 69), where albums are down 16% from the prior issue. That factor alone helps explain why Jay-Z's latest starts with a lower number than either of his past two albums did. The Gotham market accounts for 12.8% of first-week sales on his new *The Black Album*, compared with the 15.2% share that the New York metro held last year, when *The Dynasty Roc La Familia* began at No. 1 with 558,000 units. In 1999, his *Vol. 3... Life and Times of S. Carter* opened with 463,000 units, but benefited from strong consumer traffic because it was released in the week that fell between Christmas and New Year's Day.

BRAGGING RIGHTS: Island Def Jam Music Group plays monopoly on The Billboard 200, fielding not only the aforementioned **Jay-Z** at No. 1, but also Canadian rock band **Nickelback** in the runner-up slot (178,000 units). Its previous album peaked at No. 130 last year during a 14-week chart run.

The first album by rapper **Fabulous** opens at No. 4 with 143,000 units, while veteran **Bob Dylan** earns his highest Billboard 200 rank since 1979 (see Chart Beat, page 4), opening at No. 5 with 134,000. Dylan's advance—an improvement over the 101,500 units that started his Grammy-winning *Time out of Mind* at No. 10 in 1997—is owed, in part, to a TV ad campaign in which he appears.

Christian rock act **P.O.D.**, like Nickelback, shows growth, bowing at No. 6 with 133,000 units after its 1999 debut peaked at No. 51, but the week is not as kind to **Mariah Carey**, who starts at No. 7 with 116,000 units. Of the nine albums she has released since SoundScan's 1991 launch, the only ones to begin with less sales were 1992's *MTV Unplugged EP*, which opened at No. 8 with 67,000, and 1994's *Merry Christmas*, a No. 30 bow with 45,000.

GOD BLESS AMERICA: While reaction to the Sept. 11 terrorist attacks causes ripples on our singles charts (see Singles Minded, this page), the only artist to see immediate impact on the album charts is **Lee Greenwood**. His *American Patriot* enters Top Pop Catalog Albums at No. 8, and *Super Hits* follows closely at No. 13, locking up the first two rungs of Top Country Catalog Albums. Both contain "God Bless the U.S.A.," the song that resurfaced in 1991 when the U.S. engaged Iraq in battle. The song is also the title track of an album that dents the country catalog list at No. 12 and is included on Greenwood's 2000 compilation, *Good Old Country*, which enters Top Country Albums at No. 66. Combined, the four Greenwood albums sell 18,000 units for the week.

DETAILS: **Tom Donnarumma**, senior VP of sales and retail marketing at Columbia, says a "manufacturing bar-code error" on a special version of **System of a Down's** *Toxicity* is the culprit that caused SoundScan to revise last issue's Billboard 200 (*Billboard Bulletin*, Sept. 13). After the chart was released to SoundScan's clients but before we went to press, System stood at No. 2 with 177,000 units. SoundScan likely would have rectified the error before releasing its charts had the events of Sept. 11 not accelerated its processing schedule... With almost 1,000 units sold prior to street date (mostly via the Internet) **Diana Krall's** *The Look of Love* bows early at No. 7 on Top Jazz Albums. Verve Group estimates it will sell 85,000 units in its first full week at retail.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

DARK DAYS: Immediately following the Sept. 11 terrorist attacks on the World Trade Center and the Pentagon, most radio stations abandoned their music in favor of news coverage of the tragic events that were unfolding. Broadcast Data Systems reports a drop of more than 50% in the number of songs detected on that infamous day, with the following day showing 26% fewer plays than a normal day. When stations later resumed music programming, the songs reflected the mood of the country in tone and spirit.

For these very apparent reasons, detections for the majority of songs on our airplay-only charts declined this past week. The charts most affected were those that run on a Monday-Sunday cycle, which included the day of the attacks. Charts on this schedule include Hot Country Singles & Tracks, Adult Contemporary, Adult Top 40, Modern Rock Tracks, Album Rock Tracks, and Hot Latin Tracks. Because any comparison between this tracking week and a normal week is irrelevant, *Billboard* is following the lead of our sister magazine *Airplay Monitor* (from which these charts, except for Latin Tracks, are culled) and forgoing bullets for all songs other than debuts and re-entries. We do award a bullet to Enya's "Only Time" on Adult Contemporary since it is that song's first week at No. 1 on that chart.

The other radio-related charts, including The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks, were less affected since they run on a Wednesday-Tuesday cycle.

STARS AND STRIPES: The resurgence of patriotic songs on the radio prompted us to adjust our recurrent rules to accommodate some of the tracks that are helping heal the country's collective psyche. Typically, any song absent from a chart for more than six months may re-enter if it experiences a surge in popularity, usually for such reasons as inclusion in a motion picture or TV commercial. With so many songs hitting the air in response to the terrorist attacks, we have restricted the re-entry of such tracks to those that have enough airplay to reach the non-recurrent portion of the chart: the top 20 for all radio charts, except the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks, where a song must have enough points to reach the top 50.

Under the rules outlined above, **Lee Greenwood's** 1984 anthem "God Bless the U.S.A." re-enters Hot Country Singles & Tracks at No. 16 and debuts for the first time on The Billboard Hot 100 as the Hot Shot Debut, also at No. 16. Country radio rallied with "God Bless" to the tune of 2,605 detections, which fuels its cumulative Hot 100 Airplay audience sum of 55 million listeners, placing it as the 14th most-heard track in the

country this past week. On the Adult Contemporary chart, the Greenwood-penned classic reappears at No. 12, besting its No. 26 peak from its first run in 1984.



Meanwhile, **Whitney Houston's** dynamic rendition of "The Star-Spangled Banner," which became a ubiquitous unifying force during 1991's Persian Gulf War, revisits The Billboard Hot 100 at No. 50. The song, recorded at the '91 Super Bowl, re-enters the Hot 100 Airplay list at No. 45 with 30 million listeners. "Banner" also debuts for the first time on Hot R&B/Hip-Hop Singles & Tracks at No. 54. Arista Records is rush-releasing the single for "Banner" to retail Sept. 25 (see BackBeat, page 74).

Faith Hill's version of the national anthem, lifted from the 2000 Super Bowl, graces Hot Country Singles & Tracks at No. 35. Joining that chart at No. 59 is a multi-artist version of "America the Beautiful," from a **Norman Lear** TV special during the July 4 holiday. Only available to radio via download, the latter track previously spent one week on the chart.

EMOTIONAL RESCUE: In the wake of the Sept. 11 attacks, radio and listeners alike latched on to a number of songs. Among them are **Faith Hill's** "There Will Come a Day," which re-enters the country list at No. 45, and "There You'll Be," which re-bullets at No. 75 on the Hot 100 with a 12% increase in listeners. **Brooks & Dunn's** "Only in America" climbs 10 places to a new peak, No. 35, on the Hot 100. **Enya's** "Only Time" rebounds 27-18 and earns the Greatest Gainer/Airplay award on the Hot 100 with a 22% audience increase.

Two debuts on the Hot 100 also reflect the nation's mood. Already building nicely prior to the attacks, both **Enrique Iglesias' "Hero"** (No. 44) and **U2's "Stuck in a Moment You Can't Get out Of"** (No. 62) struck a chord with listeners, increasing their audience tallies by 85% and 28%, respectively.

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/HOT SHOT DEBUT 1 Week At Number 1										
1	NEW		1	JAY-Z Roc-A-Fella/Def Jam 568396*/DJMG (12.98/19.98)	The Blueprint	1	51	28	19	3	BJORK Elektra 62653/EEG (18.98 CD)	Vespertine	19	
2	NEW		1	NICKELBACK Roadrunner 618485/DJMG (12.98/18.98)	Silver Side Up	2	52	43	45	9	CRAIG DAVID ● Wildstar/Atlantic 88081*AG (11.98/17.98)	Born To Do It	11	
3		2	4	ALICIA KEYS ▲ ¹ J 20002 (11.98/17.98)	Songs In A Minor	1	53	44	49	64	NELLY ▲ ¹ Fo. Reel 157743*/Universal (12.98/18.98)	Country Grammar	1	
4	NEW		1	FABOLOUS Desert Storm/Elektra 62879*/EEG (12.98/18.98)	Ghetto Fabolous	4	54	40	24	3	RZA AS BOBBY DIGITAL Wu-Tang/In The Paint 8182*/Koch (11.98/17.98)	Digital Bullet	24	
5	NEW		1	BOB DYLAN Columbia 85975*CRG (18.98 EQ CD)	Love And Theft	5	55	45	44	59	SOUNDTRACK ▲ ² Curb 78703 (11.98/17.98)	Coyote Ugly	10	
6	NEW		1	P.O.D. Atlantic 83475/AG (11.98/17.98)	Satellite	6	56	52	57	18	WEEZER ▲ Geffen 493045*/Interscope (12.98/18.98)	Weezer	4	
7	NEW		1	MARIAH CAREY Virgin 10797* (12.98/18.98)	Glitter (Soundtrack)	7	57	48	55	48	LIMP BIZKIT ▲ ⁵ Flip 490759*/Interscope (12.98/18.98)	Chocolate Starfish And The Hot Dog Flavored Water	1	
8		7	11	LINKIN PARK ▲ ³ Warner Bros. 47755 (12.98/18.98)	[Hybrid Theory]	7	58	59	60	52	FUEL ▲ 550 Music 69438/Epic (12.98 EQ/17.98)	Something Like Human	17	
9		4	6	VARIOUS ARTISTS ▲ ¹ EMI/Universal/Sony/Zomba 10749/Virgin (12.98/18.98)	Now 7	1	59	NEW	1		LONG BEACH DUB ALLSTARS DreamWorks 450295/Interscope (11.98/17.98)	Wonders Of The World	59	
10		3	1	AALIYAH ▲ Blackground 10062* (12.98/18.98)	Aaliyah	1	60	50	54	21	TIM MCGRAW ▲ Curb 78711 (12.98/18.98)	Set This Circus Down	2	
11		1	—	SYSTEM OF A DOWN American/Columbia 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	61	49	46	5	VARIOUS ARTISTS Def Jam 586239/DJMG (12.98/18.98)	The Source Hip-Hop Music Awards 2001	28	
12		5	2	MARY J. BLIGE MCA 112616* (12.98/18.98)	No More Drama	2	62	47	40	7	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2230* (10.98/17.98)	Duces 'N Trayz—The Old Fashioned Way	4	
13		6	13	STAINED ▲ ¹ Flip/Elektra 62626/EEG (12.98/18.98)	Break The Cycle	1	63	55	58	10	DREAM STREET UEG 18304/Edel (11.98/17.98)	Dream Street	37	
14		8	5	MAXWELL Columbia 67136*/CRG (12.98 EQ/18.98)	Now	1	64	NEW	1		SOUNDTRACK Priority 50213* (12.98/18.98)	Training Day	64	
15		11	16	JENNIFER LOPEZ ▲ Epic 85965 (12.98 EQ/18.98)	J.Lo	1	65	56	56	61	JILL SCOTT ▲ Hidden Beach 62137*/Epic (11.98 EQ/17.98) ●	Who Is Jill Scott? Words And Sounds Vol. 1	17	
16		9	12	'N SYNC ▲ ⁵ Jive 41758/Zomba (12.98/18.98)	Celebrity	1	66	78	104	46	PACESETTER			
17		10	14	AFROMAN Universal 014979 (12.98/18.98)	The Good Times	10	67	46	42	14	U2 ▲ ¹ Interscope 524853 (12.98/18.98)	All That You Can't Leave Behind	3	
18		13	7	BRIAN MCKNIGHT Motown 014743/Universal (12.98/18.98)	Superhero	7	68	44	42	14	BLINK-182 ▲ MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1	
19		20	26	ENYA ▲ Reprise 47426/Warner Bros. (12.98/18.98)	A Day Without Rain	17	69	54	50	15	ST. LUNATICS ▲ Fo. Reel 014118/Universal (12.98/18.98)	Free City	3	
20	NEW		1	MICHAEL W. SMITH Reunion 10025/Zomba (11.98/17.98)	Worship	20	70	51	47	25	INDIA.ARIE ● Motown 013770/Universal (12.98/18.98)	Acoustic Soul	10	
21		14	21	GORILLAZ ● Parlophone 33748/Virgin (17.98 CD)	Gorillaz	14	71	57	51	13	LUTHER VANDROSS ● J 20007 (12.98/18.98)	Luther Vandross	6	
22		18	18	ALIEN ANT FARM ▲ New Noise/DreamWorks 450293/Interscope (11.98/17.98) ●	ANThology	11	72	42	32	6	SOUNDTRACK Universal 014713 (18.98 CD)	Jay And Silent Bob Strike Back	28	
23		22	20	USHER Arista 14715* (12.98/18.98)	8701	4	73	63	61	30	DAVE MATTHEWS BAND ▲ ¹ RCA 67988 (11.98/18.98)	Everyday	1	
24		16	17	SOUNDTRACK ▲ ² Mercury (Nashville) 170069 (11.98/18.98)	D Brother, Where Art Thou?	11	74	61	66	5	VARIOUS ARTISTS ▲ Integrity 61001/Time Life (19.98 CD)	Songs 4 Worship — Shout To The Lord	51	
25	NEW		1	BABYFACE Arista 14667* (12.98/18.98)	Face2Face	25	75	NEW	1		ALISON KRAUSS & UNION STATION Rounder 610495/DJMG (11.98/17.98)	New Favorite	35	
26		19	15	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲ DreamWorks 450291/Interscope (12.98/18.98)	Eternal	3	76	69	65	37	VARIOUS ARTISTS Sony Classical 69702 (11.98 EQ/18.98)	Classical Hits	75	
27		15	8	JUVENILE Cash Money 860913/Universal (12.98/18.98)	Project English	2	77	53	27	3	KRAZIE BONE Ruthless/Loud/Columbia 85784/CRG (12.98 EQ/18.98)	Thug Dn Da Line	27	
28	NEW		1	SLAYER American 586331/DJMG (12.98/18.98)	God Hates Us All	28	78	66	68	26	UNCLE KRACKER ▲ Top Dog/Lava/Atlantic 83279*AG (12.98/18.98) ●	Double Wide	7	
29		21	9	TOBY KEITH DreamWorks (Nashville) 450297/Interscope (12.98/18.98)	Pull My Chain	9	79	64	72	12	LONESTAR ● BNA 67011/RLG (12.98/18.98)	I'm Already There	9	
30		17	10	PUDDLE OF MUDD Flawless/Geffen 493074/Interscope (12.98/18.98)	Come Clean	10	80	66	68	26	112 ▲ Bad Boy 73039*/Arista (12.98/18.98)	Part III	2	
31		12	3	SLIPKNOT Roadrunner 618564*/DJMG (12.98/18.98)	Iowa	3	81	67	63	8	CAKE Columbia 62132/CRG (11.98 EQ/17.98)	Comfort Eagle	13	
32		24	23	JADAKISS Ruff Ryders 493011*/Interscope (12.98/18.98)	Kiss Tha Game Goodbye	5	82	68	67	18	TOOL ▲ Tool D ssecrational/Volcano 31160/Zomba (12.98/18.98)	Lateralus	1	
33		26	29	DESTINY'S CHILD ▲ ¹ Columbia 61088*CRG (12.98 EQ/19.98)	Survivor	1	83	60	93	8	FIVE FOR FIGHTING Arista/Columbia 63759/CRG (13.98 EQ CD) ●	America Town	60	
34		23	25	DROWNING POOL ▲ Wind-up 13065 (17.98 CD)	Sinner	14	84	72	74	24	VARIOUS ARTISTS ▲ ¹ Sony/Zomba/Universal/EMI 85663/Epic (12.98 EQ/18.98)	Now 6	1	
35		31	38	NELLY FURTADO ▲ DreamWorks 450271/Interscope (11.98/17.98) ●	Whoa, Nelly!	26	85	74	75	58	SHAGGY ▲ ¹ MCA 112096* (11.98/17.98)	Hotshot	1	
36		27	30	SUM 41 ▲ Island 548662/DJMG (12.98/18.98)	All Killer No Filler	13	86	62	64	11	LIL' ROMEO Soulja 50198*/Priority (11.98/17.98)	Lil' Romeo	6	
37		41	43	GINUWINE ● Epic 69622* (12.98 EQ/18.98)	The Life	3	87	NEW	1		SOUNDTRACK So So Def/Columbia 89025/CRG (13.98 EQ CD)	Hardball	86	
38		29	36	TRAIN ▲ Arista/Columbia 69888/CRG (11.98 EQ/17.98)	Drops Of Jupiter	6	88	73	84	17	CITY HIGH ● Booga Basement 450890/Interscope (11.98/17.98)	City High	34	
39		33	39	DISTURBED ▲ Grant 24738/Warner Bros. (11.98/17.98) ●	The Sickness	29	89	65	69	19	SOUNDTRACK ▲ Interscope 450305 (12.98/18.98)	Moulin Rouge	3	
40		37	37	TRICK DADDY ▲ Slip-N-Slide/Atlantic 83432*/AG (11.98/17.98)	Thugs Are Us	4	90	NEW	1		JOHN HIATT Vanguard 79593 (18.98 CD)	Tiki Bar Is Open	89	
41		32	31	AARON CARTER Jive 41768/Zomba (12.98/18.98)	Dh Aaron	7	91	81	83	51	KENNY CHESNEY ▲ BNA 67978/RLG (11.98/17.98)	Greatest Hits	13	
42	NEW		1	BEN FOLDS Epic 61610* (17.98 EQ CD)	Rockin' The Suburbs	42	92	71	71	8	SOUNDTRACK Walt Disney 860731 (18.98 CD)	The Princess Diaries	41	
43		25	22	SOUNDTRACK ● Republic 014494/Universal (12.98/18.98)	American Pie 2	7	93	70	53	4	ADEMA Arista 14696 (11.98/17.98)	Adema	27	
44	NEW		1	JAMIROQUAI Epic 85954 (12.98 EQ/18.98)	A Funk Ddyssey	44	94	76	78	46	LIFEHOUSE ▲ ² DreamWorks 450231/Interscope (11.98/17.98) ●	No Name Face	6	
45		30	28	D12 ▲ Shady 450897*/Interscope (12.98/18.98)	Devil's Night	1	95	84	91	5	MICHELLE BRANCH Maverick 47985/Warner Bros. (17.98 CD)	The Spirit Room	84	
46		34	33	BLU CANTRELL ● RedZone 14703*/Arista (11.98/17.98)	So Blu	8	96	75	62	9	FOXY BROWN ● Def Jam 548834*/DJMG (12.98/18.98)	Broken Silence	5	
47		39	48	MISSY "MISDEMEANOR" ELLIOTT ▲ The Gold Mind/Elektra 62639*/EEG (12.98/18.98)	Miss E...So Addictive	2	97	83	89	49	JA RULE ▲ ¹ Murder Inc./Def Jam 542934*/DJMG (12.98/18.98)	Rule 3:36	1	
48		35	34	P. DIDDY & THE BAD BOY FAMILY Bad Boy 73045*/Arista (12.98/18.98)	The Saga Continues...	2	98	NEW	1		VARIOUS ARTISTS Lake 9204*/Landspeed (11.98/18.98)	The 41st Side	97	
49		36	35	JAGGED EDGE ▲ So So Def/Columbia 85646*CRG (12.98 EQ/18.98)	Jagged Little Thrill	3	99	80	76	69	LEE ANN WOMACK ▲ ² MCA Nashville 170099 (11.98/17.98)	I Hope You Dance	16	
50		38	41	JANET ▲ ² Virgin 10144* (12.98/18.98)	All For You	1	100	88	81	27	JAHEIM ● Divine M 47452*/Warner Bros. (11.98/17.98)	[Ghetto Love]	9	
											SOUNDTRACK ● DreamWorks 450305/Interscope (12.98/18.98)	Shrek	28	

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
101	77	86	28	EVE ▲ Ruff Ryders 4308457/Interscope (12 98/18 98)	Scorpion	4	151	144	123	3	NICOLE C. MULLEN Word 85822/Epic (11 98 EQ/17 98) ▲	Talk About It	123
				GREATEST GAINER \$									
102	180	—	2	SOUNDTRACK Posthuman 50238/Priority (18 98 CD)	Rock Star	102	152	130	150	6	CAROLYN DAWN JOHNSON Arista Nashville 09336 (10 98/16 98)	Room With A View	87
103	93	107	57	DAVID GRAY ▲ ATD 69351/RCA (11 98/17 98) ▲	White Ladder	35	154	129	142	49	ELVIS PRESLEY RCA 68026 (23 98/29 98)	50 Greatest Love Songs	153
104	92	96	94	INCUBUS ▲ Immortal 63652/Epic (12 98 EQ/18 98)	Make Yourself	47	155	126	115	9	TRAVIS TRITT ● Columbia (Nashville) 62165/Sony (Nashville) (11 98 EQ/17 98)	Down The Road I Go	51
105	85	82	38	SOUNDTRACK ▲ Hollywood 162288 (18 98 CD)	Save The Last Dance	3	156	121	126	8	KURUPT Antra 751083/Artemis (12 98/18 98)	Space Boogie: Smoke Odessey	10
106	112	106	45	R. KELLY ▲ Jive 41705/Zomba (12 98/18 98)	tp-2.com	1	157	133	139	31	SOUNDTRACK Lost Highway 170221/Mercury (Nashville) (12 98/18 98)	Down From The Mountain	102
107	95	99	43	TIM MCGRAW ▲ Curb 112 98/18 98	Greatest Hits	4	158	127	124	7	TANTRIC Maverick 47978/Warner Bros. (17 98 CD) ▲	Tantric	71
108	113	109	103	CREED ◆ Wind-up 13053 (11 98/18 98)	Human Clay	1	159	135	127	7	GANGSTA BOO Hyphenize Music/Land 1025 LRG (12 98 EQ/17 98)	Both Worlds, '69	29
109	99	85	7	BILAL Moya 493009/Interscope (12 98/18 98)	1st Born Second	31	160	117	97	8	THA DOGG POUND Death Row 37563 (12 98/17 98)	Death Row Presents: Tha Dogg Pound 2002	36
110	82	70	7	SOUNDTRACK ● Def Jam 5862167/IDJMG (12 98/19 98)	Rush Hour 2	11	161	139	156	12	VARIOUS ARTISTS Violator/Lava/Columbia 857901/CRG (12 98 EQ/18 98)	Violator The Album V2.0	10
111	NEW	—	1	ROBERT EARL KEEN Lost Highway 170198/Mercury (Nashville) (11 98/17 98) ▲	Gravitational Forces	111	162	134	155	16	PETE YORN Columbia 62216/CRG (12 98 EQ CD) ▲	Music For The Morning After	139
112	04	103	25	SALIVA ● Island 542953/IDJMG (12 98/18 98)	Every Six Seconds	56	163	131	119	4	TRICK PONY Warner Bros. (Nashville) 47927/WARN (11 98/17 98)	Trick Pony	91
113	94	87	34	O-TOWN ▲ J 20020 (11 98/17 98)	D-Town	5	164	159	162	97	FFH Essential 10620/Zomba (11 98/17 98)	Have I Ever Told You	119
114	123	136	22	BROOKS & DUNN ● Arista Nashville 67003/RLG (12 98/18 98)	Steers & Stripes	4	165	125	129	13	FAITH HILL ▲ Warner Bros. (Nashville) 47373/WARN (12 98/18 98)	Breathe	1
115	89	80	52	MADONNA ▲ Maverick 47843/Music-N-Biz (12 98/18 98)	Music	1	166	140	172	70	MANDY MOORE ● Epic 61430 (12 98 EQ/18 98)	Mandy Moore	35
116	96	95	7	BLAKE SHELTON Warner Bros. (Nashville) 24731/WARN (11 98/17 98)	Blake Shelton	45	167	132	131	15	BRITNEY SPEARS ▲ Jive 41708/Zomba (11 98/18 98)	Oops!...I Did It Again	1
117	91	90	8	NEIL DIAMOND ● Columbia 85500/CRG (12 98 EQ/18 98)	Three Chord Opera	15	168	146	157	15	RADIOHEAD ● Capitol 32764 (11 98/17 98)	Amnesiac	2
118	98	88	15	SOUNDTRACK ● Murder Inc./Def Jam 548832/IDJMG (12 98/18 98)	The Fast And The Furious	7	16	155	159	89	TRISHA YEARWOOD MCA Nashville 170200 (11 98/17 98)	Inside Out	29
119	102	108	7	PRINCE Warner Bros. 74272 (18 98 CD)	The Very Best Of Prince	66	170	141	112	3	TOBY KEITH ▲ DreamWorks (Nashville) 450209/Interscope (10 98/18 98)	How Do You Like Me Now?!	56
120	NEW	—	1	DREAM THEATER Elektra 62661/EEG (24 98 CD)	Live Scenes From New York	120	171	151	—	34	ALICE IN CHAINS Columbia 85822/CRG (11 98 EQ CD)	Greatest Hits	112
121	100	79	3	BROTHA LYNCH HUNG & C-BO JCDR 860950/Interscope (11 98/17 98)	Blocc Movement	79	172	154	167	20	MUDVAYNE ● No Name 63821/Epic (12 98 EQ/17 98) ▲	L.D. 50	85
122	NEW	—	1	KILLARMY Wu-Tang/Loud 19277/CRG (12 98 EQ/17 98)	Fear Love & War	122	173	162	161	54	STEVIE NICKS ● Reprise 47372/Warner Bros. (12 98/18 98)	Trouble In Shangri-La	5
123	15	102	17	LIL JON & THE EAST SIDE BOYZ BME 2270/TVT (10 98/16 98)	Put Yo Hood Up	43	174	168	166	25	MARY MARY ● C2/Columbia 63740/CRG (10 98 EQ/16 98)	Thankful	59
124	108	128	44	THE BEATLES ▲ Apple 29325/Capitol (11 98/18 98)	1	1	175	156	151	29	2PAC ▲ Arista/Royal/RCA 49040/Interscope (11 98/17 98)	Until The End Of Time	1
125	90	94	14	SUGAR RAY ● Lava Atlantic 83414/AG (12 98/18 98)	Sugar Ray	6	176	171	176	4	JESSICA ANDREWS ● Dineen/Warner (Nashville) 450248/Interscope (10 98/18 98)	Who I Am	22
126	101	101	7	CYNDI THOMSON Capitol (Nashville) 26010 (10 98/17 98)	My World	81	177	193	197	17	SOUNDTRACK Nick/Jive 49500/Zomba 17 49 CD)	Spongebob Squarepants Original Theme Highlights	171
127	111	113	84	3 DOORS DOWN ▲ Republic 153920/Universal (12 98/18 98) ▲	The Better Life	7	178	166	—	5	SOUNDTRACK ● Hollywood 48113/Warner Bros. (12 98/18 98)	Pearl Harbor	14
128	114	111	69	MATCHBOX TWENTY ▲ Lava/Atlantic 83339/AG (12 98/18 98)	Mad Season	3	179	150	148	9	LOS ANGELES AZULES Diva 727014 (8 98/13 98) ▲	Historia Musical	161
129	120	135	31	ALAN JACKSON ▲ Arista Nashville 69335/RLG (11 98/17 98)	When Somebody Loves You	15	180	160	153	51	WILLA FORD Lava/Atlantic 83437/AG (11 98/17 98)	Willa Was Here	56
130	137	145	50	DONNIE MCCLURKIN ● Verity 43150/Zomba (10 98/16 98) ▲	Live In London And More...	69	181	142	—	2	LIL BOW WOW ▲ So So Def/Columbia 69981/CRG (11 98 EQ/17 98)	Beware Of Dog	8
131	110	110	48	LUDACRIS ▲ Disturbing The Peace/Def Jam South 548136/IDJMG (12 98/18 98)	Back For The First Time	4	182	161	154	34	THE DOOBIE BROTHERS Warner Archive 74386/Rhino (11 98/17 98)	Greatest Hits	142
132	119	122	44	SADE ▲ Epic 85185 (12 98 EQ/18 98)	Lovers Rock	3	183	187	144	8	DREAM ▲ Bart Bly 74007/Arista (11 98/17 98)	It Was All A Dream	6
133	109	105	51	AARON CARTER ▲ Jive 41708/Zomba (11 98/17 98)	Aaron's Party (Come Get It)	4	184	152	147	12	CORMEGA Legal Hustle 92037/Landspeed (11 98/18 98) ▲	The Realness	111
134	NEW	—	1	THEY MIGHT BE GIANTS Restless 73744 (17 98 CD)	Mink Car	134	185	183	—	14	BEANIE SIGEL Roc-A-Fella/Def Jam 548838/IDJMG (12 98/18 98)	The Reason	5
135	157	160	17	TYRESE ● RCA 67984 (11 98/17 98)	2000 Watts	10	186	148	134	4	SOUNDTRACK Blackground 10192 (12 98/18 98)	Exit Wounds — The Album	8
136	106	114	12	VARIOUS ARTISTS Warner/Elektra/Atlantic 14720/Arista (12 98/18 98)	Totally Dance	34	187	174	177	6	LOS TIGRES DEL NORTE Fonovisa 6145 (8 98/12 98) ▲	Uniendo Fronteras	116
137	116	120	107	DIXIE CHICKS ▲ Monument 69678/Sony (Nashville) (12 98 EQ/18 98)	Fly	1	188	136	133	5	TOYA Arista 14697 (11 98/17 98) ▲	Toya	109
138	NEW	—	1	OZOMATLI Interscope 49316 (12 98/18 98) ▲	Embrace The Chaos	138	189	149	138	15	K.D. LANG Warner Bros. 48108 (18 98 CD)	Live By Request	94
139	128	132	4	VARIOUS ARTISTS Razor & Tie 83038 (17 98 CD)	Non Stop '90s Rock	83	190	145	168	15	JESSICA SIMPSON ● Columbia 69136/CRG (12 98 EQ/18 98)	Irresistible	6
140	138	169	40	COLDPLAY ● Network 30162/Capitol (16 98 CD) ▲	Parachutes	51	191	153	140	15	NICKELBACK Roadrunner 618986 (11 98/17 98) ▲	The State	130
141	86	116	8	JIMMY EAT WORLD DreamWorks 450334/Interscope (12 98 CD)	Bleed American	54	192	188	182	13	RUSSELL WATSON Dacca 468695 (17 98 CD) ▲	The Voice	90
142	103	92	7	THE CRYSTAL METHOD Dutpost/Geffen 493063/Interscope (12 98/18 98)	Tweekend	32	193	NEW	1	CECE WINANS Wellspring Gospel 51826/Sparrow (12 98/17 98)	CeCe Winans	116	
143	124	146	47	LENNY KRAVITZ ▲ Virgin 50316 (12 98/18 98)	Greatest Hits	2	194	RE ENTRY	10	SOIL J 20022 (7 98/11 98) ▲	Scars	193	
144	118	117	49	SARA EVANS ▲ RCA (Nashville) 67364/RLG (11 98/17 98)	Born To Fly	55	195	178	196	46	SOUNDTRACK Warner Sunset 47944/Warner Bros. (12 98/18 98)	Sweet November	66
145	97	73	5	VARIOUS ARTISTS Dineen/No Name 85950/Epic (12 98 EQ/18 98)	Ozzfest 2001: The Second Millennium	25	196	177	186	22	OUTKAST ▲ LaFace 26072/Arista (12 98/18 98)	Stankonia	2
146	NEW	—	1	BOZ SCAGGS Virgin 10635 (18 98 CD)	Dig	146	197	165	199	3	NICKEL CREEK Sugar Hill 3909 (16 98 CD) ▲	Nickel Creek	142
147	105	121	12	LFO J 20026 (12 98/18 98)	Life Is Good	75	198	194	200	11	VARIOUS ARTISTS Forefront 24274 (17 98/9 98)	The Prayer Of Jabez: Music... A Worship Experience	165
148	107	100	10	MELISSA ETHERIDGE Island 548661/IDJMG (12 98/18 98)	Skin	9	199	158	137	4	GRUPO BRYNDIS Diva 727012 (8 98/13 98) ▲	Historia Musical Romantica	152
149	122	125	46	GODSMACK ▲ Republic 159688/Universal (12 98/18 98)	Awake	5	200	163	174	18	CHRISTINA AGUILERA Platinum 2844/JFB (11 98/17 98)	Just Be Free	71
150	NEW	—	1	OLIVIA NEWTON-JOHN UTV 585233 (18 98 CD)	Magic: The Very Best Of Olivia Newton-John	150					SOUNDTRACK ● Play Tone 85840/Epic (12 98 EQ/18 98)	Josie & The Pussycats	16

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multipliers are by the number of discs and/or tapes. RIAA Latin awards Certification for net shipment of 100,000 units (Dor) ... Certification of 200,000 units (Platino) ... Certification of 400,000 units (Multi-Platino) * Asterisk indicates LP is available. † Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. * indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

SEPTEMBER 29 2001 **Billboard** Top Jazz Albums

THIS WEEK	LAST WEEK	WKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1	4 Weeks At Number 1
1	1	4	ETTA JAMES Private Music/Windham Hill 11580/RCA	Blue Gardenia
2	2	17	JANE MONHEIT Nonesuch 79532/AG	Come Dream With Me
3	3	13	VARIOUS ARTISTS Nonesuch 79532/AG	BET On Jazz Presents: Jazz Now
4	4	36	VARIOUS ARTISTS UW/Verve 520191/VG	Pure Jazz
5	5	5	JAMES DARREN Concord 4952	Because Of You
6	6	5	SUSANNAH MCCORKLE Compos 4976	Most Requested Songs
7	7	5	DIANA KRALL Verve 548640/VG	The Look Of Love
8	8	45	JOHN COLTRANE Rhino 75778	The Very Best Of John Coltrane
9	9	45	VARIOUS ARTISTS Legacy/Columbia/Verve 81439/CRG	The Best Of Ken Burns Jazz
10	10	18	TERENCE BLANCHARD Sony Classical 88487	Let's Get Lost
11	11	4	MILES DAVIS Legacy/Columbia 85181/CRG	Live At The Fillmore East (March 7, 1970) It's About That Time
12	12	17	MILES DAVIS Legacy/Columbia 85181/CRG	The Essential Miles Davis
13	13	67	DIANA KRALL Justin Time 40050	Stepping Out
14	14	14	THE PHILADELPHIA EXPERIMENT ropeadope 93042/AG	The Philadelphia Experiment
15	15	9	SOUNDTRACK Legacy/Columbia 85350/CRG	Finding Forrester
16	16	59	JANE MONHEIT Nonesuch 79532/AG	Never Never Land
17	17	45	LOUIS ARMSTRONG Legacy/Columbia 81440/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
18	18	45	BILLIE HOLIDAY Venus 54981/VG	Ken Burns Jazz - The Definitive Billie Holiday
19	19	2	ROSEMARY CLOONEY WITH BIG KAHUNA AND THE COPA CAT PACK Concord 4952	Sentimental Journey: The Girl Singer And Her New Big Band
20	20	44	JOHN COLTRANE Venus 54981/VG	Ken Burns Jazz - The Definitive John Coltrane
21	21	84	STEVE TYRELL Atlantic 8288/AG	A New Standard
22	22	8	JOHN COLTRANE Impulse! 44811/VG	The Very Best of John Coltrane
23	23	13	MICHAEL BRECKER Verve 549705/VG	Nearness Of You - The Ballad Book
24	24	3	KURT ELLING Blue Note 31113/Capitol	Flirting With Twilight
25	25	43	TONY BENNETT Columbia 65570/CRG	Ultimate Tony Bennett

SEPTEMBER 29 2001 **Billboard** Top Contemporary Jazz Albums

THIS WEEK	LAST WEEK	WKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1	3 Weeks At Number 1
1	1	3	URBAN KNIGHTS Narada Jazz 10589/Virgin	Urban Knights IV
2	2	4	RICHARD ELLIOT Venus 54974/VG	Crush
3	3	9	KEIKO MATSUI Narada Jazz 10264/Virgin	Deep Blue
4	4	14	VARIOUS ARTISTS GRP 54978/VG	A Twist Of Marley—A Tribute
5	5	15	BRIAN CULBERTSON Atlantic 83444/AG	Nice & Slow
6	6	17	MARCUS MILLER 3 Deuces 83534/Telarc	M Squared
7	7	52	ST. GERMAIN Blue Note 25114/Capitol	Tourist
8	8	4	GALACTIC Volcano 31113	We Love 'Em Tonight (Live At Tipitina's)
9	9	26	WAYMAN TISDALE Atlantic 83356/AG	Face To Face
10	10	3	RANDY CRAWFORD Warner Bros. 89273	Permanent
11	11	21	KIM WATERS Shantache 5080	From The Heart
12	12	22	VARIOUS ARTISTS Q 92945/AG	To Grover, With Love
13	13	17	SPYRO GYRA Heads Up 3061	In Modern Times
14	14	103	DAVE KOZ Capitol 99458	The Dance
15	15	9	TOWER OF POWER Rhino 74345/AG	The Very Best of Tower Of Power - The Warner Years
16	16	49	THE RIPPINGTONS FEATURING RUSS FREEMAN Peak 8583/Concord	Life In The Tropics
17	17	NEW	JOYCE COOLING GRP/Verve 549850/VG	Third Wish
18	18	29	RICK BRAUN Warner Bros. 37994	Kisses In The Rain
19	19	10	ERIC MARIENTHAL Peak 8503/Concord	Turn Up The Heat
20	20	25	HERB ALPERT A&M 490886/Interscope	Definitive Hits
21	21	NEW	VARIOUS ARTISTS Higher Octave Jazz 10638/Virgin	Smooth Grooves—Vol. 3
22	22	13	MARC ANTOINE GRP 549775/VG	Cruisin'
23	23	7	KEVIN TONEY Shantache 5077	Strut
24	24	68	BONEY JAMES/RICK BRAUN Warner Bros. 4757	Shake It Up
25	25	48	KIRK WHALUM Warner Bros. 42887	Unconditional

SEPTEMBER 29 2001 **Billboard** Top Classical Albums

THIS WEEK	LAST WEEK	WKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1	48 Weeks At Number 1
1	1	53	ANDREA BOCELLI Philips 464800/Universal Classics Group	Verdi
2	2	97	ANDREA BOCELLI Philips 462800/Universal Classics Group	Sacred Arias
3	3	78	YO-YO MA/EDGAR MEYER/MARK O'CONNOR Sony Classical 66782	Appalachian Journey
4	4	6	GUILIANO CARMIGNOLA Sony Classical 89362	Vivaldi: Late Violin Concertos
5	5	10	VARIOUS ARTISTS Decca 470037/Universal Classics Group	Ultimate Relaxation Album
6	6	4	VARIOUS ARTISTS Decca 460968/Universal Classics Group	Essential Puccini
7	7	4	ANGELA GHEORGHIU EMI Classics 57163/Angel	Casta Diva
8	8	NEW	JOAN BORYSENKO Spring Hill 96001	Inner Peace For Busy People
9	9	10	VARIOUS ARTISTS Decca 4789/Philips/Universal Classics Group	The #1 Tenor Album
10	10	NEW	VARIOUS ARTISTS Altostrada 5561	Patriotic Salute To The Military
11	11	NEW	MAXIM VENGEROV EMI Classics 57164/Angel	Vengerov & Virtuosi
12	12	NEW	SUMI JO Epic 85772/AG	Prayers
13	13	NEW	ANONYMOUS 4 Harmonia Mundi (France) 907269/Harmonia Mundi	Second Circle
14	14	40	MARIA CALLAS EMI Classics 57057/Angel	Legend
15	15	10	SERGIO & ODAIR ASSAD Nonesuch 79532/AG	Play Piazzolla

SEPTEMBER 29 2001 **Billboard** Top Classical Crossover

THIS WEEK	LAST WEEK	WKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1	1 Week At Number 1
1	1	NEW	VARIOUS ARTISTS Sony Classical 89702	Classical Hits
2	2	22	RUSSELL WATSON Decca 46899/Universal Classics Group	The Voice
3	3	26	BOND MBO/Decca 467091/Universal Classics Group	Born
4	4	4	SOUNDTRACK Decca 467878/Universal Classics Group	Captain Corelli's Mandolin
5	5	8	THREE MO' TENORS RCA Victor 83827	Three Mo' Tenors
6	6	55	SARAH BRIGHTMAN Vemo Studio/Angel 56968/Angel	La Luna
7	7	11	VARIOUS ARTISTS Sony Classical 89683	Heartland: An Appalachian Anthology
8	8	41	TAN DUN FEATURING YO-YO MA Sony Classical 89347	Crouching Tiger, Hidden Dragon
9	9	32	SOUNDTRACK Decca 467899/Universal Classics Group	Hannibal
10	10	96	CHARLOTTE CHURCH Sony Classical 64356	Charlotte Church
11	11	23	ANNE SOFIE VON OTTER/ELVIS COSTELLO DG 469530/Universal Classics Group	For The Stars
12	12	13	JOSHUA BELL Sony Classical 89358	Bernstein: West Side Story Suite
13	13	13	ANDRE RIEU Philips 44309/Universal Classics Group	Fiesta
14	14	NEW	ANDRE RIEU Sire Dream 6558	La Vie Est Belle (Life Is Beautiful)
15	15	92	SARAH BRIGHTMAN Real Gone!/Decca 899118/Universal Classics Group	The Songs That Got Away

SEPTEMBER 29 2001 **Billboard** Top New Age Albums

THIS WEEK	LAST WEEK	WKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1	43 Weeks At Number 1
1	1	43	ENYA Reprise 47426/Warner Bros.	A Day Without Rain
2	2	32	VARIOUS ARTISTS Virgin 50835	Pure Moods III
3	3	50	YANNI Virgin 73993	If I Could Tell You
4	4	72	YANNI RCA Special Products 45680	Snowfall
5	5	49	YANNI Windham Hill 11568/RCA	Very Best Of Yanni
6	6	10	JOHANNES LINSTEAD Real Gone! 3735	Guitarra Del Fuego
7	7	NEW	AMETHYSTIUM Neurodisc 50218/Priority	Odonata
8	8	15	VARIOUS ARTISTS Windham Hill 11591/RCA	Windows-25 Years Of Piano On Windham Hill
9	9	17	SECRET GARDEN Philips 546869	Dreamcatcher
10	10	42	DELERIUM Network 30164	Poem
11	11	56	JIM BRICKMAN Windham Hill 11557/RCA	My Romance: An Evening With Jim Brickman
12	12	18	OTTMAR LIEBERT + LUNA NEGRA Epic 61597	Little Wing
13	13	12	VARIOUS ARTISTS Higher Octave Jazz 10638/Virgin	Narada Decade 2
14	14	16	CHRIS SPHEERIS Higher Octave 50948/Virgin	Best Of 1990-2000
15	15	NEW	VARIOUS ARTISTS Northwest 8487	Native Flute

SEPTEMBER 29 2001 **Billboard** Top Classical Budget

THIS WEEK	LAST WEEK	WKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	4	BABY'S FIRST CLASSICS St. Clair	VARIOUS ARTISTS
2	2	17	20 CLASSICAL FAVORITES Madacy	VARIOUS ARTISTS
3	3	13	GERSHWIN: AN AMERICAN IN PARIS Madacy	VARIOUS ARTISTS
4	4	36	CLASSICAL MASTERPIECES Madacy	VARIOUS ARTISTS
5	5	5	MOZART: SYMPHONY NOS. 40 & 41 Madacy	VARIOUS ARTISTS
6	6	5	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION Madacy	VARIOUS ARTISTS
7	7	5	AMERICAN CLASSICS Decca/Universal Classics Group	BOSTON POPS (WILLIAMS)
8	8	5	CELEBRATE THE AMERICAN CLASSIC Naxos	VARIOUS ARTISTS
9	9	5	MOZART: SYMPHONY NO.40 Castle Classics/St. Clair	VARIOUS ARTISTS
10	10	5	CLASSICAL MASTERPIECES: SPANISH GUITAR Madacy	VARIOUS ARTISTS
11	11	5	GREAT TENORS Prime Cuts	VARIOUS ARTISTS
12	12	5	CLASSICAL MASTERPIECES: ROMANTIC PIANO Madacy	VARIOUS ARTISTS
13	13	5	BEETHOVEN: PIANO SONATAS Madacy	VARIOUS ARTISTS
14	14	5	FROM SOUSA TO SPIELBERG Sony Classical	BOSTON POPS
15	15	5	BACH: GRANDENBERG CONCERTO Castle Classics/St. Clair	VARIOUS ARTISTS

SEPTEMBER 29 2001 **Billboard** Top Classical Midline

THIS WEEK	LAST WEEK	WKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	4	MICHAEL AMANTE Medalist	MICHAEL AMANTE
2	2	4	SOUSA FAVORITES St. Clair	VARIOUS ARTISTS
3	3	4	SALUTE TO THE SERVICES Angel 66827	FELIX SLATKIN
4	4	4	THE #1 OPERA ALBUM Decca/Universal Classics Group	VARIOUS ARTISTS
5	5	4	BEST OF THE MILLENNIUM DG/Universal Classics Group	VARIOUS ARTISTS
6	6	4	MOZART FOR YOUR MIND Philips/Universal Classics Group	VARIOUS ARTISTS
7	7	4	RACHMANINOFF FOR RELAXATION RCA Victor 63799/RCA	VARIOUS ARTISTS
8	8	4	STARS & STRIPES BOSTON POPS ORCHESTRA (FIEDLER)	VARIOUS ARTISTS
9	9	4	ESSENTIAL MOZART Decca/Universal Classics Group	VARIOUS ARTISTS
10	10	4	THIS IS MY COUNTRY RCA	VARIOUS ARTISTS
11	11	4	VIOLIN ADAGIOS Decca/Universal Classics Group	VARIOUS ARTISTS
12	12	4	BATTLE CRY OF FREEDOM RCA Victor	THE ROBERT SHAW CHORALE
13	13	4	ROMANTIC ADAGIOS Decca/Universal Classics Group	VARIOUS ARTISTS
14	14	4	ONLY CLASSICAL CD YOU NEED RCA Victor/RCA	VARIOUS ARTISTS
15	15	4	SOUSA: MARCHES London/Sire/Universal Classics Group	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on classical Budget.

SEPTEMBER 29 2001 **Billboard** Top Kid Audio

THIS WEEK	LAST WEEK	WKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	4	SPONGEBOB SQUAREPANTS Nick/Jive 49500/Zomba	ORIGINAL THEME HIGHLIGHTS
2	2	4	VARIOUS ARTISTS Music For Little People/Kid Rhino 75262/Rhino	TODDLER FAVORITES
3	3	4	TODDLER TUNES Benson 84056	26 CLASSIC SONGS FOR TODDLERS
4	4	4	VARIOUS ARTISTS Walt Disney 860605	DISNEY CHILDREN'S FAVORITES VOL. 1
5	5	4	VEGGIE TUNES Big Idea/World 6164/Lyrick Studios	VEGGIE TALES: SILLY SONGS WITH LARRY
6	6	4	VARIOUS ARTISTS Walt Disney 860693	DISNEY'S GREATEST: VOL. 1
7	7	4	VARIOUS ARTISTS Walt Disney 860694	DISNEY'S GREATEST: VOL. 2
8	8	4	VARIOUS ARTISTS Walt Disney 860697	DISNEY'S PRINCESS COLLECTION
9	9	4	VARIOUS ARTISTS Walt Disney 860692	RADIO DISNEY JAMS VOL. 3
10	10	4	FRED MOLLIN Walt Disney 860677	DISNEY'S LULLABY ALBUM
11	11	4	CEDAR MOUNT KIDS CLASSICS Benson 82218	SUNDAY SCHOOL SONGS
12	12	4	VEGGIE TUNES Big Idea/World 6164/Lyrick Studios	VEGGIE TUNES 2
13	13	4	CEDAR MOUNT KIDS CLASSICS Benson 82217	ACTION BIBLE SONGS
14	14	4	VARIOUS ARTISTS BMG Special Products 44570	KID'S DANCE PARTY
15	15	4	THE COUNTDOWN KIDS Benson 00831/Time Life	100 SONGS FOR KIDS
16	16	4	BEAR Walt Disney 860640	BEAR IN THE BIG BLUE HOUSE
17	17	4	VARIOUS ARTISTS Walt Disney 860690	RADIO DISNEY JAMS VOL. 2
18	18	4	VARIOUS ARTISTS Walt Disney 860606	DISNEY CHILDREN'S FAVORITES VOLUME 2
19	19	4	VARIOUS ARTISTS Music For Little People 75279/Rhino	PLAYTIME FAVORITES
20	20	4	CEDAR MOUNT KIDS CLASSICS Benson 82220	SILLY SONGS
21	21	4	THE COUNTDOWN KIDS Madacy 50572	TWINKLE TWINKLE LITTLE STAR
22	22	4	VEGGIE TUNES Big Idea/World 6164/Lyrick Studios	VEGGIE TUNES
23	23	4	WONDER KIDS Wonder Workshop 1274/Madacy	TODDLERS SING 'N LEARN
24	24	4	WONDER KIDS Wonder Workshop 1273/Madacy	KID'S SILLY SONGS SING A LONGS
25	25	4	DRAGON TALES Kid Rhino 7672/Rhino	DRAGON TUNES

Children's recordings original motion picture soundtracks excluded

● 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 2 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 (Gold), ◆ Certification for net shipment of 200,000 units (Platinum), ◆ Certification for net shipment of 400,000 units (Multi-Platinum) * Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. † indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
<p style="text-align: center;">NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1</p>											
1	NEW		1	ROBERT EARL KEEN Lost Highway 170198/Mercury (Nashville) (11 98/17 98)	GRAVITATIONAL FORCES	26	47	—	11	RES MCA 112310* (8 98/12 98)	HOW I DO
2	NEW		1	OZOMATLI Interscope 493116 (12 98/18 98)	EMBRACE THE CHAOS	27	39	44	6	RICHARD SMALLWOOD WITH VISION Venty 43172/Zomba (10 98/16 98)	PERSUADED—LIVE IN D.C.
3	3	2	3	NICOLE C. MULLEN Word 85822/Epic (11 98 EQ/17 98)	TALK ABOUT IT	28	28	35	5	ATB/GEORGE ACOSTA Ultra 1081 (19 98 CD)	TRANCE NATION AMERICA TWO
4	1	7	24	PETE YORN Columbia 62216/CRG (12 98 EQ CD)	MUSIC FOR THE MORNING AFTER	29	21	4	3	SKILLET Arden 72507 (16 98 CD)	ALIEN YOUTH
5	6	19	6	LOS ANGELES AZULES Diva 72114 (8 98/13 98)	HISTORIA MUSICAL	30	22	38	10	THE CALLING RCA 6785 (11 98 CD)	CAMINO PALMERO
6	10	5	8	CORMEGA Legal Hustle 9203*/Landspeed (11 98/18 98)	THE REALNESS	31	33	22	7	DA BEATMINERZ Rawkus 26168*/Priority (10 98/16 98)	BRACE 4 IMPAK
7	5	3	4	LOS TIGRES DEL NORTE Fonovisa 6145 (8 98/12 98)	UNIENDO FRONTERAS	32	29	30	42	NEW FOUND GLORY Drive-thru 112338/MCA (8 98/12 98)	NEW FOUND GLORY
8	8	10	6	TOYA Arista 14697 (11 98/17 98)	TOYA	33	18	16	7	MYSTIC GoodVibe/JCDR 860536/Interscope (8 98/12 98)	CUTS FOR LUCK AND SCARS FOR FREEDOM
9	4	9	48	NICKELBACK Roadrunner 618586 (11 98/17 98)	THE STATE	34	32	31	13	AFRO CELT SOUND SYSTEM Real World/Narada 10184/Virgin (17 98 CD)	VOLUME 3: FURTHER IN TIME
10	NEW		1	SOIL J 20022 (7 98/11 98)	SCARS	35	34	43	38	PAULINA RUBIO ● Universal Latin 443015 (9 98/16 98)	PAULINA
11	9	14	33	NICKEL CREEK Sugar Hill 3909 (16 98 CD)	NICKEL CREEK	36	41	25	3	GANGSTA BLAC In The Paint 8193/Koch (12 98/18 98)	DOWN SOUTH FLAVA
12	12	17	12	GRUPO BRYNDIS Diva 727012 (8 98/13 98)	HISTORIA MUSICAL ROMANTICA	37	NEW		1	STONE GOSSARD Epic 85949 (12 98 EQ CD)	BAYLEAF
13	14	18	5	METHRONE Claytown 2010 (11 98/17 98)	PICTURE ME	38	36	47	44	PHIL VASSAR Arista Nashville 18891/RMG (10 98/16 98)	PHIL VASSAR
14	24	27	14	TAMMY COCHRAN Epic (Nashville) 69726/Sony (Nashville) (17 98 EQ/11 98)	TAMMY COCHRAN	39	25	8	3	RELIENT K Gorey 72187 (11 98 CD)	THE ANATOMY OF THE TONGUE IN CHEEK
15	NEW		1	GROOVE ARMADA Jive Electro 41753/Jive (17 98 CD)	GOODBYE COUNTRY (HELLO NIGHTCLUB)	40	46	40	4	MERCYME IND Music 86726/Ep c. (16 98 EQ CD)	ALMOST THERE
16	11	13	67	RASCAL FLATTS ● Lyric Street 165011/Hollywood (11 98/17 98)	RASCAL FLATTS	41	NEW		3	MR. SPITFLAME Spitflame 70810/Stoney Burke (11 98/17 98)	TANGLE WIT ME VOL. 1
17	NEW		1	MERCURY REV V2 27106* (18 98 CD)	ALL IS DREAM	42	37	28	72	KEITH URBAN ● Capitol (Nashville) 97591 (10 98/16 98)	KEITH URBAN
18	13	21	46	JAMIE O'NEAL Mercury (Nashville) 170132 (11 98/17 98)	SHIVER	43	44	48	5	TRAMAINE HAWKINS Gospeo Centric 70036 (11 98/17 98)	STILL TRAMAINE
19	19	29	17	NIKKA COSTA Chaebe Sound 10056*/Virgin (12 98/17 98)	EVERYBODY GOT THEIR SOMETHING	44	43	41	3	JUMP 5 Spinnaway 51876 (16 98 CD)	JUMP 5
20	7	12	3	THALIA EMI Latin 34722 (8 98/14 98)	THALIA CON BANDA-GRANDES EXITOS	45	31	32	7	GILLIAN WELCH Acoy 0103 (16 98 CD)	TIME (THE REVELATOR)
21	20	36	3	PAUL OAKENFOLD Perfecto 05/Mushroom (19 98 CD)	IBIZA	46	NEW		38	KURT CARR & THE KURT CARR SINGERS Gospeo Centric 49074/Interscope (10 98/15 98)	AWESOME WONDER
22	15	—	21	BOND MBD 467091/Decca (17 98 CD)	BORN	47	NEW		1	JEFF CARSON Curb 77337 (11 98/17 98)	REAL LIFE
23	27	26	14	CHRIS CAGLE Capitol (Nashville) 34170 (10 98/17 98)	PLAY IT LOUD	48	NEW		41	VICENTE FERNANDEZ ▲ Sony Discov 84185 (10 98 EQ/16 98)	HISTORIA DE UN IDOLO VOL. 1
24	26	—	2	ORBITAL FFRR 4067/London/Sire (17 98 CD)	THE ALTOGETHER	49	17	1	3	AMERICAN HEAD CHARGE American 856327/DJMG (12 98 CD)	THE WAR OF ART
25	23	23	19	DARUDE Groovelineous 106/Strictly Rhythm (17 98 CD)	BEFORE THE STORM	50	16	33	5	PRIMER 55 Tummy Shred 10/DJMG (12 98 CD)	(THE) NEW RELEASE

Both charts compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
<p style="text-align: center;">NUMBER 1 3 Weeks At Number 1</p>											
1	1	1	3	RZA AS BOBBY DIGITAL Vidu Tang In The Paint 8182*/Koch (11 98/17 98)	DIGITAL BULLET	26	31	—	2	JOAN SEBASTIAN Mustard 17024/Ballway (7 98/13 98)	EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA
2	2	2	7	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 220*/TVT (10 98/17 98)	DUCES N TRAYZ—THE OLD FASHIONED WAY	27	32	28	6	GREATEST GAINER	
3	3	3	10	DREAM STREET UED 18304/Edge (11 98/17 98)	DREAM STREET	28	26	—	2	JACK JOHNSON Envy 001 (15 98 CD) ●	BRUSHFIRE FAIRYTALES
<p style="text-align: center;">HOT SHOT DEBUT</p>											
4	NEW		1	JOHN HIATT Vanguard 78814 (16 98 CD)	TIKI BAR IS OPEN	29	23	27	16	MORCHEEBA DMC 1094/Ultra (16 98 CD)	BACK TO MINE
5	NEW		1	VARIOUS ARTISTS Loko 9276 (Landspeed) (11 98/18 98)	THE 41ST SIDE	30	25	23	17	MARCO ANTONIO SOLIS ● Fonovisa 0527 (10 98/18 98)	MAS DE MI ALMA
6	4	4	17	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10 98/16 98)	PUT YO HOOD UP	31	30	35	5	JANE MONHEIT N-Coded 4218/Warlock (17 98 CD) ●	COME DREAM WITH ME
7	5	5	9	KURUPT Antre 751083/Artemis (12 98/18 98)	SPACE BOOGIE: SMOKE ODESSEY	32	24	—	2	BLESSED Ulterior 102 (12 98 CD)	JOURNEY FOR THE HEART
8	6	6	7	THA DOGG POUND Dexter Row 3353/D3 (12 98/17 98)	DEATH ROW PRESENTS: THA DOGG POUND 2002	33	37	42	3	BAD BOY BILL Mix Connection 51805 (16 98 CD)	BANGINTHEBOXFIVE
9	10	9	8	CORMEGA Legal Hustle 9203*/Landspeed (11 98/18 98) ●	THE REALNESS	34	36	24	4	DOUG & MELVIN WILLIAMS Blackberry 1631/Malaco (10 98/16 98)	DUETS
10	7	7	4	LOS TIGRES DEL NORTE Fonovisa 6145 (8 98/12 98) ●	UNIENDO FRONTERAS	35	NEW		1	SOUNDTRACK New Spirit 3510/Tyscot (10 98/16 98)	TAE-BO INSPIRATIONAL: WALK BY FAITH...NOT BY SIGHT
11	9	10	37	NICKEL CREEK Sugar Hill 3909 (16 98 CD) ●	NICKEL CREEK	36	NEW		1	NO USE FOR A NAME File History 622* (14 98 CD)	LIVE IN A DIVE
12	8	8	4	CHRISTINA AGUILERA Platinum 2844/JFB (11 98/17 98)	JUST BE FREE	37	28	29	60	NICK LOWE Yep Rinc. 2027 (16 98 CD)	CONVINCER
13	11	12	5	METHRONE Claytown 2010 (11 98/17 98) ●	PICTURE ME	38	27	25	9	BAHA MEN ▲ S-Curve 751052/Artemis (11 98/17 98) ●	WHO LET THE DOGS OUT
14	12	13	6	SOULJA SLIM No Limit South 2001 (11 98/17 98)	THE STREETS MADE ME	39	NEW		13	DEZ Destiny 7702 (10 98/16 98) ●	SING FOR ME
15	NEW		1	DRU DOWN AMC 71167 (17 98 CD)	PIMPIN' PHERNELIA	40	34	—	11	THE LOVE DOCTOR Mardi Gras 1075 (10 98/16 98) ●	DOCTOR OF LOVE
16	13	20	3	PAUL OAKENFOLD Perfecto 05/Mushroom (19 98 CD) ●	IBIZA	41	29	30	43	PEPE AGUILAR ● Muzo 2509/Ballway (8 98/12 98)	LO MEJOR DE NOSOTROS
17	15	—	2	ORBITAL FFRR 4067/London/Sire (17 98 CD) ●	THE ALTOGETHER	42	49	46	6	LOUIE DEVITO E Last 5002 (16 98 CD) ●	N.Y.C. UNDERGROUND PARTY VOLUME 3
18	14	14	19	DARUDE Groovelineous 106/Strictly Rhythm (17 98 CD) ●	BEFORE THE STORM	43	NEW		11	MOSES TYSON, JR. World Class Gospel 50007/Alpine (10 98/15 98)	MUSIC
19	16	19	6	ATB/GEORGE ACOSTA Ultra 1081 (19 98 CD) ●	TRANCE NATION AMERICA TWO	44	47	33	7	JEFFREY GAINES Artemis 751071 (11 98 CD)	ALWAYS BE
20	20	16	3	GANGSTA BLAC In The Paint 8193/Koch (12 98/18 98) ●	DOWN SOUTH FLAVA	45	NEW		1	G'FELLAS Hit A Lot 51282/Triple XXX (16 98 CD)	GANGSTER 4 LIFE
21	18	15	13	PENNYWISE Eptaph 82800* (16 98 CD)	LAND OF THE FREE?	46	NEW		1	ALL Eptaph 86618 (16 98 CD)	LIVE PLUS ONE
22	22	22	7	MR. SPITFLAME Spitflame 70810/Stoney Burke (11 98/17 98) ●	TANGLE WIT ME VOL. 1	47	42	50	61	MIXMASTER MIKE Moonshine 80158 (18 98 CD)	SPIN PSYCLE
23	19	18	15	VARIOUS ARTISTS Eptaph 86615 (14 98 CD)	PUNK O RAMA 2001 VOL. 6	48	NEW		1	SOUNDTRACK Dovehead 95001/New Line (12 98/17 98)	LOVE & BASKETBALL
24	17	17	7	GILLIAN WELCH Acoy 0103 (16 98 CD) ●	TIME (THE REVELATOR)	49	35	44	6	VARIOUS ARTISTS Freehigh 7014 (17 98 CD)	POET: A TRIBUTE TO TOWNES VAN ZANDT
25	NEW		1	VEGGIE TUNES Big Top World 4802/World Studios (16 98 CD)	VEGGIE TALES: SILLY SONGS WITH LARRY	50	50	32	5	PASTOR WOODROW HAYDEN AND SHILOH JDI 1261/Diamond Servant (10 98/16 98)	I KNOW IT WAS THE BLOOD

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. Certification for net shipment of 100,000 units (Dro). ● Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ● indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	BILLBOARD 200 RANK
1	15	2	BOB DYLAN Columbia 85975*CRG	Love And Theft	5
2	NEW		ROBERT EARL KEEN Lost Highway 170198/Mercury (Nashville)*	Gravitational Forces	111
3	2	12	ALICIA KEYS ▲ J 20002	Songs In A Minor	3
4	NEW		JOHN HIATT Vanguard 7593	Tiki Bar Is Open	89
5	NEW		NICKELBACK Roadrunner 618485/IDJMG	Silver Side Up	2
6	1	37	SOUNDTRACK ▲ Mercury (Nashville) 170069	O Brother, Where Art Thou?	24
7	NEW		DREAM THEATER Elektra 62661/EEG	Live Scenes From New York	120
8	NEW		ANDREW PETERSON Watershed 10624/Essential	Clear To Venus	-
9	6	43	ENYA ▲ Reprise 47426/Warner Bros.	A Day Without Rain	19
10	NEW		DIANA KRALL Verve 549846/VG	The Look Of Love	-
11	NEW		BEN FOLDS Epic 61610*	Rockin' The Suburbs	42
12	4	3	BJORK Elektra 62653/EEG	Vespertine	51
13	NEW		MARIAH CAREY Virgin 10797*	Glitter (Soundtrack)	7
14	9	17	STAINED ▲ Flip/Elektra 62626/EEG	Break The Cycle	13
15	8	5	ALISON KRAUSS & UNION STATION Rounder 610495/IDJMG	New Favorite	74
16	NEW		P.O.D. Atlantic 63475/AG	Satellite	6
17	NEW		BOZ SCAGGS Virgin 10635	Dig	146
18	NEW		SLAYER American 586331/IDJMG	God Hates Us All	28
19	3	3	AALIYAH ▲ Blackground 10082*	Aaliyah	10
20	NEW		JAMIROQUAI Epic 85954	A Funk Odyssey	44
21	NEW		TESLA Sanctuary 84520	Replugged Live	-
22	12	11	GORILLAZ ● Parlophone 33748/Virgin	Gorillaz	21
23	NEW		JAY-Z Roc-A-Fella/Def Jam 586396*/IDJMG	The Blueprint	1
24	11	28	EVA CASSIDY Blix Street 10045	Songbird	-
25	NEW		LINKIN PARK ▲ Warner Bros. 47755	[Hybrid Theory]	8

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMRINT & NUMBER/DISTRIBUTING LABEL
1	NEW		GLITTER (MARIAH CAREY)	Virgin 10797*
2	1	14	O BROTHER, WHERE ART THOU? ▲	Mercury 170069
3	2	7	AMERICAN PIE 2 ●	Republic 014494/Universal
4	4	14	COYOTE UGLY ▲	Curb 78703
5	NEW		TRAINING DAY	Priority 50213*
6	3	6	JAY AND SILENT BOB STRIKE BACK	Universal 014713
7	NEW		HARDBALL	So So Def/Columbia 86025/CRG
8	5	14	MOULIN ROUGE ▲	Interscope 493035
9	6	8	THE PRINCESS DIARIES	Walt Disney 860731
10	7	14	SHREK ●	DreamWorks 450305/Interscope
11	14	2	ROCK STAR	Posthuman 50238/Priority
12	9	14	SAVE THE LAST DANCE ▲	Hollywood 162288
13	8	7	RUSH HOUR 2 ●	Def Jam 586216*/IDJMG
14	10	14	THE FAST AND THE FURIOUS ●	Murder Inc./Def Jam 548832*/IDJMG
15	11	8	DOWN FROM THE MOUNTAIN	Lost Highway 170221/Mercury (Nashville)
16	13	4	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	Nick/Jive 49500/Zomba
17	16	14	PEARL HARBOR ●	Hollywood 48113/Warner Bros.
18	15	2	EXIT WOUNDS - THE ALBUM	Blackground 10192
19	17	7	SWEET NOVEMBER	Warner Sunset 47944/Warner Bros.
20	12	9	JOSIE & THE PUSSYCATS ●	Play-Tone 85683/Epic
21	18	6	GREASE ▲	Polydor 825095/Universal
22	19	14	REMEMBER THE TITANS ●	Walt Disney 860687
23	NEW		ALLY MCBEAL: FOR ONCE IN MY LIFE FEATURING VONDA SHEPARD	Epic 85195
24	21	14	DUETS	Hollywood 162241
25	20	3	ROMEO MUST DIE - THE ALBUM ▲	Blackground 49052*

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl is available. † indicates past or present Heatsseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

All 3 charts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by **SoundScan**

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	3	AALIYAH ▲ Blackground 10753 (12.98/18.98)	ONE IN A MILLION
2	2	3	79	ENYA ▲ Reprise 46833/Warner Bros. (12.98/18.98)	PAINT THE SKY WITH STARS - THE BEST OF ENYA
3	NEW		70	DIDO ▲ Arista 19025 (12.98/18.98) *	NO ANGEL
4	3	2	249	DEF LEPPARD ▲ Mercury 528718/IDJMG (10.98/17.98)	VAULT - GREATEST HITS 1980-1995
5	5	17	83	U2 ▲ Island 524613/IDJMG (12.98/18.98)	THE BEST OF 1980-1990
6	7	6	527	METALLICA ◆ Elektra 61113*/EEG (11.98/17.98)	METALLICA
7	4	9	360	BOB SEGER & THE SILVER BULLET BAND ▲ Capitol 30334* (10.98/15.98)	GREATEST HITS
8	NEW		1	LEE GREENWOOD Capitol (Nashville) 9568 (11.98 CD)	AMERICAN PATRIOT
9	9	5	638	BOB MARLEY AND THE WAILERS ◆ Tuff Gong/Island 846210/IDJMG (12.98/18.98)	LEGEND
10	11	12	1276	PINK FLOYD ◆ Capitol 46001* (10.98/17.98)	DARK SIDE OF THE MOON
11	6	4	26	EVA CASSIDY Blix Street 10045 (11.98/16.98)	SONGBIRD
12	8	7	382	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 118813 (12.98/18.98)	GREATEST HITS
13	NEW		1	LEE GREENWOOD Legacy/Columbia (Nashville) 67572/Sony (Nashville) (5.98 EQ/9.98)	SUPER HITS
14	10	10	110	MOBY ▲ V2 27049* (10.98/18.98) *	PLAY
15	NEW		38	AALIYAH ▲ Blackground/Jive 41533*/Zomba (10.98/16.98)	AGE AIN'T NOTHING BUT A NUMBER
16	15	14	564	JAMES TAYLOR ◆ Warner Bros. 3113 (7.98/11.98)	GREATEST HITS
17	31	28	207	CREED ▲ Wind-up 13049 (11.98/18.98) *	MY OWN PRISON
18	22	18	28	TOBY KEITH ▲ Mercury (Nashville) 558952 (11.98/17.98)	GREATEST HITS VOLUME ONE
19	16	15	202	SHANIA TWAIN ◆ Mercury (Nashville) 536003 (12.98/18.98)	COME ON OVER
20	12	11	226	ABBA ▲ Polydor 517007/Universal (12.98/18.98)	GOLD
21	17	16	190	DIXIE CHICKS ◆ Monument 68196/Sony (Nashville) (10.98 EQ/17.98) *	WIDE OPEN SPACES
22	NEW		1	THE WISEGUYS Ideal/Mammoth 810015*/Hollywood (14.98 CD) *	THE ANTIDOTE
23	26	25	142	KID ROCK ◆ Top Dog/Live/Atlantic 83119*/AG (12.98/18.98) *	DEVIL WITHOUT A CAUSE
24	19	20	141	GODSMACK ▲ Republic 15180/Universal (12.98/18.98) *	GODSMACK

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
25	23	13	100	WEEZER ▲ DGC 424629/Interscope (10.98/11.98) *	WEEZER
26	14	19	270	EAGLES ▲ Geffen 424725/Interscope (12.98/18.98)	HELL FREEZES OVER
27	20	27	111	BON JOVI ▲ Mercury 526013/IDJMG (10.98/17.98)	CROSS ROAD
28	21	26	511	JOURNEY ◆ Co. um 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS
29	27	40	78	STAINED ▲ Flip/Elektra 67356/EEG (12.98/18.98) *	DYSFUNCTION
30	18	8	342	MADONNA ▲ Sire 26440*/Warner Bros. (13.98/18.98)	THE IMMACULATE COLLECTION
31	24	37	98	JOHN MELLENCAMP ▲ Mercury 536788/IDJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988
32	25	31	298	NIRVANA ◆ DGC 424425*/Interscope (12.98/18.98)	NEVERMIND
33	29	29	489	GUNS N' ROSES ◆ Geffen 424148/Interscope (12.98/18.98)	APPETITE FOR DESTRUCTION
34	13	23	43	SYSTEM OF A DOWN ● American/Columbia 88924/CRG (7.98 EQ/11.98) *	SYSTEM OF A DOWN
35	NEW		13	THE CHARLIE DANIELS BAND ▲ Epic (Nashville) 65894/Sony (Nashville) (7.98 EQ/11.98)	A DECADE OF HITS
36	37	42	370	AC/DC ◆ EastWest 92418/EEG (11.98/17.98)	BACK IN BLACK
37	30	24	356	AEROSMITH ◆ Columbia 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS
38	35	39	170	AEROSMITH ▲ Geffen 424718/Interscope (12.98/18.98)	BIG ONES
39	33	33	117	LIMP BIZKIT ▲ Flip 490335*/Interscope (12.98/18.98)	SIGNIFICANT OTHER
40	NEW		56	POISON ▲ Capitol 53375 (7.98/11.98)	GREATEST HITS 1986-1996
41	32	21	102	BLINK-182 ▲ MCA 111950 (12.98/18.98)	ENEMA OF THE STATE
42	38	35	398	CREEDENCE CLEARWATER REVIVAL ▲ Fantasy 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS
43	34	22	502	JIMMY BUFFETT ▲ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART
44	45	44	250	SUBLIME ▲ Gasoline Alley 111413/MCA (12.98/18.98)	SUBLIME
45	36	32	125	MILES DAVIS ▲ Legacy/Columbia 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE
46	46	-	135	AL GREEN ▲ HI/The Right Stuff 30800 Capitol (10.98/17.98)	GREATEST HITS
47	NEW		5	CHARLIE DANIELS ▲ Epic (Nashville) 64182/Sony (Nashville) (5.98 EQ/9.98)	SUPER HITS
48	28	34	63	STYX ▲ A&M 540387/Universal (10.98/17.98)	GREATEST HITS
49	41	-	470	ELTON JOHN ◆ Rocket/Island 512532/IDJMG (6.98/11.98)	GREATEST HITS
50	40	38	186	SADE ▲ Epic 85287 (12.98 EQ/18.98)	THE BEST OF SADE

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl is available. † indicates past Heatsseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary 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 (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.

Aubrey: DC 2
Avalon: CC 10
Avant: RS 50
Ramon Ayala: LT 19; RMS 10
Ramon Ayala Y Sus Bravos Del Norte: LA 31; RMA 17
Ayana: H100 90; RA 29; RBH 31
Azul Azul: LA 35; LPA 14; DC 26; HSS 31

—B—

Baby: H100 96; RA 38; RBH 39
Babyface: B200 25; RBA 8; H100 98; HSS 14; RA 39; RBH 43; RS 12
Backstreet Boys: AC 7; H100 93
Bad Azz: RBA 48
Bad Boy Bill: EA 15; IND 32
Erykah Badu: A40 24
Baha Men: IND 37; WM 2
David Ball: CS 34
Marcia Ball: BL 12
Bamada: WM 10
Banda El Limon: LT 39; RMS 21
Banda El Recodo: LA 23, 69, 71; RMA 12; LT 7; RMS 2, 12
Banda Machos: LA 59
Banda Maguery: LA 75
Buju Banton: RE 9
Barenaked Ladies: A40 15
Basement Jaxx: DC 27
BBMak: AC 18
The Beatles: B200 124
Beenie Man: RE 7
Joshua Bell: CX 12
Tony Bennett: JZ 25
Better Than Ezra: A40 14
Big Kahuna: JZ 19
Big Lew BKA Popeye Reds: HSS 24; RBH 80; RP 3; RS 8
Bilal: B200 109; RBA 30; HSS 41; RA 49; RBH 51; RS 54, 71
Bjork: B200 51; EA 2; INT 12
Clint Black: CS 54
Black Eyed Peas: HSS 69
Black Rob: H100 60; HA 54; RA 26; RBH 26
The Black Crowes: RO 31
Terence Blanchard: JZ 10
Memphis Bleek: RBH 88
Blessed: CC 31; G4 9; IND 31
Mary J. Blige: B200 12; RBA 3; RBC 8, 10; H100 8; HA 7; HSS 67; RA 3; RBH 4, 93; RS 37; T40 27
The Blind Boys Of Alabama: GA 26
Blink-182: B200 67; PCA 41; MO 21, 22
Andrea Bocelli: CL 1, 2
Bon Jovi: PCA 27
Bond: CX 3; HS 22
Krazy Bone: B200 76; RBA 31
Michelle Branch: B200 94; A40 10; H100 31; HA 33; T40 14
Rick Braun: CJ 18, 24
Michael Brecker: JZ 23
Jim Brickman: NA 11; AC 13
Sarah Brightman: CX 6, 15; DSA 16; HSS 74
Chad Brock: CS 47
Brooks & Dunn: B200 114; CA 11; CCA 8; CS 3; H100 35; HA 31
Garth Brooks: CCA 20
Brotha Lynch Hung: B200 121; RBA 35
Foxy Brown: B200 95; RBA 26; RA 54; RBH 57
Junior Brown: CA 68
Shannon Brown: CS 53
Jimmy Buffett: PCA 43
Bush: MO 17; RO 13
Busta Rhymes: H100 100; RA 37; RBH 40
Apostle Thomas Isaiah Butler: GA 35
Butthole Surfers: MO 25
Tracy Byrd: CA 38; CS 30

—C—

Athena Cage: HSS 43; RS 45
Chris Cagle: CA 34; HS 23; CS 57
Cake: B200 80; A40 34; MO 20
Maria Callas: CL 14
The Calling: HS 30; A40 26
Cameo: DC 50; DSA 13; HSS 5
Los Caminantes: LA 46
Blu Cantrell: B200 46; RBA 24; H100 4; HA 3; HSS 66; LPS 30; RS 51; T40 3; TSS 15
Mariah Carey: B200 7; INT 13; RBA 6; STX 1; AC 21; DC 50; DSA 13; HSS 5; RA 58; RBH 65, 66; RS 5
Guiliano Carmignola: CL 4
Mary Chapin Carpenter: CA 46
Rodney Carrington: CA 48
Kurt Carr: CC 24; GA 7; HS 46
Kurt Carr Singers: CC 24; GA 7; HS 46
Jeff Carson: CA 43; HS 47; CS 20
Aaron Carter: B200 41, 133
Case: RBA 84; H100 23; HA 23; HSS 54; RA 9; RBH 10; RP 12; RS 30, 62
Johnny Cash: CCA 11
Eva Cassidy: INT 24; PCA 11
Tommy Castro Band: BL 5
C-BO: B200 121; RBA 35
Ceevox: DC 31
Manu Chao: LA 22; LPA 10
Chayanne: LPS 37
The Chemical Brothers: DC 25; DSA 9; HSS 42
Kenny Chesney: B200 90; CA 7; CS 23
El Chichicuilote: LA 49

Chocolate: LPS 35; LT 45
Charlotte Church: CX 10
Cirque Du Soleil: WM 3
City High: B200 87; RBA 82; H100 43; HA 49; RA 42; RBH 49; T40 21
Eric Clapton: BL 2; AC 15
Jameson Clark: CS 60
Roland Clark: DSA 22
Jimmy Cliff: RE 13
Linda Clifford: DC 33
Patsy Cline: CCA 13, 15
Rosemary Clooney: JZ 19
Club 3D: TSS 18
Tammy Cochran: CA 27; HS 14; CS 9
Coldplay: B200 140; A40 33
John Coltrane: JZ 8, 20, 22
Confederate Railroad: CA 69; CS 55
Conjunto Primavera: LA 24; RMA 13; LT 13, 20; RMS 5, 11
Control: RMS 34
Coo Coo Cal: H100 97; HSS 7; RA 74; RBH 37; RP 2; RS 4
Copa Cat Pack: JZ 19
Cornega: B200 183; HS 6; IND 9; RBA 41
The Corrs: AC 29
Nikka Costa: HS 19
Elvis Costello: CX 11
Costumbre: RMS 27
Deborah Cox: DC 1
Jimmy Cozier: RBA 62; HSS 27; RA 51; RBH 44; RS 33
The Cranberries: A40 30
Beverly Crawford: GA 38
Randy Crawford: CJ 10
Robert Cray: BL 7
Creed: B200 108; PCA 17
Creedence Clearwater Revival: PCA 42
Cristian: LA 21; LPA 9; LPS 6, 12, 15; LT 8, 28; TSS 11, 32
Celia Cruz: TSA 18
The Crystal Method: B200 142; EA 4; DC 16
Cuisillos De Arturo Macias: LT 34; RMS 18
Brian Culbertson: CJ 5
The Cult: RO 38
Mark Curry: H100 60; HA 54; RA 26; RBH 26

—D—

D12: B200 45; RBA 33; H100 94; HSS 8; RBH 90; RP 11; RS 28
Da Beatminerz: HS 31; RBA 61
Da Brat: RBH 65; RS 5
Daft Punk: EA 5; DC 11
Gigi D'Agostino: EA 13; H100 92
Dennis Da Menace: RBA 96; HSS 23; RBH 94; RP 4; RS 10
Lola Damone: HSS 46; RBH 98; RP 15; RS 34
Damozel: RS 47
Charlie Daniels: CCA 7; PCA 47
The Charlie Daniels Band: CCA 6; PCA 35
James Darren: JZ 5
Darude: EA 9; HS 25; IND 18
Craig David: B200 52; RBA 42; DSA 8; H100 17; HA 20; HSS 12; RBH 71; RS 23; T40 10
Miles Davis: JZ 11, 12; PCA 45
Days Of The New: RO 18
dc Talk: CC 40
Default: MO 39; RO 35
Def Leppard: PCA 4
Delerium: NA 10
John Denver: CCA 14
Depeche Mode: DC 8; DSA 12; HSS 58
The Derailers: CA 50
Destiny's Child: B200 33; RBA 38; DC 13; DSA 3, 14; H100 65, 83; HA 64; HSS 10, 70; RA 61; RBH 56, 68; RS 7, 66; T40 37
Louie DeVito: IND 41
Dez: GA 13; IND 38; RBA 83
Diamond Rio: CA 31; AC 6
Neil Diamond: B200 117; AC 28
Dido: PCA 3; A40 17, 29; AC 5; DC 21; H100 47; HA 43
Joe Diffie: CS 36
Digital Allies: DSA 19
Disturbed: B200 39; MO 9; RO 6
Dixie Chicks: B200 137; CA 15; CCA 5; PCA 21; CS 37, 56
DJ Romain: DC 33
DJ Screw: IND 50
DMX: RBC 12, 25; HSS 55; RA 36, 67; RBH 41, 61; RP 17; RS 38
The Donz: HSS 21; RS 18
The Doobie Brothers: B200 181
Dr. Dre: RA 49; RBH 51
Dream: B200 182; DSA 7; HSS 6; RS 24
Dream Street: B200 63; IND 3
Dream Theater: B200 120; INT 7
Drowning Pool: B200 34; MO 30; RO 21
Dru Down: IND 15; RBA 81
Drunken Master: HSS 46; RBH 98; RP 15; RS 34
Dub Pistols: DC 12
Huey Dunbar: TSA 9; LPS 16; LT 21; TSS 6
Jermaine Dupri: HSS 53; RA 53; RBH 45; RP 14; RS 32
Rocio Durcal: LA 64; LPS 27; LT 44
Bob Dylan: B200 5; INT 1
Dynamix: DC 24

—E—

Eagles: PCA 26
Kurt Elling: JZ 24

Missy "Misdemeanor" Elliott: B200 47; RBA 29; H100 15; HA 13; RA 12, 40; RBH 12, 42; T40 26
Richard Elliot: CJ 2
Empty Mynd: RP 24; RS 57
Enya: B200 19; INT 9; NA 1; PCA 2; A40 9; AC 1; H100 18; HA 17; T40 15
Esthero: DC 48
Melissa Etheridge: B200 148; A40 32
Faith Evans: RA 24, 32; RBH 27, 35
Rev. Clay Evans And The AARC Mass Choir: GA 17
Sara Evans: B200 144; CA 16; CS 41
Eve 6: A40 13; H100 59; HA 53; T40 30
Eve: B200 101; RBA 80; H100 9; HA 8; RA 42, 46; RBH 49, 50; T40 4
Nina Eve: DC 24
Cesaria Evora: WM 5
Exhale: HSS 29; RBH 86; RS 9

—F—

Fabulous: B200 4; RBA 2; H100 29; HA 27; RA 15, 43; RBH 15, 48; RS 69
Faithless: DC 46, 49
Jody Farias: LT 19; RMS 10
Fat Joe: RA 64; RBH 74
Alejandro Fernandez: LPS 18; LT 22; RMS 31
Vicente Fernandez: HS 48; LA 8, 20; RMA 5, 11; LT 9; RMS 3
FFH: B200 163; CC 6
La Firma: RMS 24
First Choice: DC 18
Cevin Fisher: DC 3
Five For Fighting: B200 82; A40 7; H100 53; HA 52; T40 25
Ben Folds: B200 42; INT 11; MO 32
Luis Fonsi: TSS 25
Willia Ford: B200 179; DSA 5; H100 64; HSS 22; T40 36
Jeff Foxworthy: CA 59
Russ Freeman: CJ 16
Fuel: B200 58; A40 23; H100 80; MO 36; RO 29
Nelly Furtado: B200 35; A40 16; H100 34; HA 39; T40 18

—G—

Juan Gabriel: LPS 13, 14; LT 12, 18; RMS 25
Peter Gabriel: A40 27
Gaelic Storm: WM 4
Jeffrey Gaines: IND 43; A40 31
Bill & Gloria Galtner And Their Homecoming Friends: CC 25
Galactic: CJ 8
Gangsta Blac: HS 36; IND 20; RBA 74
Gangsta Boo: B200 158; RBA 45
Marvin Gaye: RBC 19; H100 89; RA 28; RBH 28, 92
El General: LA 65; TSA 7
G'Fellas: IND 44; RBA 75
Angela Gheorghiu: CL 7
Ghostface Killah: RBH 85; RS 63
Bebel Gilberto: WM 7
Vince Gill: CCA 23
Billy Gilman: CA 42, 44
Ginuwine: B200 37; RBA 15; H100 13; HA 10; RA 1; RBH 3; RS 56
Gipsy Kings: LA 52; WM 8
Gisselle: TSS 36
Godsmack: B200 149; PCA 24; MO 38; RO 12, 14, 19
Gorillaz: B200 21; INT 22; H100 57; HA 57; MO 7
Stone Gossard: HS 37
John Got'ti: RP 23; RS 55
El Gran Combo: TSS 12
David Gray: B200 103
Macy Gray: A40 24; HSS 69
James Grear & Company: GA 31
Al Green: PCA 46; RBC 3
Green Velvet: DC 30
Lee Greenwood: CA 66; CCA 1, 2, 12; PCA 8, 13; AC 12; CS 16; H100 16; HA 14
Pat Green: CS 49
John P. Kee: GA 22
Groove Armada: HS 15
Grupo Bryndis: B200 198; HS 12; LA 4; RMA 3; RMS 40
Grupo Exterminador: LA 25; RMA 14
Grupo Mojado: RMS 28
Grupo Niche: TSA 13
Grupomania: TSS 27
Guardianes Del Amor: LA 66
Juan Luis Guerra 440: TSA 10; LPS 39; TSS 37
Guns N' Roses: PCA 33
Amaury Gutierrez: LPS 33
Buddy Guy: BL 1

—H—

James Hall & Worship And Praise: GA 23
Fred Hammond: GA 25
Handsome Devil: MO 27
Gabriel Hardeman Delegation: GA 27
Lisa Hartman Black: CS 54
Tramaine Hawkins: GA 6; HS 43
Pastor Woodrow Hayden And Shiloh: GA 16; IND 49
Oscar A. Hayes & Abundant Life Fellowship: GA 28
Hayseed Dixie: CA 75
Lashun Pace: DC 35
Don Henley: AC 17
Henrik: LT 43; TSS 34

Eddy Herrera: TSS 26
Hi-Tek: RA 71; RBH 77
John Hiatt: B200 89; IND 4; INT 4
Elder Jimmy Hicks And The Voices Of Integrity: GA 18
Faith Hill: B200 164; CA 21; CCA 22; AC 2; CS 35, 45, 46; H100 75; HA 72
Pat Hodges: DC 32
Billie Holiday: JZ 18
Steve Holy: CA 67; CS 32
Whitney Houston: H100 50; HA 45; RA 47; RBH 54; TSS 38
Rebecca Lynn Howard: AC 13
Los Humildes: RMS 30
Los Huracanes del Norte: LA 70; RMS 39

—I—

Enrique Iglesias: H100 44; HA 44; LPS 4; LT 10; T40 33
Ilo: DC 43
Incubus: B200 104; A40 6; H100 22, 73; HA 21, 70; MO 3; RO 7; T40 13
Information Society: DC 17
Intocable: LA 32, 58; RMA 18; LT 48; RMS 23, 29
Ronald Isley: B200 26; RBA 10; H100 24; HA 24; RA 6; RBH 7
The Isley Brothers: B200 26; RBA 10; H100 24; HA 24; RA 6; RBH 7
Ismael Miranda: TSS 28

—J—

Michael Jackson: H100 14; HA 15; RA 16; RBH 17; T40 20
Alan Jackson: B200 129; CA 14, 55; CCA 17; CS 2; H100 40; HA 35
Janet Jackson: B200 50; RBA 50; RBC 13; A40 28; H100 7; HA 16; HSS 2; RBH 33; RS 2; T40 8
Jadakiss: B200 32; RBA 13; RA 35, 49, 68; RBH 36, 51, 72; RS 72
Jagged Edge: B200 49; RBA 28; DSA 1; H100 3; HA 6; HSS 1; RA 10, 72; RBH 1, 83; RS 1; T40 12
Jaguars: LA 28; LPA 11
Jahheim: B200 99; RBA 27; H100 74; HA 71; RA 20; RBH 21; RS 52, 73
Jailbird: RP 16; RS 36
Bishop T.D. Jakes & The Potter's House Mass Choir: GA 14
Boney James: CJ 24
Etta James: BL 14; JZ 1
Jamiroquai: B200 44; EA 1; INT 20; DC 5
Jarabe De Palo: LPS 38; TSS 33
Jay-Z: B200 1; INT 23; RBA 1; RBC 4; H100 10; HA 9; HSS 15, 19; RA 5, 41, 60; RBH 5, 38, 67; RP 7; RS 15, 27; T40 32
Wyclef Jean: HSS 34; RS 41
Alih Jey: LPS 36
Jose Alfredo Jimenez: LA 34, 41; RMA 19
Jimmy Eat World: B200 141; MO 24
Joan Borysenko: CL 8
Jodeci: RBC 20, 22
Elton John: PCA 49; AC 16
Carolyn Dawn Johnson: B200 152; CA 17; CS 8; H100 67; HA 62
Jack Johnson: IND 27
Syleena Johnson: RBA 93
Jonell: RA 71; RBH 77
George Jones: CS 58
Sumi Jo: CL 12
Journey: PCA 28
Joyce Cooling: CJ 17
Juanes: LA 36; LPA 15; LPS 24; LT 47; TSS 14
The Judds: CCA 21
Jump 5: CC 23; HS 44
Juvenile: B200 27; RBA 11; RBC 5; H100 71; HA 69; RA 22; RBH 23; RS 64

—K—

Kaci: HSS 75
Anthony Kearns: WM 6
Ronan Keating: HSS 73
John P. Kee: GA 22
Robert Earl Keen: B200 111; CA 10; HS 1; INT 2
Toby Keith: B200 29, 169; CA 2, 23; CCA 3; PCA 18; CS 7, 25; H100 54; HA 48
Kelis: RA 54; RBH 57
R. Kelly: B200 106; RBA 37; RBC 24; H100 48; HA 46; HSS 15; RA 14, 41, 64; RBH 14, 38, 74; RS 27, 44
Sammy Kershaw: CA 73
Alicia Keys: B200 3; INT 3; RBA 9; H100 1; HA 1; LPS 40; RA 4; RBH 6; RS 53; T40 1; TSS 21
Kid Rock: PCA 23
B.B. King: BL 2
Frankie Knuckles: DC 20
Habib Koite: WM 10
Kokane: RA 55; RBH 63
Dave Koz: CJ 14
Diana Krall: INT 10; JZ 7, 13
Alison Krauss & Union Station: B200 74; CA 5; INT 15
Lenny Kravitz: B200 143; MO 23; RO 28
Danny Krivit: DC 33
Kuru: B200 155; IND 7; RBA 60

—L—

k.d. lang: B200 188
Lashun Pace: DC 37
The Latin All Stars: LA 61, 67
Kenny Lattimore: RA 66; RBH 73

Tracy Lawrence: CS 50
 Leahy: WM 15
 LeLe: H100 95; RA 33; RBH 34; RS 60
 Melina Leon: LA 26; TSA 2; LPS 11; LT 23; TSS 4
 Gerald Levert: RA 45; RBH 53
 Huey Lewis & The News: AC 25
 La Ley: LA 15; LPA 6; LPS 21; LT 40; TSS 22
 LFO: B200 147; H100 52; HA 56; T40 23
 The LFT Church Choir: GA 36
 Liberation: LA 51
 Ottmar Liebert: NA 12
 Lifehouse: B200 93; A40 1; H100 11; HA 11; T40 7
 Lil Bow Wow: B200 180; RBA 90; HSS 61; RBH 75;
 RP 21; RS 48
 Lil' Flip: RBA 95
 Lil Jon & The East Side Boyz: B200 123; IND 6;
 RBA 40
 Lil' Kim: RA 65; RBH 76
 Lil' Mo: RBA 67; RA 43; 57; RBH 48, 62
 Lil' Romeo: B200 85; RBA 47; RBH 91; RS 74
 Lil' Wayne: RBA 88; H100 96; RA 38; RBH 39
 Lil' Zane: HSS 57; RS 68
 Limp Bizkit: B200 57; PCA 39
 Linkin Park: B200 8; INT 25; H100 84; MO 10, 15;
 RO 8, 33
 Johannes Linstead: NA 6
 Lit: MO 13; RO 32
 Live: MO 29; RO 11
 LL Cool J: RBH 89; RP 18; RS 39
 Lonestar: B200 78; CA 6; CCA 9; AC 22; CS 18, 21
 Long Beach Dub Allstars: B200 59
 Cachaito Lopez: LA 74; TSA 8; WM 12
 Jennifer Lopez: B200 15; RBA 16; DSA 6; H100 2;
 HA 2; HSS 38; RA 2; RBH 2; RS 19; T40 2
 Pete Lorimer: DC 35
 The Love Doctor: IND 39; RBA 76
 Love Selective: DC 47
 Patty Loveless: CA 40
 Nick Lowe: IND 36
 Ludacris: B200 131; RBA 69; H100 41; HA 38; RA
 19; RBH 19, 65; RS 5
 Ludacris: RBH 89; RP 18; RS 39
 Richard Luzzi: DSA 19

-M-

M&S Presents The Girl Next Door: DC 28
 Mack 10: H100 96; RA 38; RBH 39
 Kelli Mack: HSS 28; RS 17
 Madison Avenue: DC 39
 Madonna: B200 115; PCA 30; DSA 10, 17, 23; HSS
 45, 63, 71
 Mark McGuinn: CA 51; CS 28
 Cheb Mami: DSA 24
 Victor Manuelle: TSA 19; LT 41; TSS 5
 Eric Marienthal: CJ 19
 Bob Marley: PCA 9; RBC 16; RE 6
 Bob Marley And The Wailers: RE 1
 Damian Jr. Gong Marley: RE 2
 Marsha: DSA 21
 Ricky Martin: LA 40; LPA 17
 Rogelio Martinez: RMS 15, 35
 Mary Mary: B200 173; CC 7; GA 2; RBA 71
 matchbox twenty: B200 128; A40 18, 20, 25; AC 3
 Keiko Matsui: CJ 3
 Dave Matthews Band: B200 72; A40 4; H100 28;
 HA 28; MO 40; T40 16
 Kevin Max: CC 29
 Maxwell: B200 14; RBA 4; RBC 18; H100 42; HA
 36; RA 11; RBH 11
 Yo-Yo Ma: CL 3
 Martina McBride: CS 15; H100 86
 Lila McCann: CA 72
 Delbert McClinton: BL 6; CA 62
 Donnie McClurkin: B200 130; CC 4; GA 1; RBA 46
 Brian McComas: CS 51
 Liz McComb: GA 21
 Susannah McCorkle: JZ 6
 Reba McEntire: CA 71; CS 11; H100 70; HA 66
 Tim McGraw: B200 60, 107; CA 4, 9; CS 6, 33;
 H100 51; HA 47
 Brian McKnight: B200 18; RBA 7; H100 66; HA 61;
 RA 18; RBH 20
 John Mellencamp: PCA 31; A40 37
 Roy D. Mercer: CA 56, 58
 Mercury Rev: HS 17
 MercyMe: CC 20; HS 40
 Mesh: RO 37
 Jo Dee Messina: CA 30; AC 24; CS 33
 Metallica: PCA 6
 Methrone: HS 13; IND 13; RBA 43
 Edgar Meyer: CL 3
 Mickey: H100 96; RA 38; RBH 39
 Luis Miguel: LA 73
 Christina Milian: DC 14; H100 33; HSS 3; RBH 58;
 RS 6; T40 40
 Marcus Miller: CJ 6
 Ronnie Milsap: CA 65
 Kylie Minogue: DC 29
 Rob Mirage: DC 42
 MixMaster Mike: IND 46
 Moby: PCA 14; HSS 62
 Mona Monet: DC 3
 Jane Monheit: IND 30; JZ 2, 16
 Ricardo Montaner: LA 33; LPA 13; LPS 9, 20; LT
 25, 35; TSS 10, 40
 Dr. Ed Montgomery: GA 19
 Montgomery Gentry: CA 28; CS 38
 Mandy Moore: B200 165
 Morcheeba: EA 14; IND 28
 Lorrie Morgan: CA 73

Brandy Moss-Scott: HSS 33; RS 21
 Mr. Cheeks: RA 52; RBH 52; RP 25; RS 58
 Mr. Spittfire: HS 41; IND 22; RBA 64
 Mr. Vegas: RE 5
 Mudvayne: B200 171; RO 40
 Nicole C. Mullen: B200 151; CC 5; HS 3
 Samantha Mumba: HSS 25
 Ricky Munoz: RMS 24
 Anne Murray: CA 49
 Keith Murray: RBH 89; RP 18; RS 39
 Musiq Soulchild: RBA 65; H100 90; RA 29; RBH
 31
 Mystic: HS 33; RBA 85
 Mystikal: RA 58; RBH 66

-N-

Nate Dogg: H100 29, 41; HA 27, 38; HSS 53; RA
 15, 19, 53; RBH 15, 19, 45; RP 14; RS 32, 69
 Dave Navarro: MO 37
 Ednita Nazario: LPS 22; LT 38; TSS 13
 Luna Negra: NA 12
 Frankie Negron: LA 56; TSA 5; LT 49; TSS 8
 Nelly: B200 53; RBA 52; DSA 1; H100 3; HA 6;
 HSS 1; RA 10, 56; RBH 1, 60, 81; RS 1, 65; T40
 12
 Willie Nelson: CCA 16
 The Neptunes: RA 75; RBH 87
 New Found Glory: HS 32
 New Life Community Choir: GA 22
 New Order: DC 6; DSA 4; HSS 37
 Newsboys: CC 33
 Olivia Newton-John: B200 150
 Nickel Creek: B200 196; CA 25; HS 11; IND 11
 Nickelback: B200 2, 190; HS 9; INT 5; H100 58;
 HA 51; MO 1; RO 1
 Stevie Nicks: B200 172; DSA 25
 Tito Nieves: LPS 31; LT 33; TSS 3
 Nirvana: PCA 32
 Nivea: HSS 9; RS 29
 Noelia: LPS 26
 Nonchalant: HSS 24; RBH 80; RP 3; RS 8
 Noreaga: RA 73; RBH 79
 The Notorious B.I.G.: RBC 23
 No Use For A Name: IND 35
 'N Sync: B200 16; AC 8; H100 63; HA 67; T40 31;
 TSS 20
 La Nueva Patrulla 15: TSS 19
 Nydia: LPS 14; LT 12; RMS 25

-O-

Paul Oakenfold: EA 7; HS 21; IND 16
 Mark O'Connor: CL 3
 The O'Jays: RA 70; RBH 82
 Old Friends Quartet: CC 30
 Jamie O'Neal: CA 33; HS 18; CS 17, 39; H100 69;
 HA 65
 Orbital: EA 8; HS 24; IND 17
 El Original De La Sierra: LA 29; RMA 16; LT 36;
 RMS 19
 Los Originales De San Juan: LA 14; RMA 9
 Original P: HSS 50; RBH 99; RP 6; RS 14
 Ozzy Osbourne: RO 2
 O-Town: B200 113; AC 10; DSA 2; H100 26; HA 30;
 HSS 17; T40 24
 OutKast: B200 195; RBA 97
 Ozomatli: B200 138; HS 2; LA 1; LPA 1

-P-

Petey Pablo: H100 49; HSS 4; RA 31; RBH 18; RP
 1; RS 3
 Lindsay Pagano: HSS 13
 Jennifer Paige: A40 35
 Palomo: LA 11; RMA 7; LT 3; RMS 1
 Paola & Chiara: DC 38
 Twila Paris: CC 21
 Dolly Parton: CA 63
 Brad Paisley: CA 32; CS 29
 Pastor Troy: RBA 68
 P. Diddy & The Bad Boy Family: B200 48; RBA 23
 Pennywise: IND 21
 Pesado: LT 42; RMS 22
 Pet Shop Boys: DC 23
 Andrew Peterson: CC 27; INT 8
 Tom Petty And The Heartbreakers: PCA 12
 Kelly Joe Phelps: BL 11
 The Philadelphia Experiment: JZ 14
 Phillips, Craig And Dean: CC 26
 Philly's Most Wanted: RBA 92; RBH 96
 Pink Floyd: PCA 10
 Alexandre Pires: LPS 19; LT 31
 Play: HSS 40
 Plus One: CC 22
 P.O.D.: B200 6; CC 1; INT 16; MO 16; RO 16
 Point Of Grace: CC 11
 Poison: PCA 40
 Ian Pooley: DC 48
 Larry Poteat: HSS 48; RP 13; RS 31
 Jesse Powell: RBA 72; RA 69; RBH 78
 Po' White Trash And The Trailer Park Symphony:
 HSS 30; RBH 95; RP 5; RS 11
 Pras: HSS 60
 Julio Preciado Y Su Banda Perta Del Pacifico: LT
 37; RMS 20
 Elvis Presley: B200 153
 Primer 55: HS 50
 Celeste Prince: DC 37
 Prince: B200 119
 The Product G&B: HSS 34; RS 41
 Project Pat: RBA 73
 Psycster: RS 75

Public Announcement: RBA 63; H100 95; RA 33;
 RBH 34; RS 60
 Puddle Of Mudd: B200 30; MO 5; RO 3
 Puerto Rican Power: TSS 24
 Puff Daddy: H100 60; HA 54; RA 26, 75; RBH 26,
 87, 100

-Q-

A.B. Quintanilla Y Los Kumbia Kings: LA 6; LPA 2;
 RMS 33

-R-

Rabanes: TSS 17
 Radical For Christ: GA 25
 Radiohead: B200 167; HSS 36
 Raekwon: RBH 85; RS 63
 Rank 1: DC 44
 Shabba Ranks: RE 11
 Rascal Flatts: CA 29; HS 16
 Peter Rauhofer: DC 23
 Ravin: WM 14
 Collin Raye: CS 44
 Ray J: RBA 99; RA 59; RBH 64
 Rayvon: HSS 59
 Redman: RBA 79
 Regina: GA 24
 Relient K: CC 19; HS 39
 Res: HS 26; RBA 86
 Nicki Richards: DC 20
 Lionel Richie: AC 19
 Andre Rieu: CX 13, 14
 LeAnn Rimes: CA 37; CCA 24; AC 11, 27; HSS 20
 The Rippingtons: CJ 16
 Rising Son: HSS 72; RS 61
 Jenni Rivera: RMS 37
 Jerry Rivera: LPS 34; LT 27; TSS 9
 Juan Rivera: LA 38
 Lupillo Rivera: LA 9; RMA 6; LT 16, 26; RMS 7, 14
 RL: RA 65; RBH 76
 Robbie Rivera: DC 4
 Kenny Rogers: CS 48
 Tito Rojas: TSA 11
 German Roman Y Su Banda Republica: RMS 36
 Royce Da 5'9": RA 63; RBH 70
 Paulina Rubio: HS 35; LA 7; LPA 3; LPS 5, 32; LT
 15; TSS 29
 Ruff Endz: RBH 88
 Ja Rule: B200 96; RBA 58; RBC 17; DSA 6; H100 2,
 23; HA 2, 23; HSS 38, 54; RA 2, 9; RBH 2, 10;
 RP 12; RS 19, 30; T40 2
 Tim Rushlow: CS 52
 RZA As Bobby Digital: B200 54; IND 1; RBA 17

-S-

Sade: B200 132; PCA 50; RBA 78; RBC 11; DSA 18
 Saliva: B200 112; MO 28; RO 20, 24
 Gilberto Santa Rosa: LA 44; TSA 3; LPS 8; LT 11;
 TSS 2
 Antony Santos: TSA 17
 Savage Garden: AC 20
 Boz Scaggs: B200 146; INT 17
 S Club 7: AC 14; HSS 52
 Jill Scott: B200 65; RBA 21; H100 81; RA 21; RBH
 22
 Joan Sebastian: IND 26; LA 12, 53; RMA 8; LT 24;
 RMS 13
 Secret Garden: NA 9
 Bob Seger & The Silver Bullet Band: PCA 7
 Selah: CC 34
 Selena: LA 42; LPA 18
 Sergio & Odair Assad: CL 15
 Erick Sermon: H100 89; RA 28; RBH 28, 92
 Seven Channels: RO 34
 Seven Mary Three: RO 39
 Shaggy: B200 84; RBA 91; HSS 59
 Shakira: LA 43; LPA 19; LPS 1; LT 6; TSS 30
 Shanokee: DC 44
 SheDaisy: CCA 19
 Blake Shelton: B200 116; CA 12; CS 5; H100 36;
 HA 37; HSS 18
 Si Se: LA 60
 Beanie Sigel: B200 184; RBA 51
 Silk: RBA 77
 Jessica Simpson: B200 189; H100 88; T40 38
 Sizzla: RE 8
 Ricky Skaggs: CA 35
 Skillet: CC 17; HS 29
 Skillz: RS 59
 Slayer: B200 28; INT 18
 Fatboy Slim: EA 11; DSA 22
 Slipknot: B200 31; RO 30
 Richard Smallwood With Vision: CC 16; GA 4; HS
 27
 Smash Mouth: A40 5; H100 45; HA 50; T40 22
 Esther Smith: GA 20
 Michael W. Smith: B200 20; CC 2
 Snoo Dogg: B200 62; IND 2; RBA 20, 89; RBC
 15; RA 55, 65; RBH 63, 76
 Soil: B200 193; HS 10; RO 26
 Marco Antonio Solis: IND 29; LA 13; LPA 5; LPS 7;
 LT 1; RMS 9
 Son By Four: TSA 15
 Sonicflood: CC 37
 Chris Soul: DC 42
 Soulja Slim: IND 14; RBA 55
 Soul Logic: DC 19
 Soul'Amour: DC 41
 Bubba Sparxxx: H100 27; HA 26; RA 13; RBH 13;
 RP 20; RS 46
 Britney Spears: B200 166

Chris Spheeris: NA 14
 Spyro Gyra: CJ 13
 St. Germain: CJ 7
 Staind: B200 13; INT 14; PCA 29; A40 8; H100 6;
 HA 5; MO 8, 12, 34; RO 5, 10, 25; T40 5
 Jeffrey Steele: CS 42
 Gwen Stefani: H100 9; HA 8; HSS 62; RA 46; RBH
 50; T40 4
 Sting: DSA 24
 St. Lunatics: B200 68; RBA 39
 Angie Stone: RA 62; RBH 69
 Stone Temple Pilots: MO 31; RO 27
 George Strait: CA 45
 Styles: RA 68; RBH 72; RS 72
 Styx: PCA 48
 Sublime: PCA 44
 Sugar Ray: B200 125; A40 3; AC 30; H100 21; HA
 22; T40 11
 Sugarbamb: A40 39
 Sum 41: B200 36; H100 77; HA 73; MO 4
 Super: RS 70
 Supervision: RS 67
 Survivalist: HSS 39; RP 8; RS 16
 Svala: HSS 64
 System Of A Down: B200 11; PCA 34; MO 18; RO
 15

-T-

Tait: CC 35
 Tamia: DC 7; DSA 15; HSS 35; RS 43
 Tank: RBA 54; RA 44; RBH 47
 Olga Tanon: LA 18; TSA 1; LPS 3; LT 4; TSS 1
 Tantric: B200 157; MO 33; RO 9
 Tata + Brando: HSS 48; RP 13; RS 31
 James Taylor: PCA 16
 Johnnie Taylor: BL 9
 Tech N9ne: RBA 94
 Los Temerarios: LA 27; RMA 15; RMS 26
 Tesla: INT 21
 Tha Dogg Pound: B200 159; IND 8; RBA 66
 Tha Eastsidaz: B200 62; IND 2; RBA 20; RA 55;
 RBH 63
 Thalia: HS 20; LA 5, 50; RMA 4; LPS 29; RMS 32
 That Kid Chris: DC 40
 They Might Be Giants: B200 134
 Third Day: CC 15
 Carl Thomas: RA 32; RBH 35, 85; RS 63
 Dante Thomas: HSS 60
 Marty Thomas: DC 45
 Cyndi Thomson: B200 126; CA 13; CS 1; H100 32;
 HA 29; HSS 65
 Three Mo' Tenors: CX 5
 Los Tigres Del Norte: B200 186; HS 7; IND 10; LA
 3; RMA 2; LT 14; RMS 8
 Tigrillo: LA 55; LT 32; RMS 17
 Timbaland: H100 99; TSS 31
 Aaron Tippin: CA 53; CS 43
 Wayman Tisdale: CJ 9
 Kevin Toney: CJ 23
 Tool: B200 81; H100 72; HA 68; MO 6; RO 4
 Tommy Torres: TSS 39
 Tower Of Power: CJ 15
 Toya: B200 187; HS 8; DSA 20; H100 56; HA 58;
 HSS 26; RS 40; T40 28
 Train: B200 38; A40 2; AC 23; H100 12; HA 12; T40
 9
 Randy Travis: CA 52, 61
 Trickside: A40 38
 Trick Daddy: B200 40; RBA 19; H100 20; HA 19;
 RA 8; RBH 9; RP 22; RS 49
 Trick Pony: B200 162; CA 20; CS 13; H100 76; HSS
 44
 Tricky: MO 29; RO 11
 Los Tri-O: LA 19; LPA 8; LPS 17; LT 30
 Travis Tritt: B200 154; CA 18, 70; CS 10; H100 68;
 HA 63
 Los Tucanes De Tijuana: LA 47; LT 17; RMS 6
 Barbara Tucker: DC 15
 Turk: RBA 98
 Shania Twain: CCA 4; PCA 19
 Ronan Tynan: WM 6
 Steve Tyrell: JZ 21
 Tyrese: B200 135; RBA 49; H100 79; HA 75; RA
 23; RBH 24
 Moses Tyson, Jr.: GA 15; IND 42

-U-

U2: B200 66; PCA 5; A40 21; H100 62; HA 60; MO
 35; RO 36; T40 34
 UB40: RE 4
 Uncle Kracker: B200 77; A40 12; AC 9; H100 37;
 HA 34
 Keith Urban: CA 41; HS 42; CS 12; H100 78; HA 74
 Urban Knights: CJ 1
 Usher: B200 23; RBA 12; DSA 11; H100 5, 87; HA
 4; HSS 32; RA 17, 30; RBH 16, 29, 100; RS 22;
 T40 6
 Utah Saints: DC 36

-V-

Jaci Velasquez: LA 17; LPA 7; LPS 2; LT 5; TSS 16
 Ian Van Dahl: DSA 21
 Luther Vandross: B200 70; RBA 25; H100 91; HSS
 16; RA 34; RBH 32; RS 20
 Phil Vassar: CA 39; HS 38; CS 14; H100 82
 Jimmie Vaughan: BL 4
 Stevie Ray Vaughan And Double Trouble: BL 13
 Chuy Vega Y Los Nuevos Cadetes: LA 63
 Tony Vega: TSS 35
 Veggie Tunes: IND 25

Maxim Vengerov: CL 11
 The Verve Pipe: A40 22
 Alicia Villareal: LA 37; RMA 20
 Angelito Villalona: TSS 7
 Carlos Vives: TSA 20
 Anne Sofie Von Otter: CX 11

-W-

The Wailers: PCA 9; RBC 16
 Clay Walker: CA 64; CS 31
 Hezekiah Walker: GA 36
 Kim Waters: CJ 11
 Russell Watson: B200 191; CX 2
 Weezer: B200 56; PCA 25; A40 36; MO 11, 19
 Gillian Welch: HS 45; IND 24
 Westbound Soljaz: HSS 50; RBH 99; RP 6; RS 14
 Kirk Whalum: CJ 25
 Whatever, Girl: DC 10
 Barry White: RBC 21
 The Wild Strawberries: DC 22
 Hank Williams Jr.: CCA 10
 Doug Williams: GA 11; IND 33
 Lee Williams And The Spiritual QCs: GA 33
 Melvin Williams: GA 11; IND 33
 Mark Wills: CA 26; CS 24
 Andre Wilson: RBH 96
 CeCe Winans: B200 192; CC 8; GA 3, 29; RBH 97
 The Wiseguys: PCA 22; A40 19; H100 55; HA 59;
 T40 29
 Lee Ann Womack: B200 98; CA 8; AC 4
 The Word: BL 8
 Darryl Worley: CA 54
 Chely Wright: CS 27
 Finbar Wright: WM 6
 Keke Wyatt: HSS 51; RS 35

-Y-

Yaire: LPS 23; LT 46
 Yanni: NA 3, 4, 5
 Trisha Yearwood: B200 168; CA 22; CCA 18; CS 4;
 H100 46; HA 42
 Pete Yorn: B200 161; HS 4; A40 40
 The Young Millionaires: HSS 49; RP 9; RS 25
 Young Phantom: HSS 47; RP 10; RS 26

-Z-

Zoegirl: CC 38

-SOUNDTRACKS-

Ally McBeal: For Once In My Life Featuring
 Vonda Shepard: STX 23
 American Pie 2: B200 43; STX 3
 Captain Corelli's Mandolin: CX 4
 Coyote Ugly: B200 55; CA 3; STX 4
 Crouching Tiger, Hidden Dragon: CX 8
 Down From The Mountain: B200 156; CA 19;
 STX 15
 Duets: STX 24
 Exit Wounds — The Album: B200 185; STX 18
 The Fast And The Furious: B200 118; STX 14
 Finding Forrester: JZ 15
 Grease: STX 21
 Hannibal: CX 9
 Hardball: B200 86; RBA 44; STX 7
 Josie & The Pussycats: B200 200; STX 20
 Kingdom Come: GA 30
 Lara Croft: Tomb Raider: EA 12
 Love & Basketball: IND 47
 Moulin Rouge: B200 88; STX 8
 O Brother, Where Art Thou?: B200 24; CA 1;
 INT 6; STX 2
 Pearl Harbor: B200 177; STX 17
 The Princess Diaries: B200 91; STX 9
 Remember The Titans: STX 22
 Rock Star: B200 102; STX 11
 Romeo Must Die — The Album: STX 25
 Rush Hour 2: B200 110; RBA 57; STX 13
 Save The Last Dance: B200 105; STX 12
 Shrek: B200 100; STX 10
 Songcatcher: CA 60
 Spongebob Squarepants Original Theme
 Highlights: B200 176; STX 16
 Sweet November: B200 194; STX 19
 Tae-Bo Inspirational: Walk By Faith...Not By
 Sight: GA 12; IND 34
 Tortilla Soup: WM 9
 Training Day: B200 64; RBA 22; STX 5
 Where The Heart Is: CA 74
 Woman On Top: WM 11

-VARIOUS ARTISTS-
 on The Billboard 200

Classical Hits: 75
 Non Stop '90s Rock: 139
 Now 6: 83
 Now 7: 9
 Ozzfest 2001: The Second Millennium: 145
 Songs 4 Worship — Shout To The Lord: 73
 The 41st Side: 97
 The Prayer Of Jabez: Music... A Worship Expe-
 rience: 197
 The Source Hip-Hop Music Awards 2001: 61
 Totally Dance: 136
 Violator The Album V2.0: 160

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1	2 Weeks At Number 1
1	9	9	HOW YOU REMIND ME Roadrunner	Nickelback
2	17	2	SMOOTH CRIMINAL New Noise/DreamWorks	Affen Ant Farm
3	6	3	I WISH YOU WERE HERE Immortal/Epic	Incubus
4	23	4	FAT LIP Island/IDJMG	Sum 41
5	13	5	CONTROL Flawless/Geffen/Interscope	Puddle Of Mudd
6	20	6	SCHISM Tool/Dissection/Volcano	Tool
7	13	7	CLINT EASTWOOD Virgin	Gorillaz
8	15	8	FADE Flip/Elektra/EEG	Staind
9	15	9	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
10	11	10	CRAWLING Warner Bros.	Linkin Park
11	11	11	ISLAND IN THE SUN Geffen/Interscope	Weezer
12	10	12	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
13	15	13	LIPSTICK AND BRUISES Dirty Maroon/RCA	Lit
14	16	14	GIVING IN Arista	Adema
15	20	15	IN THE END Warner Bros.	Linkin Park
16	24	16	ALIVE Atlantic	P.O.D.
17	22	17	SPEED KILLS Atlantic	Bush
18	17	18	CHOP SUEY American/Columbia	System Of A Down
19	14	19	HASH PIPE Geffen/Interscope	Weezer
20	19	20	SHORT SKIRT / LONG JACKET Columbia	Cake
21	36	21	STAY TOGETHER FOR THE KIDS MCA	Blink-182
22	23	22	THE ROCK SHOW MCA	Blink-182
23	39	23	DIG IN Virgin	Lenny Kravitz
24	18	24	BLEED AMERICAN DreamWorks	Jimmy Eat World
25	27	25	THE SHAME OF LIFE SurfDog/Hollywood	Butt Hole Surfers
26	21	26	BECAUSE I GOT HIGH Universal	Atroman
27	29	27	MAKIN' MONEY DIRTY MARTIN/RCA	Handsome Devil
28	26	28	CLICK CLICK BOOM Island/IDJMG	Saliva
29	25	29	SIMPLE CREED Radioactive/MCA	Live Featuring Tricky
30	12	30	BODIES Wind-up	Drowning Pool
31	4	31	HOLLYWOOD BITCH Atlantic	Stone Temple Pilots
32	28	32	ROCKIN' THE SUBURBS Epic	Ben Folds
33	30	33	ASTOUNDED Mavens	Tantric
34	35	34	OUTSIDE Flip/Elektra/EEG	Staind
35	37	35	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
36	32	36	BAD DAY Epic	Fuel
37	NEW	37	HUNGRY Capitol	Dave Navarro
38	NEW	38	BAD MAGICK Republic/Universal	Godsmack
39	NEW	39	WASTING MY TIME TVT	Default
40	38	40	THE SPACE BETWEEN RCA	Dave Matthews Band

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1	3 Weeks At Number 1
1	1	10	HOW YOU REMIND ME Roadrunner	Nickelback
2	2	2	GETS ME THROUGH Epic	Ozzy Osbourne
3	4	3	CONTROL Flawless/Geffen/Interscope	Puddle Of Mudd
4	3	4	SCHISM Tool/Dissection/Volcano	Tool
5	5	5	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
6	7	6	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
7	8	7	I WISH YOU WERE HERE Immortal/Epic	Incubus
8	6	8	CRAWLING Warner Bros.	Linkin Park
9	10	9	ASTOUNDED Mavens	Tantric
10	11	10	FADE Flip/Elektra/EEG	Staind
11	12	11	SIMPLE CREED Radioactive/MCA	Live Featuring Tricky
12	13	12	GREED Republic/Universal	Godsmack
13	23	13	SPEED KILLS Atlantic	Bush
14	19	14	BAD MAGICK Republic/Universal	Godsmack
15	14	15	CHOP SUEY American/Columbia	System Of A Down
16	25	16	ALIVE Atlantic	P.O.D.
17	18	17	GIVING IN Arista	Adema
18	21	18	HANG ON TO THIS Dupart/Geffen/Interscope	Days Of The New
19	16	19	AWAKE Republic/Universal	Godsmack
20	17	20	YOUR DISEASE Island/IDJMG	Saliva
21	9	21	BODIES Wind-up	Drowning Pool
22	20	22	BE LIKE THAT Republic/Universal	3 Doors Down
23	24	23	SMOOTH CRIMINAL New Noise/DreamWorks	Alien Ant Farm
24	15	24	CLICK CLICK BOOM Island/IDJMG	Saliva
25	26	25	OUTSIDE Flip/Elektra/EEG	Staind
26	9	26	HALO J	Soil
27	5	27	HOLLYWOOD BITCH Atlantic	Stone Temple Pilots
28	NEW	28	DIG IN Virgin	Lenny Kravitz
29	16	29	BAD DAY Epic	Fuel
30	6	30	LEFT BEHIND Roadrunner	Slipknot
31	14	31	SOUL SINGING V2	The Black Crowes
32	3	32	LIPSTICK AND BRUISES Dirty Maroon/RCA	Lit
33	2	33	IN THE END Warner Bros.	Linkin Park
34	7	34	BREATHE Palm	Seven Channels
35	2	35	WASTING MY TIME TVT	Default
36	2	36	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
37	NEW	37	MAYBE TOMORROW The Label	Mesh
38	21	38	RISE Lava/Atlantic	The Cult
39	NEW	39	SLEEPWALKING Marmoth	Seven Mary Three
40	32	40	DEATH BLOOMS No Name/Epic	Mudvayne

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1	7 Weeks At Number 1
1	1	9	FALLIN' Alicia Keys	Alicia Keys
2	12	2	I'M REAL Jennifer Lopez Featuring Ja Rule Epic	Jennifer Lopez
3	13	3	HIT 'EM UP STYLE (OOPS!) Blu Cantrell	Blu Cantrell
4	20	4	LET ME BLOW YA MIND Eye Featuring Gwen Stefani	Eye
5	14	5	IT'S BEEN AWHILE Staind	Staind
6	7	6	U REMIND ME Usher	Usher
7	6	7	HANGING BY A MOMENT Lifehouse	Lifehouse
8	15	8	SOMEONE TO CALL MY LOVER Janet	Janet
9	28	9	DROPS OF JUPITER (TELL ME) Train	Train
10	12	10	FILL ME IN Craig David	Craig David
11	18	11	WHEN IT'S OVER Sugar Ray	Sugar Ray
12	11	12	WHERE THE PARTY AT Jagged Edge With Nelly	Jagged Edge
13	22	13	DRIVE Incubus	Incubus
14	19	14	EVERYWHERE Michelle Branch	Michelle Branch
15	26	15	ONLY TIME Enya	Enya
16	16	16	THE SPACE BETWEEN Dave Matthews Band	Dave Matthews Band
17	19	17	PEACHES & CREAM 112	112
18	21	18	TURN OFF THE LIGHT Nelly Furtado	Nelly Furtado
19	25	19	BE LIKE THAT 3 Doors Down	3 Doors Down
20	4	20	YOU ROCK MY WORLD Michael Jackson	Michael Jackson
21	21	21	WHAT WOULD YOU DO? City High	City High
22	17	22	I'M A BELIEVER Smash Mouth	Smash Mouth
23	9	23	EVERY OTHER TIME LFD	LFD
24	18	24	ALL OR NOTHING D-Town	D-Town
25	7	25	SUPERMAN (IT'S NOT EASY) Five For Fighting	Five For Fighting
26	5	26	ONE MINUTE MAN Missy "Missy Me" Elliott	Missy Elliott
27	31	27	FAMILY AFFAIR Mary J. Blige	Mary J. Blige
28	9	28	I DO!! Toya	Toya
29	10	29	START THE COMMOTION The Wiseguys	The Wiseguys
30	19	30	HERE'S TO THE NIGHT Eve 6	Eve 6
31	4	31	GONE 'N Sync	'N Sync
32	4	32	IZZO (H.O.V.A.) Jay-Z	Jay-Z
33	NEW	33	HERO Enrique Iglesias	Enrique Iglesias
34	NEW	34	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2	U2
35	6	35	BECAUSE I GOT HIGH Atroman	Atroman
36	12	36	I WANNA BE BAD Willa Ford	Willa Ford
37	NEW	37	EMOTION Destiny's Child	Destiny's Child
38	22	38	IRRESISTIBLE Jessica Simpson	Jessica Simpson
39	16	39	FLAVOR OF THE WEAK American Hi-Fi	American Hi-Fi
40	3	40	AM TO PM Christina Milian	Christina Milian

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1	1 Week At Number 1
1	4	33	ONLY TIME Reprise	Enya
2	1	18	THERE YOU'LL BE Hollywood/Warner Bros.	Faith Hill
3	3	41	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
4	5	45	I HOPE YOU DANCE MCA Nashville/Universal	Lee Ann Womack
5	2	29	THANK YOU Arista	Dido
6	7	22	ONE MORE DAY Arista Nashville	Diamond Rio
7	6	20	MORE THAN THAT Jive	Backstreet Boys
8	10	52	THIS I PROMISE YOU Jive	'N Sync
9	8	19	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
10	11	12	ALL OR NOTHING J	O-Town
11	16	78	I NEED YOU Sparrow/Capitol/Curb	LeAnn Rimes
12	NEW	12	GOD BLESS THE U.S.A. MCA Nashville	Lee Greenwood
13	18	7	SIMPLE THINGS Windham Hill	Jim Brickman Featuring Rebecca Lynn Howard
14	9	16	NEVER HAD A DREAM COME TRUE A&M/Interscope	S Club 7
15	13	13	BELIEVE IN LIFE Duck/Reprise	Eric Clapton
16	21	4	I WANT LOVE Rocked/Universal	Elton John
17	15	73	TAKING YOU HOME Warner Bros.	Don Henley
18	12	21	GHOST OF YOU AND ME Hollywood	BBMak
19	14	31	ANGEL Island/IDJMG	Lionel Richie
20	19	103	I KNEW I LOVED YOU Columbia	Savage Garden
21	22	6	NEVER TOO FAR Virgin	Mariah Carey
22	26	4	I'M ALREADY THERE BNA	Lonestar
23	23	10	DROPS OF JUPITER (TELL ME) Columbia	Train
24	17	15	BURN Curb	Jo Dee Messina
25	24	7	LET HER GO AND START OVER Silkeno	Huey Lewis & The News
26	25	8	WHO I AM DreamWorks	Jessica Andrews
27	27	3	SOON Curb	LeAnn Rimes
28	29	6	YOU ARE THE BEST PART OF ME Columbia	Neil Diamond
29	28	8	ALL THE LOVE IN THE WORLD 143/Lava/Atlantic	The Corrs
30	NEW	30	WHEN IT'S OVER Lava/Atlantic	Sugar Ray

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1	5 Weeks At Number 1
1	3	32	HANGING BY A MOMENT DreamWorks	Lifehouse
2	1	32	DROPS OF JUPITER (TELL ME) Columbia	Train
3	2	18	WHEN IT'S OVER Lava/Atlantic	Sugar Ray
4	4	23	THE SPACE BETWEEN RCA	Dave Matthews Band
5	5	13	I'M A BELIEVER DreamWorks/Interscope	Smash Mouth
6	7	30	DRIVE Immortal/Epic	Incubus
7	6	19	SUPERMAN (IT'S NOT EASY) Aware/Columbia	Five For Fighting
8	8	15	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
9	9	9	ONLY TIME Reprise	Enya
10	10	14	EVERYWHERE Mavens	Michelle Branch
11	12	15	BE LIKE THAT Republic/Universal	3 Doors Down
12	11	35	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
13	15	26	HERE'S TO THE NIGHT RCA	Eve 6
14	16	12	EXTRA ORDINARY Ezra Dry Goods/Beyond	Better Than Ezra
15	13	12	FALLING FOR THE FIRST TIME Reprise	Barenaked Ladies
16	17	9	TURN OFF THE LIGHT DreamWorks	Nelly Furtado
17	18	45	THANK YOU Arista	Dido
18	19	52	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
19	14	11	START THE COMMOTION Ideal/Mammoth/Hollywood	The Wiseguys
20	20	24	MAD SEASON Lava/Atlantic	matchbox twenty
21	23	6	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
22	22	11	NEVER LET YOU DOWN RCA	The Verve Pipe
23	21	14	BAD DAY Epic	Fuel
24	25	7	SWEET BABY Epic	Macy Gray Featuring Erykah Badu
25	35	2	LAST BEAUTIFUL GIRL Lava/Atlantic	matchbox twenty
26	32	3	WHEREVER YOU WILL GO RCA	The Calling
27	27	7	WHEN YOU'RE FALLING Real World/Virgin	Afro Celt Sound System Featuring Peter Gabriel
28	28	9	SOMEONE TO CALL MY LOVER Virgin	Janet
29	26	13	HUNTER Arista	Dido
30	31	3	ANALYSE MCA	The Cranberries
31	29	20	IN YOUR EYES Artemis	Jeffrey Gaines
32	24	12	I WANT TO BE IN LOVE Island/IDJMG	Melissa Etheridge
33	34	6	TROUBLE Capitol	Coldplay
34	33	6	SHORT SKIRT / LONG JACKET Columbia	Cake
35	36	5	THESE DAYS Edel/Warner	Jennifer Paige
36	NEW	36	ISLAND IN THE SUN Geffen/Interscope	Weezer
37	40	3	PEACEFUL WORLD Columbia	John Mellencamp Featuring India Arie
38	30	11	UNDER YOU Wind-up	Trickside
39	37	4	HELLO RCA	Sugarbomb
40	39	7	LIFE ON A CHAIN Columbia	Pete Yorn

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations, 77 modern rock stations, 80 adult contemporary stations and 83 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 255 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). * Videoclip availability. © 2001, Billboard/BPI Communications.



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*Source: Circulation and Sales of Music Products in the United States, as reported by the Recording Industry Association of America (RIAA), based on data compiled by SoundScan, Inc. and provided by SoundScan. This data is used to compile the Hot 100.

SEPTEMBER 29 2001 Billboard

HOT 100 Airplay™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	13	Fallin' Alicia Keys (J)	26	37	3	Ugly Bubba Sparook (Beat Club/Interscope)	51	57	4	How You Remind Me Nickelback (Roadrunner)
2	1	13	I'm Real Jennifer Lopez Feat. Ja Rule (Epic)	27	27	7	Can't Deny It Fabolous Feat. Nate Dogg (Desert Storm/Elektra/EEG)	52	53	5	Superman (It's Not Easy) Five For Fighting (Aware/Columbia)
3	3	21	Hit 'Em Up Style (Oops!) Blu Cantrell (RedZone/Arista)	28	25	18	The Space Between Dave Matthews Band (RCA)	53	55	17	Here's To The Night Eve 6 (RCA)
4	5	16	U Remind Me Usher (Arista)	29	23	11	What I Really Meant To Say Cyndi Thomson (Capitol (Nashville))	54	44	10	Bad Boy For Life P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)
5	6	25	It's Been Awhile Stand (Hip/Elektra/EEG)	30	30	17	All Dr Nothing D-Town (J)	55	63	3	Dance With Me 112 (Bad Boy/Arista)
6	4	18	Where The Party At Jagged Edge With Nelly (So So Def/Columbia)	31	40	11	Only In America Brooks & Dunn (Arista Nashville)	56	49	6	Every Other Time LFO (J)
7	8	10	Family Affair Mary J. Blige (MCA)	32	43	9	Be Like That 3 Doors Down (Republic/Universal)	57	56	6	Clint Eastwood Gonlee (Virgin)
8	7	23	Let Me Blow Ya Mind Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)	33	41	5	Everywhere Michelle Branch (Maverick)	58	59	7	I Do!! Toya (Arista)
9	11	10	Izzo (H.O.V.A.) Jay-Z (Roc-A-Fella/Def Jam/JMG)	34	31	30	Follow Me Uncle Kracker (Top Dog/Lava/Antastic)	59	46	9	Start The Commotion The Wiseguys (Ideal/Mammoth/Hollywood)
10	13	10	Differences Gwyneth (Epic)	35	36	6	Where I Come From Alan Jackson (Arista Nashville)	60	—	1	Stuck In A Moment You Can't Get Out Of U2 (Interscope)
11	10	34	Hanging By A Moment Lifehouse (DreamWorks)	36	50	4	Lifetime Maxwell (Columbia)	61	65	3	Love Of My Life Brian McKnight (Motown/Universal)
12	12	29	Drops Of Jupiter (Tell Me) Train (Columbia)	37	28	14	Austin Blake Shelton (Giant Nashville/WRN)	62	54	4	Complicated Carly Rae Jepsen (Arista Nashville)
13	14	12	One Minute Man Missy "Misdemeanor" Elliott (The Goid Mind/Elektra/EEG)	38	32	11	Area Codes Ludacris (Disturbing The Peace/Def Jam/JMG)	63	64	3	Love Of A Woman Travis Tritt (Columbia (Nashville))
14	—	1	God Bless The USA Lee Greenwood (MCA Nashville)	39	45	7	Turn Off The Light Nelly Furtado (DreamWorks)	64	—	1	Emotion Destiny's Child (Columbia)
15	9	4	You Rock My World Michael Jackson (Epic)	40	39	6	Smooth Criminal Alien Ant Farm (New Noise/DreamWorks)	65	58	17	When I Think About Angels Jamie O'Neal (Mercury (Nashville))
16	15	15	Someone To Call My Lover Janet (Virgin)	41	16	7	Because I Got High Afrojack (Universal)	66	61	3	I'm A Survivor Reba (MCA Nashville)
17	26	12	Only Time Enya (Reprise)	42	42	9	I Would've Loved You Anyway Tisha Yearwood (MCA Nashville)	67	71	2	Gone N Sync (Jive)
18	17	25	Peaches & Cream 112 (Bad Boy/Arista)	43	47	38	Thank You Dido (Arista)	68	69	15	Schism Tool (Tool Dissection/Volcano)
19	18	9	I'm A Thug Trick Daddy (Slip-N-Slide/Antastic)	44	—	1	Hero Enrique Iglesias (Interscope)	69	60	8	Set It Off Juvenile (Cash Money/Universal)
20	21	13	Fill Me In Craig David (Widstar/Atlantic)	45	—	7	The Star Spangled Banner Whitney Houston (Arista)	70	73	2	I Wish You Were Here Incubus (Immortal/Epic)
21	22	33	Drive Incubus (Immortal/Epic)	46	48	6	Feelin' On Yo Booty R. Kelly (Jive)	71	62	14	Just In Case Jaheim (Diverse Mill/Warner Bros.)
22	19	18	When It's Over Sugar Ray (Lava/Antastic)	47	35	7	Angry All The Time Tim McGraw (Curb)	72	—	18	There You'll Be Faith Hill (Hollywood/Warner Bros.)
23	33	5	Living It Up Ja Rule Feat. Case (Murder Inc./Def Jam/JMG)	48	29	16	I'm Just Talkin' About Tonight Toby Keith (DreamWorks (Nashville))	73	66	5	Fat Lip Sum 41 (Island/JMG)
24	20	12	Contagious The Isley Brothers (DreamWorks)	49	38	22	What Would You Do? City High (Booga Basement/Interscope)	74	51	16	Where The Blacktop Ends Keith Urban (Capitol (Nashville))
25	24	4	Rock The Boat Aaliyah (Blackground)	50	34	11	I'm A Believer Smash Mouth (DreamWorks/Interscope)	75	—	1	What Am I Gonna Do Tyrese (RCA)

Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 886 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin. Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

SEPTEMBER 29 2001 Billboard

HOT 100 Singles Sales™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	6	Where The Party At Jagged Edge With Nelly (So So Def/Columbia)	26	20	18	I Do!! Toya (Arista)	51	53	9	Used To Love Keke Wyatt (MCA)
2	2	5	Someone To Call My Lover Janet (Virgin)	27	21	14	She's All I Got Jimmy Cozart (J)	52	45	21	Never Had A Dream Come True S Club 7 (A&M/Interscope)
3	—	1	AM To PM Christina Milian (Def Soul/JMG)	28	29	19	Keep It Real Kellie Mack (Rising-H)	53	—	1	Ballin' Out Of Control Jermaine Dupri Feat. Nate Dogg (So So Def/Columbia)
4	3	8	Raise Up Peteey Pablo (Jive)	29	25	3	Chillin' In Your Benz Esham (Real Deal/Orpheus)	54	36	3	Living It Up Ja Rule Feat. Case (Murder Inc./Def Jam/JMG)
5	4	10	Loverboy Manah Carey Feat. Cameo (Virgin)	30	32	5	Po' Punch Po White Trash And The Trailer Park Symphony (Pocket Change)	55	39	3	We Right Here DMX (Ruff Ryders/Def Jam/JMG)
6	5	11	This Is Me Dream (Bad Boy/Arista)	31	22	21	La Bomba Azul Azul (Sony Discos)	56	—	1	Because I Got High Afrojack (Universal)
7	7	13	My Projects Coo Coo Cal (Interve/Tommy Boy)	32	26	14	U Remind Me Usher (Arista)	57	40	16	None Tonight Li Zane (Worldwide/Priority)
8	6	13	Purple Hills D12 (Shady/Interscope)	33	42	3	Bye-Bye Baby Brandy Monique Scott (Heavenly)	58	52	7	I Feel Loved Despache Mode (Mute/Reprise)
9	8	11	Don't Mess With The Radio Navea (Jive)	34	33	12	Cluck Cluck The Product G&B (Jive/J)	59	38	21	Angel Shaggy Feat. Rayvon (MCA)
10	11	11	Bootylicious Destiny's Child (Columbia)	35	28	26	Stranger In My House Tameka (Elektra/EEG)	60	47	18	Miss California Dante Thomas (Rat Pack/Elektra/EEG)
11	10	7	Enjoy Yourself Allure (MCA)	36	24	3	Knives Out Radiohead (Capitol)	61	56	4	Ghetto Girls Lil Bow Wow (So So Def/Columbia)
12	9	17	Fill Me In Craig David (Widstar/Atlantic)	37	27	5	Crystal New Order (Reprise)	62	50	45	South Side Moby Feat. Gwen Stefani (V2)
13	13	3	Everything U R Lindsay Pagano (Warner Bros.)	38	31	2	I'm Real Jennifer Lopez Feat. Ja Rule (Epic)	63	51	36	Don't Tell Me Madonna (Maverick/Warner Bros.)
14	14	13	There She Goes Babyface (Arista)	39	37	4	Bounce Survivor (Fo' Life/Treyday)	64	54	9	The Real Me Svala (Skofan/Priority)
15	16	27	Fiesta R. Kelly Feat. Jay-Z (Jive)	40	—	1	Us Against The World Play (Columbia)	65	46	19	What I Really Meant To Say Cyndi Thomson (Capitol (Nashville))
16	17	11	Take You Out Luther Vandross (J)	41	35	12	Love It Biel (Moby/Interscope)	66	61	13	Hit 'Em Up Style (Oops!) Blu Cantrell (RedZone/Arista)
17	15	11	All Or Nothing D-Town (J)	42	—	1	It Began In Afrika The Chemical Brothers (Freestyle Dust/Astralwerks/Virgin)	67	43	7	Family Affair Mary J. Blige (MCA)
18	12	17	Austin Blake Shelton (Giant Nashville/WRN)	43	30	11	Hey Hey Athens Cage (Priority)	68	63	15	No More (Baby I'ma Do Right) 3LW (Nine Lives/Epic)
19	—	1	Izzo (H.O.V.A.) Jay-Z (Roc-A-Fella/Def Jam/JMG)	44	41	14	On A Night Like This Trick Pony (Warner Bros. (Nashville)/WRN)	69	65	25	Request Line Black Eyed Peas Feat. Macy Gray (Interscope)
20	19	56	Can't Fight The Moonlight LeAnn Rimes (Curb)	45	34	21	What It Feels Like For A Girl Madonna (Maverick/Warner Bros.)	70	64	20	Survivor Destiny's Child (Columbia)
21	23	6	Give The Donz (Heartless)	46	44	6	50 Playaz Deep Drusken Master Feat. Leila Damon (FB/Universal)	71	59	49	Music Madonna (Maverick/Warner Bros.)
22	18	17	I Wanna Be Bad Willa Ford (Lava/Antastic)	47	48	8	All My Thugs Young Phantom (Heartless)	72	71	12	Make It Vibrate Rising Son (Darkside)
23	—	1	Buster Dennis Da Menace (1st Avenue)	48	49	8	Let's Be Friends TaTa + Brandi (Heartless)	73	57	15	Lovin' Each Day Ronan Keating (A&M/Interscope)
24	—	1	How We Do Big Low BKA Popeye Reds Feat. Nonclant (Gol Beast)	49	58	3	Gripping Grain The Young Millionaires (Urban Spears/Urban Dreams)	74	62	12	A Whiter Shade Of Pale Sarah Brightman (Memo Studio/Angel)
25	—	1	Don't Need You To (Tell Me I'm Pretty) Samantha Mumba (Wid Card/A&M/Interscope)	50	—	1	Jump Up In The Air Original P. (Westbound)	75	68	13	Paradise Kaci (Curb)

Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

Main Billboard Hot 100 chart table with columns for Rank, Title, Artist, Weeks on Chart, and Peak Position. Includes special callouts like 'NUMBER 1', 'GREATEST GAINER / SALES', and 'HOT SHOT DEBUT'.

Small text at the bottom of the page providing details on chart methodology, including RIAA certification and SoundScan data.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

#1 (Jackie Frost, ASCAP/BMG Songs, ASCAP/Wally's Basement, ASCAP/Fo Reel, ASCAP) RBH 60
50 **PLAYAZ DEEP** (Warner-Tamerlane, BMI/Gang, BMI/Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP), WBM, RBH 98

-A-

ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel, ASCAP) LT 18
AIN'T NOBODY GONNA TAKE THAT FROM ME (Universal-MCA, ASCAP/Gravitrone, SESAC), WBM, CS 44
ALL OR NOTHING (Rokstone, PRS/Songs Of Windswept Pacific, BMI/Universal-Songs Of PolyGram International, BMI), HL/WBM, H100 26
ALWAYS WAS (House Of Fame, ASCAP/Aaronwood, ASCAP) CS 43
AMERICA THE BEAUTIFUL (Public Domain), WBM, CS 59
AMORCITO MIO (Edimusa, ASCAP) LT 24
AM TO PM (Songs Of Universal, BMI/Havana Brown, BMI/Murlyn, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 33; RBH 58
ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peermusic III, BMI/Wide Ocean, BMI), HL/WBM, CS 9
ANGRY ALL THE TIME (Tiltawhirl, BMI/Bruce Robison, BMI), HL, CS 6; H100 51
AREA CODES (Ludacris, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Nate Dogg, BMI/LehemSongs, BMI/Music In Three, BMI/Billee, BMI/Music & Media International, BMI/EMI April, ASCAP), HL/WBM, H100 41; RBH 19
AUSTIN (Talbot, BMI/KirstSongs, ASCAP), WBM, CS 5; H100 36
EL AYUDANTE (Promociones Musicales HR, S.A., BMI/Peermusic III, BMI) LT 9
AZUL (F.I.P.P., BMI/Clear Mind, ASCAP) LT 8

-B-

BABY I LIED (Unichappell, BMI/Mike Curb, BMI/Diamond Storm, BMI/Posay, BMI/Chappell & Co., ASCAP), HL, CS 53
BAD BOY FOR LIFE (Dors'D, BMI/Me Again, BMI/Dee Mac, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Diamond Rob, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Bristeazy, BMI/Dors-D, ASCAP/DKG, BMI), HL, H100 60; RBH 26
BAD DAY (Universal-Songs Of PolyGram International, BMI/Pepper Pig, BMI), WBM, H100 80
BALLIN' OUT OF CONTROL (So So Def, ASCAP/EMI April, ASCAP), HL, RBH 45
BATTER UP (Jackie Frost, ASCAP/BMG Songs, ASCAP/Universal, ASCAP/Publishing Designee, BMI/EMI Belfast, ASCAP/Jay E's Basement, ASCAP/D2 Pro, ASCAP), HL, RBH 81
BEAUTIFUL (ALL THAT YOU COULD BE) (BMG Songs, ASCAP/Chappell & Co., ASCAP/R.M.B., ASCAP), HL/WBM, CS 48
BECAUSE I GOT HIGH (Publishing Designee, BMI/Universal, ASCAP/Aroman, ASCAP), WBM, H100 38; RBH 46
BE LIKE THAT (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 30
BESAME (Hecho A Mano, ASCAP/EMI April, ASCAP/Peermusic III, BMI) LT 25
BOOTYLICIOUS (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/June-Bug Alley, ASCAP/Welsh Witch, BMI/Lonte, ASCAP/Sony/ATV Songs, BMI), HL, H100 83; RBH 56
BRING ON THE RAIN (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 33
BROTHER (Ugmo, ASCAP/Universal, ASCAP/Alegna, BMI/J), BMI/Uncle Bobby, BMI/EMI Blackwood, BMI/Jake & The Phatman, ASCAP), HL, RBH 69
BROWN SKIN (Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Publishing Designee, BMI/Bat Future, BMI), WBM, RBH 55
BUSTER (Gable, BMI) RBH 94

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CADA VEZ TE EXTRANO MAS (LGA, BMI) LT 7
CANDY (Pork, ASCAP/Chad Hugo, ASCAP/EMI April, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI), HL, RBH 57
CAN'T BELIEVE (Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Hard Workin Black Folks, ASCAP/Cia-rra June, ASCAP/Zomba, ASCAP/III Will, ASCAP/Life's A Bitch, ASCAP/Dakoda House, ASCAP/Gloria's Boy, ASCAP/EMI Blackwood, BMI/Chyna B), HL/WBM, RBH 35
CAN'T DENY IT (J Brasco, ASCAP/Desert Storm, BMI/Cyphercliff, ASCAP/EMI April, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/WB, ASCAP/Suge, ASCAP), HL/WBM, H100 29; RBH 15
CARMEL (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP/Tre-Bass, BMI/Stitchman's, ASCAP) RBH 49
CARRY ON (Greenhorse, BMI/Curb Congregation, SESAC) CS 49
CARTAS MARCADAS (Pham, BMI/Peer Int'l., BMI) LT 34
CASH, MONEY, CARS, CLOTHES (Dave And Brown, ASCAP/Va't Child, ASCAP) RBH 88
CHILLIN' IN YOUR BENZ (Dirty Dre, ASCAP/Jatcat, ASCAP/Tre Angelii, ASCAP/Universal, ASCAP) RBH 86
CLINT EASTWOOD (EMI Blackwood, BMI/Gorillaz, BMI), HL, H100 57
COLD ONE COMIN' ON (Sixteen Stars, BMI/Dixie Stars, ASCAP), HL, CS 38
COMERTE A BESOS (Sir George, ASCAP/Lanfranco, ASCAP) LT 49
COMO LLEGO A TU AMOR (Lanfranco, ASCAP) LT 33
COMO OLVIDAR (Lanfranco, ASCAP/Arena Fina, ASCAP/Songs Of Peer, ASCAP) LT 4
COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP) LT 5
COMO SE LO EXPLICO AL CORAZON (Negrele) LT 41
COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI/Blakemore Avenue, ASCAP), HL/WBM, CS 8; H100 67
CON CADA BESO (WB, ASCAP/Osorio, ASCAP/Elephant Star, BMI/Careers-BMG, BMI) LT 21
CONTAGIOUS (R.Kelly, BMI/Zomba, BMI), WBM, H100 24; RBH 7
CONTESTAME (Lideres, ASCAP/Crazy Mood, ASCAP) LT 46
CORAZON DE MUJER (Not Listed) LT 23
CRAWLING (Zomba, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, BMI/Nondiscovery Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI), WBM, H100 84

CRAZY LIFE (Songs Of The Court, BMI/Stone Poet, BMI) CS 52

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DANCE WITH ME (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/C.Sills, ASCAP), HL, H100 61; RBH 25
DEJAME AMARTE (Ser-Ca, BMI) LT 48
DERECHO A LA VIDA (Peer Int'l., BMI) LT 13
DESPRECIADO (Vander, ASCAP) LT 16
DIDDY (Donceno, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/BP, ASCAP/Zomba, ASCAP/Robert Hill, BMI/Universal-Songs Of PolyGram, BMI), HL/WBM, RBH 87
DIFFERENCES (Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, H100 13; RBH 3
DIME (Warner-Tamerlane, BMI), WBM, LT 38
DON'T PLAY ANY LOVE SONGS (BMG Songs, ASCAP/Liolamb, ASCAP/March, ASCAP), HL, CS 60
DON'T STOP (FUNKIN' 4 JAMAICA) (Sony/ATV Songs, BMI/Rye Songs, BMI/Mr. Manhattan, BMI/Duro, BMI/EMI Blackwood, BMI/Ensign, BMI/Thomas Brown, BMI/The Braids, ASCAP/Zomba, ASCAP), HL/WBM, RBH 66
DO U WANNA ROLL (DOLLITTLE THEME) (Show You How Daddy Ball, ASCAP/Uh Oh, ASCAP/Ensign, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Saja, BMI/Songs Of Lastrada, BMI/Sony/ATV Songs, BMI/TCF, ASCAP/Fox Film, BMI), HL/WBM, RBH 76
DRIVE (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 22
DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/Desert Tent, ASCAP/Schweet, ASCAP/P. Timon, ASCAP/Mr. Clean, ASCAP/Beneath The Tree, ASCAP/EMI Blackwood, BMI), HL, H100 12

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EASY FOR ME TO SAY (Blackened, BMI) CS 54
EMOTION (Gibb Brothers, BMI/Careers-BMG, BMI) H100 65; RBH 68
ENJOY YOURSELF (Proceed, BMI/Divine Mill, ASCAP/WB, ASCAP/Tonya Von, BMI/Beat Wise, BMI/Warner-Tamerlane, BMI), WBM, RBH 59
EVERY OTHER TIME (Prospect, ASCAP/Martybags, ASCAP/Noise Dog, BMI) H100 52
EVERYWHERE (I'm With The Band, ASCAP/WB, ASCAP/Line One, ASCAP/EMI Virgin, ASCAP), HL/WBM, H100 31
FALLIN' (Lellow, ASCAP/EMI April, ASCAP), HL, H100 1; RBH 6
FAMILY AFFAIR (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Copyright Control/Asiah Lewis, BMI/AsiahTown, BMI/Luchi Lou, BMI), WBM, H100 8; RBH 4
FAST LANE (Jazzmen, BMI/Butterwood, BMI/Mike City, BMI/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP), WBM, RBH 51
FAT LIP (EMI April Canada, SOCAN/Rectum Renovator, SOCAN/EMI April, ASCAP), HL, H100 77
FATTY GIRL (Sony/ATV Tunes, ASCAP/LL Cool J, ASCAP/Illitotic, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/The Waters Of Nazereth, BMI), HL, RBH 89
FEELIN' ON YO BOOTY (Zomba, BMI/R.Kelly, BMI), WBM, H100 48; RBH 14
FIESTA (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 38
FILL ME IN (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP), WBM, H100 17; RBH 71
FLAVOR OF THE WEAK (Disciples Of Judra, ASCAP/BMG Songs, ASCAP), HL, H100 85
FOLLOW ME (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Disney-Seven Peaks, ASCAP), HL/WBM, H100 37
FORMAL INVITE (Stop Trying To Copy My Music, BMI/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 64

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GANGSTA (LOVE & THE STREETS) (Mo Loving, ASCAP/BoodaMax, ASCAP) RBH 62
GET UR FREAK ON (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 42
GHETTO GIRLS (EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Hiram Clarke, SESAC/Four Knights, BMI/Songs Of Universal, BMI), HL/WBM, RBH 75
THE GIRLIES (Big P, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Easy Does It, ASCAP/E.M. Mar International, ASCAP/Scream Gems-EMI, BMI), HL, RBH 91
GIRL NEXT DOOR (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Pamaja, BMI/EMI Blackwood, BMI/Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/Soulchild, ASCAP), HL, H100 90; RBH 31
GIRLS, GIRLS, GIRLS (Unichappell, BMI/Savette, BMI/Super Songs Unlimited, BMI) RBH 67
GOD BLESS THE USA (Songs Of Universal, BMI/Universal-Songs Of PolyGram International, BMI) CS 16; H100 16
GONE (Tennaman Tunes, ASCAP/Zomba, ASCAP/WajeRo, BMI/South Hudson, BMI), WBM, H100 63
GOODYBYE (EMI April, ASCAP/Air Control, ASCAP/They Damn Twins, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/W.B.M., SESAC), HL, RBH 83
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 32
GRIMEY (Off Da Yetzabul, BMI/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 79

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HANGING BY A MOMENT (G-Chills, BMI/Songs Of DreamWorks, BMI), CLM, H100 11
HEARTBREAK TOWN (EMI April, ASCAP/House Of Bram, ASCAP), HL, CS 37
HELPLESSLY, HOPELESSLY (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI), HL/WBM, CS 40
HERE'S TO THE NIGHT (Fake And Jaded, BMI/Less Than Zero, BMI/Southfield Road, BMI), HL, H100 59

HEROE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP), HL, H100 44; LT 10
HIT 'EM UP STYLE (OOPS!) (Cytron, BMI/EMI Blackwood, BMI), HL, H100 4
HOW COOL IS THAT (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/Major Bob, ASCAP), HL/WBM, CS 22
HOW WE DO (Col-Beast, ASCAP), RBH 80
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nick-elback, SOCAN), WBM, H100 58

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I BREATHE IN, I BREATHE OUT (Sony/ATV Tunes, ASCAP/Ten Ten, ASCAP), HL, CS 57
I DO! (Stixx & Ones, ASCAP/Toy-Toy, ASCAP) H100 56
I DON'T KNOW (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Drayton Goss, BMI) RBH 100
IF YOU EVER FEEL LIKE LOVIN' ME AGAIN (Warner-Tamerlane, BMI/Ensign, BMI), HL/WBM, CS 31
I'LL FLY WITH YOU (L'AMOUR TOUJOURS) (Media Songs, SRL/Warner Bros. Italy, SRL), WBM, H100 92
IJUVIT (My Own Chit, BMI/EMI Blackwood, BMI/Tray Tray's, ASCAP/Lil Gangsta, ASCAP/Koke Is It, ASCAP/Perk's, BMI/Universal-Duchess, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Show You How Daddy Ball, ASCAP), HL, RBH 63
I'M A BELIEVER (Stonebridge, SESAC/Foray, SESAC), HL, H100 45
I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP), HL/WBM, CS 18
I'M A SURVIVOR (Porch Pickin', ASCAP/Murrah, BMI), WBM, CS 11; H100 70
I'M A THUG (First N' Gold, BMI/Sony/ATV Songs, BMI), HL, H100 20; RBH 9
I'M HOT (Erick Sermon, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Marvin Gaye Estate, ASCAP), HL/WBM, RBH 92
I'M JUST TALKIN' ABOUT TONIGHT (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 7; H100 54
I'M REAL (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP/Chocolate Factory, ASCAP/Mawkeens, ASCAP/Slavery, BMI/DJ Irv, BMI/Stone City, ASCAP/National League, ASCAP/Exotica, ASCAP/Songwriters Guild Of America, ASCAP/Songs Of Universal, BMI/White Rhino), HL, H100 2; RBH 2
I'M TRYIN' (Pacific Wind, SESAC/44, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/Almo, ASCAP), HL/WBM, CS 19
IN ANOTHER WORLD (Sony/ATV Tree, BMI/Wenonga, BMI/Songs Of Nashville DreamWorks, BMI/Uno Mas, BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine Grace, ASCAP), CLM/HL, CS 36
IRRESISTIBLE (EMI April, ASCAP/Murlyn, ASCAP/Universal-PolyGram International, ASCAP/Plum Tree, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 88
IT'S BEEN AWHILE (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 6
I WANNA BE BAD (Kierulf, BMI/Mugsy Boy, BMI/Zomba, BMI/Mandah, BMI/Lava, BMI), WBM, H100 64
I WANNA TALK ABOUT ME (Sony/ATV Tree, BMI), HL, CS 25
I WISH YOU WERE HERE (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 73
I WOULD'VE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI), HL/WBM, CS 4; H100 46
IZZO (H.O.V.A.) (Lil Lu Lu, BMI/EMI Blackwood, BMI/Ye World, ASCAP/Jobete, ASCAP), HL, H100 10; RBH 5

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JOHN DOE (Smelzgood, ASCAP) H100 95; RBH 34
JUMP UP IN THE AIR (Bridgeport, BMI) RBH 99
JUST IN CASE (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI), HL/WBM, H100 74; RBH 21
JUST LET ME BE IN LOVE (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Songs, BMI), HL/WBM, CS 30
KNOCK YOURSELF OUT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 36

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LA CALANDRIA (Not Listed) LT 19
LA GRAN NOCHE (Flamingo, BMI) LT 17
LET ME BLOW YA MIND (Scott Strorch, ASCAP/Blondie Rockwell, ASCAP/Universal, ASCAP/Deed Game, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/TVT, ASCAP/Blackjack, ASCAP), WBM, H100 9; RBH 50
LET'S RIDE (Zomba, BMI/Tuff Huff, BMI), WBM, RBH 82
LIFE DON'T HAVE TO BE SO HARD (Acuff-Rose, BMI/Milene, ASCAP), HL, CS 50
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, H100 42; RBH 11
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI) RBH 52
LIVING IT UP (Slavery, ASCAP/White Rhino, BMI/Lil Rob, BMI/DJ Irv, BMI/Black Bull, ASCAP/Jobete, ASCAP/Songs Of Universal, BMI), HL/WBM, H100 23; RBH 10
LOCO (Ser-Ca, BMI) LT 42
LOVE OF A WOMAN (Songs Of Lastrada, BMI), WBM, CS 10; H100 68
LOVE OF MY LIFE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 66; RBH 20
LOVERBOY (Sony/ATV Songs, BMI/Rye, ASCAP/Fox Film, BMI/All Seeing Eye, ASCAP/Universal-PolyGram International, ASCAP/Better Days, BMI/Universal-Songs Of PolyGram International, BMI/Air Control, ASCAP/Thowin' Tantrums, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, RBH 65
LOVING EVERY MINUTE (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, ASCAP), HL/WBM, CS 24

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LUNCH OR DINNER (Mile City, BMI) RBH 84
MADE TO LOVE YA (Uncle Bobby, BMI/EMI Blackwood, BMI/Fingaz Goal, ASCAP/EMI April, ASCAP), HL, RBH 53
THE MAN HE WAS (Notewrite, BMI/Fiddlestock, BMI/Coburn, BMI), WBM, CS 58
MAN OF ME (Universal-MCA, ASCAP/Zomba, ASCAP/Teren It Up, BMI), WBM, CS 26
MAYONESA (Fonomusic, ASCAP) LT 45
MENTIRA (I'll Be Right Back, ASCAP) LT 40
ME VAS A EXTRANAR (Vander, ASCAP) LT 2
MI FANTASIA (TN Ediciones, BMI) LT 14
MORE THAN THAT (Universal-Songs Of PolyGram International, BMI/Sony/ATV Scandinavia, BMI/Sony/ATV Songs, BMI/SwedeDreams, BMI), HL/WBM, H100 93
MORE THAN WHAT I WANTED (A.G.M., ASCAP/Word, ASCAP/EMI April, ASCAP/BMG Songs, SESAC/Bases Loaded, ASCAP/Tommy Sims, ASCAP), HL, RBH 97
MUERO (Larinaga, ASCAP/Universal Musica, ASCAP) LT 27
MUSIC (Erick Semon, ASCAP/Zomba, ASCAP/The Marvin Gaye Heirs, ASCAP/EMI April, ASCAP), HL/WBM, H100 89; RBH 28
MY PROJECTS (From The Pit, ASCAP/There's A Whole In The Bucket, ASCAP) H100 97; RBH 37

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NADA (Not Listed) LT 47
NEVER BE THE SAME AGAIN (Starks, ASCAP/WB, ASCAP/Carpa Noche, ASCAP/Davel McKenzie, ASCAP/In The Blood, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI), WBM, RBH 85
NEVER LOVE YOU ENOUGH (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 27
NIGHT DISAPPEAR WITH YOU (Universal-Songs Of PolyGram International, BMI/McComas, BMI), WBM, CS 51
NO ME CONOCES AUN (Edimonsa, ASCAP) LT 3
NO MORE DRAMA (EMI April, ASCAP/Flyte Tyme, ASCAP/Screen Gems-EMI, BMI), HL, RBH 93
NO TE PODIAS QUEDAR (Seg Son, BMI) LT 20
NO VALE LA PENA (Not Listed) LT 12

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O ME VOY O TE VAS (Crisma, SESAC) LT 1
ON A NIGHT LIKE THIS (Warner-Tamerlane, BMI/Instinct, ASCAP), WBM, CS 13; H100 76
ONE MINUTE MAN (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 15; RBH 12
ONLY IN AMERICA (Sony/ATV Tree, BMI/Bufallo Prairie, BMI/Don Cook, BMI/Route Six, BMI), HL, CS 3; H100 35
ONLY TIME (EMI Songs, BMI/EMI Blackwood, BMI), HL, H100 18
PEACHES & CREAM (Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Da Twelve, ASCAP/C.Sills, ASCAP/Tragasm, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI), HL, H100 19; RBH 30
PLEASE DON'T MIND (The Waters Of Nazereth, BMI/EMI April, ASCAP/Fatima & Baron Outlet, ASCAP/Main Money, ASCAP/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 96
PO' PUNCH (Swote, ASCAP/Trashy Boy, ASCAP/Only Pocket Change, ASCAP) RBH 95
POR AMAR ASI (Seber) LT 37
PUEDEN DECIR (EMOA, ASCAP) LT 11
PURPLE HILLS (Eight Mile Style, BMI/Ensign, BMI/EMI April, ASCAP), HL, H100 94; RBH 90

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RAISE UP (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP), WBM, H100 49; RBH 18
REAL LIFE (I NEVER WAS THE SAME AGAIN) (Major Bob, ASCAP/Castri, BMI/Whiskey Gap, BMI), WBM, CS 20
RESUMIENDO (Hecho A Mano, ASCAP/EMI April, ASCAP/Songs Of Castillo, BMI/Universal-Musica Unica, BMI) LT 35
RIDING WITH PRIVATE MALONE (Tiang Thang, ASCAP/Wood & I, BMI/G Wells, BMI) CS 34
ROCK THE BOAT (Herbilitious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP), WBM, H100 25; RBH 8
ROUND & ROUND (Jonell, BMI/DJ Hi-Tek, BMI) RBH 77

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SAINTS & ANGELS (House Of Fame, ASCAP) CS 41
SCHISM (Toolshed, ASCAP/EMI Virgin, ASCAP), HL, H100 72
SERA PORQUE TE AMO (Not Listed) LT 32
SET IT OFF (Money Mack, BMI) H100 71; RBH 23
SHE'S ALL I GOT (Mike City, BMI) RBH 44
SHINE (Money Mack, BMI) H100 96; RBH 39
SHIVER (EMI April, ASCAP/Pang Toun, BMI/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 39
SI QUIERES (BMG Songs, ASCAP) LT 30
SIX-PACK SUMMER (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Flybridge, BMI), HL, CS 14; H100 82
SLOWLY (Tank 1176, ASCAP/Dub's World, ASCAP/Black Fountain, ASCAP) RBH 47
SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI), WBM, H100 39
SOLEDAD (Not Listed) LT 39
SOMBRAS... NADA MAS (WB, ASCAP) LT 44
SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/MRBI, ASCAP), HL, CS 56
SOMEONE TO CALL MY LOVER (Black Ice, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP/WB, ASCAP/D. Bunnell, ASCAP), HL/WBM, H100 7; RBH 33
SOMETHING IN THE PAST (Universal-Duchess, BMI/Perk's, BMI) RBH 78
SOMETHIN' IN THE WATER (A Andersongs, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Young Desert, BMI/Mighty Nice, BMI/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 42
THE SPACE BETWEEN (Colden Grey, ASCAP/Universal-MCA, ASCAP/Aerostation, ASCAP), CLM/WBM, H100 28
THE STAR SPANGLED BANNER (Public Domain) CS 35; H100 50; RBH 54
STARTING THE COMMOTION (Copyright Control/EMI April, ASCAP/Salaam Remi, ASCAP/Greg Nyce, ASCAP/EMI-Unart Catalog, BMI), HL/WBM, H100 55

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TAKE YOU OUT (Nyrrow, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI), HL, H100 91; RBH 32
TANTITA PENA (Not Listed) LT 22
TE HE PROMETIDO (Not Listed) LT 36
TELL ME HOW (WB, ASCAP/Big Red Tractor, ASCAP/Hay Wagon, ASCAP/Steel Wheels, BMI), WBM, CS 47
THANK YOU (Warner Chappell, PRS/WB, ASCAP/Cheeky, BMI/EMI Blackwood, BMI/Champion Management, BMI), HL/WBM, H100 47
THAT'S A PLAN (Warner-Tamerlane, BMI/Zantanon, BMI/Harris Gordon, ASCAP/Ticonderoga, ASCAP/Music Sales, ASCAP), WBM, CS 28
THAT'S WHAT BROTHERS DO (Almo, ASCAP/Pacific Wind, SESAC/44, SESAC), HL, CS 55
THERE WILL COME A DAY (Careers-BMG, BMI/Silverkiss, BMI/Songs Of DreamWorks, BMI), CLM/HL, CS 45
THERE YOU'LL BE (Realsongs, ASCAP), HL/WBM, CS 46; H100 75
THE TIN MAN (Acuff-Rose, BMI/Songwriters Ink, BMI/Theresa Wedge, ASCAP), HL/WBM, CS 23
TRIANGULO DE AMOR (BIZARRE LOVE TRIANGLE) (Not Listed) LT 43
TU CONVENCELA (WB, ASCAP), WBM, LT 50
TU RECUERDO YA (Not Listed) LT 26
TURN OFF THE LIGHT (Nelstar, SOCAN), WBM, H100 34

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UGLY (Virginia Beach, ASCAP/WB, ASCAP/Two Hundred Miles From Civilization, BMI), WBM, H100 27; RBH 13
U GOT IT BAD (U.R. IV, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC), HL, H100 87; RBH 29
U REMIND ME (Smooth C, BMI/Songs Of Windswept Pacific, BMI/Butterman's Land, BMI/Guccizm, ASCAP/Universal, ASCAP), WBM, H100 5; RBH 16
USTED SE ME LLEVO LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 31

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THE WAY (Blue's Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP), WBM, H100 81; RBH 22
WEEKEND (Khartfoot, ASCAP/B.Black, ASCAP/WB, ASCAP/Sony/ATV Tunes, ASCAP/Kenbo, ASCAP/LaCoriya's Songs, ASCAP/Dat Bull Tod, ASCAP/New Nation, ASCAP/Chrysalis, ASCAP/Monster Island, ASCAP), HL/WBM, RBH 73
WE GONNA MAKE IT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Paniro's, ASCAP/A. Maman Music, ASCAP), HL, RBH 72
WE NEED A RESOLUTION (Herbilitious, ASCAP/Black Fountain, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 99
WE RIGHT HERE (Boomer X, ASCAP/54vill, BMI) RBH 61
WE THUGGIN' (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Ron G, BMI/Zomba, BMI/R.Kelly, BMI), WBM, RBH 74
WHAT AM I GONNA DO (Harrindur, BMI/Uncle Jake's, BMI/BMG Songs, BMI/Zovektion, ASCAP/T.J. Beats, BMI) H100 79; RBH 24
WHAT IF (ECAF, BMI/Sony/ATV Songs, BMI), HL, H100 98; RBH 43
WHAT I REALLY MEANT TO SAY (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI), WBM, LT Still Working For The Man, BMI/Tommy Lee James, BMI), HL, CS 1; H100 32
WHAT IT IS (Z'iah's, BMI/Warner-Tamerlane, BMI/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, H100 100; RBH 40
WHAT WOULD YOU DO? (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP), HL, H100 43
WHENEVER WHEREVER (F.I.P.P., BMI) LT 6
WHEN GOD-FEARIN' WOMEN GET THE BLUES (Sony/ATV Cross Keys, ASCAP/Satcher, ASCAP), HL, CS 15; H100 86
WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toun, BMI/WB, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 17; H100 69
WHEN IT'S OVER (Warner-Tamerlane, BMI/E Equals, BMI), WBM, H100 21
WHERE I COME FROM (WB, ASCAP/Yee Haw, ASCAP), WBM, CS 2; H100 40
WHERE THE BLACKTOP ENDS (Steve Wariner, BMI/Built On Rock, ASCAP), WBM, CS 12; H100 78
WHERE THE PARTY AT (Them Damn Twins, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Jackie Frost, ASCAP/BMG Songs, ASCAP), HL, H100 3; RBH 1
WHO WE BE (Boomer X, ASCAP/54vill, BMI) RBH 41
WITH ME (Sony/ATV Tunes, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL/WBM, CS 21
WRAPPED AROUND (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP), HL, CS 29

-Y-

Events Calendar

SEPTEMBER

Sept. 21-23, **Music Business Adelaide**, Adelaide, Australia. 61-8-8463-5483.

Sept. 23, **12th Annual HAL Tribute to Heroes and Legends**, Beverly Hills Hotel, Los Angeles. 310-274-1609.

Sept. 25, **Fall Music Law Review**, presented by the California Copyright Conference, Sportsman's Lodge, Studio City, Calif. 818-848-6783.

Sept. 25, **39th Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York City. 212-957-9230.

Sept. 25, **Record Industry Marketing Panel Discussion**, presented by the Miami Music Authority, Café Nostalgia, Miami Beach. 305-273-6303.

Sept. 25-30, **National Assn. of Black-Owned Broadcasters' 25th Annual Fall Broadcast Management Conference**, Monarch Hotel, Washington, D.C. 202-463-8970.

Sept. 26, **Real Stores Panel—Radio Play**, presented by ASCAP, ASCAP building, New York City. 212-621-6243.

Sept. 27-29, **Atlanta Urban Music and Entertainment Conference**, America Mart, Atlanta. 770-908-6102.

Sept. 29, **Start and Run Your Own Record Label**, presented by Revenge Productions, New Yorker Hotel, New York City. 212-688-3504.

OCTOBER

Oct. 1-7, **International Bluegrass Music Assn. World of Bluegrass Trade Show**, Galt House Hotel, Louisville, Ky. 270-684-9025.

Oct. 3, **15th Annual ARIA Music Awards**, Capitol Theatre, Sydney. 612-9267-7996.

Oct. 3, **BMI Urban Music Awards**, Loews Miami Beach Hotel, Miami. 404-261-5151.

Oct. 4-6, **Billboard/Airplay Monitor Radio Seminar and Awards**, Eden Roc Hotel, Miami Beach. 646-654-4660.

Oct. 5, 12, 19, 26-28, **Black/Friday Music & Film Festival**, El Rey Theatre,

Los Angeles. 323-298-0875.

Oct. 6, **Nashville Songwriters Assn. International's Louisville Workshop 20-Year Anniversary Celebration**, Deerpark Baptist Church, Louisville, Ky. 502-452-1996.

Oct. 10, **The First Amendment and the Arts**, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Oct. 10-14, **Nashville New Music Conference**, various venues, Nashville. 615-269-5454.

Oct. 11, **2001 Spirit of Life Gala Honoring Edgar Bronfman Jr.**, presented by the Music and Entertainment Industry for City of Hope, Universal Studios, Los Angeles. 213-241-7268.

Oct. 13, **Third Annual Eyeball Music Video Showcase**, 40 Watt Club, Athens,

Ga. 706-227-6090.

Oct. 17-20, **A2A: Access to Amsterdam International Music Conference and Showcase**, Golden Tulip Amsterdam Centre, Amsterdam. 512-236-0969.

Oct. 18, **British Music Industry Trusts Dinner**, Grosvenor House, London. 44-207-851-4000.

Oct. 18, **LifeBeat Breakfast With Guest of Honor Tom Calderone**, Rainbow Room, New York City. 212-965-8900.

Oct. 18, **Third Annual Ritmo Latino Awards**, Shrine Auditorium, Los Angeles. 562-425-5815.

Oct. 25, **Making Waves: The 50 Greatest Women in Radio and Television**, Tavern on the Green, New York City. 415-546-9608.

Oct. 29-30, **Webnoize 2001**, Century

Plaza Hotel, Los Angeles. 617-763-0400.

Oct. 31-Nov. 2, **Billboard Music Video Conference and Awards**, Beverly Hilton Hotel, Los Angeles. 646-654-4660.

NOVEMBER

Nov. 3, **2001 Music Business Seminar**, presented by California Lawyers for the Arts, Loyola Law School, Los Angeles. 310-998-5590.

Nov. 5, **Music Row Celebrity Bowling Bash**, presented by the T.J. Martell Foundation, Hermitage Lanes, Hermitage, Tenn. 615-256-2002.

Nov. 5, **Sprint Music Row Celebrity Golf Tournament**, presented by the T.J. Martell Foundation, Governor's Club, Brentwood, Tenn. 615-256-2002.

Nov. 5-6, **What Teens Want: Marketing to a New Generation**, Universal Hilton, Los

Angeles. 646-654-4660.

Nov. 6, **BMI 49th Annual Country Awards**, BMI Nashville office. 615-401-2000.

Nov. 7, **MAP Awards**, presented by the Musicians' Assistance Program, Regent Beverly Wilshire Hotel, Los Angeles. 310-559-9334, ext. 162.

Nov. 9-11, **Cosmicbeach Electronic Music Festival**, Montego Bay, Jamaica. 305-945-0700.

Nov. 11, **Bogart Backstage: On Tour for a Cure**, presented by the Neil Bogart Memorial Fund, Barker Hangar, Santa Monica, Calif. 310-358-4970.

Nov. 11-13, **13th Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. 212-941-0099.

Nov. 13, **Billboard/Prudential Music & Money Symposium**, St. Regis, New York City. 646-654-4660.

Nov. 14, **Real Stories Panel—Women in the Business**, presented by ASCAP, ASCAP building, New York City. 212-621-6243.

Nov. 15, **Seventh Annual PricewaterhouseCoopers Global Entertainment, Media & Communications Summit**, Waldorf-Astoria Hotel, New York City. 646-394-2413.

Nov. 30-Dec. 2, **Caribbean Music Expo 2001**, Renaissance Jamaica Grande Hotel, Jamaica. 246-436-0578.

DECEMBER

Dec. 2, **Second Annual My VH1 Music Awards**, Shrine Auditorium, Los Angeles. 212-258-7800.

Dec. 4, **12th Annual Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 4, **Recording Academy New York Heroes Awards**, Roosevelt Hotel, New York. 212-245-5440.

Dec. 5, **Chicago Heroes Awards**, presented by the Chicago Chapter of the Recording Academy, Adler Planetarium, Chicago. 312-786-1121.

JANUARY

Jan. 9-12, **29th Annual International Assn. for Jazz Education Conference**, Long Beach Convention Center and Hyatt Regency Hotel, Long Beach, Calif. 785-776-8744.

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



Razor & Tie Cuts Deal. Razor & Tie has forged a strategic relationship with Nashville-based Dualtone Music Group, in which the New York City-based label will distribute Dualtone's releases and provide marketing and direct TV marketing support. The first releases under the pact are Chris Knight's *Pretty Good Guy* Sept. 11 and David Ball's upcoming *Amigo* Oct. 9. Pictured, from left, are Razor & Tie co-owners Craig Balsam and Cliff Chenfeld, Razor & Tie's Dan Hoffman, and Dualtone co-partners Dan Herrington and Scott Robinson.

Good Works

FLEETWOOD AND FRIENDS: On Sept. 28, the Mick Fleetwood and Friends benefit concert will take place at the Canyon Club in Agoura Hills, Calif. The show will aid Fleetwood's long-time friend Peter Bardens, a solo artist and past member of such bands as the Shotgun Express and Camel who is currently battling cancer, and the Recording Academy's MusiCares charity. Participating artists include **Dave Koz**, **John Mayall**, **Joe Walsh**, **Sheila E.**, and **Ben Harper**. Bardens will autograph copies of his latest project, *The Art of Levitation*, at the event. Tickets start at \$20 for general admission. Contact: **Sharon Weisz** at 323-852-1043.

Life Lines

BIRTHS

Girl, Hannah Ruby, to **Regina Joskow Dunton** and **David Dunton**, July 11 in New York City. Mother is VP of media relations for London-Sire Records. Father is a literary agent who represents music and pop-culture writers.

Girl, Lucie Ann, to **Debra** and **Chris Gehringer**, Aug. 12 in Hackensack, N.J. Father is a mastering engineer at Sterling Sound in New York City.

Girl, Cassandra, to **Delia** and **Edgar Orjuela**, Sept. 9 in Burbank, Calif. Mother is the director of Latin music for BMI. Father is regional manager of the Hispanic event marketing company CFA.

MARRIAGES

Elizabeth Filer to **Chris Cagle**, Sept. 10 in Houston. Groom is a country recording artist.

DEATHS

Steve Fagnoli, 52, of cancer, Sept. 14 in Los Angeles. Fagnoli was a manager and producer who worked with such acts as Prince, Sinéad O'Connor, Sly & the Family Stone, and Earth, Wind & Fire. He began his music career as a booking agent in the early 1970s and by 1975 had created the booking agency Sutton Artists with producers Bob Cavallo and Joe Ruffalo. Fagnoli began working with Prince in 1978, when the artist was still unknown, and later worked on 10 albums (acting as producer for *Purple Rain*), three films, and several world tours with the artist. In the late 1980s, after the dissolution of the Cavallo/Ruffalo partnership, he founded management company Pure Acts. Fagnoli also helped develop Godsmack in the late 1990s and served as an A&R consultant for Hollywood Records. He is survived by his mother and two nieces.

Sol Leibner, 92, of natural causes, Sept. 12 in Long Beach, N.Y. Leibner was a prominent music-industry accountant and financial

manager. He was the accountant for such publishing firms as Von Tilzer Music, Fred Fischer Music, and the Sinatra catalogs from the Capitol Records years. Leibner also helped broker the sale of Korwin Music to Lee Eastman. In the late 1950s and early 1960s, he represented such labels as Laurie Records, Bang Records, and Bob Crewe Records. Leibner is survived by two sons, seven grandchildren, a great-grandchild, and a brother.

Beulah Bobb, 44, of colon cancer, Sept. 4 in Brooklyn, N.Y. Bobb, who was known as "Lady B," was a founding member of the calypso quartet United Singers and was named Trinidad's National Calypso Queen in 1986. She wrote the group's biggest hit, "Amattalia Woman."

Wayne Rodriguez, 34, of an apparent suicide, Sept. 8 in Cocorite, Trinidad. Rodriguez was a member of the groups Xtatic and Horyzon and is well-known for the song "Footsteps." He is survived by his mother, a sister, and three children.

Solution to this week's puzzle (page 73)

S	H	E	B	O	P	T	O	I	L	J	A	R
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Promotion Execs Keep Low Profile

BY MARC SCHIFFMAN
Airplay Monitor

NEW YORK—Moving forward in the aftermath of the Sept. 11 terrorist attacks in New York City and Washington, D.C., has been a particularly thorny issue for record-promotion executives. While there are reports of promoters calling stations to work songs as soon as Sept. 12, such efforts have ground to a halt in most cases, allowing radio to assume its much-needed role as a community rallying point.

DreamWorks adult format promotion executive Marc Ratner said in the days following the disaster that he had not called anyone to promote records, "and I don't want to any more than you want to hear about it."

Tom Baldrice of country label BNA says, "Our efforts have just been about keeping in touch and touching base. I didn't think you were going to gain anything by working records."

Another exec says anonymously, "I don't know of a single person who has the ability to utter the word 'spins.'"

Strictly Rhythm VP of promotion Bari Gossman says, "I just don't feel like calling anybody outside my close family and friends. Our jobs seem so insignificant right now. One can spout, 'Time will heal all wounds,' but I think it will be a very long time before things get back to normal, especially in New York. Forget about the charts for a moment, programmers, and just play music that makes people feel good."

NOT AN APPROPRIATE TIME

Joel Denver, head of the All Access Music Group, says he was following the cues of his label clients when he said, "It's really not appropriate at this time to discuss adding records and how well songs were researching, etc. It's more important to talk with our friends about how they are feeling personally and what they were doing with their stations to work with their communities to help the healing begin."

But Ratner thinks that at some point, he has to get back to business, "because having once been an artist myself and knowing what it feels like to be on that side of the fence, our artists are depending on me, and I don't want to let them down."

Blackbird Records' Cathy Burke sent a group e-mail Sept. 15, predicting a change in both the music that listeners want and in the way the industry reacts. "On [Sept. 17] when you return to work, when you feel as if you just can't talk about singles and retail programs and the bottom line, hold fast to the thought that we are part of an industry that will bring the new world order to the masses."

Burke concluded her e-mail message by telling those in the business that their role in the recovery "may [not] be saving lives but soothing souls. And that will have to do."



The Night Before. Sting was supported by a few special friends at the Sept. 10 dress rehearsal for an upcoming A&E documentary, filmed in Tuscany, Italy, on the nights prior to and hours after the world was shocked by the Sept. 11 terrorist attacks on America. The poignant program, which includes Sting and his band's performance of "Fragile" in memory of the attack victims, will air in November. Pictured, from left, are Max Hole, senior VP of marketing/A&R for Universal Music International; Sting; and Lucian Grainge, chairman/CEO of Universal Music U.K.

NEWSLINE...

The Billboard/Airplay Monitor Radio Seminar, which had been scheduled to take place Oct. 4-6, has been postponed to mid-March 2002, in the wake of the terrorist attacks on New York City and Washington, D.C. The seminar will be held in Miami, as originally planned. **PHYLLIS STARK**

Festival con Dios, a contemporary Christian rock tour featuring Newsboys, Audio Adrenaline, and OC Supertones, has partnered with the Salvation Army to raise money for the police officers, firefighters, and emergency workers who died in the Sept. 11 attacks on New York City. The fall leg of the tour launched Sept. 13 in Canton, Ohio; attendance topped 15,000 on the opening weekend. The tour wraps Sept. 30 in San Antonio. **RAY WADDELL**

Michael Jackson aims to raise \$50 million from sales of a new charity single for relief funds in the wake of the Sept. 11 terrorist attacks on New York City and Washington, D.C. The Jackson-penned song "What More Can I Give" has no release date or label yet, but Jackson has enlisted the help of a number of artists, including Reba McEntire, Destiny's Child, Mya, Tom Petty, Seal, Billy Gilman, Usher, Aaron Carter, and Backstreet Boys' Nick Carter. The single may also be recorded in Spanish. The song will not be included on Jackson's new Epic album, *Invincible*, due Oct. 30 in North America. **MELINDA NEWMAN**

RCA Records' black music division is closing, with sources saying that an undetermined number of artists and executives will be shifted to sister labels Arista and J Records (*Billboard Bulletin*, Sept. 20). Among the artists on RCA's black music roster are Tyrese, Kevon Edmonds, Coko, Cherokee, Public Announcement, and a pair of new acts: rap group Smash Task and R&B singer Danté. Numbering 20 staffers, RCA's black music division includes VP of urban promotion Jodi Williams and VP of urban media and artist relations Mary Moore. The move is the latest step in a companywide restructuring that began in July with the offering of early retirement packages (*Billboard Bulletin*, July 6). Calls to BMG corporate spokesman Patrick Riley were not returned by press time. In other news, Arista announced Sept. 20 that executive VP Jerry Blair would leave the company effective immediately. **GAIL MITCHELL**

Chris Morrison received the Peter Grant Award for outstanding achievement at the Music Managers Forum's (MMF) seventh annual British Music Roll of Honour presentation Sept. 19 in London (*Billboard Bulletin*, Sept. 20). Morrison manages Blur, Morcheeba, Elastica, Midge Ure, and Gorillaz. Blur and Morcheeba performed at the event, while Stevie Wonder appeared live via satellite from Los Angeles. MMF chairman Keith Harris, promoter Danny Betesh, and EMI Group A&R executive Chris Briggs were also honored at the event; all four were inducted into the British Music Roll of Honour. **GORDON MASSON**

Jaguaires, the popular *rock en español* band, will follow up a sold-out tour of Mexico with a 30-date U.S. tour, beginning Oct. 20 at the Joint in Las Vegas and wrapping Jan. 12 at the Majestic Theatre in San Antonio. The tour, which will take Jaguaires into many U.S. markets for the first time, is in support of *Cuando la Sangre Galopa* on BMG U.S. Latin. Their previous album, the double-CD *Bajo el Azul de Tu Misteri*, scanned 62,000 units in the U.S., according to SoundScan. **RAY WADDELL**

Touring

Continued from page 1

page there," Eckerman admits. "When dates are rescheduled, we're offering refunds, but a lot of people aren't changing their lifestyles."

IS IT COVERED?

Eckerman says his company canceled 49 events—some of which may be moved—and rescheduled another 57 following the attacks. "The first batch [of dates] were all due to sensitivity, and the rest were due to logistics and travel."

Moving or losing a date is an expensive proposition, but losses incurred by promoters, agents, venues, artists, and managers are in many cases—though "not necessarily," according to Eckerman—covered by insurance, including costs associated with rescheduling an



ECKERMAN

event lost due to the recent attacks.

While losses incurred due to a terrorist act would likely be insured, losses from war are generally not. "Our policy is that this is an act of terrorism and those involved will be reimbursed for their loss, but that may not be the feeling shared throughout the [insurance industry]," says Bob Taylor, managing director of London-based insurance broker Robertson Taylor, which specializes in the touring industry.

If an act pulls out of an upcoming tour due to fear or uncertainty as opposed to a specific act or incident, those losses may not be covered. "If a tour is setting up and an act decides on their own that they don't want to go to Europe, that is not covered," Taylor says. "If an act simply feels they don't want to tour, that is a decision they are making."

Losses and expenses that aren't recouped "obviously have an effect on the bottom line," Eckerman says, "but right now our focus is on getting the business back to normal and being considerate of those affected by these events."

MAJOR SHUFFLING

The Agency Group, the New York City-based booking agency, moved as many as 15 shows in the week following the attacks, rescheduling tours by Judas Priest in the U.S. and Brian Wilson in Japan and pushing back the Pledge of Allegiance tour with Slipknot and System of a Down by a week. Agency Group director Steve Martin says most dates will be made up but stresses monetary con-

cerns aren't the main issue right now.

"Down the block from our offices there is a fire station that lost six guys," Martin says. "This just takes the heart right out of you and keeps your perspective on what's really important. Something like this makes bickering over a catering budget pretty inconsequential."

Fred Bohlander, co-head of Monterey Peninsula Artists in Monterey, Calif., says his company canceled or postponed 15-20 shows last week, including every engagement on Sept. 11. "The shows were canceled due to the fact that artists couldn't get there because flights were not running and, second, because artists did not want to perform. There were mutual agreements between the venue owners and the artists."

Bohlander says several dates in Las Vegas and Reno, Nev., were affected and mostly moved to November, but fair dates cannot be made up, such as performances at the New Mexico State Fair in Albuquerque by Creedence Clearwater Revisited and Travis Tritt. Monterey client Aerosmith rescheduled some dates for the last week of September. Bohlander says the attacks "affected just about everything that was out there. But things will come back together again as the week progresses."

Promoter Stoll says he lost some 20 shows in the days following the attacks, most of which won't be made up, including three Hall & Oates dates in Florida. "Hall & Oates decided they couldn't perform under these circumstances, and I understand that."

Dennis Arfa, president of New York agency Artists Group International, says recent events and their uncertain impact give promoters an "out" if a date isn't doing well. "If it's a borderline deal, now the promoter has an excuse to not play the date or renegotiate because of the crisis. Is there any truth to it? Maybe. But if a show is doing well, they have nothing to talk about."

Arfa believes the true test as to how the industry will respond will come in the near future, when the third legs of the Britney Spears and U2 tours go on sale. "That will give us an idea of where the public is at, because those shows should do well."

OUR COUNTRY

U.S. fairs and country music have enjoyed a symbiotic relationship for years, and with fairs being once-a-year events, any date lost is generally not made up. "We canceled about 25 dates last week and this week, worth about \$500,000 in guarantees," says Tony Conway, president of Nashville-based booking agency Buddy Lee Attractions. "About half of those will be rescheduled."

Conway says dates were canceled due to travel restrictions and emotional sensitivity to the terrorist attacks and their victims. "Some fly dates were canceled, and some artists who had been on the road all summer just wanted to get home to be with their families. And then some promoters felt it wasn't appropriate to have a public gathering, and some fairs wanted to go dark on

certain nights."

Bobby Roberts, president of the Bobby Roberts Co., a Nashville-based booking agency representing a roster of 20-plus artists, says everyone has been very cooperative in canceling or moving about a half-dozen dates. "Some people have felt it was inappropriate to have an event, and we totally respect that. Any decisions have been very mutual, and we pulled together on any changes we've had to make."

Things were "pretty much back to normal" in the second week following the attacks, Conway says, but the aftershocks will last for months. "Anytime there is a disaster, it will affect the entertainment business, and when the economy is a little strange, it will definitely affect the business. The public might think a little stronger about going to a place with 10,000, 20,000, or 70,000 people. I've talked to some promoters that are getting a lot of refund requests, and they're dealing with it."

'This keeps your perspective on what's really important. Something like this makes bickering over a catering budget pretty inconsequential.'

—STEVE MARTIN,
AGENCY GROUP

CROSSING BORDERS

Two segments of the touring industry are sure to be more susceptible to downturn in the coming weeks: tourist markets and international tours. "This is a big issue for markets like Miami, Nashville, Orlando, or Las Vegas, markets that depend on tourists," Stoll notes. "The Breakers Hotel in West Palm Beach went from 100% capacity to 6%."

With tightened borders and an uncertain future, international touring is shaping up as a risky venture. While it could not be confirmed at press time, Mary J. Blige and Blink-182 are said to be scrapping plans for European tours, and Pantera pulled off the Tattoo the Planet European tour, although Slayer will go on with that trek.

Others, including Shaggy, will proceed with European tours. CCE's Eckerman says his company's upcoming international tours, including those of Janet Jackson and Tom Jones, will proceed as planned. "We expect a normally heavy fourth quarter, and that includes Europe."

Insurance broker Taylor feels that many international tours scheduled for the next six months, both for U.S. acts heading overseas and vice versa, may be scrapped. Citing his observations during the Gulf War, he says, "There is a certain inevitability that some of these tours won't happen."

Retailers See Sales Rebound As The Nation Recovers

BY BRIAN GARRITY

NEW YORK—While the World Trade Center tragedy has wreaked havoc on the concert-touring industry, the impact of the event on prerecorded music sales has been modest thus far.

For the sales week encompassing the terrorist attacks, overall album sales are down almost 5% to 11.6 million units.

But given that the incidents led to the early closing of many music stores on Tuesday Sept. 11 and that the nation spent much of the next two days in-

doors watching the news coverage on TV, the industry is viewing those results as a victory. Retail and distribution execs point out that the performance was not unlike that of an average slow week.

Even with the loss of first-day sales business for new releases on Sept. 11, SoundScan reports that the week saw a total of six albums debut in the top 10 of The Billboard 200, each with sales of more than 100,000 units.

Not surprisingly, the hardest hit market was the New York City metro region, which posted full-week sales of 776,000 units, down from sales of 926,000 units the week before. Also slipping were sales in the Los Angeles market, where sales totaled 708,000 units vs. 762,000 units the week before. Sales in the Washington, D.C., area were flat at 331,000.

The biggest declines came on Sept. 11. Mike Dreese, CEO at Newbury Comics, says his 21-unit chain was down about 27% that Tuesday, while Bob Higgins, chairman/CEO of the 975-unit Trans World Entertainment, says sales were down substantially. Sales at Borders Group, which lost a store located in the World Trade Center, were off 55% chainwide, the company said in a statement. Rack-jobber Handleman reports "low double-digit declines" on Tuesday. Alliance Entertainment, Hastings Entertainment, and Compact Disc World all reported unspecified declines in Tuesday business.

But across the board, retailers reported steadily rebounding sales through much of the week, with improved comparable sales by the weekend.

Hastings CEO John Marmaduke says, "As customers no longer could stomach the visuals of seeing those towers crumble, I think they started to seek some escapism, and we provided it."

Indeed, many artists posted sales well above their previous releases. Nickelback's *Silver Side Up* (Roadrunner/IDJMG), which debuted at No. 2, posted sales of 178,000 units, vs. first-week sales of only 6,500 units

for its last album, *The State*, which opened at No. 191 in August 2000. Fabolous posted a No. 4 debut for his first album, *Ghetto Fabolous* (Desert Storm/Elektra), selling 143,000. Bob Dylan's *Love & Theft* (Columbia) opened at No. 5—his first top 5 album since 1979—on sales of 134,000. And P.O.D., whose last album entered the charts at No. 158 with sales of 8,800 units in 1999 and sold 27,000 units in its best week, debuted at No. 6 with 133,000 units for *Satellite* (Atlantic).

But the market was not generous to everyone. Triple-A titles and non-debut business proved to be soft overall.

Universal Music and Video Distribution CEO Jim Urie says, "Anything other than a destination release was hurt last week."

Newbury Comics' Dreese agrees: "The stuff kids want remains very strong. I don't think the Stained customer was hurt. I think the customer who got hurt is the thoughtful 35-45 parent who is home every night glued to the TV. They are not thinking about the new Mariah Carey."

IMPACT ON FUTURE RELEASES

While air traffic was largely grounded in the days following Tuesday's hijackings, product flow was not hampered, as most music shipping goes via truck. Retailers also are reporting relatively smooth delivery of the current week's release slate.

But an increase in flight delays and cancellations as the airline industry grapples with security in the aftermath of the attacks may be a nagging source of concern for future product being shipped by air.

Pete Jones, president of BMG Distribution and BMG Associated labels, says there may be "some hiccups" on product being shipped to stores for Sept. 25 releases.

Some distribution executives say one-stop may be particularly affected by ongoing airline snarls—but no incidents have been reported yet.

Meanwhile, many industry executives are seeing new sales opportunities in the short term, as consumers are likely to be staying at home and looking for low-cost entertainment rather than traveling. They also see opportunities for sales, with a surge in popularity of songs with patriotic themes.

A case in point: "God Bless the U.S.A.," a No. 7 country hit for Lee Greenwood in 1984, has been revived at top 40 and country radio, and enters the Billboard Hot 100 singles chart at No. 16.

Additional reporting by Ed Christman and Michael Ellis in New York City and Geoff Mayfield in Los Angeles.

BORDERS
GROUP INC.

Newbury Comics

Contracts

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most law-suits are settled—so that the labels can make the rules of the game and not let the courts make them. Suits are settled—so that the labels can make the rules of the game and not let the courts make them. In California, there seems to be no legitimate reason why only recording agreements are excluded from the seven-year maximum term—and that loophole should be closed.

Bob Donnelly, New York City: The studio system of tying up an artist for life, which died in the motion picture business 50 years ago, is still alive and well in the music business in 2001. Record companies are able to get away with this because the principal unions [the American Federation of Musicians (AFM) and the American Federation of Television and Radio Artists (AFTRA)] refuse to make [term] length of recording contracts one of the critical bargaining issues of any contract. The only alternative is state legislation... in California. I don't believe the Courtney Love or Dixie Chicks lawsuits will be successful. But, hopefully, all of us one day will look back on these cases in the same way that pro athletes now look back on the Curt Flood free-agency case in major-league baseball.

Stan Soocher, New York City: High-profile lawsuits many times primarily bring attention to issues of unfairness to artists but often have had much less practical impact. That's because most such suits by recording artists are individual battles over money that are settled before courts can render precedential rulings that would be helpful to artists throughout the recording industry.

As for legislative hearings, though artists are better organizing themselves as a group than in the past, there are too many divergent and competitive artist interests—such as the opposing views on the legitimacy of Napster-type technology—to fully offset the financial clout, lobbying savvy, and cohesiveness of the major labels when it comes to battling artists in front of legislatures on an ongoing basis.

Owen Sloane, Los Angeles: I think each of those cases will be decided on their own facts and that courts and legislatures are not going to be very sympathetic with major artists fighting multimillion dollar battles with record companies. These artists can take care of themselves. If anything is needed, it might be minimum standards to protect new artists from overreaching agreements. The absence of a strong union in the recording industry is one of the problems. The seven-year rule helped new acts because they could become free agents sooner rather than later and renegotiate earlier for better terms. It is, however, a fallacy to believe that all new acts have no leverage. When they are subject to a bidding war, a new act has enormous leverage in the terms of an agreement.

One problem is that their representatives sometimes misuse that leverage to exact large advances from record companies rather than to

negotiate better royalty terms or other provisions that then become the subject of dispute when the act is successful and advances are no longer as important. If lawyers did a better job in negotiating contracts to begin with—especially where they have leverage—there would be fewer of these lawsuits.

Gary Stiffelman, Los Angeles: I think the Recording Industry Assn. of America [RIAA] is too influential, and the artists too disorganized. Legislation is unlikely. The litigation angle is more interesting, since one can certainly never tell how litigation will turn out. The problem is that the [artist] plaintiffs are too rich and famous. But you never know.

What sections of the standard recording contract in your estimation are unfair or unconscionable and why?

Donnelly: The U.S. government sets the mechanical royalty rate that writers and publishers are entitled to be paid for the use of their compositions. Does anyone in their right mind be-



DONNELLY

lieve that every record company in the U.S.—large and small—all decided to pay three-quarters of the statutory rate by pure coincidence?

How come Sony doesn't pay 68%, BMG pay 91%, and Universal 73%? How did they all choose the exact same number of 75%? I wish the Justice Department anti-trust prosecutors would ask that question.

Stiffelman: The principal unfairness relates to the [contract] term. The problem is that in every other context, one becomes a free agent while still commercially desirable. In the record business, the controls are all with the label; they hold all the options, and they have the artists tied up for decades.

The labels' defense is that they renegotiate in success—which is true—but what they leave out is that they usually demand extensions and additional product, thereby resulting in artists being tied to one label, with all their product cross-collateralized, for most of their productive lives. There are many other things, such as the limited audit rights, which add to the inequity.

Collins: Record contracts generally make an arrangement where the label pays for the cost of recording and promoting in exchange for about 90% of the profit, with the artist getting a royalty of about 10%, and out of that 10%, all of the costs are recouped, while the label keeps its 90%. Then,

even after recoupment—meaning the artist has paid for the recording—the label still says it owns the recording. That alone is an outrage.

Then there is the controlled composition clause, which is probably unconstitutional in that it purports to contract around a statutory rate set by a federal law for payments to songwriters. There's also the contract provision that says that all recordings are works-made-for-hire. [It] already appears to be unenforceable under the case of *Ballas vs. Tedesco*, but the labels still put it in.

Soocher: Recording contracts that continue to make new technology deductions from royalties in contracts for up-and-coming—and in some cases, established—artists for such old-line technologies as CDs are blatantly unfair.

It's an example of the length some labels will go [in order] to not have to pay royalties by keeping artists in a state of unrecoupment hell. In addition, any recording contract that allows a label to exercise an option to extend an artist's recording agreement with no obligation for the label to release the artist's previously delivered product is, in my opinion, both unfair and unconscionable.

Sloane: Recoupment of independent promotion costs from the artist, recoupment of recording costs from the artist's royalty, a 3/4 rate on controlled compositions, a lower royalty on CDs than on other configurations, and the royalty structure applicable to new media [Internet, DVDs etc.], among others.

What sections of the standard recording contract do you consider possibly unenforceable or unconstitutional and why?

Jay Rosenthal, Washington, D.C.: Unconscionable: the eight-album term, recoupment provisions, work for hire, controlled composition clause. Unfair: royalty provisions [especially foreign sales and record clubs], Internet Web site provisions, packaging deductions [especially on downloads], and creative control.

Sloane: Unenforceable is a question that would depend on the facts of each contract. I don't think any clauses are unconstitutional.

Soocher: It's generally difficult to argue constitutional issues in a contract between private parties. But the 13th Amendment does state that involuntary servitude isn't allowed in the United States, the most likely constitutional claim by artists who believe that they have become slaves to their recording agreements.

Stiffelman: Probably none.

Do you think that the standard recording contract—or any aspect or section of the contract—is a violation of antitrust laws (e.g., the standard eight-album deal)?

Rosenthal: I believe the standard long-term agreement may be unen-

forceable because it constitutes a restraint of trade and is anti-competitive at its core. The fact that almost all major-label agreements are identical on this count lends further support to the premise that the labels are working as a cartel, which is illegal. The definition of a cartel is "a combination of independent commercial or industrial enterprises designed to limit competition or fix prices."

The standard deal as we know it is essentially collusion among these companies to limit and/or prevent free agency and to fix costs by paying all artists on essentially the same standard terms. The result is a windfall to the companies and the public paying too much for the product.

The standard agreement is also a "contract of adhesion" because the recording artist is never provided a legitimate alternative regarding the standard deal from major labels. It is a "take it or leave it" proposition.

The most serious unconstitutional aspect of the standard agreement is work for hire. The work-for-hire law, in and of itself, is unconstitutional, because it represents Congress



SLOANE

exceeding its mandate provided by the Constitution. The Constitution grants Congress the right to protect "authors." The work-for-hire law is clearly intended to benefit only employers, and Congress does not have the power to grant a limited monopoly to just employers—the Constitution only mandates the right to protect authors.

Collins: I'm not sure on this one. Although it may be a "contract of adhesion," antitrust [would require] proof that all of the labels agree among themselves as to what the deals will say—which probably is the case, but it is very difficult to prove.

Stiffelman: There is clearly an unstated agreement among the companies to employ certain practices, including most recently the [pro-label ownership] policies with regard to digital deliveries. Whether that violates the law is not within my area of expertise.

Sloane: Perhaps the 3/4 rate on controlled compositions might be an antitrust violation. Also to the extent any clauses were developed through collusion of the major labels, that might be an antitrust violation. But I don't know of any with certainty.

Soocher: Proving antitrust violations in standard recording contracts would require an affirmative conspiracy among the record labels. It

would be much harder to prove antitrust violations out of industry practices established with informal consent through decades of artist negotiations. Plus, anti-competition claims would likely be brought by other labels, such as independents who are in the business of distributing product, rather than artists who record for labels.

In his early '90s litigation with Geffen Records, Don Henley alleged that the label had conspired to obtain an agreement from other majors not to sign Henley while he was in litigation with Geffen. But the Geffen/Henley litigation was settled before a court could rule on Henley's antitrust claim.

What do you think are the reasons why artists' lawsuits against labels in the past stopped short of asking for a ruling that contracts are unfair, unconscionable, etc.?

Soocher: It's fairly simple. Labels would rather make a settlement gesture that makes an artist feel like he or she has won something than risk a court ruling that voids any standard provisions of recording agreements.

Collins: [The record companies] prefer it that way. Even a substantial monetary sum paid to one artist to settle a lawsuit is better than getting an adverse ruling and having to pay many artists or having to change many contracts.

Stiffelman: They always seek this ruling. [Artists' litigator] Don Engel has used the Racketeer Influenced and Corrupt Organizations (RICO) claim for 10 years. [But] every case has settled before the labels allowed a ruling on this or any point other than stuff like statute of limitations.

Donnelly: Because artists have always acted as individuals—never as united groups, and because Hilary Rosen and the RIAA have an incredibly powerful lobby on Capitol Hill, and I say that with equal measures of awe and resentment.

Sloane: Artists have always argued these points in lawsuits, but most were settled before any definitive rulings were issued.

Do you think that artists should look to court cases and law overseas to support the contention, even as cites, that the standard recording contract is unenforceable? If so, which law (e.g., in the U.K.)?

Rosenthal: Litigation has always been used as a prelude to settlement. Usually, a lawsuit is filed to either get royalties owed to the artist or for the artist to leave the label. In both instances, the stakes are too high for a judge to actually rule on the facts at hand. It is in the best interest of the artist and the label to settle most lawsuits.

The other reason for settlement is the lack of legal support for the artist's position. In Europe, the courts and their society have traditionally been more open to protect-
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Contracts

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ing artists' rights (e.g., moral rights). That is why you see more courts actually ruling on unconscionability cases. U.S. artist attorneys must look to Europe for precedent and support of their position. So far, U.S. attorneys have not been successful or forceful enough to convince the courts to apply a more stringent test.

Sloane: The U.K. courts have been far more open to setting aside contracts on these sorts of grounds than the American courts. However, it has been my experience that citing U.K. cases in American courts has not been tremendously successful.

Collins: As a practical matter, U.S. courts are not bound to follow U.K. law, as favorable as it can be to artists. But, although there is a paucity of U.S. record-business law—because so many cases settle when they start to go against the labels—courts will accept arguments by analogy to other areas of law. For example, in the *Ballas vs. Tedesco* work-for-hire case, we used ownership of architectural plans, etc. to argue how sound recordings should be handled—and we won.

Soocher: U.K. law has often been favorable to songwriters and recording artists, particularly those trying to get out of long-term contracts. But U.K. law has no binding legal precedent in U.S. courts. Also, many of the U.K. rulings have been based on restraint of trade, which U.S. courts don't recognize in a contract between two private parties. Add to that the fact that George Michael's inability to win his recording-contract suit against Sony Music in the U.K. made artists gun-shy in pursuing similar claims in U.K. courts.

What is better and what is worse about the standard recording contract now in comparison to 20 years ago? Or 40 years ago?

Collins: The contracts get longer and longer to cover more and more of the possible "outs" an artist might have.

Donnelly: In fairness, artists receive a higher amount of royalties than they did 20 years ago. However, for rap and hip-hop artists, these gains have been erased by the introduction of production agreements. These outrageously regressive contracts allow production companies to keep 40%-50% of artists' royalties. And of course, record companies have no reason to object, since it doesn't cost them a single dollar more.

Stiffleman: While the royalty rates have gone up and the commitment today is for albums instead of for singles, there is little else that has improved. Of course, the sheer dollars have improved, but so have the costs of living. The companies are now grabbing more rights than ever, including digital, television, and URLs.

Rosenthal: The artist rate is better than 20 years ago. Almost everything else is worse—in particular, the abhorrent recoupment provisions. Artists are paying for more and more, meaning that the standard contract is resembling more of a loan document than a recording contract. But of course, once the costs are fully recouped against the artist royalty, the record company still owns the sound recording.

Sloane: Contracts are better today in giving artists a higher royalty, but they are worse in the technicalities of royalty calculation. The term of deals has gotten shorter—i.e., older contracts required as many as 10 LPs, whereas today, most contracts require six or seven.

More costs are recoupable today against the artist royalty than ever before. With the advent of video and independent promotion, artists have been asked to recoup more of these expenses than formerly, where such equivalent expenses would have been treated as the business expenses of the record company.

Soocher: The major positive change for artists is increased royalty rates. In the 1950s and 1960s, artists were looking at 3%-4% royalty rates. New artists can now usually get a minimum of three to four times that rate. Also, the industry has generally accepted that artists are entitled to 50% of the income earned from licensing sound recordings to third parties. What's worse is that the increasingly complex royalty provisions in recording agreements have made it more difficult to determine just what royalty moneys are owed.

Has the consolidation of the music industry helped or hurt the artist as far as the standard recording contract of today?

Sloane: I haven't noticed any change as a result of consolidation.

Stiffleman: The remaining labels have much more power and can exact greater concessions. The bigger problem is that with labels so huge, the standard for "success" has risen to unrealistic levels. Sales that would have been applauded 10 years ago will probably result in the act being dropped today.

Collins: It has hurt. As the business consolidates, leaving an oil-company-like cartel of just five majors, there are fewer and fewer options, so artists have to "take it or leave it."

Soocher: The consolidation of the music industry has clearly hurt artists. It's easier for a few labels to stick together, even informally, in keeping recording contracts heavily skewed against artists. But the industry consolidation could also give more viability to a claim that the labels may engage in antitrust violations.

Donnelly: I think consolidation will ultimately help artists because it will cause them to become much more self-sufficient. After a while, artists will begin to realize that they can afford to record their own albums. Artists will also discover that they can effectively sell their own record via the Internet and at live shows for a considerable gross profit margin.

Rosenthal: Consolidation is making everything worse. The artist is becoming a minor player in the big business of sound recordings. He is essentially, in the conglomerates' eyes, a "content provider." Even more important, the fewer the companies, the fewer the alternatives to the artists—and that makes the companies more emboldened to create one sided, unconscionable contracts.

What would you realistically do to make the standard recording contract more fair?

Collins: Let me count the ways. In most European countries, if you recoup the cost of the recordings—such that the artist pays for them—then the artist owns them. If the label wants to own them, then the label cannot recoup the costs from the artist. That would be a good start in the U.S.

Rosenthal: I would only charge the artist for actual recording costs and in-pocket advances, and that is it. I would limit the term to no more than three albums. I would remove all work-for-hire language. I would revamp the royalty system by instituting a flat royalty rate. No reductions, no waivers. I would do away with the controlled composition clause. The writers should always get a full mechanical with no cap.

Soocher: Most artists and even numerous lawyers find many recording contract provisions unreadable. If legislatures pass laws requiring plain language in consumer documents and contracts, why can't they do that to help artists?

Stiffleman: Reducing the number of albums [contracted] to three or four is the only viable alternative. It allows for renegotiation as a free agent, which allows the marketplace to control the economics so that the act receives fair market value for his or her services, but allows the label a few albums to make up for its investment.

Is the recording artist better off or worse off than 20 years ago? Or 40 years ago?

Rosenthal: The artist is much worse off today. Record companies

develop very few artists. They play a hit or miss game, and release the ones who don't immediately show results. Twenty years ago that was not the case. The artist is also asked to pay for more and more costs. The one aspect that has improved is the system for auditing and securing unpaid royalties. While expensive, the rights exist contractually and are often used effectively. There are horror stories about artists trying to get old royalties 20 and 40 years ago. In this respect, the system is better.

Soocher: Recording artists are better off today in that there is much more information available to them regarding the legal and business landscape of the music industry. But that can give an artist false hopes of tilting in the artist's direction what is in fact the label's overwhelming bargaining power. Thus, artists aware of recording-contract pitfalls who are faced with a take-it-or-leave-it situation in obtaining a deal are going to be a lot more neurotic than artists 20 or 40 years ago, who often understood that the Cadillac the record executive gave them was the only payment they would be getting.

Stiffleman: The few artists that make it are better off, but fewer can earn a living from their music.

How would you proceed if you were to bring a lawsuit similar to the one Courtney Love has brought against Geffen and UMG?

Stiffleman: Find a more sympathetic client and make sure that you don't settle. Push for a verdict so the precedent can be set.

Rosenthal: I would concentrate on antitrust, "contract of adhesion," and unconscionability [issues], and I would try to show the court that there are precedents from other areas of the law that have found unconscionable contracts unenforceable. There is nothing unique about this situation. If other contracts are fundamentally unconscionable and unfair, then the same standard should be applied to music contracts.

Collins: For a contract to be effective and enforceable, it requires "offer," "acceptance," and "consideration." As part of the unconscionable argument made by artists' lawyers, I'd argue that the recoupment provision negates the "consideration" aspect—the artist pays the label back but then the label still says it owns everything, so what's the consideration by the label to the artist? I'd also argue that the controlled composition clause is unconstitutional and that the work-for-hire provision is ineffective.

Donnelly: I would force the AFM and AFTRA to act like real unions and call a nationwide strike of musicians until the record companies agree to negotiate a fair contract.

Protest Songs Fill The Raspberry Chart

In no other area of entertainment have artists created so many works that accuse or indict their industry's business policies—and, at many times, attacked their own labels. Years before Don Henley composed "Inside Job" with the industry's 1999 now-repealed work-for-hire amendment partly in mind, there was a string of songs by artists in all genres of music written to let their listeners know that their contracts and other business relations with the industry have sometimes ranged from rocky to rotten. Together, they form a sort of "Raspberry Chart."

It began with songs from the '60s and '70s that contained such grumbling lyrics as "It's Only a Northern Song" by the Beatles, "So You Want to Be a Rock 'N' Roll Star" by the Byrds, the *Lola Versus the Powerman and the Moneygorgon, Part One* album by the Kinks, and "Free Man in Paris" by Joni Mitchell. Protest songs quickly turned into an accusatory string of tunes that culminated

in Prince's *Emancipation* album, with its striking cover image of clenched fists and unshackled chains. (The artist even went as far as making public appearances with the word "slave" written across his cheek.)

Among the most familiar, more recent industry songs are "Working for MCA" by Lynyrd Skynyrd (also recorded by Hank Williams Jr.), "Mercury Poisoning" by Graham Parker, "EMI" by the Sex Pistols, "Complete Control" by the Clash, "Swindler's Lust" by Public Enemy, "Freedom '90" by George Michael, "Welcome to the Machine" and "Have a Cigar" by Pink Floyd, and "Murder on Music Row" by Larry Cordle and Lonesome Standard Time, which was also recorded by George Strait and Alan Jackson.

There's also "Los Angeles" by Elliott Smith, "Canceled Check" by Beck, "Vanz Kant Danz" by John Fogerty, "Merchandise" by Fugazi, "Write Your Own Songs" by Willie Nelson and Waylon Jennings, "Paint

a Vulgar Picture" by the Smiths, "People Funny Boy" by Lee Perry, "The Million You Never Made" by Ani DiFranco, and "Pay Bo Diddley" by Gary Nicholson and Wally Wilson, which was recorded by the Snakes.

Also: "Take 'Em All" by Cock Sparrer, "The Drumshambo Hustle" by Van Morrison, "Agony of Lafitte" and "Lafitte Don't Fail Me Now" by Spoon, "Dismemberment Plan Gets Rich" by Dismemberment Plan, "Mission Control" by Burning Airlines, "Phony Franchise" by Del Tha Funkee Homosapien, "Wrong Side of Memphis" by Matraca Berg, "They Call It Rock" and "I Love My Label" by Nick Lowe, "Virgin" by Prince Far I, "It's a Long Way to the Top" by AC/DC, "War at 33 1/3" by Public Enemy, "#1 Must Have" by Sleater-Kinney, and the album *Chim Chim's Badass Revenge* by Fishbone.

BILL HOLLAND

Additional reporting was provided by the Billboard staff.

Roots

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country, gospel, Western swing, bluegrass, Cajun, zydeco, Tejano, and Native American music.

On Oct. 30, Palm Pictures will release *American Roots Music* as a two-DVD-Video set priced at \$42.95 and a four-VHS set priced at \$44.95. (It is customary for PBS programming to receive home-video release at the same time it receives network airing.) On the same day, the multimedia firm will also issue, at \$51.98, a four-CD *American Roots Music* boxed set. A 19-track highlights disc from the set, priced at \$17.98, will also hit stores Oct. 30.

Programmed along genre lines, the 68-track boxed set includes archival songs, soundtracks from historic filmed performances, and newly recorded material by key figures in country (including Jimmie Rodgers, the Carter Family, Gene Autry, Bob Wills, Hank Williams); blues (Bessie Smith, Charley Patton, Robert Johnson, Howlin' Wolf, Muddy Waters, B.B. King); gospel and folk (Thomas A. Dorsey, Mahalia Jackson, Woody Guthrie, the Weavers, Mississippi John Hurt, Leadbelly); and Cajun, zydeco, Tejano, and Native American music (Joe Falcon, Clifton Chenier, Valerio Longoria, Flaco Jimenez, Floyd Westerman, Robert Mirabal).

Already available is an opulently illustrated companion volume from Abrams Books, edited by director Brown, author and Experience Music Project deputy director of public programs Robert Santelli, and Rolling Stone Press editor Holly George-Warren. The list price is \$49.95.

THIRST FOR HISTORY

Some of the artists featured in *American Roots Music* see the series as a potentially important new chapter in the wider popularization of native roots forms.

Bluegrass icon Ralph Stanley is already a commercial beneficiary of the double-platinum *O Brother, Where Art Thou?* soundtrack. He says that *American Roots Music* "could affect [the music's popularity] right on. It may let the people know about the kind of music they've been waiting to hear. If it's out where they can hear it, I think it'll really help."

Country giant Merle Haggard says, "There's a thirst now to know everything—and everything is contained in the past. Where each subject comes from, be it the history of war, the history of music, whatever, it's just part of our life. I think the series is a great effort, and I think it's gonna do what they thought it would do and more."

Palm Pictures head Chris Blackwell says of his company's involvement in the project, "I'm very excited and very proud to do it. Often, projects of this nature are only really done by majors, because the majors have the back

catalog, etc. I feel fortunate to be able to have something of this kind of quality and this lasting value come out on Palm."

ROOTS OF A PROJECT

Emmy Award-winning director Brown—whose past credits include *The Weavers: Wasn't That a Time!*, *A Vision Shared*, *Woody Guthrie: Hard Travelin'*, and *In the Hank Williams Tradition*—says the idea for *American Roots Music* was born in a conversation 3½ years ago with his friend Bill Ivey, the noted musicologist who recently exited his post as chairman of the National Endowment for the Arts (NEA).

Brown recalls, "I just said, 'Well, making all these documentaries, I think there's this really great [film] collection out there of the pioneers of American music, but it's all dispersed. It would be a great role for the government to try to help put that into some documentary. It's all in these different collections.' [Ivey] thought that was a good idea and said, 'Why don't you get a team together and see if such a thing is feasible?'"

An NEA Chairman's Action Grant supplied seed money for the *American Roots Music* project. Further funding came from PBS, the Corporation for Public Broadcasting, and the Experience Music Project, among others.

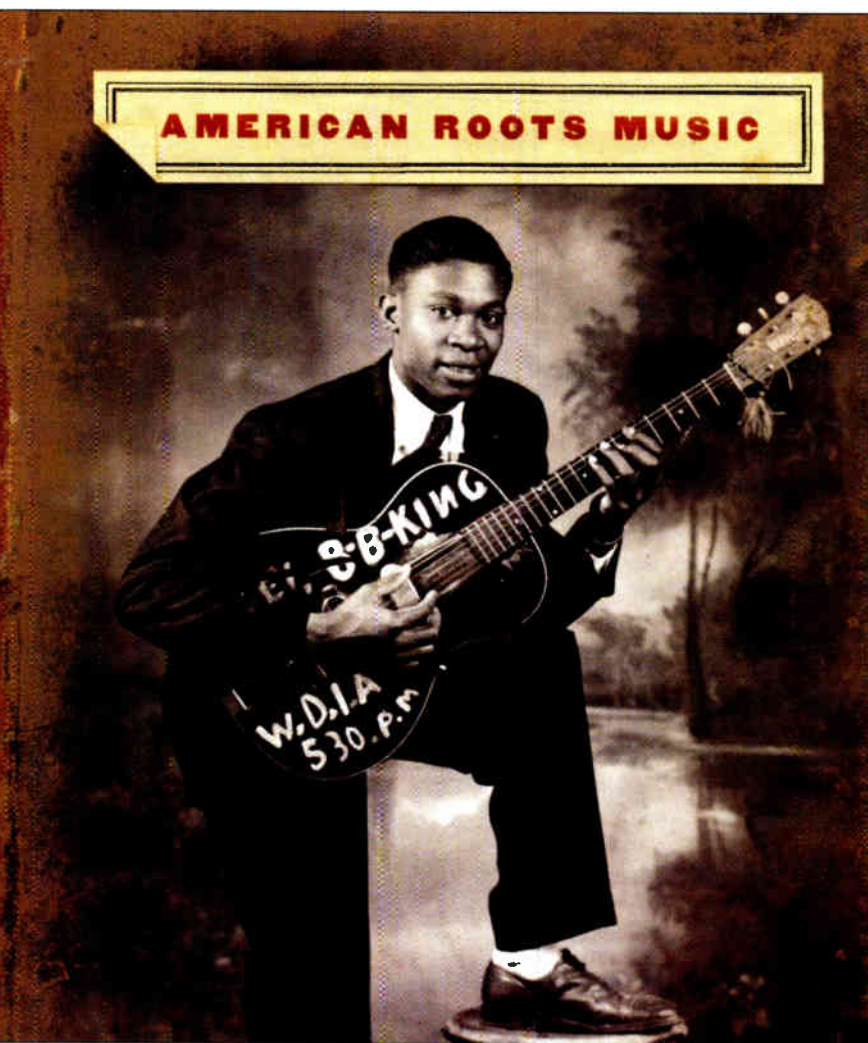
Key members of the *American Roots Music* production team included National Endowment for the Humanities chairman and musicologist William Ferris, a noted roots-music filmographer, and Sam Pollard, film editor for director Spike Lee (and a series co-producer).

Brown adds, "My friend Jeff Rosen, who kind of handles Bob Dylan's affairs, running Bob's office, is a [film] collector, and he had put together a large collection for Bob—who likes to watch these tapes on his bus—and they had let us into that collection early on, just to see what was there." Rosen is also an *American Roots Music* co-producer.

"For over a year," Brown says, "we formed a team of some of the top scholars [and] conducted research. We did these outlines that were reviewed by all the scholars. It was very organic. And from that I'd begin to develop a story line."

Of the series' overall intent, Brown says, "What we really wanted to focus on was the music that was uniquely American. Immigrant groups bring their own folk music to America, but someplace in the history of our country, that music began to get mixed and blended into different gumbo ingredients, or different mixtures, that became uniquely American."

"It's [also about] the first unique American music forms that were



The pervasive cover image for the *American Roots Music* PBS series, Abrams book, and Palm line of DVD, VHS, and CD sets—a young B.B. King (circa 1949) advertising his Memphis radio show.

the first ones recorded," Brown continues. "It was those recordings, I think, and that period of radio and early records, and of roads that got built and railroads that got built, that helped mix the stuff up."



'I think "American Roots Music" could affect the music's popularity right on. It may let the people know about the kind of music they've been waiting to hear.'

—RALPH STANLEY

Brown wanted to avoid using the hazy and loaded term "folk music" to describe the music, he says. "That's how we came about 'American roots music.' From what my advisers told me, it's a term that began out of rock journalism in the '80s."

Author Robert Santelli says *American Roots Music* was conceived as a multimedia event: "The hope is that there would be an actual process to this, where people would see the film, be inspired by what they see, look toward the book for further information, and then move toward the boxed set to investigate the music in detail."

The series—which intermingles the histories of various roots sub-genres in an economical yet elegant chronological recounting—is highlighted by some frankly astonishing footage of great rarity, featuring stunning performances by late masters like Bob Wills, Son House, Howlin' Wolf, Mississippi John Hurt, and Sonny Boy Williamson.

Brown says, "The motivation for doing the project was to create a documentary series that would be a repository for some of these images of these great pioneers."

A WELL-PRIMED PUMP AT RETAIL

The plethora of ancillary audio, video, and book products related to *American Roots Music* could generate strong sales in light of recent phenomena, according to Len Cosimano, VP of merchandising for multimedia at 363-store chain Borders Books & Music in Ann Arbor, Mich.

"American roots music is becoming very, very popular," Cosimano says. "*O Brother, Where Art Thou?* really started the ball rolling, and we've been selling the record now for almost a year. We look at this as an extension of what started with *O Brother*. There's also an opportunity there for the consumer to do a lot of exploration to find additional interests in similar kinds of music."

A freewheeling series like *American Roots Music* might also affect sales beyond branded product across a whole catalog range, as Cosimano saw after Ken Burns' *Jazz* aired. He notes, "We did extremely well not only with *Jazz* and its records but with all the artists who were featured in *Jazz*."

Paul DeGooyer, head of DVD and special projects at Palm Pictures, says a case study of the *O Brother, Where Art Thou?* phenomenon was key in planning the marketing of *American Roots Music*. "We've done a week-to-week analysis of how that exploded. We identified some markets that had a pretty hefty percentage of sales for that

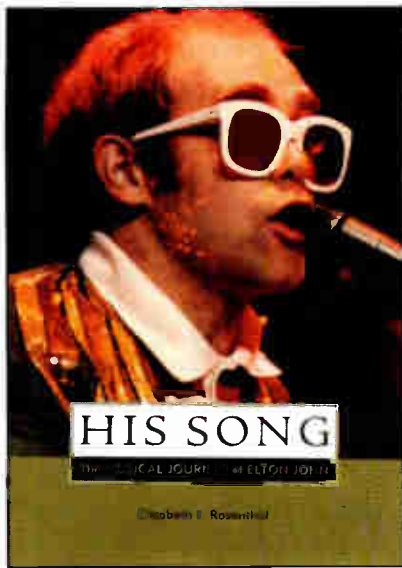
record early on, [and] we're going to try to get direct to consumers through e-mail."

DeGooyer adds that *American Roots Music*, "especially the single-disc highlights set, is shaping up to be the perfect next step for consumers who got drawn into that [music through *O Brother*]."

The DVD-V release of *American Roots Music* will incorporate a Web site hyperlink, as well as five to seven complete versions of historic performances excerpted in the film. DeGooyer explains, "As you go through and you're watching, and you see a clip of Mahalia Jackson, you can jump to the entire performance of it."

The boxed set and single-disc sampler will be actively promoted at radio. "We're going to college radio in a pretty significant way with the single disc, then to [non-commercial] triple-A," DeGooyer says. "What we're really looking at, though, is allowing the PBS show to be our angle into the marketplace, servicing radio, and then possibly recapitulating the radio marketing in the first quarter of next year with a specially created radio show from these tracks."

Director Brown emphasizes that *American Roots Music* and its ancillary projects were created as an entree into a rich music whose story is by no means completely told. "It's still evolving," he says. "It could be that some person from the Cameroon will sit down with somebody from Korea and blend that in with American music, and it might be the blues of the 21st century. Who knows?"



Two New Books Chronicle Lives Of Music Legends

Watson-Guptill/Billboard Books has just released *His Song: The Musical Journey of Elton John*, by Elizabeth J. Rosenthal. This definitive and engaging biography draws upon the author's expertise, endless research, and hundreds of interviews to provide exclusive insight into the life of Elton John, uncovering the man behind the music.

His Song examines the ebb and flow of John's life and career, from his childhood in England to his U.S. debut in the '70s to his recent successes on Broadway, painting a vivid portrait of how the shy, overweight Reginald Dwight became the world-renowned superstar he is today. The book also tells the full stories behind John's recordings, offers a complete chronicle of all his concert tours, and reveals the true motives behind his flamboyant costumes.

The author is a pop culture expert, freelance writer, and contributor to two John fan magazines, *East End Lights* and *Hercules*. She has seen John perform live more than 40 times and maintains one of the world's largest John memorabilia collections.

Coming in October, also from Watson-Guptill/Billboard Books, is *September in the Rain: The Life of Nelson Riddle*, by Peter J. Levinson. Riddle, one of pop music's most beloved and respected arrangers, made a name for himself working with some of American music's biggest stars, from Frank Sinatra and Nat "King" Cole to Ella Fitzgerald and Judy Garland. Still, he remained largely unknown to the general public. This exciting new book captures the essence of his remarkable career and extraordinary life.

Both titles are available wherever books are sold. For more information or to arrange author interviews, contact Lee Wiggins at 646-654-5455 or e-mail lwiggins@watsonguptill.com.

u p c o m i n g e v e n t s

Billboard/Airplay Monitor Radio Seminar & Awards

Eden Roc Resort • Miami Beach • Oct. 4-6, 2001

Billboard Music Video Conference & Awards

Beverly Hilton • Los Angeles • Oct. 31-Nov. 2, 2001

What Teens Want: Marketing to a New Generation

Universal Hilton • Los Angeles • Nov. 5-6, 2001

Billboard/Prudential Music & Money Symposium

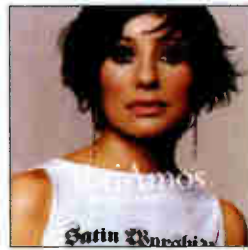
St. Regis • New York City • Nov. 13, 2001

Billboard Latin Music Conference & Awards

Miami • May 2002

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@



COMING MONDAY: It's the kind of concept only **Tori Amos** could come up with: recording an album comprising solely covers of songs written by men. Enter **Strange Little Girls** (Atlantic), highlighted by Amos' interpretations of **Neil Young's Heart of Gold**, **Boomtown Rats' I Don't Like Mondays**, **Eminem's '97 Bonnie & Clyde**, and **the Beatles' Happiness Is a Warm Gun**. The *Billboard* review will appear exclusively on Billboard.com.

Also reviewed online this week are **All Is Dream**, the latest V2 album from New York experimental rock outfit **Mercury Rev**, and **The Tyranny of Distance** (Lookout!) from spunky rocker **Ted Leo/Pharmacists**. In addition, look for a live review of the **Black Crowes** in New York.

News contact: Jonathan Cohen • jacohen@billboard.com

home of front.

Billboard Music Group events & happenings



of the week RADIO POWERBOOK

DIRECTORY The *Billboard/Airplay Monitor 2002 Radio Powerbook* goes on sale Oct. 3. This new edition of the most widely read guide to the U.S. radio business will contain the most current and comprehensive radio industry information available.

The *Power Book* is the essential directory of music and radio promotion, relied upon by broadcast and music industry professionals. It contains hundreds of listings, including all U.S. radio stations in the country, rock, R&B, and top 40 formats, plus record label personnel, radio consultants, and radio programming suppliers and syndicators. In addition, the *Powerbook* features vital radio industry information such as the top 100 U.S. radio market rankings, the 100 top Arbitron market rankings, and an index of radio station call letters.

To order the *Billboard/Airplay Monitor 2002 Radio Powerbook*, or any other *Billboard* directory, call 800-344-7119, 908-363-4156, or mail *Billboard* Directories, 575 Prospect Street, Lakewood, NJ 08701. The cost of each *Powerbook* is \$125, plus \$7 for domestic shipping or \$15 for international deliveries. For information on advertising in *Billboard* directories, contact Jeff Serrette at 800-223-7524 or 646-654-4697, or e-mail jserrette@billboard.com.

visit www.billboard.com

America the Beautiful

Whitney Houston
THE STAR SPANGLED BANNER
 also includes **AMERICA THE BEAUTIFUL**

Whitney Houston, The Whitney Houston Foundation For Children, Inc. and Arista Records are donating their royalties and net proceeds from the sale of this product to the **New York Fraternal Order Of Police** and **The New York Firefighters 9/11 Disaster Relief Fund**



Whitney Houston's 1991 recording of "The Star Spangled Banner" will be reissued as a commercial CD single on Arista Records, with proceeds going to the New York Firefighters 9-11 Disaster Relief Fund and the New York Fraternal Order of Police, both benefiting the departments and families affected by the Sept. 11 attack at the World Trade Center. The single also includes Houston's version of "America the Beautiful." Notes Arista president/CEO Antonio "L.A." Reid, "In a time of tragedy, Whitney Houston's recording of our National Anthem has comforted and inspired our nation."

The Billboard BACK BEAT

EDITED BY CHUCK TAYLOR

Time Out: Jim Baltutis



Anyone who has never taken the wheel of a go-kart may think the low-slung machine is a kid's amusement. But Warner Bros. Records VP of media relations Jim Baltutis takes his go-karting seriously—he has been racing competitively on California tracks for a year and a half.

Baltutis' involvement with go-karts dates back to the late '80s, when he worked for the Malibu Grand Prix organization in Phoenix. He says, "It was there I discovered there were high-performance go-karts."

Still, "as the years went by, my primary focus became music," he says. "It's a lot easier to pick up a cheap bass guitar than to buy a go-kart . . . and I shelved the dream."

Baltutis became intrigued again when he discovered the KRC go-kart shop in Glendale, Calif., conveniently close to the Warner Bros. office in Burbank. He attended a competitive go-kart race, and, as he recalls, "I said, 'I can beat some of these guys.' I committed to it right away, and I got the kart. I felt like if I didn't do it

then, I never would."

Baltutis competes on the amateur level—the sport also attracts pros who go on to drive Formula 1 cars—and races for cash purses. "It draws a varied crowd of enthusiasts," notes the record executive. "Airline pilots and retired Microsoft millionaires also take the wheel on the track."

Races takes place once a month, nine times a year," Baltutis says. "We take the summer off. It gets hot then, and it's rough on the karts." Although the machine (technically known as a "shifter kart," because of its six-speed gearbox) may look like a toy, go-karting is not for wimps. "It really is like racing a full-size race car," Baltutis notes. The 125cc kart he races can reach 120 miles per hour; the driver says he has hit 100 mph on the track.

"It really whipped my ass into shape," he says. "I got to the gym every day. It really is like racing a full-size racecar. It's cleared my head, and it's made me a better person all around. It's made me more focused at the office."

CHRIS MORRIS



Aid for AIDS



BMG Latin artist Alexandre Pires, left, headlined the American Foundation for AIDS Research (amFAR) annual fund-raiser, hosted by Elizabeth Taylor at the Venice Film Festival Aug. 31 in Italy. Pires is pictured with actress Charlize Theron, who is currently starring in Woody Allen's *The Curse of the Jade Scorpion*.

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'A LIL' BIT OF ...'

by Matt Gaffney

- Across**
- 1 Cyndi Lauper hit
 - 7 Tough work
 - 11 Place for tips
 - 14 "The Final Countdown" band
 - 15 Ja ____
 - 16 Thurman of "The Truth About Cats and Dogs"
 - 17 Lil' Bow Wow hit
 - 19 Where to find billboard.com
 - 20 River beast
 - 21 Concert purchase
 - 23 Concert attendee
 - 26 T. Rex's "____ Love"
 - 29 Prepare eggs, maybe
 - 30 Whitney Houston hit "All ____"
 - 33 Spelled-out hit for Tammy Wynette
 - 35 Jose Carreras, e.g.
 - 36 Bushes surrounding a garden
 - 38 Crazy, to Elton John
 - 39 Victorian, say
 - 40 "Prince ____" (song from the soundtrack of "Aladdin")
 - 41 Actor Stephen of "The Crying Game"
 - 43 Cousin ____ of "The Addams Family"
 - 45 Kind of rock
 - 47 Clear up the windshield
 - 50 Johnny Mercer's "I ____ of You"
 - 52 In song, it's itsy-bitsy and teenie-weenie
 - 53 Count Basie's "____ for You Yesterday"
 - 54 Beck's biggest hit
 - 57 George Michael shook his
 - 58 Zodiac sign of Aretha Franklin and Merle Haggard
 - 60 Suffix with proto or ecto
 - 63 Swampy area
 - 64 Lil' Jon & the East Side Boyz album that features "Bia' Bia"
 - 70 ____ Kosh B'Gosh clothing
 - 71 "____ one, think we should..."
 - 72 Lil' Romeo hit that borrows from the Jackson 5
 - 73 Up to now
 - 74 Forbidden act
 - 75 "That pretty much ____ all"
- Down**
- 1 Part of a line: abbr.
 - 2 "What?"
 - 3 Not following
 - 4 Phil Collins' "____ Sides of the Story"
 - 5 Small sailboat
 - 6 Randy Newman sang of short ones
 - 7 TLC and the Dixie Chicks
 - 8 Kim Wilde's "____ Town"
 - 9 First word of a Jackson 5 #1 song title
 - 10 Smaller
 - 11 Lil' Kim's group, before going solo
 - 12 "Sister Golden Hair" band
 - 13 Traveling Wilburys tune sung by Jeff Lynne
 - 18 4.0 is a perfect one
 - 22 "The Sopranos" channel
 - 23 "Weird Al"
 - Yankovic's parody of Michael Jackson's "Bad"
 - 24 Devoured
 - 25 Lil' Zane hit
 - 27 Money in music
 - 28 Fix the results
 - 31 A-ha's country: abbr.
 - 32 "More Songs About Food and Revolutionary Art" techno artist Carl ____
 - 34 "La Traviata" composer
 - 36 "It ____ Be You"
 - 37 Actor Wallach
 - 42 Frightened shriek
 - 43 "Tommy" tune
 - 44 Hit for Bette
 - 46 Org. for the Rangers and the Flyers
 - 48 Turn-____ (arousing things)
 - 49 Infantry, for short
 - 51 Sport-____
 - 52 "Variations on a Theme by Haydn" composer
 - 55 ____ Gyra
 - 56 "Telephone Line" band
 - 59 Music section magazine
 - 61 "____ wanna wreck it..." (Usher line from "Just Like Me")
 - 62 Electronica star from Connecticut
 - 65 Early Michael Schenker vehicle
 - 66 A couple thousand pounds
 - 67 The, to Nena
 - 68 Where: Lat.
 - 69 "Thriller" hit

The solution to this week's puzzle can be found on page 67.

RIM SHOTS

by Mark Parisi



For comprehensive emergency and relief information regarding the Sept. 11 terrorist attack, please see:

http://dailynews.yahoo.com/fc/US/Emergency_Information/

2001 Billboard musicVIDEO

CONFERENCE + AWARDS

OCT 31 - NOV 2
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LOS ANGELES

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- ▶ **The Local Show Spotlight:**
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- ▶ **Video Visionaries:**
The Technology Mavericks of Music Videos
- ▶ **Show Me The Money:**
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- ▶ **The Great Beyond:**
Alternative TV Networks For Visual Marketing
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Turn Video Treatments Into Heavy-Rotation Videos

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Winners will be chosen by Billboard readers -
Watch for the ballot in the Sept. 15 issue of Billboard!

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Make all payments to Billboard. Group discounts for 8 or more are available. Contact Phyllis Demo 646.654.4643.

CANCELLATIONS

All cancellations must be received in writing by Oct 1 and are subject to a \$150 administrative fee. No refunds for cancellations accepted after Oct 1. Substitutions may be made at anytime.

World Radio History

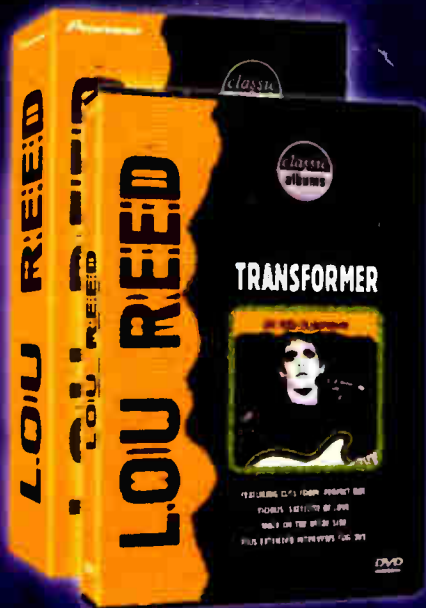
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